

# the Independent

Film and Video monthly



THE INDEPENDENT is published 10 times yearly by the Foundation for Independent Video and Film, Inc., 625 Broadway, 9th Floor, NY, NY 10012, with support from the New York State Council on the Arts and the National Endowment for the Arts, A federal agency. Subscription is included in membership to the organization.

Editor: Bill Jones  
Assistant Editor: Fran Platt  
Contributing Editors: Mitchell W. Block  
Dee Dee Halleck  
Sol Rubin  
John Rice  
Barbara Turrill

Layout & Design: Bill Jones  
Typesetting: Compositype Studio

**STAFF MEMBERS:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Alan Mitosky, Short Film Showcase Project Administrator; Louise Zimmerman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Barbara Turrill.

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

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COVER: THE WOBBLIES, Stewart Bird and Deborah Shaffer

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Lawrence Sapadin, Ex Officio; Stew Bird; Alan Jacobs, Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Matt Clarke, Chairperson; Julio Rodriguez; Robert Richter.

## correspondence

To the Editor,

In the interview with me printed in The Independent, some errors appeared that were probably a result of faulty transcription. I am eager to correct the worst of these: Leo Horowitz = Leo Hurwitz; Mia Derrin = Maya Deren; Sydney Myers = Sidney Meyers. At one point I indicated eagerness for the audience to have its own reaction to what is presented. "Reaction" came out

"recreation." Taking on Leo Hurwitz as my "master" was meant in the Frank Lloyd Wright sense of "Lieber Meister." "Claw" was my fourth completed independent film, not my first.

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

Manny Kirchheimer

### PRINCIPLES AND RESOLUTIONS

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

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

#### FOUNDING PRINCIPLES OF THE ASSOCIATION

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

1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

#### RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourages the compromise of personal values.

# BOARD NOTES

The AIVF Board met on Tuesday, February 3, 1981 at 7:30 pm. The following matters were discussed and are reflected in the full minutes which are available for review at the AIVF office:

Board alternates Robert Richter, Julio Rodriguez and Matt Clarke were appointed to fill vacancies on the Board left by the resignations of Vice President Robert Gardner and Chairman Jack Willis.

**Executive Director's Report** — It was reported that the new contract negotiated by the Independent Anthology filmmakers and CPB would be issued shortly in writing by CPB. The projects are currently in production under the terms agreed to by the Filmmakers' Committee and CPB on December 31, 1980.

It was further reported that the current membership drive has been producing several new membership applications each day.

**AIVF Votes Support for Coalition to Make Public TV Public** — The AIVF Board affirmed its support for the work of the Coalition and voted to provide the Coalition with space at AIVF, along with other "in kind" AIVF services, the scope of which will be worked out by the Coalition and AIVF.

**Financing Act Advocacy Gearing up** — Media Awareness Project Director, John Rice, reported that an Action Committee would be formed to develop strategy and prepare testimony

for the upcoming Public Television Financing Act legislation in Washington, D.C.

**AIVF Promotes Independent Work** — The Board approved AIVF's offering members a subscription rate for an extended independent film series in New York City being organized by First Run Features, an independent film distribution cooperative. The Board also approved making AIVF's mailing list available to members to publicize screenings.

**Board Considers Legal Action Against CPB** — The Board discussed the question of whether AIVF should bring legal action to compel CPB to provide "substantial funding" for independent work, as required by the 1978 Telecommunications Act. Executive Director Sapadin agreed to prepare a memorandum on some of the legal issues.

**The Independent Gets a New Section** — The Board agreed that The Independent should better reflect the internal policy discussions of the Board and among AIVF membership. Accordingly, a section will be established for the presentation of position papers and letters on policy questions, along with AIVF's Principles and Resolutions, Board Minutes and a description of the Association.

The next Board meeting is scheduled to be held on March 3, 1981. Members are welcome to attend and participate.

**BOARD MEETINGS** are held monthly at AIVF, 625 Broadway, 9th Floor and are open to the public. The AIVF/FIVF Board of Directors encourages active membership participation and welcomes discussion of important issues. In order to be on the agenda contact Jack Willis, chairperson, two weeks in advance of meeting at (212) 921-7020.

The next two meetings are scheduled for Tuesday, **APRIL 6 MAY 4**. Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

*"The NEH ... has stretched the concept of humanistic research to pay for classes in films on the struggle of women office workers to improve their lot ... The Expansion Arts Program of the NEA — described as a "point of entry" to minority, blue collar, and rural cultures — plainly has more political than esthetic significance. Such policies undermine the meaning of Arts and Humanities. They should be reversed."*  
—The New York Times

## AIVF SCREENING COMMITTEE RECONSTITUTED

AIVF is currently reconstituting its Screening Committee. If you have a film or video piece that you would like considered for public screening by AIVF, please send a one-page description of the piece: title, format (film/video), running length, color or b/w, subject matter and style. Since an important purpose of an AIVF screening is to encourage serious discussion of independent work, as well as to have fun, please include any ideas that you may have for a discussion relating to your work.

If you wish to become an active member of the Screening Committee, please let us know by writing or calling the AIVF office, (212) 473-3400.

*"Total federal giving to the arts now constitutes a total of one half of 1% of the national budget — which is to say, enough money to run the Pentagon for eight hours."*

—The Boston Globe

Now more than ever we need the strong advocacy that AIVF can provide. Help make the AIVF truly representative of your interests. **Come to the annual membership meeting!** Nominations for new board members will be accepted followed by a discussion of the future of arts funding under the Reagan administration.

**Wednesday, March 25, 1981 at AIVF, 625 Broadway, 9th Fl., NY, NY 10012.**

# AIVF Forum

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*As independent video and filmmakers, we are entering a difficult and challenging period. Many of the traditional funding sources for independent work are rapidly shrinking, while the costs of production continue to skyrocket.*

*Independents are being confronted by many difficult questions of policy and practice, upon which their ability to survive as independents depends.*

*Now, more than ever, we must join together for mutual support and assistance. At the same time, however, we must be prepared to test the policies and directions of the AIVF through vigorous and honest debate.*

*With this in mind, The Independent has dedicated a new section to the presentation and discussion of questions of policy within AIVF and within the independent community as a whole.*

*Members are invited to submit their views and responses to the Editor of The Independent.*

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January 31, 1981

AIVF has a reputation for being on top of events and trends emerging from Washington. While the government changes administrations and debates priorities, AIVF gets a new executive director and some members of the Board of Directors initiate a reexamination of the organization's *raison d'etre*.

On Thursday, January 29th, there was a membership meeting at AIVF to discuss organizational business. It's been a long time between such meetings, so I figured it was worth attending. Naturally, the turnout was meager: a few disgruntled Board and ex-Board members, some diehard general members, and a couple of people who wandered in off the street hoping to stay warm on a cold night. Just like the "good old days".

Just how good were these good old days? AIVF is a membership organization, and there can be no doubt that, a few years ago, the membership was far more active. In fact, most of the work of the organization was performed by volunteers working on ad hoc committees.

Relying on this type of effort has its advantages. Some of the committees laid the foundation for highly successful activities. For instance, the advocacy work for which AIVF is so highly reputed had its origins in what founder and first President Ed Lynch once called "our hyperactive Access Committee."

From my personal point of view, the social function of young professionals working together had a tremendous positive effect on my work. I kept coming to meetings, even when I had to travel almost one hundred miles to do so, because the people there had so much information to share. It was the type of information they don't teach you, even in graduate school. Anyway, dues are a lot cheaper than tuition.

But volunteer committees are by nature inefficient and confusing. It proved increasingly difficult for a growing

and maturing AIVF to house committees accustomed to relative autonomy. With volunteer committee members claiming to speak for the organization, the question of how AIVF would be represented in public became crucial.

Under the leadership of Alan Jacobs, AIVF grew in stature and reputation. It became an effective advocate of the interests of independents. John Rice, working closely with Jacobs, performed the difficult task of coordinating advocacy efforts. This meant watching Congress, the White House, the FCC/PBS, CPB, NTIA, the Transponder Allocation Committee and a whole host of alphabet groups. And before the organization could speak authoritatively, all they had to do was coordinate with dozens of groups from around the country. Not an easy job, and not a job for a volunteer committee.

Still, something of the community was lost when the more efficient staff system took over. Members stopped coming by the office. There was a growing distance between the official organization and the people it counted as member. When this membership meeting was called, it was with the hope of rediscovering this sense of social and professional community.

The general tone of the meeting went something like this: "The Board isn't listening to the members because the members aren't saying anything to the Board," or "The Independent isn't controversial enough/is too controversial." Just like the good old days.

The group formulated a few opinions, even if they weren't able to make any decisions. There was general agreement that more membership participation was desirable. Should conflict arise because ad hoc committees start demanding decision-making responsibilities and the Board asserts itself as the only legitimate source of AIVF policy decisions, it was suggested that there are worse things in the world than to let them fight it out.

It was this willingness to let internal disagreements come out that characterized much of the discussion. The central role of **The Independent** as an internal communications system was stressed repeatedly; within its pages the debate can be brought before the membership.

Will **The Independent** prove an effective voice for the membership? Will the newsletter be any livelier, will anyone read it or will people be turned off by the airing of "dirty laundry"? Tune in next issue.

Yours truly,

Gerry Pallor

# Media Makers in Bonzoland The New Opposition

A Review of Organizational Efforts at Media Reform  
in the Chilly Dawn of a Reagan Presidency

by DeeDee Halleck

The election of the first American president thoroughly tooled in the consciousness industry throws into sharper relief some of the contradictions of cultural work in this country. Independent film and video producers here have, in the last ten years, found support from liberal governmental agencies. The National Endowments for the Arts and the Humanities and the various state and regional arts and humanities councils have enabled a group of self-proclaimed “independent” or “alternative” media producers to receive production funds and even distribution assistance, albeit in sporadic and extremely competitive granting processes. The pacification and cooptation of artists was an early goal of the eastern power trusts and the Ford Foundation, the Rockefeller Foundation and the whole system of arts councils (founded initially by Nelson Rockefeller with the New York State Council on the Arts) have kept up just enough of a steady dole of meagre money to that lean, volatile and dangerous group to keep them busy with grant applications, if nothing else. Persons wishing to express counter-views if any of the media arts could always find just enough support (and just enough audience, isolated and elitist though it might be) that they needn’t attack the culture industry and question the dominant forms of media expression.

One of the contradictions that has evolved, however, is that in order to maintain some degree of credibility in the entire process, it became necessary to have the money dispensed by peer panels. Arts administrators quickly discovered that selection of grants by administrative decree elicited mass protests and bitterness from the artist community. A broadly representative panel of artist selectors was the only way to minimize harassment and dissatisfaction. This inclusion of a democratic process in the arts bureaucracy has resulted not only in the production of a growing number of “social change” works, but also in a growing understanding of the funding process. In fact, one of the concrete results of centralized art funding has been the development of organizations of artists, with concomitant newsletters, publications, visibility, advocacy and an intense involvement by these constituents in the legislative and administrative process.

I was myself involved, as past President of the Association of Independent Video and Filmmakers, in forcing the so-called “public” television system to support independent producers. In a struggle that took several years and numerous visits to Washington and Congress, we focused on the liberal legislative language of the National Communications Act and the enabling legislation for public television. We demanded structural changes that could begin to implement the rhetoric that promised “diversity” and “public service”. Through personal testimony, and publication of well-researched documents, we proved that American public television denies access to producers, often the very producers who were receiving arts council and Endowment funds. American productions from the alternative media community, although screened often on

New York, November, 1980

German and Scandinavian television and appearing in countless European festivals, were practically non-existent on the tax-funded public channels, pre-empted by hackneyed Edwardian historical dramas from the BBC such as **The Forsythe Saga**. Oil companies and other multi-nationals like IBM could, by underwriting these slick English dramas, exert editorial control over the public television bureaucracy. The brocades of the English drawing room were drawn over the more ragged homespun (and often keenly critical) social documentaries that the young American media artists were producing.

By going directly to Congress, by exploiting the disdain of the general population for English productions (less than one percent of the country watches prime-time public TV), and by pandering to the frankly chauvinist need for American-made productions, we were able to require that a “substantial amount” of national production money be spent on American independent productions, selected by peer panel “advisors”. While this mandate has yet to be fulfilled (it may take litigation to define “substantial” properly), the new law signals the beginning of involvement by producers in the fiscal arrangement of public broadcasting. Although the selection of productions for actual airing is still up to the broadcasters, the onus is how upon them to air and promote the productions that are funded.

This legislative work marked the beginning of a new coalition between independent producers and other groups working on media reform. The labor movement has been highly critical of public television, and worked collaboratively with us in the Congressional discussions. Progressive church movements have also worked at media reform and were grateful to have independent producers join their ranks. Women’s groups and minority coalitions helped to push for equal opportunity clauses. This coalition not only won the mandate for independent productions, but also forced the inclusion within the Act of strict measures for making all meetings and financial records of public television stations open to the public. This access to the decision-making processes of local stations may have a broader and longer-term effect, as community groups recognize their rights to demand accountability from their local broadcasters.

The work of independent producers has been very important in documenting the history of early labor struggles, civil rights and women’s movements in this country. Such films as **Union Maids**, **The Wobblies**, **The Life and Times of Rosie the Riveter** and **With Babies and Banners** are helping to revitalize and renew grassroots rank-and-file union activity. Independent producers have been eager to collaborate in these endeavors — as producers. Working in an organizational capacity with labor and community groups means a change of relationship. New alliances for organized resistance to the culture industry is of prime (time) importance to progressive political struggle. That resistance can take place only in the context of the kind

# BONZOLAND



of coalition-building that happened within the public television work.

Another area of contention, and one of increased activity at the grass roots, is the franchising of cable television. The permits to build cable television systems are generally licensed to cable operators by local towns or cities. Cable companies compete for town approval by attempting to prove their willingness to serve the community, and on occasion by directly buying off council members' votes. Local groups have monitored these proceedings and forced townships to impose stringent local access requirements on the franchised system. These stipulations can include anything from reserving several channels for open access programming (you bring in the tape, they'll put it on for you) to completely furnished and manned (or womanned) color video studios to be used for community purposes on a first-come first-served basis. Other towns have allocated a percentage of the operators' gross to local productions. Still others may be conned into accepting a fancy but short-lived remote TV van to tape the high school football game. While these stipulations necessitate constant monitoring and continuing pressure, they have, on occasion, resulted in a truly viable community access television system.

An example is Saint Johnsbury, Vermont, where local teenagers, taught and spurred on by graduates and faculty of nearby Goddard College's Community Media program, have for several years produced a regular series of shows on issues of specific interest to their peer community: teenage pregnancy, the draft, alcoholism, police abuse of loitering laws. Funded by the cable company (under the franchise agreement), town taxes and a local jobs-for-youth program, the shows are proof that television can be produced by people without professional training, in ways that are human and socially relevant, and which can begin to replace the alienating tendencies of the tube with the creation of community. Saint Johnsbury is an exception, and the Goddard input in that situation is a critical factor, but it serves as a good model for community organizers. As cable gets more lucrative and more and more companies vie for the various franchises, community access provisions get easier to include, and models like Saint Johnsbury become important bargaining examples for other groups demanding access.

Organizing people in this country around media issues is difficult in the face of the prevailing ideology of most of the communications schools and research institutes. There is a lingering McLuhanist reverence for omnipotent technology, and a naive faith that "information" per se is good. (There are occasional studies on the correlation between television and violence. These reports often have racist overtones: "TV is OK but it makes Blacks violent.") The argument is always "Wait until we get enough channels, or enough satellites, or enough videodiscs. But we are beginning to wake up to the reality that 400 AM radio stations only means 400 AM radio stations playing Disco music. If there is to be change, it will not be through multiplying the number of channels.

Media workers — producers, directors, technicians, writers and actors — those who work independently and those imbedded within the commercial apparatus, need to exert their power over the forms they produce and the distribution of those forms. The recent Screen Actors' Guild strike inserted the actors into the profit structure of the distribution of their work on videodisc and Betamax tape. Future labor disputes in the cultural sector could justly include increased workers' control over editorial processes.

An interesting side development that promises future cooperative exchange has been the growing resistance to media stereotyping by oppressed communities. It started with the gay and lesbian protests against the abuses to their community in the movie *Cruising*. Chinese and other Asian-Americans have likewise protested the images of fu Manchu and Charlie Chan in other recent releases. In the South Bronx, a group of vocal Puerto Ricans virtually halted the filming of *Fort Apache*, a Paul Newman vehicle which attempted to make Western-type heroes out of the anti-Latino local police force. These groups exerted effective pressure, which in all three cases resulted in changes in the shooting scripts.

Other areas for exchange and cooperation are being developed internationally through the movement of the non-aligned countries at the World Administrative Radio Conference (WARC) and within UNESCO (the McBride Commission) towards a New World Information Order. We in the US ("freeflow" notwithstanding) need our own new information order. We have much to gain by allying ourselves with those members of the Third World who are working to develop human and progressive media. By struggling to change the culture industry here at the centers of production, we can weaken the imperialist strategies of the media corporations.

It is a difficult battle. As the ultra-right takes command of the American political process, we must contemplate four years of a Hollywood president. And so we are quickly learning that although liberal-dominated government agencies may have found "alternative" and "independent" expression necessary to their cooptive system, with the installation of Ronald Reagan and his legions, the very term "alternative" becomes "oppositional". The vigilantes of reaction have already taken aim at the Pacifica Foundation, the progressive radio network that has often been the sole source of news and public affairs programs that are other than corporate mouthings. On the day after the election, the rightist alliance declared at a Washington news conference that Pacifica would be their next target.

The seige has started. An obvious first attack will be cutting off funds for "social change" media. The coming years will find our community poorer as the grant sources dry up. But perhaps we will grow stronger if that forces us to focus on the structures of corporate cultures.

## SAVING MONEY ON LONG DISTANCE TELEPHONE CALLS

Prior to the Carter Phone decision we were required to rent our telephones from Bell Telephone companies. With the Carter Phone decision a number of companies have come up with clever ways to beat the high cost of the Long Lines Division of American Telephone and Telegraph without resorting to illegal blue boxes or credit card scams. The best known systems are MCI, marketed by MCI Telecommunications in Washington, D.C. and SPRINT, marketed by S P Communications in Burlingame, California. Both systems rely on private microwave telephone systems and highly sophisticated computers. Both systems also require that the user have a Touch Tone phone to get on the system once a local phone number is dialed. (Touch Tone pads can be used if you have a regular dial phone.) The other private telephone systems are designed for large business users and not for the telephone user who runs a bill smaller than a few hundred dollars a month.

Both SPRINT and MCI work in similar ways. (MCI and SPRINT's rates have and continue to make changes. The rates shown are based on telephone interviews conducted on June 26, 1980. Many MCI and SPRINT rate holders may now be paying less. In the case of MCI, the rates shown will be going into effect on August 1, 1980 if you are on the system and are the rates now in effect for new customers.) When you set up your long distance account you are issued a five or seven digit number. In addition, you are given a local access phone number. With MCI and SPRINT you call the local number, punch in your five or seven digit number, and then dial your long distance call. Both SPRINT and MCI offer numbers that will work in other

cities. Unlike the phone company system, designed to bill you for calls made at the phone you are calling from, the MCI and SPRINT system permit you to call into the system from any touch tone in the local calling number's area. Thus, you can make long distance calls from pay phones for a dime (for the local call) or from anyone's Touch Tone phone. When you are calling from a pay phone or a friend's home or office phone this means you can charge the call to yourself without getting involved in the telephone company's higher fee structure for operator-assisted calls.

The other advantage of SPRINT and MCI is that they do not round telephone calls up to the next highest full minute for their charge. MCI prorates minutes into half-minute segments, and SPRINT uses six-second segments. When you talk three minutes and two seconds on the telephone company system you are billed for four minutes. At the highest inter-American rate this amounts to more than thirty-five cents.

I have had the MCI system for years, and other than occasional poor connections it has proved to be a real cost saver. I will be switching to SPRINT after August 1 because their rates are now lower than MCI's.

Both MCI and SPRINT argue that their service is worthwhile if you make almost any amount of long distance calls. I know that from about \$50.00 a month or more in calls, the MCI system seems to be about 15% cheaper than the phone company. At \$250,000 a month it is over 30% cheaper. Of course, your actual savings will depend on the nature and length of the phone calls you make.

### Rates for Los Angeles — New York City

	Bell Telephone	MCI	SPRINT
Weekday Full Rate (Mon-Fri 8 AM to 5 PM)			
First Minute	.54	\$2.25	.315
Each Additional Minute	.38	1st/3 min. Operator Assisted	.315
(Note: Operator Assisted Calls are for credit card or collect calls and are shown only for station to station calls)			
ACCESS CHARGE (APPLIES ONLY TO MCI AND SPRINT) Applies to ALL MCI and SPRINT calls		.03/min.	.15/CALL
Evenings, Sun-Fri (5 PM to 11 PM)			
First Minute	.35	.125 plus	1155 plus
Each Additional Minute	.25	access fee	access fee
Nights and Weekends			
First Minute	.21		
Each Additional Minute	.16	same as above	
Monthly Minimum Fee	none	none	\$25.00
Service Charge (Monthly)	Many Areas Extra for Touch Tone Phone	\$10.00	\$10.00
Access Charge	none	.03/min	.15/call
Billing increments	1 minute	30 seconds	6 seconds

# BUSINESS

## Sample Calls:

Los Angeles to New York City (State and Local Taxes not shown)

from a pay phone and from a regular Touch Tone phone. (Bell System will use a credit card.)

		Bell Telephone		MCI	SPRINT
		With Operator	Other		
9:00 AM	2-minute call	\$2.25	\$ .92	1 .92	\$ .88
M - F					
				(MCI and SPRINT would be 10¢ cheaper if calling from office phone instead of pay phone.)	
	5.75-minute call	\$3.01	\$2.44	\$2.56	\$2.08
	10.5-minute call	\$5.29	\$4.34	\$4.31	\$3.62
6:00 PM	2-minute call	\$2.25	\$ .60	\$ .31	\$ .38
	5.75-minute call	\$3.00	\$1.60	\$ .93	\$ .82
	10.5-minute call	\$4.25	\$2.85	\$1.63	\$1.36

## INDEPENDENT FOCUS ON 13

Sunday, March 29, 10:30 p.m.

(Rebroadcast: Thurs., April 2, 11:30 p.m.)

11 x 14: An experimental feature film concerned mostly with looking and seeing — utilizing color, sound and movement for plot. The film has been described as "a meditation on America." Producer: James Benning (New York);

— followed by —

BASEBALL/TV: A short conceptual work by Stuart Sherman (New York).

Sunday, April 5, 10:30 p.m.

(Rebroadcast: Thurs., April 9, 11:30 p.m.)

PROPERTY: A feature film that celebrates the exuberance of a group from the Sixties' counterculture caught in the world of Seventies' corporate America. Producer: Penny Allen (Portland, Oregon);

— followed by —

SKATING: A short experimental work by Stuart Sherman (New York).

Sunday, April 12, 10:30 p.m.

(Rebroadcast: Thurs., April 16, 11:30 p.m.)

POTO AND CABENGO: A film about Grace and Virginia Kennedy, identical twins living in Southern California who received extensive media attention when it was thought that they had devised their own complex language. Producer: Jean-Pierre Gorin (California);

— followed by —

SCOTTY & STUART: A short experimental work by Stuart Sherman (New York).

Sunday, April 19, 10:30 p.m.

(Rebroadcast: Thurs., April 23, 11:30 p.m.)

UNDERGROUND, U.S.A.: A new-wave film, in the genre that has developed in independent cinema over recent years, about the end of a 1960's superstar. Producer: Eric Mitchell (New York).

Sunday, April 26, 10:30 p.m.

(Rebroadcast: Thurs., April 30, 11:30 p.m.)

CHARLEEN: A documentary portrait of an eccentric Southern woman, who as a young girl ran away from home to find a new father — preferably a famous one. Producer: Ross McElwee (Boston, Mass.).

— followed by —

I'M NOT FROM HERE: A dramatic work based on an actual experience about a young man's sexual ambivalence. Producer: Harvey Marks (New York).

Sunday, May 3, 10:30 p.m.

(Rebroadcast: Thurs., May 7, 11:30 p.m.)

WE ARE THE GUINEA PIGS: A 90 minute documentary that explores the nuclear accident at Three Mile Island. The production was filmed in the months following the accident at the nuclear plant in Harrisburg, Pennsylvania. Producer: Joan Harvey (New York).

Sunday, May 10, 10:30 p.m.

(Rebroadcast: Thurs., May 14, 11:30 p.m.)

METHADONE: AN AMERICAN WAY OF DEALING: A documentary film focusing on the pros and cons of methadone use in the treatment of heroin addiction. Producers: James Klein and Julia Reichert (Dayton, Ohio).

Sunday, May 17, 10:30 p.m.

(Rebroadcast: Thurs., May 21, 11:30 p.m.)

THE DOZENS: A dramatic film — produced entirely in the Boston area with a local cast and crew — it is the story of wise-cracking, street-smart, Sally Connors, out of prison and trying to survive on the streets. Producers: Randall Conrad and Christine Dall (Boston, Mass.).

Independent Focus is a presentation of THIRTEEN, made possible in part by the members of THIRTEEN.



GAL YOUNG UN a film by Victor Nunez

# Fran Spielman

## INTERVIEWED

Interviewed by Eric Breitbart and Lawrence Sapidin

**Q:** How was First Run Features set up?

**FS:** First Run Features was set up by four groups of filmmakers — Maxi Cohen and Joel Gold (*Joe and Maxi*), Stewart Bird and Deborah Shaffer (*The Wobblies*), and John Hanson (*Northern Lights*) — who wanted to get theatrical distribution. New Front Films is involved too — we have a service arrangement with them — since John Hanson had already formed an alliance with them before FRF was set up.

**Q:** Why did they come to you? Could you tell us something about your background?

**FS:** I started 35 years ago, with a company called Classic Pictures, which was owned by Max J. Rosenberg. From there Harold Wiesenthal and I set up our own company, called Arlan Pictures. Then I went to work for Continental Distributing, which was Walter Reade, and then I went to Cinema 5. From Cinema 5 I went to New Yorker Films.

I was the general sales manager for my own company, of course, but I went to cinema 5 as a cashier, which gave me access to all the distributors around the country since I was the one who would hound them for money. Then Mr. Rugoff

asked me to be general sales manager. I had certain territories that I handled directly, and we also had sub-distributors around the country, but all the deals had to be approved by the home office in New York. That was 1975 through '78.

**Q:** How has distribution changed over the years?

**FS:** I don't know that it has changed. I have never worked for a major — ever. I've always worked for an independent — sometimes a large independent, but an independent nonetheless. Most of the time I was involved with foreign films.

**Q:** Why do foreign films seem to do better than American independents?

**FS:** There used to be what we called an "art track", which really doesn't exist any more. There was an audience who went to those theaters for foreign films.

**Q:** Do you think it's more difficult to sell foreign films now than it was in the early '60's?

**FS:** Yes, I think so. One reason is that the art theater owners probably realized that there was a lot more money in commer-

# FRAN SPIELMAN

cial films that were intelligent — films like *Turning Point* or *Annie Hall* — and a lot of them turned away from the “art track”. At one time, if you opened a foreign film in New York, you would have 17 or 18 theaters in the area to go to afterwards.

**Q:** Now what would you have?

**FS:** Take a look in the paper. You don’t have it. There used to be a formula: one theater in the Village, one on the Upper West Side, one on the Upper East Side, one in Queens, one or two in Nassau County, two in Brooklyn, three or four in Jersey — you can’t get that any more.

**Q:** Given the difficulty of marketing independent films, what was it that attracted you?

**FS:** Well, I was ready to retire. In fact, I am retired. I’m only a consultant at this company. To be honest, I was never interested in documentaries myself — but after I saw a couple of these films, my eyes were opened to some things for the first time. I liked what they were doing. They asked me, and I said, “Let’s try it.” I do think theaters should be playing documentaries, and independent features, but it’s going to be a hard pull.

**Q:** How do you “sell” the films to exhibitors? Is a personal relationship important?

**FS:** Yes. It is a question of people knowing you for a long time — knowing whether you are ethical or not, and not beating them over the head. My deals are pretty easy ones to make. In selling a foreign film, I could go in and demand \$25,000 guarantees and things like that. I’m not anxious to do that. I want to get access to a theater where one or two successful runs will open that theater up.

It’s been a hard pull, but it’s been working. I had to pressure a theater (through friendship, of course) to take a locked booking — a seven-day play — and I found out that the picture played for three weeks, not one. The exhibitor said he didn’t expect it to do that well. I had the same thing happen at another theater with another film. I told both the owners that they should know me better, that I don’t sell junk. This way, it makes it easier to go in with the next picture.

**Q:** Is the decline in the number of Hollywood films going to make it easier to sell independents?

**FS:** I understand there’s going to be a shortage of films, probably sometime in the spring. Certainly, they will be more receptive. Of course, it will be much easier if I can say that a film did \$12,000 in one city and \$15,000 in another. Exhibitors would much rather do that than play a repeat of an old Hollywood film, or double up, but it’s going to be another hard year before we really convince the theaters.

**Q:** Do you try to develop press contacts to get effective coverage?

**FS:** I don’t. The arrangement at FRF is different. Every producer who comes in still maintains control of his or her film. Not control of the playdates, because that’s what they supposedly pay me for — my expertise in that field. But they can spend as much as they want on co-op advertising, which they usually share with the exhibitor. They get a copy of every date, and they don’t have a right to reject it after I take it. Outside of that, we are exactly like a distributor. We do the billing, we ship the prints, we make the settlements, collect the money and turn it over to the producers.



IMPOSTORS, a film by Mark Rappaport

# FRAN SPIELMAN

**Q:** Who are the people to whom you book the films? How many of them are there?

**FS:** When we do a mailing, we send out 416 letters. That doesn't mean 419 screens; it might be two or three times that. But these are the people I've dealt with over the years, circuits and independents. Most of the real work, though, is done on the phone.

**Q:** What sort of financial arrangements do you make?

**FS:** We work on a small distribution fee, a percentage of the gross film rental — not the box office. My deals with exhibitors are usually 35% to 50% deals — sometimes it can be as low as 25% — which is the producer's share. We get our fee from that.

**Q:** Do you take the house "nut" into consideration?

**FS:** Sure, when we make a 90/10 deal; and you have to know what the "nut" is to know exactly what percentage to ask for — what the size of the house is, where it's located, things like that.

**Q:** Do distributors and exhibitors give you a harder time because of the kind of films you handle?

**FS:** It's not a question of films, but of personalities at that point. My job is to keep both First Run Features and the exhibitor in business. If I force him out of business, I'm not going to have an outlet any more. If I make a 35% or 50% deal and the exhibitor is really hurt, I will adjust downward — but I won't take less than 25%. I should also say that in the past year I've found that my exhibitors have been more than fair with me.

**Q:** Is it particularly difficult to open a film in New York?

**FS:** Very difficult. The usual cost for a pre-opening and opening week would be, conservatively, \$15 to \$20,000. Basic coverage. No big ads.

**Q:** Why is it important to open in New York?

**FS:** Because an awful lot of people outside of New York want New York reviews; but it doesn't have to be so.

**Q:** *Northern Lights* opened around the country first, didn't it?

**FS:** Yes, but in most cases a New York opening would be tremendously helpful. Regardless of where a film played and what business you did, you would still have those advertising costs for opening in New York.

**Q:** Is there any way to get around that?

**FS:** This is what we're doing at the Art Theater starting March 1st. We set it up so that independents could come in for a reasonable amount of money. It's set up in a calendar format. Each filmmaker pays a proportionate share of all costs, depending upon the number of days the film plays. We can get a theater for a minimal risk that way. Instead of a strict 90/10 arrangement, which we would get uptown, we will be getting a floor, so the producer would be getting something back from his or her investment no matter what — unless, of course, nobody comes to the theater.

We are pointing up 50,000 calendars. They'll be in all the Cinema 5 theaters, and posted up around town in strategic locations — not wildcat postering, but universities and places like that. We expect that every one of the filmmakers who has a specialized audience for his or her film, like labor, or history, to get behind those groups and do their own mailings in addition to the calendar. Of course, if anyone wants to spend more money for newspaper ads — terrific!

I feel very proud of having accomplished this. It's what I want to do — give a group of producers much more exposure than they would have if they did it on their own.

**Q:** Is there anything you feel filmmakers should know about making feature films?

**FS:** Sure, but I don't think you can convince a filmmaker not to make a film the way he or she wants to make it. We don't accept every film that we see. If it's something we think is unmarketable commercially, we tell them that. I am a moviegoer. I know what I like. I've been wrong, but I've also been right. I don't care whether the sky is a little too blue or the grass a little too green. I know what I would go to see, as an ordinary moviegoer.

**Q:** What about trailers, do you use them?

**FS:** We can. We try to encourage it. Filmmakers usually don't think about it, but I bring it to their attention. Then again, a lot of our films are in 16mm, and most 16mm films don't have trailers.

**Q:** What about doing a blow-up to 35mm?

**FS:** I will not convince anyone to blow up a film until the commercial potential has been tried and proved to be worth at least the \$20,000 it would cost. It is helpful, though, because a lot of the places we might play at don't have facilities for showing 16mm.

**Q:** What about European festivals? Do they help?

**FS:** Outside of the Cannes Festival, I don't think so. *Alambriستا* and *Northern Lights* did well at Cannes, and it helped, particularly for foreign sales. But in this country, people don't really know the festivals outside of Cannes.

**Q:** Some people feel that the New York critics don't have the framework to judge a non-Hollywood film. Do you think that's true?

**FS:** I don't think so. A critic might forego a screening of an independent film as against a Hollywood film if they had a full calendar, but I don't think they have any prejudice against them.

**Q:** What effect do you see the new technologies — cable, videodisc, and television in general — having on feature films, particularly by independents?

**FS:** We've had cable for quite some time. We've had television for quite some time. There's a way to get your theatrical outlet first, and still make your cable deals. Of course, there are other instances where a film which doesn't do that well theatrically could sell to cable.

**Q:** Are you or any of your filmmakers involved with cable sales?

**FS:** We are now going into it, but our basic business is theatrical. We think that's where it should be. We think that every person who doesn't have a cable set should have the chance to see a particular movie in a theatre. That's the problem now, but we're starting to get results.

**Q:** Some people say that theatrical distribution is dying out. What do you think?

**FS:** I don't believe it. I don't think there's anything that will help the motion picture industry as much as a good movie. People want to go out. They don't want to stay home. They'll go to the movies if there's a good picture.

# KIDVID Comes to Cable

by Sandy Mandelberger  
Associate Administrator, ICAP

In the trade, children's programming is called "kidvid," and ranks a close third, behind feature films and sports, as cable's most effective audience attracter. As America goes the way of cable, with established systems expanding their formats and new systems continually arriving, film and video produced for children will be in unprecedented demand.

Cable — or community television (CATV) — was inaugurated to enable areas far away from or topographically cut off from major cities to receive over-the-air signals. In these areas in the 1950's and 1960's, a cable connection to a large antenna meant individual viewing households could receive "Captain Kangaroo." In the 1970's, cable's ability to deliver twenty or more channels created a need for original productions — and made such productions potentially profitable. As subscriber numbers soar and cable moves from its traditional rural base to the lucrative urban market, productions specifically mounted for cable have evolved from a cautious experiment to a multi-million dollar industry.

Cable is emerging as an alternative to commercial, so-called "free" television. The last ten years have demonstrated that viewers are willing to pay a nominal fee (generally five to ten dollars) to receive produced-for-cable programming in their homes. Parents concerned with the advertising-determined and often mindlessly violent nature of most commercial television are turning in increasing numbers to cable television as a potentially more enlightened source of quality programming, including educational materials.

What makes cable children's programming different from typical broadcast materials? Programming and format are the main distinctions. Children's programming on broadcast television is locked into half-hour or hour-long formats. Commercial television specializes in *either* cartoon animation or live-action replication of adult shows. Rarely is there a mix of styles, subjects, or formats. Most of the material is produced in-house, without contributions from independent sources. Commercial fare has been criticized for perpetuating sexual and racial stereotypes, and its advertising has resulted in a heated national debate on the merits of "pitching" products directly to children which are of questionable necessity or quality.

Cable children's programming has, so far, avoided many of these pitfalls. The major children's series rely heavily on a wide range of material from many sources. Liveaction, original drama, animated/experimental shorts, and "educative" (not traditional educational) films of varying lengths and styles are programmed together. Multi-media programming can highlight a particular theme, while illustrating a multitude of methods which communicate the same (or compatible) information. The mixed-bag approach to programming allows the child to develop a strong visual sense, while ex-

panding his/her approach to what visual imagery can be.

Programmers stress that programs must relate to the child from his/her point of view. Programming that is from the adult perspective, or that attempts to replicate standard adult television, will not be successful in a cable format. The accent is on content, color, movement and relate-ability. Advertising, as yet, is not significant enough to be deemed a threat.

Similar to the development of radio, cable is being utilized to reach a targeted audience with specialized programs (referred to as "narrowcasting"). Series are programmed with age range and geographical location of audiences in mind. Many of the PBS children's series have been criticized for being exclusively urban-biased; as a result, many cable programmers (quite a few of whom are PBS veterans) are sensitive to the considerable rural and suburban audience that cable originally served, and work toward a healthy urban and rural mix in programming content.

Series are typically designed following one of two models: 1) short segments which are introduced by and developed around a live or animated "host"; or 2) a continuous program "loop" which can be mixed and matched with other loops or individual programs within age-specific programming blocks. Programs (or segments) are generally repeated at least once a week (which solves some of the "ruled by the TV schedule" problem that plagues commercial TV viewers). Audience mail indicates that young viewers actually welcome repeated programs.

Although many smaller cable systems generate their own children's programming, the nationally based series that are delivered to hundreds of systems via domestic satellite are clearly the most influential. The following cable networks devoted to children's programming rely heavily, for the materials they include in their programs, on the works of independent producers. "Calliope," the children's service of USA Network (a cable system specializing in live sporting events) reaches a potential audience of six million. Hosted by the voice of Gene Francis, "Calliope" programming is geared towards seven to fourteen-year-olds and covers a broad range of topics and genres. It is seen Monday through Friday for one hour in the early evening with three-hour repeats on Saturday morning. It is, interestingly, advertising-supported.

"Pinwheel" is an innovative children's series produced by Warner-Amex Cable. Targeted to a pre-school audience, "Pinwheel" is a programming loop which repeats programs for twelve hours a day. Dr. Vivian Horner, Vice President of Program Development for Warner-Amex, describes it as "an electronic sandbox. It's always there. You can play with it when you like." this continuous programming is geared towards

# KIDVID

younger viewers who tend to vary greatly in both concentration and comprehension levels.

"Nickelodeon" the Warner-Amex satellite-delivered children's series, is centrally produced and distributed to over two million households, not only those on Warner-Amex systems. "Nickelodeon" runs for twelve hours a day and is formatted into three age-specific blocks: very young children, intermediate age viewers, and pre-adolescents.

While children's cable programming offers much hope, it has not avoided the problem of who pays the piper. The big question in many minds is: Will advertising eventually determine the content and direction of programming? Peggy Charen, President of Action for Children's Television (ACT) warns that advertising "will undermine the very reason many parents look forward to cable;" since advertising requires programs that appeal across the board, this "would cause children's [cable] TV to be a disaster in meeting children's needs." While the cable networks have expressed their intention to be "highly selective" about which advertisers will be solicited, advertising (perhaps as a primary source of revenue) seems to be an inevitable development in future cable programming.

As established systems expand to nearly twenty-four-hour schedules (Showtime: Cinemax, an add-on service to Home Box Office), and as new cable systems arrive on the horizon (CBS Cable, ABC Video Enterprises, Rainbow) daytime schedules will include more children's and family-oriented programming. As the technology grows more sophisticated, television will further explore the possibilities of viewer interaction. Two-way cable (such as the Warner-Amex QUBE system in Columbus, OH) may revolutionize the way children's programs are produced and presented.

With all these new developments, there is an apparently limitless need for original, inventive programming. Of primary interest to buyers are: original children's dramas, short/experimental works that accentuate

color and movement, films dealing with sports, animals, children's entertainment (circuses, puppet shows), travel films, nature films, and educative "how to" (crafts, models) films. Film and video formats may vary from system to system, but material is generally transmitted on one-inch or two-inch quad tape, and the costs of transfer from three-quarter-inch cassette, 16mm, or 35mm prints are generally assumed by the cable system.

Although producers do sell rights directly to cable, programmers often prefer to deal with distributors when acquiring material; it is more efficient for them to communicate with a central source for a volume of product than to negotiate many different contracts with individual artists. Independent Cinema Artists and producers (ICAP) is a non-profit distribution service which has been marketing independent film and video to cable systems since 1975. ICAP deals extensively with all the services mentioned above and with new services as they develop. Independent film and videomakers who have a film or tape they feel would work well on cable television should send a brief description, title and running time to ICAP's office or call (212/533-9180) between 10:00am and 6:00pm for additional information about services and marketing strategies.

Distribution agents such as ICAP who are aware of the market and the going prices for leasing film and video can be crucial to the independent film or videomaker entering the maze of cable programming. As the trade publications announce with increasing frequency, KIDVID is the industry's friskiest "comer."

I.C.A.P.  
625 Broadway  
New York, NY 10012

Warner-Amex Cable  
Nickelodeon  
1122 Avenue of the Americas  
New York, NY 10036

USA Network  
Calliope  
208 Harristown Road  
Glen Rock, NY 07452

Warner-Amex Cable  
Pinwheel  
44 Est 50th Street  
New York, NY 10036

The Media Alliance, Inc., an organization of media centers and artists/producers, working in electronic media throughout NY State, is producing a 3 day conference in Rochester April 23 thru 25 at Portable Channel and Visual Studies Workshop.

The purpose of the conference is to weld a coalition of centers and independents to increase visibility and advocacy for the field.

Topics will include: New Models for the Delivery of Production & Post-Production Services: Who Should Have Hardware & Why?; Earning Income: Walking the Tightrope between Profit/Non-Profit; Articulating the Field: Developing Criticism and Curatorship. The format of the conference will be discussions/workgroups. The conference will conclude with the Alliance's Annual meeting and the Election of the new Board of Directors, including 2 artists/producers. Travel subsidies may be available. For further information contact: Ardele Lister at 212) 929-4936.

# New Technology

by Maxine Haleff

The new technologies of the '80's present new opportunities for producers, but can independents take advantage of these technological plums or will they be the province of big corporate effort? Since knowledge is power, and even in some cases low power, AIVF presented a series of evenings on New Technologies for Independents. Programs given in December, 1980 included "Low Power TV — The Way to Indie TV?", "Producing for Video-disc" and "Independent Distribution via Satellite". Another program "3-D TV and Digital Television" hosted by Theodore Conant was given January 8th.

The most spectacular event was the demonstration by Stephen Gregory a producer with MIT's Architecture Machine Group which included a tape about their interactive videodisc which allows the viewer to travel through the streets of Aspen, Colorado, as if in a car and then stop at will and see the interior of a building. The operator could make all the decisions as to what was seen on the screen and since 54000 frames can be stored on each side of a videodisc there can be considerable choice.

Opening the program, Patrick McEntee, the only software producer with Sony, explained the reasons for a producer's choice of videodisc and gave the first showing anywhere of Sony's new interactive videodisc machine, which contains a computer. This intelligent microprocessor is built right into a device called a "commander", which has buttons like a calculator and can be removed from the machine for remote control. It will not be for the consumer market, but for industrial use in institutions, corporations, libraries, art galleries and museums. McEntee stated that he saw "advantages to the optical reflector videodisc which indicate creative possibilities for producers unparalleled in the history of the medium." Some of the advantages were durability, ability to use each frame independently, and ability to interface with computers, due to random access capability. McEntee pointed out that in choosing to use videodisc for a program on a cost effective basis, criteria would include the complexity of the program, the use of still frames, the importance of learner response, and its lasting value. He even suggested that videodiscs could appreciate in value like an art object. However the much ballyhooed low cost of duplication only applies to quantity production. At this time there is a six week average duplicating time and a high minimum cost for mastering which runs around \$2,000. The longer the program is, the more the price break compares favorably with that of video tape. If the program is around an hour and at least a thousand discs are produced the cost will be competitive with videotape. When the time comes that videodiscs are produced in the large quantities of phonograph records, then a movie might be bought for about twice the cost of your favorite recording.

Videodiscs are most valuable for interactive programming, while for linear programming, tape would still be the medium of choice. A branch program is designed from the start as a resource of separate segments rather than a whole, McEntee explained. The viewer selects only the segments that he or she wants to see and watches only in the order desired. Computer data is stored on the disc and images can be stored and manipulated. "This is a machine supported multimedia dialogue with the viewer. The whole level is where we begin to see a different type of video." Each viewer can create a new path in a tape or a disc. The big difference is the time required for segment access, about 4 seconds in the case of the disc. Still frames can be held for as long as needed, which is important in reading written material where 1 frame can do the work of 150 frames on tape. The availability of several audio tracks can allow the same footage to be used in different ways for added effectiveness. Although there is a potential for different kinds of learning and motivation, there will also be a loss of directorial control, because the viewer can change scenes at will.

As Gregory demonstrated, the MIT project has taken advantage of the capabilities and then some. It has added refinements, such as a computer that speaks and tells the viewer what street is being shown on the screen at Aspen, or a screen that responds to a touch of the viewer by providing a closeup or interior. Graphic symbols on the bottom of the screen can be touched at will to aid in steering. The MIT project started three and a half years ago using discs as part of an experiment to study how people can communicate with machines. The computer is the basis of the interactive system and Gregory estimates that the Aspen project could be stored on a micro computer like an Apple. Other projects include a telephone that can be called up on the screen where the number is dialed by touch tone and the calling up of shapes and colors to the screen by voice. Many of the demonstrations make amusing sequences in themselves. One of the most ingenious was a view of many faces of people at Aspen, with the eyes all shot in registration. The disc called up the faced frame by frame at what Gregory called "30 faces a second."

Starting off the session of Independent Distribution via Satellite, Sandy Mandelberger of ICAP gave a short history of the medium which started in 1976 when Home Box Office tried an experiment on RCA SatCom I. Western Union came in with their Westar satellite, and now there is an unprecedented demand for transponder space. With major networks like CBS and ABC leasing time, it has become very expensive. ICAP, which started distributing independent program to cable in 1975, has found there is an increasing demand for independent product and is concentrating on "narrow-casting", or aiming at a specific audience, such as

# NEW TECHNOLOGY

children's programming or arts programming. Because of the demand it was pointed out that there is a lot more production specifically for cable.

Andy Horowitz, president of Shared Communications Systems, Inc. talked about the handbook which he prepared under an NEA grant titled *The Independent Producer's Handbook of Satellite Communications*. It is distributed by AIVF and the American Film Institute, which makes an interesting combination in itself. This book will fill you in on such terms as GigaHerz, Local Loop, Uplink, Downlink, transponder, and dish, as well as explain how a satellite and earth station operates. He explained that all broadcast market areas were involved with using satellites, but that cable tv is where the boom is taking place. The book is designed to give the independent producer a road map and guideposts to approach the market as an individual, through distributors that package like ICAP, or eventually through the creation of new networks. In a couple of years he predicted that there would be more transponders available, and the Carnegie corporation is looking into the idea of actually establishing such a network run by the independent community.

Kim Spencer of the Public Interest Video Network told about the work of his group, which was originally formed to broadcast a live program "Nuclear Power: The Public Reaction" in connection with an antinuclear rally in Washington D.C. on May 6, 1979.

This utilized PBS satellite time, taking advantage of the law which states that any nonprofit group could pay for use of the PBS system if time were available. The program was carried by 15 stations live with no guarantee of content. As Spencer pointed out this eliminates the network as "gatekeeper". With the success of their first program, the group next broadcast a program on abortion, "Right to Live vs. the Right to Choose" from Cincinnati, and this time more stations picked it up. At that time they got a grant to pay the \$2,000 for the satellite time and gave the program away to PBS stations. Nine months later "Over A Barrel" was produced. This program about the energy crisis was funded by the Machinist's Union and broadcast over cable. PIVN is interested in interactive programming as well as live programming, and Spencer showed a tape of the group's Thanksgiving program, which started at daybreak with an invocation to the sun at Plymouth Rock. Five locations were known, as people held their Thanksgiving festivities and talked back and forth to one another over the air.

If the mind boggles at a satellite 22,000 feet over the equator, the independent producer can look into low power tv. The session on this medium was hosted by

Dee Dee Halleck and featured Michael Cousins of the F.C.C. who gave a short resume of the F.C.C.'s skirmishes with low power. The system originated out West where it was impossible to broadcast across mountains, so special broadcasting facilities were set up for short range transmission. Seeing that local communities were not going to give up their low power broadcasting facilities the F.C.C. decided it would have to license them, but at first prohibited any original programming. Cousins has drawn up a bill that would allow much more freedom for low power stations.

On January 11th Ted Conant and Nat Myers showed demonstration tapes and film of new technological breakthroughs, including 3D for TV. Conant, who had worked on EVR feels that videodisc is ideal for presentations of music, since recordings can be made with less than 1% distortion. He screened a program from the Jerusalem Music Center in Israel called "Conflict and Harmony", which featured a discussion with Isaac Stern. This show was put on tape and disc, but the important feature about disc for long term play is that there is no decrease in quality over the years. Introducing work by Bill Etra and his Rutt-Etra Synthesizer, Conant pointed out that his tapes were sent all over the globe with a message on it in which he used to say, "I bring you greetings from Greenwich Village the high technology capital of the world." Etra's device created a program utilizing synthetic music and abstract color which was produced for the Japanese Royal family. Conant also showed a Japanese 3D television program for children, which works if you shut one eye. The Australians saw the technique and developed a system without glasses. If you wear glasses you get 3D, but without the glasses the image is perfectly clear.

Nat Myers explained how the Australian system works before showing a film of an Australian TV program shot in 3D. The system is an optical one which depends on a lens which repositions the area of absolute focus. It is the out of focus areas of the picture which allow one to see 3D if glasses are worn. Glasses with one red lens and one green lens were passed out to the members of the audience who were treated to spears being thrown at them and a large spider which crawled up the screen. An explanation of the DOT method was also given. This is Digital Optical Technology which can take an analog signal, convert it to digital and then reconvert it to video.

All of these processes should change the look of future TV though, as Myers explained when he showed an old stereo card from around 1870, the public is always hungry for new technologies, but the old stuff was fun too. It will, of course all depend on how ingenious the new producers can be.

# Media Clips

BY JOHN T. RICE

## IFVDC INDEPENDENT SERIES SUCCESS

*The Independents*, a new series of award-winning documentaries by independent producers being distributed via-satellite, has met with a strong and positive response from public television program managers across the United States. The series, which began its regular weekly feeds over Westar-1 on January 8, is made up of 13 one-hour programs showcasing the work of 28 independent film and video makers.

The response of *The Independents* has been so encouraging that the IFVDC is planning three new series of *The Independents* to be distributed in the next eighteen months. The series currently being assembled are *The Independents-II: Documentaries and Documentary/Dramas*; *The Independents-III: Animation, Films made with the Optical Printer and Computer Generated Imagery*; and *The Independents-IV: Independent Features and Short Fiction*. For information regarding *The Independents* or any facet of the Independent Film and Video Distribution Center, please contact Douglas Cruickshank, Director; IFVDC; PO Box 6060; Boulder, CO. 80306. (303) 469-5234.

## "SOME NEW FACES" BEGINS SERIES ON CHANNEL L

*Some New Faces*, a non-profit production group active in "access" programming since 1970, recently received a \$2000 award from the Department of Cultural Affairs of the City of New York. The funds were granted in recognition of the outstanding efforts of *Some New Faces* (SNF) in presenting young and new talent to the public via cable TV.

SNF has moved its regular weekly program from Public Access Channel C to City Channel L for 1981. Gary Morgan, Artistic Director for SNF seeks a program schedule shared with other non-profit organizations. This initiative is the first in a growing series of programs produced by local non-profit cultural and civic groups on City Channel L. An extension of these programs will comprise the proposed *Policy/Culture* series, a weekly evening devoted to the arts and public affairs. *Some New Faces* will be aired each Wednesday evening at 8:00, 9:00, and 11:00 pm.

## NEW NETWORKS

**Media Network:** The Information Center has just launched two new services for producers and media activists called Media Network and the Community Media Project. The Information Center is a clearinghouse for people who need to find a particular film, videotape or slideshow on a particular issue. The Media Network will be a network of activists and organizations working to use the media to inform, empower and inspire. The Community Media Project (CMP) is a new program being planned to help grassroots and community groups in New York City put together screenings/discussion programs on their self-identified concerns. The staff includes: Marc Weiss, James Gaffney, and Lina Newhouser. For more information write: Media Network, 208 West 13 St., NY NY 10014.

**Pop Network:** The Pop Network is a maverick satellite television network which will innovatively distribute, via Westar 111, popular culture (18-34 year old) programming.

A privately-financed duo of television pioneers, Cliff Friedland and Rick Blume, produce the Pop show seen weekly on Manhattan's cable Channel J. Pop will offer original comedy; vintage science-fiction and horror films; simulcast live concerts; video's and animations of all aspects of popular music. The Pop Network also offers video services to clubs and is presently, simultaneously taping live music performances and programming pre-recorded video throughout the club on closed circuit monitors.

By syndicating, Pop plans to launch the network at the NAPTE (National Assoc. of Programmers and TV Executives) convention. Persons with music or other popular culture programs looking for an outlet should contact Rick Blume at 473-3667 or 243-2334.

**New Public Arts Network:** The nation's first non-commercial TV network devoted exclusively to the arts is being developed as part of a feasibility study supported by the New York State Council on the Arts. The Public Arts Network project will create a plan for linking New York State cable systems together into a network for arts programming produced in the state. Part of the network design will include the capability for live transmission of productions from media and performing arts centers, museums and other facilities.

While the feasibility study progresses, affiliates will, (on an experimental basis,) exchange and program arts software produced by one another, and by other local groups and public agencies.) Approximately one hundred hours of product will be included in the preliminary programming cycle, enough for a weekly two-hour showcase.

The project is directed by Steven T. Lawrence, a staff producer for the Public Interest Video Network, and by William F. Rushton, staff director of the Tri-state Regional Planning Commission's "Project Metrolink" telecommunications study. For more info, contact Bill Rushton, (212) 938-3321 or -3368. After hours call 695-0623.

## VIEW/CABLE SOFTWARE SOURCEBOOK '82

VIEW, the first magazine devoted to cable TV programming will publish in June cable's first ever Self-Booking Guide, *Cable Software Sourcebook '81*. This book will be a complete directory of all "standalone" product available to the cable industry, including feature films, TV shows, shorts children's programs and instructional material. All will be listed by category and cross-referenced by distributor.

As more and more operators choose to book product on a standalone basis, there will be greater need for the Sourcebook. It will be an invaluable tool for the cable operator as s/he expands his/her channel capacity and complements his/her satellite-delivered channels with program offerings that are targeted specifically for his/her market.

*Cable Software Sourcebook '81* will be distributed at the NCTA convention in Los Angeles and will be available as a reference tool throughout the year for a cost of \$75. Also, one free copy will be made available to every cable system. For listings form and more info, contact Laurie Winer at VIEW, 150 East 58th St., N.Y., N.Y. 10022. (212) 826-4280.

## NEW LOW POWER TV LIMIT

The Federal Communications Commission has modified its rules concerning the interim processing of low-power television, imposing a limit of 15 per entity until the Commission makes a final determination. Also, low-power facility cutoff lists will now be issued bi-monthly.

The National Association of Broadcasters is attempting to change the law barring their full-service broadcasters from the low-power business. Comments to the FCC are being sought on the issue.

Any independents or non-profits that are applying for low-power stations, please write or call AIVF.

# P.T.V. Legislation

The status of the new P.T.V. Financing Act has changed drastically. Word from Congress is that an extension of the current P.T.V. Financing Act of 1978 for 2 years is most likely. If this is the case, then oversight hearings of CPB will have to take place sometime before May 15, 1981. AIVF is now planning the formation of a PTV Act Action Committee to develop a white paper that will provide the basis for our testimony. An open meeting of concerned producers will be held (date to be announced) to preview those positions and seek input from the membership. Some of the issues likely to be reviewed are:

1. Local Programming decline on PTV.
2. Analysis of "Substantial Amount" specification for Independents and overall financing.
3. Commercialization of PTV.
4. Control and Accessibility of stations.
5. A System-wide Analysis outlining barriers to Independent programming.

We want to encourage all producers and media centers to articulate their perspective. The names of the House Sub-committee members that will want to hear from community and media constituencies are:

**SUBCOMMITTEE ON TELECOMMUNICATIONS,  
CONSUMER PROTECTION AND FINANCE  
9TH CONGRESS**

MEMBER/ROOM/ TELEPHONE NUMBER	TELECOMMUNICATIONS/ APPOINTMENTS
Timothy E. Wirth, D-CO Chairman 2454 RHOB X-52161	Gail Leach
Ronald M. Mottl, D-OH 2459 RHOB X-55731	Brian Hyps Kay Moran
James H. Scheuer, D-NY 2402 RHOB X-55471	Greg Babyak Judy Simmons
Edward J. Markey, D-MA 403 CHOB X-52836	Nancy McNarny Nancy O'Malley
Thomas A. Luken, D-OH 240 CHOB X-52216	Steve Jacobs Trish Palmer
Al Swift, D-WASH 1511 LHOB X-52605	Drew Pettus Joyce Garnett
Henry A. Waxman, D-CA 2418 RHOB X-53976	Bruce Wolpe Nora Lucey

Cardiss Collins, D-IL 2438 RHOB X-55006	Denise Wilson Sandy Byrd
W. J. ("Billy") Tauzin, D-LA 222 CHOB X-54031	Roy Willis, Wallace Henderson Marsha Shaffer

John D. Dingell, D-MI  
Ex Officio  
2221 RHOB  
X-54071

James M. Collins, R-TX Ranking Republican 2419 RHOB X-54201 X-53641	Bernie Wunder Pam Bozick
---	-----------------------------

Matthew J. Rinaldo, R-NJ 2338 RHOB X-55361	Cecile Srodes Betty Blackshaw
--	----------------------------------

Carlos J. Moorhead, R-CA 2346 RHOB X-54176	Joy Stevens Barbara Reynolds
--	---------------------------------

Marc L. Marks, R-PA 1424 LHOB X-55406	Bev Andrews Sharon Frazier
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Thomas J. Tauke, R-IA 319 CHOB X-52911	Rick Steketee Gladys Hendrix
--	---------------------------------

Thomas J. Bliley, Jr., R-VA 214 CHOB X-52815	Javid Mason Phyllis Troy
--	-----------------------------

James T. Broyhill, R-NC Ex Officio 2340 RHOB X-52576	Patricia Knight Lynn Clayton
---	---------------------------------

**MAJORITY STAFF**  
Consuela Washington (SEC)  
2145 RHOB  
X-53147

**MINORITY STAFF**  
Randy Davis  
2322 RHOB  
X-53641

**SENATE SUBCOMMITTEE ON COMMUNICATIONS**  
Bill Diefenderfer  
Ward White  
130 RSOB  
X-48144

For more information, contact John T. Rice at AIVF  
(212) 473-3400.

# Video '80 in San Francisco

By Paul Kleyman

San Francisco's Video 80 festival director Stephen Agetstein parlayed a miniscule \$2300 budget — “not one penny of which came from grants” — into a week-long event that brought video to 18 Bay Area sites, broke attendance records, screened an international selection of work by 52 artists, filled hours on two public television stations and produced a catalogue chock full of articles on every aspect of the video art scene.

The annual event had been nurtured for six previous years under the wing of the San Francisco Art Commission's arts festival. After Agetstein organized the 1979 edition, he became determined to wean the tiny local affair by creating an independent event. “Not one foundation or funding agency responded to our proposal,” Agetstein said, “So, we ended up paying costs with a handful of private donations, catalogue advertisements, admissions and exhibition or broadcast fees.”

Agetstein, himself a videographer for 10 years, eliminated entry fees and festival awards. Instead, each exhibitor received a \$100 rental fee. Included were 28 invited artists and 24 other who were chosen from 234 entrants. Composing the Selection Committee were David Ross of Berkeley's University Art Museum, Kathy Huffman of the Long Beach Museum and Vancouver's Paul Wong. New works were shown by such mainstays as Peter D'Agostino, Fitzgerald and Sanborn, Terry Fox and the Kipper Kids. Notable among new-comers was Tony Oursler of Hollywood, whose student work, “The Loner,” was one of the more inventive pieces to emerge from Video 80. Other tapes were from Japan, Canada and West Germany.

Boosted for the first time by San Francisco newspapers, which had shunned independent video in previous years, the festival attracted standing-room crowds for the first time to Berkeley's University Art Museum for two weeks running. Not only was the festival programmed at such established locations as La Mamelie and the San Francisco Museum of Modern Art, but also in unusual settings intended to introduce video art to audiences unfamiliar with it. Many European tapes were screened at the Goethe Institute and tapes were played in a bar — and a punk rock club. A luncheon crowd at Galerie de Blanche, one of San Francisco's more picturesque little eateries, discovered video and a spread of shrimp salad and French wine, compliments of the proprietor. A “Video Cabaret” at a

North Beach night spot was hosted disco-style by comic videographer Willie Walker.

During the week, public television station KCSM, channel 60, broadcast a total of six late night hours of Video 80 entries. One of the four airings drew an unprecedented 400,000 viewer (10% of total audience) for the small station, according to Agetstein. KQED, Channel 9, the region's major public station scheduled four half-hour Video 80 “highlights” programs that were broadcast in January. Agetstein said the station paid \$9 per minute for the programs, higher than it has ever paid for independent productions.

Agetstein and “Video 80” catalogue editor Wendy Garfield are now packaging a “road show” edition for tour to museums and video centers around the country. “We have also been approached about it by people in Australia, France and West Germany,” Agetstein said. The 50-page catalogue is available for \$4.50 post-paid from Video 80, 229 Cortland, San Francisco, CA 94110.

Also recently, San Francisco's La Mamelie released its 500-page chronicle of California *avant garde* art throughout the 1970's. Two years in the making, the quality paperback “sourcebook” documents virtually every contribution to non-traditional art in California for the past decade and, in so doing, details the considerable place of video art. Titled, “Performance Anthology,” the book has been adopted as a text at several art schools and is already scheduled for a second printing. Volumes cost \$17.95 post-paid to La Mamelie, PO Box 3123, San Francisco, CA 94119.

An historical footnote: San Francisco's Landmarks Preservation Advisory Board recognized the warehouse at 202 Green Street as “the birthplace of television” but, judging the structure as “not particularly distinguished,” the body refused the protection afforded by official landmark status. From his laboratory in that building in 1927, Philo T. Farnsworth transmitted the first television signal to a receiver eight blocks away. The denial, urged by the site's owner, was protested by Farnsworth's widow and son. “They only like gingerbread and Victorians,” objected Philo Farnsworth III, who is also an inventor.

Paul Kleyman is the Publications Director of Bay Area Lawyers for the Arts and contributes articles to “Videography” and “Publisher's Weekly.”

# NOTICES

## BUY/RENT/SELL

FOR SALE: Sony 1600 color camera with CCU, AC box & lens. Asking \$950. Excellent condition. Call (212) 233-5851.

FOR SALE: Canon zoom lens, F 1.6, 18-108mm. Call (212) 233-5851.

FOR RENT: Sony 3/4" color portapak/cameras. Call (212) 233-5851.

FOR RENT: CP 16, \$80/day. Canon Scoopic, \$30/day. (212) 781-7208.

FOR SALE: Sony DXC 1610 and VO 3800 portapak. Sony 3450 b/w camera w/Nuicon tube. Excellent condition, \$4500. Call (518) 482-9330, ask for Mike.

FOR RENT: Arri 16SR package complete. 2 mags., 3 batteries, variable speed control, finder extender, bellows Matt box, shoulder pad, 10-150 Angenieux zoom lens, all filters, O'Connor 50D head, legs, baby legs, high-hat, lights. Call (212) 787-5715.

3/4" PRODUCTION AND RENTAL: Sony DXC 1640 camera, VO 4800 deck, fast-change sun gun kit, RE-18 cardioid mics, w/operator, \$200/day. Special consideration for progressive groups. Instruction available. Progressive Video, (415) 540-0827, -0848.

FOR SALE: GC 4400 video camera, brand new condition, \$1700 complete. Call Joe Bulger, 9 am-5 pm, (415) 989-6717.

EQUIPMENT SALE: The Alabama Film-Makers Co-op is offering for sale the following equipment: CP-16A with Angenieux 12-120 f2.2 lens, magazine, charger & 2 batteries (2 for sale; \$3000 ea.); heavy-duty case for CP-16A (some exterior damage but good condition, \$50); lightweight metal case for CP-16A (\$25); Bolex H-16 w/25mm lens (\$250); Bolex H-16 body, fair condition (\$100); Moviscop viewers (\$95); Ediquip timer & magnetic sound reader (\$35 ea.); Meter-Hancock hot splicers (\$95 ea.); Ediquip magnetic sound reader amplifiers (\$50 ea.); Sekonic light meter (\$50); CP-16 rain cover (\$25 ea.). Send offers to: AFCo-op, 4333 Chickasaw Drive, Huntsville AL 35801, (205) 534-3247.

## EDITING FACILITIES

EDITING FACILITIES: Equipment: 6-plate Steenbeck, rewinds and table, splicers, 8 split reels, synchronizer, Moviscop, airconditioner, typewriter, desk, phone, rug, shelves and rack. Rates: \$40/day; \$175/wk; \$625/mth. Monthly rate negotiable. Kit Clarke, 1697 Broadway, New York NY 10019, (212) 582-2836.

EDITING & POSTPRODUCTION FACILITIES available. Fully-equipped rooms, 24-hour access in security building. Two 6-plate Steenbecks, one 16/35 KEM, sound transfers from 1/4" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Contact Cine-tudes Film Prod. Ltd., 377 Broadway, NY NY 10012, (212) 966-4600.

APALACHIAN REGIONAL MEDIA CENTER is a public access 16mm editing and postproduction center. Facilities: 6-plate Moviola, editing bench, animation stand, small optical printer, conforming room, sound transfers, mixes, b/w film lab. For more info: ARMC, Ohio Univ. Dept. of Film, Lindley Hall, Rm. 378, Athens OH 45701, (614) 594-5138.

3/4" EDITING, Sony 2860, RM 430, \$25/hr; \$150/day w/operator. Longer bookings by arrangement. Color camera and deck w/operator, \$200/day. Original Face Video, (415) 824-2254.

3/4" EDITING: New JVC Direct Drive Editing System now available for use. Full shuttle control up to 5x w/audio and video. Programmable in/out. FM dub. Preview/review. \$40/hr w/operator; \$30/without. Total Video Co., (415) 583-8236 or 756-1149.

FULL PRODUCTION SERVICES with JVC KY-2000 broadcast-level camera. 3/4" editing, \$25/hr. Video Arts, (415) 468-0792.

## FESTIVALS

FLORENCE FILM FESTIVAL, May 28-June 3. Restricted to feature length, fiction films, 16mm or 35mm. Deadline: March 15. Contact: Comune Di Firenze, Cooperativa

L'Azelier, Via Martiri Del Popolo 27, 50122 Florence, ITALY, (055) 240720.

OBERHAUSEN FILM FESTIVAL representative Peter B. Shumann will be in New York March 1-March 16 to select films for this year's festival. For info: Goethe House, German Cultural Institute, 1014 Fifth Ave., NY NY 18818, (212) 744-8310.

ATHENS VIDEO FESTIVAL: Oct. 22-24. Deadline: September 21. For info: David Burke, Festival Director, Athens Video Festival, Box 388, Athens OH 45701.

HOLLAND EXPERIMENTAL FESTIVAL, Oct.-Dec., 1981: **Technology & the Artists: 1950-2100.** Representative Peter Rubin will be touring US and selecting material April 17-July 15. For info, contact: HEF, Postbus 5776, 1017 AT, Amsterdam, HOLLAND.

HUMBOLDT FILM FESTIVAL will be held from April 27 thru May 3. Open to all student and independent filmmakers, 16mm optical sound or silent films under one hour. Deadline: April 22. For more info: Philip Middlemiss, HFF, Theatre Arts Dept., Humboldt State Univ., Arcata CA 95521, (707) 826-3566.

## FUNDS/RESOURCES

THE FORD FOUNDATION has made a \$400,000 loan to the Film Forum, enabling them to convert a building on Watts St. to a twin cinema. The move will provide improved screening facilities and permit showings of films throughout the week. For more info write Film Forum, 57 Watts St., NY NY 10013.

FRANK SEMMENS, INDEPENDENT FILMMAKER, has received through Portable Channel Inc. a \$7,000 NYSCA Film Program Grant for 1981. It is the first production grant awarded to an independent filmmaker in New York State. The money will be used towards the production of a 30-minute film, **Mohawk Legends: Profiles of the Past.** For more information: Susanne Shea, Portable Channel,

# NOTICES

1255 University Ave., Rochester NY 14607, (716) 442-3886.

CREATIVE ARTISTS PUBLIC SERVICE PROGRAM (CAPS) announced its 1980-81 program year Fellowships to 11 Video artists: Skip Blumberg, Peer Bode, Ronald D. Clark, Shalom Gorewitz, Julie Harrison & Neil Zusman, Deans Keppel, Verity Lund & Henry Moore, Antonio Muntadas, Rita Myers, David H. Rose & Joseph Steinmetz. For more info: CAPS, 250 West 57 St., Room 1424, NY NY 10019, (212) 247-6303.

## COURSES/CONFERENCES/WORKSHOPS/SEMINARS

16MM PRODUCTION FILMMAKING CLASS, no prior experience necessary. Call: Barbara Hammer, (415) 648-3298, 658-6959.

FILM IN BRITAIN, Temple Univ. School of Communications and Theater 5-week seminar, June 29-July 31 in London. For more info: Professor Ben Levin, Dept. of R/TV/F, Temple Univ., Philadelphia PA 19122, (215) 787-1496, 627-0851.

EDITING WORKSHOP: **Intermediate Editing**, Tues. and Thurs, 7 pm-9 pm, April 7, 9, 14, 16. \$120. Chicago Editing Center, 11 E. Hubbard St., 5th Fl., Chicago IL 60611, (312) 565-1787.

YOUNG FILMMAKERS/VIDEO ARTS offers the following courses: **3/4" Videocassette Editing** (April 25 & 26); **Elements of Studio Production** (May 2 — camera, May 9 — lighting, May 16 — audio); **Basics of Portable Video Prod.** (eight 3-hr. sessions, beginning June 3); **Directors Project** (twelve 3-hr. sessions, beginning Mar. 10); **Master Class in Editing** (intensive two-week tutorial in mid-April); **Advanced TV Studio Prod.** (ten 4-hr. sessions beginning April 2). For more information call YFVA, (212) 673-9361.

SYNAPSE offers two-day workshops on intermediate and advanced computer video editing: April 25 & 26, May 22 & 23. For more information, contact: Synapse, Syracuse University, 103 College Place, Syracuse NY 13210, (315) 423-3100.

PUBLIC SERVICE SATELLITE CON-SORTIUM (PSSC) will conduct an in-

tensive, two-day hands-on workshop on **How to Teleconference Successfully**, March 23 & 24 in Denver. For information contact: Polly Rash, Director of Communications, Suite 907, 1660 L St. NW, Washington DC 20036.

## FILMS/TAPES WANTED

EXPOSURE THROUGH FILM is looking for films on Super-8 and Super-8 filmmakers. Send film in stamped, self-addressed container to: ETF, Rogers Cable TV, 25 Adelaide St. E., Sta. 720, Toronto, Ontario, CANADA M5C 1Y2.

SUBMIT FILMS AND VIDEOTAPES to Supertime, the Bay Area's new STV station. Submit work to: Andrea Franco, Supertime, 1176 Cherry Ave., San Bruno CA 94066.

DISTRIBUTION OPPORTUNITY: Third Eye Films, distributor of award-winning films, seeks children's entertainment shorts and energy/conservation docs for distribution to non-broadcast and TV markets. Contact: Jamil Simon, (617) 491-4300, or write Third Eye Films, 12 Arrow Street, Cambridge MA 02138.

MOTION PICTURE SCREENPLAYS requested for theatrical distribution targeted to 16-29 age bracket. To be eligible, a screenplay should be able to be produced in the Midwest for under \$1,500,000. Contact: Dan White, Producer, Centrill Media Corp., 449 North Walnut St., Springfield IL 62702.

ONE WAY FILMS is looking for "New Wave" films to include in its distribution package. Contact: Richard Gaikowski, (415) 821-9183.

WANTED: MANUSCRIPTS BY FILMMAKERS for publication in an anthology concerning the art of filmmaking. For more info, write: M. Haslanger, Artichoke Ink, GPO Box 1834, NY NY 10016.

INDEPENDENT FEATURE PROJECT and the Exhibition Services of AFI are cosponsoring the **New American Cinema Showcase**, a program of five or six films to be booked for one week at a major commercial theater in 5 cities: Washington, DC (June); San Francisco (July); Houston (Sept.); New

Orleans (Oct.) and Atlanta (Nov.). Submit films by March 11 to: AFI, Kennedy Center, Washington DC 20566. For more info, contact: IFP, 80 E. 11 St., NY NY 10003, (212) 674-6655.

FINISHED FILM SCRIPTS wanted for feature production, also writers to write scripts from suggested stories. Contact: Bernard Sher, PO Box 390247, Miami Beach FL 33139.

DISTRIBUTOR SEEKS WORKS by independent film and video makers. Specializing in films for the health care profession, but short films and tapes for all markets welcome. For information: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Suite 440, Santa Monica CA 90404, (213) 828-4303.

## OPPORTUNITIES/GIGS/APPRENTICESHIPS

FACULTY POSITION IN FILM: NYU seeks a film professional to fill tenure-track faculty position, beginning Spring or Fall semester. Send resume to: Professor Mark Chernichaw, Chairman, Search Committee, Undergraduate Film and Television, South Building, Rm. 65, NYU, Washington Sq., NY NY 10003.

FACULTY POSITION IN TV/VIDEO ARTS. NYU seeks a broadcasting and allied media professional to fill tenure-track faculty position, beginning Spring or Fall semester. Send resume to: Professor Mark Chernichaw, Chairman, Search Committee, Undergraduate Film and Television, South Building, Rm. 65, NYU, Washington Sq., NY NY 10003.

POSITION AVAILABLE: Artist/teacher to head and develop center for experimental technological media, including electrostatics, magnetic image and sound recording technology and computers. Send resume to: Paul Ashley, Assistant Dean, School of the Art Institute of Chicago, Columbus Dr. at Jackson Blvd., Chicago IL 60603.

POSITION AVAILABLE: Filmmaker-in-the-Schools Coordinator, Northwest Film Study Center, Portland. Responsibilities include initiation of film/video residencies, making presentations relative to the pro-

# NOTICES

gram, fundraising efforts, direction of Young People's Film and Video Festival. Send resume to: Robert Sitton, Director, Northwest Film Study Center, 1219 SW Park Ave., Portland OR 97205.

**WORK WANTED:** Student interested in film seeks summer position as apprentice with filmmaker. Presently attending High School of Music and Art. Terms negotiable. Call: Emily Kuenstler, (212) 866-5284.

**WORK WANTED:** Gaffer with lights and cables. Will negotiate rates for package. Josh Karan, (212) 642-1112.

**SEEKING CO-PRODUCER(S)** to develop projects on either of two subjects: (1) Evolution vs. creationism controversy in education; (2) Voucher system in education; tuition tax credits and aid to non-public schools. Only want people knowledgeable and interested in subjects, not seeking crew. Josh Karan, (212) 642-1112.

**NEED ORIGINAL MUSIC FOR YOUR FILM?** Veteran composer of 2 off-off Broadway productions and 2 films seeks filmmaker for collaboration. Call Steve Lockwood, (212) 666-8817, after 6 pm.

**THE WOMANBUILT SOLAR GREENHOUSE:** a videotape production by Melinda Caldwell and Pamela George for Northstate Public Video. Illustrates building techniques and passive solar principles; available to nonprofit groups for shipping and handling fee. NPV, 604 W. Chapel Hill St., Durham NC 27707, (919) 682-7153.

**HIGHLIGHTS OF 1980 SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL** now available for touring. The Festival, held in October, exhibited the works of 52 artists, 11 of whom comprise the Travelling Show. For info: Stephen Ageststein, Director, San Francisco International Video Festival, 229 Cortland, San Francisco CA 94110, (415) 641-9207.

## SCREENINGS

**L.A. FILMMAKERS MICHAEL GUCCIONE & TOM LEESER** will screen recent work. Guccione will present **Acts of the Will** (1980) and **Legions** (1981). Leeser will screen **View**

(1978), **Renee Walking/TV Talking** (1980) and **Opposing View** (1980). Mar. 23 at 8 pm, Pasadena Filmforum, The Bank Playhouse, 85 E. Colorado Blvd., Pasadena CA.

**MICHAEL RUDNICK** will present and discuss **Dr. Hawaii** (1976), **Mold FX** (1980), **Cleo** (1977), **Pup Y Pup** (1977), **An Old Coat Flapping** (1977), **Innermission** (1980) and **Ondeo** (1980). Mar. 30 at 8 pm, Pasadena Filmforum, The Bank Playhouse, 85 E. Colorado Blvd., Pasadena CA.

**VIDEO ART REVIEW: Illuminatin' Sweeney** (1974) by Skip Sweeney; **Jgling** (1976), and **For a Moment You Fly: The Big Apple Circus** (1979) by Skip Blumberg; **Instant This: Instant That** by Lynda & Ellen Kahn (Twin-art); **Breakfast Table** (1980) by Anita Thatcher. Tues., Mar. 10 & 17, 8 pm; Wed., Mar. 25, 3 pm. Anthology Film Archives, 80 Wooster St., NY NY 10012, (212) 226-0010.

**ED EMSHWILLER:** Sunstone. Mon. Mar. 30-Fri. Apr. 2, 9 am-5 pm. Real Art News (RAW), 40 State Street, Hartford CT 06103, (203) 525-5521.

**JON JOST:** **Stagefright**. Fri. Apr. 3, 8:30 pm. New Wave Video: Mon. Apr. 7-Fri. Apr. 10, 9-5 pm. Real Art News (RAW), 40 State St., Hartford CT 06103, (203) 525-5521.

**CENTER SCREEN ANIMATION FESTIVAL:** Mar. 13, 14, 15 — Program 1 (7:30 pm): **Surface Work** (1979) by Dennis Pies; **Step Print** (1976) by George Griffin; **Studiell** (1979) and **Guylixar** (1979) by Michael Zodorzny; **Gila** (1979) by Philip Perkins; **Four Times Four Times** (1979) by Magdalena Rangel; **Ichym** (1980) by Dorne Huebler; **Ground Green** (1980) by John Casey; **Plans and Elevations** (1980) by Al Jarnow; **6 Loop Paintings** (1971) by Barry Spinello; **Chalktale** (1979) by Steve Socki; **Precious Metal** (1980) by David Ehrlich; **Wet Paint** (1977) and **Shapes and Gestures** (1976) by Jules Engel. Program II (9:30 pm): **Two Space** (1980) by Larry Cuba; **Pasadena Freeway Stills** (1974) by Gary Beydler; **TZ** (1980) by Robert Breer; **Diagram Film** (1978) by Paul Glabicki; **Frame** (1977) by Ken Kobland; **Parataxis** (1980) by Skip Battaglia; **Sumi-E** (1975) by Francis Lee and **Saugus Series** (1974) by Pat O'Neil. Mar. 20, 21, 22 — 7:30 & 9:30 pm; **Paul Driessen Retrospective**. Mar. 27, 28, 29 — 7:30 & 9:30 pm:

**Animation from Poland and the Soviet Union.** Center Screen, Carpenter Center for Visual Arts, 24 Quincy St., Harvard Univ., Cambridge MA, (617) 494-0200.

**MILLENNIUM** will screen films by: Pierre Rovere (**Red Light**, **Escapes Phase 2**, **Le Vautour** and others) — Sat. Mar. 14; a program of work by French independents — Sun. Mar. 15; the Millennium Members Group Program — Fri. Mar. 20; Stan Brakhage — Fri. & Sat. Mar. 27 & 28. All programs begin at 8 pm. For more info: Millennium Film Workshop, 66 E. 4 St., NY NY 10003, (212) 673-0090.

## PUBLICATIONS

**BAY AREA LAWYERS FOR THE ARTS** has published a special film & video issue of its periodical, **The Working Arts**. Available for a postage and handling charge of \$1 from: BALA, Fort Mason, Building B, San Francisco CA 94123, (415) 775-7200.

**LOW POWER TELEVISION GUIDE-BOOK:** published by CPB. Outlines, for potential applicants, information about channel availability, signal coverage, types of equipment, sources of funding and application process. Contact: CPB's Office of Telecommunication Policy and Administration, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

## TRIMS & GLITCHES

**WOMEN ARTISTS** qualify as individual entrepreneurs to use the free services of the American Women's Economic Development Corp; including advertising, promotion, accounting systems, budgeting, finance, contracts, insurance, publicity, marketing, import-export and legal services. AWED, 1270 Ave. of the Americas, NY NY 10010, (212) 397-8880.

**SUN PRAIRIE CHILDREN'S CHANNEL** is a TV channel reserved exclusively for children. Young people between the ages of 9 and 13 form the production and programming staff of KIDS-4. Minimal adult influence is sought; productions are done almost entirely by the kids. For more info., contact: Nancy McMahon, Sun Prairie Children's Channel, PO Box 142, Sun Prairie WI 53590, (608) 837-5454.

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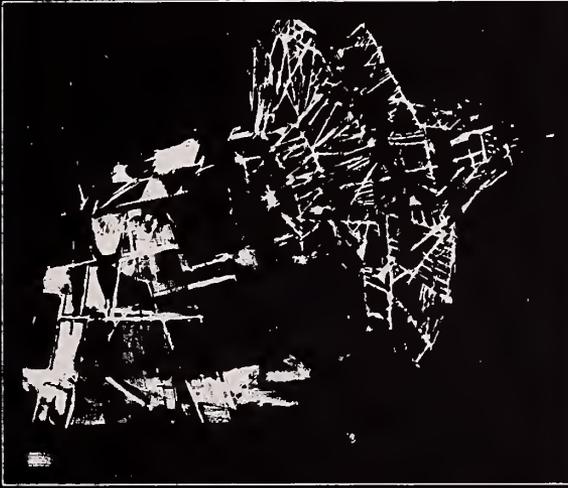
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Access II:  
The Independent Producer's Handbook of

# SATELLITE COMMUNICATIONS



## Access II: Handbook for Satellite Distribution

The National Endowment for the Arts has recently completed an Independent Producers' Handbook of Satellite Communications called **Access II**. This handbook is a practical guide for independent producers interested in distributing to PTV, cable and commercial television and radio systems. It includes descriptions of current satellite systems and networks, contact person information and background history of independents' usage to date. This handbook is a must for any independent involved in self-distribution.

Authors: Joseph D. Bakan and David Chandler. NEA Publication Coordinator: Marion Dix. Copies are \$3.00. For more information contact John T. Rice at AIVF.

Please send me

"ACCESS II"

an NEA publication, by Joseph D. Bakan and David Chandler, under the direction of Shared Communications Systems Inc., New York.

I would like \_\_\_\_\_ copies. At \$3.00 per copy I have enclosed a check or money order for \$\_\_\_\_\_.

My address is \_\_\_\_\_  
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Make check or money order payable to:

AIVF  
625 Broadway, New York NY 10012

# Welcome to AIVF!

Glad to have you with us! Please fill out the three sections of this card and return it to us. Remember to enclose your check if we don't have it already. MEMBERSHIP: regular membership is open to those involved in or seeking involvement in independent video or film. SKILLS FILE: is used to refer work to you when calls come in.

name \_\_\_\_\_ phone \_\_\_\_\_

address \_\_\_\_\_

age \_\_\_\_\_ zip code \_\_\_\_\_

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List your most recent works with title, format, date, running time, brief description. If previously screened by AIVF or others give date and place.

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awards, publications, important screenings, etc.: \_\_\_\_\_

**SKILLS FILE**

**We would like to keep up to date information on our members, to be used for reference purposes. This data will be computerized, so please check boxes off carefully.**

**Skills Categories**

**Demographics**

**Miscellaneous**

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| <input type="checkbox"/> film         | <input type="checkbox"/> cinematographer | <input type="checkbox"/> northeast      | <input type="checkbox"/> short        |
| <input type="checkbox"/> video        | <input type="checkbox"/> camera operator | <input type="checkbox"/> southeast      | <input type="checkbox"/> feature      |
| <input type="checkbox"/> multi-media  | <input type="checkbox"/> sound           | <input type="checkbox"/> midwest        | <input type="checkbox"/> documentary  |
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| <input type="checkbox"/> gaffer       | <input type="checkbox"/> director        | <input type="checkbox"/> female         | <input type="checkbox"/> new member   |
| <input type="checkbox"/> grip         | <input type="checkbox"/> union           | <input type="checkbox"/> male           | <input type="checkbox"/> renewal      |

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**the Independent**

Film and Video monthly



THE INDEPENDENT is published 10 times yearly by the Foundation for Independent Video and Film, Inc., 625 Broadway, 9th Floor, NY, NY 10012, with support from the New York State Council on the Arts and the National Endowment for the Arts, A federal agency. Subscription is included in membership to the organization.

Editor: Bill Jones

Assistant Editor: Fran Platt

Contributing Editors: Mitchell W. Block

Dee Dee Halleck

Sol Rubin

John Rice

Barbara Turrill

Layout & Design: Bill Jones

Typesetting: Compositype Studio

**STAFF MEMBERS:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Alan Mitosky, Short Film Showcase Project Administrator; Louise Zimmerman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Barbara Turrill.

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

**BOARD MEETINGS** are held monthly at AIVF, 625 Broadway, 9th Floor and are open to the public. The AIVF/FIVF Board of Directors encourages active membership participation and welcomes discussion of important issues. In order to be on the agenda contact Jack Willis, chairperson, two weeks in advance of meeting at (212) 921-7020.

## SUMMARY OF MINUTES

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

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

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

At a recent CPB Board meeting, attended by AIVF, the CPB Board agreed that the Reagan Administration should not be allowed to rescind Congress's advance funding of CPB by cutting CPB's budget now. Concerning the allocation of CPB's funds, some CPB Board members considered that CPB funding of public TV stations should be reduced from the current

## SKIP BLUMBERG

Interviewed by Bill Jones and Leslie Tonkonow

SELF SERVICE TV by Bart Friedman

LEO SELTZER by Margaret Higgins

MEDIA ARTS CENTERS MOBILIZE

SELF DISTRIBUTION by Sol Rubin



Leo Seltzer

**AIVF/FIVF BOARD MEMBERS:** Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Lawrence Sapadin, Ex Officio; Stew Bird; Alan Jacobs, Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Matt Clarke, Chairperson; Julio Rodriguez; Robert Richter.

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

62% to about 40%. The stations, on the other hand, will lobby for such funds to be increased to 80%. The AIVF Action Committee will compile data on the relative costs of production by independent producers, not through the stations.

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

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

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

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

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

Leo Seltzer filming for  
the National Film Board  
of Canada in 1941  
(with 35mm Eymo Camera)



Photo from Collection of Leo Seltzer

# Media Clips

**BY JOHN T. RICE**

## **BAKSHI PLANS GLOBAL ANIMATOR CONFERENCE**

Feature animator Ralph Bakshi is laying the groundwork for what he envisions as the First International Animation Conference, which hopefully will take place in New York City within the next six months or so. The goal of the venture is to bring together as many as 700 animators from throughout the globe for a two-day series of nuts-and-bolts seminars and screenings, designed to get the wealth of animating talent now confined by budget problems to shorts into the feature mainstream. Bakshi's game plan is to encourage maximum conference attendance by picking up airline and hotel tabs for visiting animators. Early contacts with educational institutions — including Pratt and Cal Arts — were described as "highly positive". Cultural institution and film industry support will also be sought. Other goals of the seminars will include appraising animators of current animated production plans and resultant job opportunities. Those would obviously include Bakshi's plans to buttress his own core staff of animators, most of whom date from his earliest feature, *Fritz the Cat*. For more info, contact: Ralph Bakshi Productions, 8132 Sunset Blvd., Sun Valley CA 91352, (213) 768-4000.

## **HIGH RESOLUTION TV**

CBS, with help from Sony, has demonstrated a high-resolution TV signal that uses roughly twice the number of lines per screen (1,125 versus 525) to create an image that's far sharper than conventional TV and which can be projected onto large screens with far better definition. CBS says that Direct Broadcast satellite is the best way to get high-resolution TV to customers, once several technical hitches are ironed out. The hitches include finding a way for existing TV sets to pick up the new signals and methods for fitting bigger signal on videotape.

## **COMPUTER GRAPHICS**

Harvard Computer Graphics Week 1981, July 26-31, will include hardware displays and sessions on mapping and other applications of computer graphics, software, color technology, digital image processing. Site: Hyatt Regency, Cambridge MA. Contact: Kathy Devaney, Center for Management Research, 850 Boylston St., Chestnut Hill MA 02167, (617) 738-5020.

## **CABLE PROGRAMMING STARTS**

ABC Video Enterprises has ended months of negotiation with the Hearst Corporation to unveil BETA — a channel devoted to women's programming. The service will provide four hours of programming 5 days a week, and is described as "an advertising-supported basic cable service geared to today's woman". Start-up is predicted by late 1981.

Two newly launched cable systems have targeted audiences in mind. The Jewish Television Network has begun operations on Los Angeles' Theat Cable system. New Earth Television Works, a multi-media company located in Santa Cruz, California, produces a video "magazine" highlighting alternative, New Age energies, lifestyles and cultures. The Silent Network, a cable satellite network catering to the nation's 22 million deaf and hearing-impaired people, will be launched by mid-1981. Initial plans call for 15 hours of weekly programming including entertainment, variety, educational and information shows (to be presented in both voice and sign language).

## **GERMANY'S ARD SEEKS INDEPENDENT PRE-SALES**

The New York-based Independent Feature Project has concluded a pre-sales deal with West German's ARD National Television web calling for financing of new US independent productions. Under the arrangement, the ARD agrees to accept scripts of budding American filmmakers who have no track record, as well as established indie producers, subject to approval. Contact: Franz Everschor, ARD, Bertramstrasse 6000, Frankfurt am Main, West Germany.

## **LOW-POWER SERVICE ORGANIZATION**

A new low-power TV consulting firm with a particular emphasis on public interest oriented applicants has begun operation. Personnel include the original authors of the low-power rulemaking, who are no longer affiliated with the FCC. Contact: Parry Teasdale/Michael Couzens, Television Center, Suite 801, 1629 K St. NW, Washington DC 20006.

## **LOW-POWER HOTLINE**

Prospective noncommercial low-power television and translator applicants having difficulty putting applications together now have somewhere to turn: National Federation of Local Cable Programmers Hotline. This group is providing free technical and legal advice and referrals. Hotline number: (202) 797-3660.

# AIVF Forum

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The membership of the AIVF doesn't know each other. It is a community of over a thousand with common interests but not a community of flesh and blood, or faces. Its core is an office, a notice board, a newsletter, and the mails. Its spirit is invisible, although we know it is there by the implied passion of *The Independent's* notices, articles, and its reports on the struggles for recognition, legislation, and financial recompense. And so the AIVF is good but ghostly.

We should meet each other: to exchange ideas, to feel at ease as a community, to share in the work of the AIVF, to hang out, to affect policy, to freshen the quality of our services, and to initiate additional services and programs, and spark artistic and political disputation.

Otherwise we will become smug and bureaucratic, elitist and stale, and lose sight of ideals. We have not called "business" meetings for a while, partly because it's a bother, more because hardly anyone would come. But there was a time when the leadership regularly reported to the live membership (150-200 at a time) the results of policy, lobbying, successes (or failures) of distribution, status of suits against this network or that agency — and it was very exciting. Nothing has changed except that we are older, more established.

And now even our stability is threatened. The Reagan budget proposals will do us great harm, individually and as an organization. We've got to mobilize to fight for the maintenance of funding for independent films and for the organizations that serve film and videomakers. If we can't get grants many of us will leave the field. If the AIVF loses membership AND funding it will go under. But if we become used to getting together, if we know each other, it will be easier to formulate strategy, to get our energies up for the struggle ahead.

Manny Kirchheimer  
Membership Committee



On January 29, 1981, the Membership Committee met to discuss ways in which to increase membership participation in the Association. What follows is a joint report, submitted by three of the participants.

AIVF is at a juncture where the priorities have to be reassessed. We have to be sure that the direction and scope of the current activities are going to meet the needs of members, and not the dictates of an administrative structure that has become self-perpetuating. In the near future, government funds for arts organizations will be diminished, so we will have to rely on members to carry us through. A membership organization has a purpose and priorities that are different from an arts organization or a "media center." As any organization grows there is a tendency to answer the needs of the bureaucracy. The day-to-day demands on non-profit groups are always beyond the capacity of their underpaid and overworked staffs. When budgets are increased the additions go to the needs of the office. The needs of the office are not always the needs of the members.

The strength of the independent community depends on a unified and firm approach to demands for funding, access to public television and increased exposure in the theatrical market. Media organizations that exhibit and work with the independent community have a different role to play in promoting independent work. A membership organization such as AIVF should realize that their strength lies not in pandering to funders, but taking a strong advocate role. This role must be led by members. It is not the job of bureaucrats. A growing problem within the organization has been the distancing of the membership as the complexities of the board and office have grown. A new effort must be undertaken to strengthen ties within the membership and to encourage membership participation at all levels of AIVF activity.

At a recent AIVF board meeting some one objected when I said that AIVF was a political organization. "No," was the response. "We are a *trade* association, NOT a political organization." I think we are both. I think it is naive to think that a trade organization of INDEPENDENT video and filmmakers can exist if it is not at the same time a political organization. If we consider ourselves "Independent" then we are thinking of being independent *from* something. We strive to remain independent of the culture corporations and institutions that dominate commercial media production. To remain independent from these forms is in itself a political act. To join together, to unite as a visible, vocal community is to engage in a political action. Yes. We are a political organization and our survival depends on understanding what that means.

Dee Dee Halleck  
Board Member



THE FIRST INTERNATIONAL WHISTLING SHOW, Skip Blumberg

# Skip Blumberg

by Bill Jones and Leslie Tonkonow

## INTERVIEWED

*Skip Blumberg has been associated with the Videofreex, Lanesville TV, the early TVTV tapes, the Image Union, planetarium/video performances, and many events in the history of independent video. In addition he was staff engineer at KQED in San Francisco. Currently he is an artist-in-residence at the WNET/13 TV Lab. Earle Murphy's Winter Olympics, which he produced with co-producer Leanne Mella, recently aired nationally on PBS.*

**BJ:** How did you get started in video?

**SB:** Do you really think that's interesting?

**BJ:** I think that it leads to something interesting.

**SB:** Back in 1969, just when portable video equipment was becoming available in stores, I met some people who were doing amazing stuff. I hooked up with them — they were called the Videofreex. It was terrific. We had a loft in SoHo in the late 60's and early 70's. We set it up as a video studio and did everything we could think of on tape. Production was furious. We never stopped to think about why we were doing it or whether there was any money in it. That was back in '69. Of course, some people have made millions of dollars thinking about whether there was money in it in the years since then. We just did a lot of work and ex-

perimented a lot — literally thousands of hours of videotape were shot. Although the tapes were rough then, I'm still drawing from those experiments in my work today.

We started broadcasting in SoHo in 1971 with a low-power transmitter. When we moved upstate to Lanesville, we operated a media center based on portable video production — with portapacks, a 3-camera studio and editing room. We used our low-power transmitter there for weekly shows broadcast to the town. Lanesville TV, as it was called, was a laboratory for live TV. In addition to making the residents of a small town in the Catskills into sophisticated video viewers, it helped us as producers to understand our audience as people with faces and names, people we would meet at the general store and the post office.

# SKIP BLUMBERG

After working with this group for seven or eight years it seemed like a good time to branch off to do my own work.

**BJ:** Considering the variety of things you've done, would you say that video lends itself to interest in community involvement rather than product?

**SB:** In the twelve years since I started working in video it has really caught on. People are using it for all purposes, including community involvement. Now I want to make an impact primarily with highly crafted TV shows.

**LT:** Does that mean becoming more involved with commercial television and the new cable outlets?

**SB:** I haven't made those contacts. I want to spend this year and hopefully next year just producing. Commercial TV? That's a good question. Jon Alpert (with DCTV) is doing that now, and the Raymonds. Those are people whose work I really respect.

I like the idea of non-commercial television, and right now public television is the only form of that. It's hard to say how long that system will last because Reagan may end up withdrawing a lot of funds from it. The first cuts seemingly will be from independent production. With television as important a force in society as it is, and people complaining about how terrible TV shows are, it's surprising that there isn't more support for fresh ideas through public TV.

**LT:** The reason I asked you that question is that one type of tape that you've been making for years — portraits of Americana — is showing up on all these new magazine-type shows, like **Real People** or **PM Magazine**. What do you think about the possibility of producing for them? I don't know if they buy independent work. . . .

**SB:** Even before there was a **Real People** or a **PM Magazine**, there were people doing the kind of tapes I do — all the producers from Lanesville TV and TVTV, a lot of independent video people in Chicago. I have never been alone in making this kind of truth. Obviously **PM Magazine** is limited by a certain format, and **Real People** is an essay to criticize because it's so exploitive — making fun of people, cheap thrills, sexual innuendo.

I've been able to do my own tapes and develop my own style. My work contrasts with the corporate style.

**LT:** In your new show, **Earle Murphy's Winter Olympics**, the viewer not only got to know Earle but saw the Olympics through his point of view.

**SB:** It's a real life comedy that follows Earle's adventures at the 1980 Winter Games in Lake Placid. Earle is an Olympic super-fan who at times approaches ecstasy in his enthusiasm. The show deals with competition and nationalism, but it is also about the idea of participating in something rather than only observing it. The Olympics was an important enough event to make one person's story more important. The fact that Earle's adventures are often humorous makes it possible to have it that much more entertaining.

**BJ:** Do you think that you'll always have an interest in finding slightly different routes to the information? At

the Olympics you did a portrait of someone who was actually a small part of the event.

**SB:** Right, a bystander.

**LT:** How did you find Earle Murphy?

**SB:** In documentary work, persistence pays off even if in surprising ways. I actually met Earle the summer before the Olympics. Bart (Friedman) and I were shooting the Fourty of July Ski Jump Competition that they've held in Lake Placid for the last 33 years. We met Earle just as we were packing up to go. I didn't think very much about it at the time.

Later, at the Olympics we met Earle again. He was the meteorologist at the ski jump. When we found out that he was actually going to jump after the games were over (which was no small task because Earle is 53 and the Olympic jumpers were all 19 or 20), we decided that Earle would be worth following.

It gave us not only a different kind of person to cover, but also a different view of the Olympics — about participation in sports and the thrill and beauty of the sport rather than ending up strictly with gold medal winners and the "agony of defeat".

**LT:** By focusing on Earle Murphy you make the whole event more accessible for everybody watching the tape. People can probably relate more easily to an Earle Murphy than to any one of the Olympic athletes — it's like the reaction to **Rocky**

**SB:** And Earle is a real "independent" — a real individual, just like the members of this organization. He achieves a great victory by still doing the sport. He had a great time at the Games. I think that's a victory.

I like making positive tapes with a forward momentum. And I'm very interested in making contact — with my subject and the audience. A strong contact between myself as camera operator/interviewer and the subject is established just because I shoot while I interview. This makes for direct eye contact by the subject, with the camera and therefore with the audience. It helps to warm up the cool medium of TV.

**LT:** I really like your ideas about making contact. You seem to have a warm relationship with the people you're interviewing and an optimistic view of things in general.

**SB:** I choose subjects that I want to hurl out into the world, presenting something new to an audience. It makes the difficult parts of accomplishing a finished TV show worth while. I prefer remaining in the background of the people I'm presenting. The major stories are that Earle Murphy is 53 and he's jumping at the Olympics and having a ball, and that Moses Josiah plays a hand saw with a bow like a virtuoso, and Mario Droguett is a fantastic juggler.

I just like having these people out there. That's why I hesitate to be interviewed — I want the attention focused on them. It's helpful for me to be identified so that I can continue to make tapes, and in general it's valuable to know who your correspondent is. But frankly, I think an audience is more interested in them.

# Self Service TV

## A PERSONAL MEMORY

By Bart Friedman

At a recent AIVF program on Low Power TV, Bart Friedman gave a personal account of the broadcasting experiments carried out by media bus (alias Videofreex) during the infancy of portapak technology. The following is a transcription of Bart's presentation:

When we went on the air in 1971 we were living as a video commune in a loft in Soho. We started in 1969 doing weekly shows of stuff that we were making on the streets of New York. We'd do tapes, friends of ours would do tapes and every Friday night we'd show them in our loft. During that same period Global Village was shoeing tapes in their studio. That was the real beginning, people picking up a portable TV studio and putting it on their backs and making programs. The things we were doing had social and political importance — to us, anyhow. The notion of art seemed to develop later. Once it turned into a truly communicative medium, then there was a potential for turning television into art. I'm not sure people had ever thought of that before VTRs started being used.

Then one day we discovered that all the portapaks had modulators — that essentially we were turning a video signal into a broadcast signal on our TV sets. So the natural question arose if we amplified this modulated signal couldn't we send this to a TV set without the use of a cable? We soon found ourselves broadcasting. We had a lot of romantic guerilla notions like maybe we could just put an antenna on the roof of our loft on Prince Street and maybe do broadcasting to our block. I myself had personally run a small radio station out of my apartment on 15th street. The kind of programming I did was to the delicatessan down the block, "Gonzalez, a roast beef sandwich and hold the mayo."

Now here's where the story gets kind of glamorous. Abbie Hoffman came up to our loft one day and said, "Oh boy. This is a great idea. You have the potential here for a very interesting social medium. Plus, think of all the fun you can have with broadcast." So he wrote us a check to buy a fine high quality modulator for Channel 3, which was a vacant station in NY city. So we started experimenting doing transmissions from one side of the loft to the other. But before we actually had an opportunity to set it up and do guerilla broadcasting, the electric company turned off our power and we decided that we'd better head for the hills. We would up in Lanesville, NY, which happened to be a perfect place for us to continue the experiments. Most people living there only get one or two stations if they were lucky. It was clear that not only would we not interfere with any transmissions, but here was a community that sorely needed some sort of community programming and they just might adjust to us. (Even though, believe me they were much much different than us. Imagine in 1971 we were crazies and the people who were up there were not crazies. They had been there for 200 years and they knew exactly where everybody's place in the community should be.) Without video it would have taken us years to become part of that community, but there we were out on the streets with cameras and decks. We would go to the children first. Children are the most up and the easiest to relate to. We started off doing a children's show, then we connected with the fire department, the rod and gun club and all the organizations and seats of political and social power — the Lanesville establishment. We put on their spaghetti dinners and their clambakes on Saturday nights and on Saturday mornings we put their children on.



# SELF SERVICE TV

We were using the same modulator with a cable amplifier (the same sort of amplifier that the cable company drives their signal very few hundred yards. We custom made a Channel 13 antenna. Antennas for broadcasting have to be cut to the wave length of that particular broadcast signal coming out of the modulator. We put it up on the roof and it worked. The entire thing soct \$400. We were already into video: we had our turntable, our mike mixer, our recorder. We had black and white cameras and a black and white switcher. And we had our tapes, and a growing number of tapes from other people who were producing. Further more we had an editing center which we still operate only now it's in Woodstock, NY. We were called Videofreex in 1970 in NYC, but when we got to Lanesville and got into the grant busines, Media Bus seemed like the perfect name to impress the NEA and NYSCA. The broadcast stuff we were doing was not sanctioned by any of our funders, but they all understood we were doing it. They thought it was a good idea. The community was turned on. We had a radius of three miles which was enough to get 300 or 400 families that were in the neighborhood. We figured that after 5 years of doing a weekly show, we could count on about 50 people watching any particular broadcast. That's a pretty good percentage. I don't know how it would be rated by Neilson, but there were enough people interested in what we were doing to turn it on.

The most compelling thing about what we were doing was that *they* were in it, or their kids, or some subject that was relevant to their lives. They might also see something like Joel Gold's tapes. I remember once he brought up some of some of the work he did of Twyla Tharp. The Vasulka's once sent us an abstract tape for our Channel Three. It had threes turning in o themselves and multimensional zooms and feedback. We had a phone and people used to call up and someone called and said "Get that stuff off the air and get on with the show." There were various degrees of what people would appreciate. That's the cause with anything you do.

We broadcast for about five years. No one bothered us. We tried for a little publicity. We tried to taunt the FCC. We tried to get people to turn us in. We figured what we were doing must be good because it wasn't bothering anybody.

We had a consultant — the guy who had built and cut our antenna — who had been busted by the FCC for running a very high quality FM Stereo radio station in Yonkers called Falling Star Radio. The FCC sent him a warning letter. He ignored it and they came to his door and confiscated all his equipment and gave him a summons. He was put on probation, but it took four years to get his equipment back. He could have been fined \$10,000 for doing it. His crime was that he was broadcasting into New Jersey. Sex and broadcasting across state lines is just illegal.

We weren't breaking that law. But what we were doing was not legally sanctioned. Our equipment wasn't the type that was prescribed by the FCC and we didn't have their kind of engineers. The kinds of tapes we were putting on the air would never have been broadcast on WNET or other big stations. Even though they were putting men on the moon, Black and White half inch video tapes were not broadcastable. Eventually they figured out how to do it and channel 13 called us and in 1975 and 1976 we did two shows on VTR review about Lanesville TV, still not provoking and retribution.

We stopped broadcasting when the ten of us who were living in Lanesville all decided it was time to do something different. But we're all still working in video — David Cort, Parry Teasdale, Nancy Cain, Skip Blumberg, Davidson Gigliotti, Carol Vontobell. Parry used his experience with Lanesville to

help Michael Couzens make a presentation to the FCC. Parry also did some research on stations in Canada where this sort of thing has been going on for a while — community self service TV stations.

I think it's a good idea. Parry was real excited and said, "Finally all that research we did (although we were mainly doing it for our own fun) will help people start their own TV stations." But then a week later we read that Sears was applying for 90 stations in communities where they had stores. That was sort of "oh great...oh shit!" Sears is going to have someone going from counter to counter saying we have a sale on wrenches, a special on hub caps, or down vests or whatever. We realized that the people most interested were those with something to sell, not people with our inclinations — not community people. You still need \$30,000 or \$40,000 it seems.

Right now I'm doing programming for cable. We may apply for a low power station. The realities of doing community programming regularly for a station is a whole other thing. Where do you get it? How much do you produce? Who gets access to the editing? How much live stuff? Does the church get access for their sermons and their services? Do you do commercials? Do you do fund raising picnics and barbeques? Do you have full time people or volunteers? Setting that up takes a lot of thinking. I don't want to be in the broadcast business. I want to be a programmer. I want to make shows and have someone else to do broadcasting and do ratings and maintaining the equipment and all of that.

I feel like we accomplished something in Lanesville. We gave people television the likes of which they had never seen. We created a dialogue. We took our cameras into their. When we first got there they thought we were casing their joint so we could steak their TV sets. But after a few years it got so I could put on a sheiks costume and Parry would put on his father's army colonel outfit and we'd go up to the people in town. Parry would introduce me as the Sheik who came to Lanesville to buy up all the property because we're making a big resort, what do you think of that?" And some of them would say "Get out of here you dirty Arab." And somebody else would say "Sure and for another hundred dollars I'll throw in the Volkswagon." That was one way that we sort of developed a community theatre. We'd just put on crazy costumes and knock on peoples doors with a camera. And after three years people say us coming, they wee not up tight. The people in Lanesville are most sophisticated subjects for television in the whole world. You can go up to them and ask them anything and they'll have their TV personality all ready.

Transcribed and edited by Dee Dee Halleck

Media Bus does a regular cable show on Friday nights for Woodstock Cable. They also run a ¾ inch Editing center which can be rented for \$20 an hour. They have recently applied for a Low Power license, and as there is not a competing application, will probably get sanctioned by the FCC.

\*VTR Reviews. *Greetings from Lanesville* and *Probably America's Smallest Station* and "The Sheik Who Shook Lanesville" and other Catskill dramas are available from MediaBus, 120 Tinker St., Woodstock 12498.

\*"Less Than Mom and Pop: Low Power TV", a *Communications Update Show*, ¾ cassette, 27 min, color/an interview with Michael Couzens, FCC Low Power Czar is available from Center for New Art Activities, 93 Grand Street, NY 10011. Also available are the (verbatim) *hearings on the Rule Making on Low Power at the FCC* from Center for New Art Activities. ¾ cassette, three hours.

# Leo Seltzer

by Margaret Higgins



Photo from Collection of Leo Seltzer

Film and Photo League Newsreel

Leo Seltzer has made documentary films all over the world. He won an Academy Award in 1948 for "First Steps" and among other distinctions was the cinematographer to the White House for President Kennedy. He made his first films when he was in his teens during the 1930's for the Film and Photo League.

"I was the live-in cinematographer," he says, "and often slept on the editing table wrapped in the sheet we used as a projection screen."

The Film and Photo League was a unit of the Workers International Relief during the Great Depression; its function was to disseminate information among the workers and unemployed, and to build moral. Although there were hundreds of members of the FPL, Seltzer and his cohorts Lester Balog and Robert Deluca were the principal cinematographers who went out with their

hand-held 35mm Eyemo Cameras to record breadlines, Hoovervilles, marches, and the daily conflicts that existed during the depression. "Sometimes I had to use my camera as a weapon to defend myself," he recalls.

Without realizing it they were producing the first social-documentaries. "When we were making these films we never had the feeling that there was anything historically significant about them," he says, "it was an activity of the day. We weren't making films the way people today say 'I want to make a film, I must make a film.' We were turning out documentaries of two types: the newsreel compilation, like "America Today," or a film on a subject that was important like a hunger march or the Bonus March. A very important aspect of the FPL was filming, editing and screening. We'd shoot the stuff, get it developed and edited as fast as possible;

# LEO SELTZER

take it back to the workers' club and strike headquarters and show it, very often to the same people we had photographed. When workers would see themselves or other workers on the pickett lines, they couldn't help but think it must be important, because only important things were filmed in those days, so it gave them a wonderful feeling and they would go back out on the pickett lines again."

"Also it was probably the only news by which they could get factual information about what was happening in other industries and other cities. The newspapers and theatrical newsreels, if they showed anything, they satirized what was going on, they never showed it factually."

Most of the many films produced by the FPL were stored in a vault in Ft. Lee New Jersey but were lost in a fire. However, in 1977 Seltzer restored six of the original productions from fragments located in government archives and private collections.<sup>1</sup> The films depict pioneering activities of the American labor movement which resulted in national social welfare programs.

"So today these half-dozen films I've restored are really the only surviving, visual, realistic record of that period," he says.

Because of their importance Seltzer has received requests from schools, libraries, government agencies and special interest groups to screen the films and lecture.<sup>2</sup> He has developed a program which he has taken to several places in the United States but more extensively in Europe.

"This year I've given over fifteen such lectures and screenings in Europe and about one-half that number here," he says, "and it's always startling to me that the Europeans seem so much more interested not only in American documentary and radical films but also in America's social history." He thinks [they have this interest because] "... they have felt depression and ware more than we have." He projects, "Today more than ever people in all other countries have the feeling that whatever starts is here in America; we are the leaders of everything and they are very much concerned with our politics and our social atmosphere because they feel that eventually that is going to effect them."

"Their interest in our films is traditional," he says, "Europeans are always more sensitive to film as an art form rather than an industry, which it is here. They don't just talk about it they practice it by having neighborhood Cinemateks." The Cinemateks in Germany are community film theatres which schedule monthly programs focused on a topic, director, or genre.

He has lectured in France, Germany, Belgium and Italy; in 1980 he participated in the Milan film festival dealing with American labor, and the Film International Film Festival in Rotterdam. He spoke in Hamburg and Berlin at the invitation of the Amerika-Haus as part of an art exhibition.

In Hamburg he was impressed by the city government's act of allocating 1½ million dollars as a fund for in-

dependent filmmakers. The money is under the control of a committee of filmmakers, critics and teachers. He feels that this arrangement, which is also being set up in Berlin, reflects their respect for film as something that belongs to the people rather than entertainment for profit.

When asked what American filmmakers can learn from his experience abroad he responded, "Europeans are much more socially aware than we are... their films deal with human relationships, with reality based on people, not on plastic fantasy. It's a matter of cultural heritage, one of our goals is independence, it has helped us to survive... But the European family has survived much longer than ours, they've been more community minded than we have.

And what does he hope for from today's independent filmmakers?

"When I was restoring these films I had the feeling that I was looking at contemporary film... We are dis-oriented and it is the attitude of the government not to really do anything about it."

"There's a tremendous amount of exploitation in the world, and as competition increases so does the exploitation. The media follows the atmosphere which we live in; we live surrounded by hostility so they make films dealing with hostility. The media has a tremendous responsibility in terms of what it could do positively to negate this hostile atmosphere."

"Independent filmmakers are part of the problem, not part of the solution... they are looking for recognition and an opportunity to express themselves. They are not by nature socially oriented. I say a socially oriented person could use the medium of film to help people see their world around them with a little more sense of reality and perspective... Film is a very powerful weapon and filmmakers should be aware of that... [But] very often people expect too much from a film, especially a documentary. A film can never do an entire job, but it's probably the best leverage for opening the door a crack and giving people a chance to see what's beyond."

Leo Seltzer lives up to his own high standards, he is a fine craftsman, socially aware; he is also highly motivated: "For at least forty years of filmmaking I always felt that if I couldn't make films there was no point in me being a member of the human race."

## FOOTNOTES

<sup>1</sup>The six restored films are: "Workers Newsreel — Unemployment" (1931), "Hunger March to Washington" (1931), "Hunger March" (1932), "Bonus March to Washington" (1932), "Workers Newsreel — Detroit Massacre" (1932), "America Today Newsreel" (1932-34.) Total length 90 min. — 16mm.

<sup>2</sup>Leo Seltzer can be reached for information at 368 East 69th Street, New York, NY 10021.

# Media Arts Centers Mobilize Against Reagan Budget Cuts

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*The administration's proposed budget cuts for NEA (50%), NEH (50%), and CPB (25%) represent a severe threat to the quality of cultural life in this country, not only because these figures represent such substantial funding cutbacks, but also because of how and where these cuts will be made. The philosophy for the cuts is based in part on a report published by the Heritage Foundation, a conservative think tank, entitled **Mandate for Leadership** (copies of which can be obtained by calling the Foundation in Washington). A coalition of media and other arts organizations is currently formulating a united strategy in response to these cuts. We are interested in receiving the views of all interested parties.*

*The statement below was recently drafted by OVRMAC at its meeting in Ann Arbor, Michigan. The Ohio Valley Regional Media Arts Coalition is an organization of media centers and independent media artists operating in Kentucky, Michigan, Ohio, Pennsylvania, and West Virginia. While AIVF does not necessarily subscribe to the complete statement, it does represent the issues around which we are currently organizing.*

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## PROPOSED OVRMAC STATEMENT

OMB proposals to cut funding to the National Endowments for the Arts and Humanities are based on misunderstandings of the structure, the process, and the purpose of the Endowments. Such areas of misunderstanding specifically include national economic priorities, public taxation, federal budgetary significance, cost effectiveness, private support, business revitalization, and supposed politicization.

Contrary to what the OMB suggests, the Harris polls have repeatedly shown that more than 80% of Americans believe arts to be a high priority, and more than 65% polled would pay increased taxes for the arts. It is precisely in times of economic crisis that the arts increase in importance.

At the same time, no significant saving can be gained by cutting federal arts support. Even at their present level of funding, the Endowments represent .03% of the federal budget. Most other industrialized nations spend far more than we do to support the arts. The \$46 million the OMB proposes cutting from the NEA is, for example, less than the Defense Department will spend this

year on military bands. In spite of this, the Endowments provide an enormous return for this small investment. The NEA and NEH have always been and continue to be among the most cost-effective and publically accountable of all government agencies.

Again contrary to the OMB's suggestion, NEA funding has not reduced the historic role of private individual and corporate philanthropic support, but has played a catalytic role that has increased private arts support more than 19-fold during the NEA's existence from 1967 to the present. Demonstrably, without Endowment support to act as seed money, private support would decline, not increase, in both the arts and the humanities.

The arts are not peripheral but central to economic revitalization. Edwin D. Dodd, Chairman and Chief Executive Officer of Owens-Illinois, Inc., summed up the importance of the arts when he stated:

"Owens-Illinois recognizes the importance of the arts as part of the vitality of every city. Business enterprises such as hotels, restaurants, and retail stores benefit from visitors drawn to cities by cultural offerings. Similarly, the availability and variety of cultural activities are major factors in attracting new business and employees to an area, as well as in retaining existing business endeavors. . . . Support of the arts is good business."

Contrary to the Heritage Foundation's suggestion, cuts in funding would not eliminate supposedly politicized grants at the endowments; such cuts could endanger the panel process of review by peers, precisely the process which insulates grant funding from politicization. In fact, OMB policy could politicize Endowment funding for the first time, achieving precisely the opposite of the stated goal.

In addition, such support must not be limited to the traditional arts in major urban areas, but must recognize and respond to the growth of the new media arts of film, video, audio, and photography, a phenomenon of major historic significance.

In sum, contrary to OMB suggestion, Endowment funding in the present economic crisis should be increased, not cut, to meet the needs and demands of both business and the public at large. The full range of arts and humanities services are most needed precisely at a time of fiscal retrenchment.

# Self Distribution

a book review by Sol Rubin

In this era of instant products and ready-made kits comes **DOING IT YOURSELF: A Handbook On Independent Film Distribution** written by Julia Reichert and edited by Amalie Rothschild. The handbook spares us the usual lengthy intros and gets straight to the point of how to set up a little film distribution business in the non-theatrical side of the field. Instead of generalizations or popular cliches, it gives us the most useful details about everything you always wanted and needed to know.

This booklet is the first (and so far only) of a projected series of AIVF primer publications, and is an outgrowth of the successful self-distribution efforts of the people who founded New Day Films.

Eight chapters are stuffed with information: reproductions of sample business letters and forms, contracts, releases for all occasions, brochures, conference lists and addresses, film festivals, bookkeeping methods, etc. Ms. Reichert takes you by the hand and guides you through the labyrinth of distribution commerce. She explains rentals versus sales, promotion, financing, risk-taking, audience considerations, how to set up an office, things to take into account when designing a brochure, types of advertising pieces, mailings, trade shows and conferences, European possibilities, successful openings, and the ultimate decision: should you self-distribute? Also explored and realistically discussed is the ultimate question "How much money can you make?" Since 75% of all new businesses fail (according to the Small Business Administration) there are obviously varied answers. **DOING IT YOURSELF** gives the necessary guidance and encouragement and offers valuable advice on how to obtain mailing lists, getting reviewed, advertising, speaking engagements, local film showcases, as well as the nuts and bolts of how to handle film shipment, repairs and replacement footage, etc., etc.

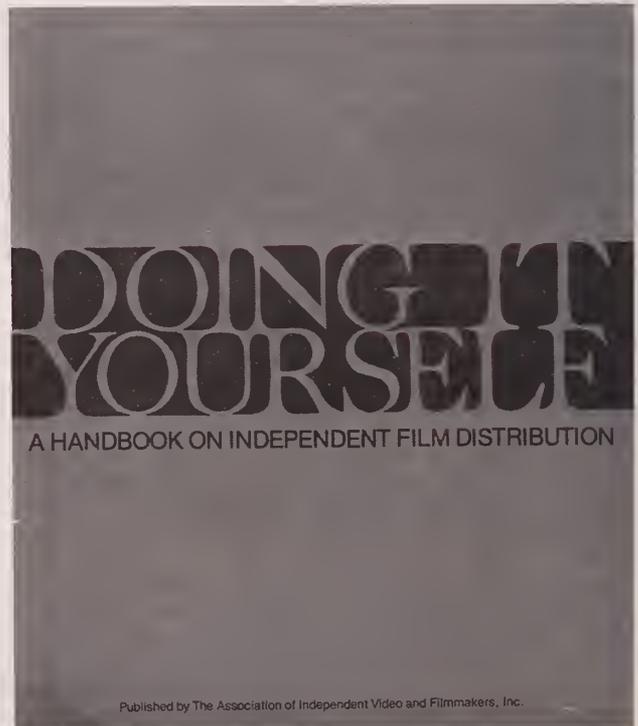
Written in a lively and readable style with touches of humor (a sample film is titled LUNACY), the handbook challenges you throughout its 76 pages to acquire the proper business acumen to complement your artistic accomplishments. The manual is not meant to be glanced at casually, but should be kept constantly at hand as a permanent fixture and reminder along with all your other filmmaking paraphernalia.

**DOING IT YOURSELF: A Handbook On Independent Film Distribution** is available from AIVF, 625 Broadway, New York NY 10012 for \$3.75 (AIVF members) or \$5.50 (non-members), prepaid only. Enclose an additional 75¢ per copy for First Class Mail delivery. Bulk orders of 10 or more copies are discounted to \$3.50 per copy, plus postage.

*Editor's note:*

**DOING IT YOURSELF** deals primarily with non-theatrical 16mm distribution. Other avenues also exist, the most promising new market being pay and cable TV. Filmmakers interested in exploring the possibilities of pay and cable TV distribution of their work should contact ICAP (Independent Cinema Artists and Producers) at 625 Broadway, 9th fl., New York NY 10012. ICAP returns to the artist 75% of distribution fees earned by films or videotapes under contracts.

*New Day Films was founded in 1972 by four filmmakers: Julia Reichert, Jim Klein, Liane Brandon and Amalie Rothschild. The group has grown to include 20 filmmakers with 25 films. All members work cooperatively to distribute their films and jointly publish a catalogue, place advertisements, attend conferences, etc. They are independent filmmakers working together with a common vision. They believe in the importance of cooperative action in bringing about social change and share a personal commitment, responsibility, and desire to create a society responsive to human needs.*



# A U.N. Observer

by DOUGLAS CRUICKSHANK

The Public Broadcasting Service arranged for all of us to stay at the Adam's Mark, a brand new hotel on the outskirts of Houston. The Adam's Mark is one of those hotels with a ten story fully landscaped lobby outfitted with smoked glass, light up elevators shaped like yams.

The occasion was PBS's eighth yearly marketplace for programming offered through the Station Program Cooperative (SPC). The Program Fair is a grueling process whereby all the program managers from all the public television stations across the U.S. come together for several days to sit through endless presentations by the individuals or groups hoping to have their programs funded on a cooperative basis by the stations and distributed throughout the country via PBS's satellite interconnection system.

The total budget for a station is established and PBS determines each station's financial contribution on the basis of the station's percentage of "system buying power". A station's system buying power correlates directly to that station's yearly budget.

John Lorenz, the very capable coordinator of the Station Program Cooperative, chaired an orientation meeting for independents early on in the Fair. During the meeting John estimated the entire available acquisitions funds for the whole system at thirty-million dollars. That's less than some Hollywood features cost these days! In the scheme of things, it's a pittance.

The Program Fair churned on for five days. Every night there was another cocktail reception. One given by Shell Oil to introduce the new program from the Kennedy Center; One given by WETA (Washington, D.C.) to introduce their new series, THE LAWMAKERS, and numerous others all with those great miniature hot dogs and crab claws and gulf shrimp and quiche and bountiful, free-flowing liquor. As with other conventions those receptions were where most of the business took place.

I felt like a UN observer. I was there with somewhat different concerns than everyone else. I was there to experience firsthand what transpired at one of these things, and how independent producers fared when trying to get their productions funded through the SPC. My other reason for being there was to meet with as many program managers as possible and get a sense of their interest in independent work and in particular our series, THE INDEPENDENTS. I spoke with many of them and found them quite interested in independent work in general and desirous of programming it on their respective stations.

The Corporation for Public Broadcasting provided a suite in which independents could meet, screen their work for prospective clients and use as a hospitality room. The suite was the location for casual "strategy" meetings amongst the indies where they would discuss their progress, or lack thereof, in getting their work into the SPC.

One of the bones of contention was a memo that PBS released to all program managers just previous to the Program Fair giving recommendations for those programs they considered most worthy. The independents felt this was grossly unfair and several said they had no prior knowledge of this memo. Lance Ozier, Director of Program Business Affairs for PBS expressed regret that any of the indies felt slighted. I have to side with PBS on this one. The memo was intended by PBS to be an advisory to stations in regard to those programs

that deserved a certain amount of financial scrutiny, i.e.: PBS has suggested to the producers that they trim their budget, or were particularly important in PBS's eyes and yet had a poor chance for making it into the SPC such as WNET's NON FICTION TELEVISION, one of the most worthy offerings at the Fair in my biased opinion. (as I write this I've just been handed the results of the first round of voting. NON FICTION TELEVISION has done quite well: they've received 45% of system buying power — the same as Bill Buckley's FIRING LINE. Not bad at all.)

So, while well intended the memo was a poor move and implied that PBS backed some program offers more than others while its official stance, as I understand it, should be one of neutrality. Some of the independents at the Fair may not have been appraised of the memo. That was, perhaps, thoughtless, but I think it would be naive to interpret it as conspiracy.

The feeling that things weren't quite fair was shared by some of the smaller stations. I got the distinct feeling that the little stations felt they were being force-fed the big productions by the big stations. It seemed to be a foregone conclusion that some programs (MR. ROGERS, FIRING LINE, MACNEIL-LEHRER, PLAYHOUSE) would be picked up and small stations seemed to feel they had no choice but to go along.

The best example was the SENSE OF HUMOR vs. PLAYHOUSE debate. PLAYHOUSE is a megalithic, multi-million dollar dramatic series being offered by a consortium of KCET, Los Angeles, WGBH, Boston, WNET New York and South Carolina ETV, (a state network). SENSE OF HUMOR was proposed as a six part dramatic/humor series and offered by Rubicon Productions out of Chicago, Neal and Nancy Miller, who are Rubicon, were at the Fair understandably bewildered but confident about the quality of their series. The Millers had secured the directing talent of Joanne Woodward and the acting abilities of Estelle Parsons for the first of the six SENSE OF HUMOR programs.

A groundswell of concern and support developed at the Fair as it appeared that PLAYHOUSE might act out SENSE OF HUMOR. A give-the-little-guy-a-chance attitude began to prevail, and rightfully. In this case the little guy, Rubicon, had a very good idea for a series, had strong talent lined up and seemed entirely competent enough to pull the whole thing off.

It then got around that PLAYHOUSE had offered to include SENSE OF HUMOR as part of the PLAYHOUSE series. All six parts? Well, no one seemed sure. The Miller's displayed mixed feelings about this suggestion, clearly they wish to retain their independence. Being part of PLAYHOUSE was better than not being at all though and this is what Rubicon Productions opted for. In the first round of voting PLAYHOUSE received 68% of system buying power — virtually a certainty for the 1981-82 PBS "Core" schedule. I've not spoken to the Miller's about the inclusion of SENSE OF HUMOR in PLAYHOUSE for all I know it's perfectly fine with them, as for me I would have liked to see SENSE OF HUMOR on its own — a six part series by an independent producer out of Chicago. Oh well.

The problem for all concerned, independent or not, is money. Thirty million in acquisition funds is precious little and so, many very worthy programs will not make it. There was a great deal of talk about "shares" and "cumes" — I expected Peter Finch of NETWORK to come running down the aisle tearing his hair out any moment. Obviously PBS would like to

# A U.N. OBSERVER AT THE PROGRAM FAIR

be a network, would like to be the fourth network, and while it isn't quite, many are talking as if it were.

Larry Grossman, President of PBS, gave a whistling-past-the-graveyard speech in which he contended that the loss of BBC programming to Rockefeller's RCTV would have no substantial effect on PBS. Indeed, it could be the best thing that ever happened to PBS — if that organization would look to the richness and diversity of the communities it serves, and it serves far more communities than New York and Los Angeles.

Richard Reeves, in a United Press Syndicate article published January 8, 1981 in the San Francisco Chronicle and entitled "Farewell to Public Television?" goes right to the heart of the problem:

*Wo, what's left for public television? Localism. The United States is awash with national news, national politics, national sports, national figures. The big vacuum is in local programming. If public television wants to perform a public service — and survive — it should be moving into statehouses and county court houses, into small college and high school stadiums and lecture halls, into regional theaters and film studios. A good public television station should be as good as, or better than, a good local or regional newspaper.*

*That future may not be as glamorous as Masterpiece Theater, but it's a future — and I'm not sure public television has any if it doesn't look to its roots, the people who live near its expensive studios."*

There is a richness and strength of character, a singularity of vision, an individual insight in the best work of independent producers that is simply not present in the big high culture productions with which PBS has aligned itself.

I'm afraid PBS may be disregarding its most important resource. MOST IMPORTANT! And in the long run, it may hurt them. I like watching the National Geographic Specials as much as the next person and I enjoy some of the other high visibility PBS programming as well, but enough's enough with the high culture stuff. There's more to this country — I know there is 'cause I've driven across it. I see very little of the diverse culture of this country represented on PBS. The work is available, I can only assume it's not considered to be of "national interest" by PBS programming.

One upper level staff person of the CPB Program Fund has stated that the difference between independent work that Program Fund will make possible and the programs that the IFVDC offers is that the IFVDC's series, THE INDEPENDENTS, is of more "regional" interest. Even though it's not true of this particular series (the staffer was obviously not familiar with the programs in THE INDEPENDENTS), I think that perhaps the IFVDC should design its series to be more "regional" because that is where the richness and beauty of this country is most apparent. I for one am curious — I haven't seen as much of the country as I'd like, people do see differently according to how and where they've been raised. Many of us are familiar with the New York of L.A. experience due to the glut of media emanating from those two centers, but aren't the attitudes of New Mexico or Maine just as valid, and maybe the perspectives are even more valid.

Now is the time to fill the deepening crevasse. Independents can penetrate the public television market to an extent not previously possible. And rightfully they should: the quality of independent work is excellent. I can say this with a certain amount of confidence because I see a lot of it. Public television is in dire need of high quality programming, programming that's compelling and that is 'coming from somewhere'. Not an endless high culture pageant.

PBS is in trouble, and they know it. They're looking to branch out into pay cable to save themselves, Mr. Grossman calls this plan "the Grand Alliance". It may be a case of too little too late. Given the current administration in Washington things could get grim. Reagan's transition team has recommended cutting off public television funding by 1983 — get the commercials ready here comes the fourth network. Well, by that time Fred Silverman may be looking for a job.

As I said to one high ranking PBS official at the Shell Oil/Kennedy Center reception: "If PBS isn't careful, they're going to end up doing for culture what the Colonel did for chicken, what the Holiday Inn did for motels."

He said I was "stupid" and "arrogant". Maybe he was right. Maybe I was. Please pass the quiche.

From the IFVDC newsletter

## — FOR IMMEDIATE RELEASE —

**NEW MEDIUM — TELECOMMUNICATIONS CONSULTING FIRM — LAUNCHES MARKETING SERVICE FOR INDEPENDENT PRODUCERS AND MEDIA ORGS AT PBS PROGRAM FAIR IN HOUSTON; FUTURE WORKSHOPS SCHEDULED FOR MINNEAPOLIS, CHICAGO, SAN FRANCISCO, PHILADELPHIA AND NEW YORK.**

NEW MEDIUM, a telecommunications corporation headed by public television veterans Joan Shigekawa and Angela Solomon, launched its activities, Houston at "SPC 8", the PBS Program Fair held in January. NEW MEDIUM invited diverse independent media groups to join PTV programmers and independent producers in an effort to focus on joint interests in public TV as a major future market for independent work.

Participating along with public television stations were: the Southwest Alternate Media Project, Bay Area Video Coalition, The Public Interest Video Network of Washington, D.C., The Independent Film and Video Distribution Center of Boulder, Colorado, American Film Institute's Exhibition Services Program, The Independent Feature Project in New York City — along with independent

producers participating in Program Fair: These included Robert Hoover, Thomas Horton, Kit Laybourne, Mickey Lemle, Robert Campbell, John Galbraith, Neal Miller, Humberto Rivera, Heather Howell, and Michael Ambrosino. Status of independent programming in SPC to be announced soon.

Also in Houston, NEW MEDIUM conducted the first of a national workshop series for independents entitled "New Market Updates". Designed in collaboration with Media Art Centers throughout the U.S., the workshops focus on emerging prospects for independent film and video producers in pay television, satellite networks and home video.

Future sites for NEW MARKET UPDATE workshops include Minneapolis (March 30), Chicago (April 1), Philadelphia (April 12) and San Francisco (April 24 and 25). Major firms participating in the series include Home Box Office, Cable News Network, Warner Amex Cable Communications, Satellite Syndicated Systems, National Video Clearinghouse, 3M, and Independent Cinema Artists and Producers. For specific information contact Program Manager for NEW MEDIUM, Neal Brodsky, at 212/595-4944.

# Budget Cuts and PTV

by MICHAEL KELLY

As one of the fifteen directors of the Corporation for Public Broadcasting — and the only political Independent now on the Board — I'm a loyal supporter of our nationwide, commercial-free system of public radio and television, and should probably be preparing strong arguments against proposals by the Reagan Administration to cut the federal appropriation for public broadcasting. In point of fact, however, I find it perfectly reasonable for public broadcasting to accept cuts in its future federal support, particularly when cuts are planned in nearly every other federal program.

But cutbacks are one thing, complete devastation is something else again. It would be unthinkable for Congress even to toy with the idea of dismantling this marvellous array of stations, their national distribution systems, and the private, non-profit Corporation for Public Broadcasting that makes overall public telecommunications plans and policy, awards grants, and acts as a buffer between the federal funders and the radio and television program producers.

Despite its value to the American people, however, public broadcasting, and particularly public television, is somewhat flabby. Rather than wreaking havoc, a 20%, even 25% cut in federal support could well cause a creative surge in the public broadcasting industry, paring away both fat and dead wood. So let the budget cuts come, as long as they come with enough advanced planning that the broadcasters will know what to expect and when to expect it. Such planned cuts should bring real vigor back to the industry as it is forced to re-examine its avenues of support and to start fighting for new sources of funds. Lean public broadcasters will be wily, innovative, and resourceful — not bad results from cost cutting measures.

In my opinion, the prime focus of the cuts should be on those funds that now pass directly through to the local stations as unrestricted grants. Public broadcasters constantly remind us that localism is the bedrock of the system, yet they strongly support the present provision in the Financing Act which mandates that 50% of the total yearly federal appropriation to the Corporation for Public Broadcasting be passed through to the stations. Even before the 1978 Act, a full 50% customarily went to the television stations each year; radio stations got some more on top of that. This year, over 60% of the Corporation's appropriation will pass directly to the television and radio stations with no strings attached.

Giving local independent stations this kind of direct support isn't localism, it's federal welfarism of the worst kind, a \$97 million dollar intrusion of federal funds this year alone went into the operating budgets of these small, non-profit businesses. This unrestricted "community service grant" program encourages the stations to depend on Uncle Sam, builds in a sense of federal entitlement, and cannot help but tempt the broadcasters to keep one eye on Washington all the while they are serving their local communities. When Congress cuts the share of federal support to public broadcasting, it should also change that particular mandate in the present law so that the Corporation for Public Broadcasting will have more discretionary power to distribute these remaining scarce funds equitably among competing national and local demands, and can provide clear accountability for the monies. The stations will then have to run their daily operations on the support they can and should be able to generate from their local communities of service rather than on a combination of local support and federally-generated handouts.

But along with federal cuts, public broadcasting must have much more freedom to seek new non-federal support for its activities. Though they should remain commercial free, the stations should be allowed to run a fifteen or twenty second institutional message with the underwriting credits at the beginning and end of their programs. Though the stations shouldn't use the unfair advantage of their federal support to directly compete with and underbid private businesses in the same community, they should be allowed to compete on an equal footing with the private sector, and even to operate profit-making subsidiaries, plowing the profits back into the support of the broadcasting operations. The two major tests should be that the stations don't unfairly compete using their federal subsidies, and that they don't allow monetary greed to push the public good off the public airwaves. If they can pass these two tests, the stations should be allowed to seek any number of new sources of non-federal financial support.

As additional money comes to public broadcasting on the national level from non-federal sources, the Corporation for Public Broadcasting will have to act as a heat shield with these corporate and private donors in exactly the same way it acts now with the Congress. There is, after all, just as much temptation and opportunity for creative meddling and editorial pressure from private sector funders as from federal funders.

The Corporation should also actively help the stations find new sources of national funding; it should continue to use the annual federal appropriation as a catalyst to develop additional private support for public broadcasting; it should plan for the integration of over-the-air broadcasting and other non-broadcast technologies so that Americans get the best of all possible services, and most importantly, it should continue to handle the planning and funding of high quality national radio and television programming that features American talent and provides balance in its treatment of and opportunities for independent producers, minorities, women, the handicapped, and all those who are traditionally outside the system and deserve to get in and get on. To allow the stations and their national membership organizations to take on all of these functions would be to create a fourth network — handing over to one national organization like PBS or even NPR the right to select, fund, schedule, and promote programming — and dismantling in one swipe the unique balance that now exists between individual local stations, their national distribution systems, and the Corporation for Public Broadcasting. It is this complex system of checks and balances that makes public radio and television so wholly different from its commercial counterparts, and it must be preserved.

The ball is now in the public broadcaster's court. After thirteen years of increasing federal support, the system is now fairly strong and should be ready to face the future with hope, despite the coming cutbacks. The public stations will survive the federal cutbacks if each one of them offers its community imaginative and creative entertainment and instructional programs that the people really need, want, and are willing, even anxious to support. Public broadcasting will at last have to define for itself and for America what it is and where it wants to be, and that definition must put the public at large, not the broadcasters, at the true center of "public broadcasting." That will be both the challenge and the opportunity of the 1980's.

*These are Mr Kelly's views, not necessarily those of CPB or of its Board.*

# BUDGET CUTS AND PTV

## Author's Afterword

The Administration's budget cuts were formally released a few days after this article originally appeared in the *Washington Star*. The Office of Management and Budget takes a different approach about where the cuts should be made, suggesting that reductions be "primarily directed at CPB's administrative costs and national program production while CPB support for local station will be maintained at as high a level as possible."

At its meeting of February 19, 1981, the CPB Board unanimously adopted its own response to the proposed budget cuts, asserting "the necessity for continuing the two largest budgetary commitments which we [CPB] now have. One is for unrestricted grants to radio and television stations. The others if no CPB's funding of high quality programming to be made available to public telecommunications entities. The

Public Telecommunications Financing Act of 1978 anticipates that direct station grants will be of sufficient size to help stations serve their communities, and that production funds will constitute 'a significant portion of funds available [to CPB].' Therefore, program funds must be sufficient to constitute a critical mass."

I voted for the CPB affirmations because I believe that with budget cuts, nationally funded public radio programming (including NPR's various news and public affairs productions), and occasional "big ticket" television programs will be needed to provide local stations with a vital service that they cannot efficiently provide for themselves. These national programs will support localism by allowing the local stations to build audiences and generate additional support from their communities to offset the cuts in federal funding.

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# AIVF FIVE in April

The Foundation for Independent Video and Film/Association for Independent Video and Film is pleased to present the following events for its members and the general public:

April 16, 1981 —

### *Insuring An Independent Production*

- You accidentally erased the last two minutes of your video tape: who pays, if you miss your air date?
- A passer-by trips and falls on your sound cable: are you covered?

Dennis Reiff, a specialist in insuring independents, will be at AIVF to discuss the basics of insuring your independent production, and to answer all of your insurance questions. AIVF, 8:00 pm.

Members: \$1.50

Others: \$2.50

April 22, 1981 —

### *Meet the Mayor's Office*

- When do you need a permit to shoot on the City's streets?
- What's happening at the Astoria studios?

Nancy Littlefield, Director of the Mayor's Office of Motion Pictures & Television will bring independents up to date on what the Mayor's office has been doing, and what it can do for independents.

Rochelle Slovin, the new executive director of the Astoria Motion Picture and Television Center, formerly director of the CETA Arts Project, will be on hand to discuss what opportunities Astoria might offer to independents. AIVF, 8:00 pm.

Members: \$1.50

Others: \$2.50

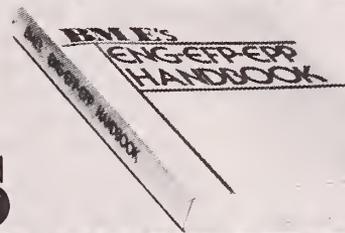
For more information, call AIVF, (212) 473-3400. Call in advance to confirm dates.

**hold**

FRIDAY, MAY 1, FOR A SPECIAL EVENING CELEBRATING THE NEW YORK THEATRICAL OPENING OF CONNIE FIELD'S *ROSIE THE RIVETOR* AND SUSAN WENGRAF'S *LOVE IT LIKE A FOOL*. CONNIE FIELD AND OTHER CELEBRITIES WILL INTRODUCE THE FILM AND A PARTY WILL FOLLOW. THE WHOLE THING IS A BENEFIT FOR *MEDIA NETWORK*, AN ORGANIZATION SET UP TO DEVELOP NEW AUDIENCES FOR INDEPENDENT ISSUE-ORIENTED FILMS AND VIDEO TAPES. FOR MORE INFORMATION, CALL: (212) 620-0877.

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Guide to Electronic News Gathering Electronic Field Production & Electronic Post-Production for the 1980's



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**Part III/Electronic Post Production:** Chapter 7, Editing Systems & Controllers. Chapter 8, Video Switchers. Chapter 9, Digital Video—TBC's. Chapter 10, Television Audio. Chapter 11, Post-Production System Accessories.  
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# NOTICES

## BUY/RENT/SELL

FOR SALE: Canon Scoopic with case, batteries, charger, and filters. \$1000. Call: Steven Jones, (212) 928-2407.

FOR SALE: 4" x 5" Graphic View camera with Weston Master 5 light meter, holders, and extras. Call: Steven Jones, (212) 928-2407. \$375.00.

FOR RENT: CP16 with 12-120 Angenieux, batteries, charger and magazine. \$400 weekly. Rates negotiable for long term rentals. Call: Steven Jones, (212) 928-2407.

FOR SALE: Sony VO 2860, one year old, excellent condition, only one operator. Asking \$3500. Call: Barbara Kristaponis, (212) 472-6760.

FOR RENT: Eclair NPR with crystal or sync motors, adjustable Angenieux view finder, all Angenieux zoom lenses, high-speed prime lenses, magazines and batteries. Power zoom motors are available. Also, tripods & heads: O'Connor 50 & Miller fluid head with Ronford or Mitchell legs (standard, medium, baby & hi-hat). Call: (212) 748-8475, (703) 971-7837.

FOR SALE: CP16 R camera body, viewfinder, four magazines, batteries and chargers. Mint condition, \$5,900. Contact: Mike Hall, RR 5, Box 95A, Muncie, IN 47302, (317) 284-5869.

FOR RENT: 6-plate Steenbeck, 16mm, with complete editing facility. Also sound transfers available. Call: (212) 486-9020.

SERVICES: Soundman with Nagra 4.2 and mics, available for sound work. Call: (212) 486-9020.

FOR SALE: ASACA ACC 3000 2-piece portable color TV camera. 3-tube, 10-1 Canon auto-zoom w/macro, auto white balance, AC adapter, batteries, shoulder brace, cables, cases. \$4,500. Call: Christopher Coughlan, (212) 496-8638, 868-3370.

FOR SALE: JVC 3-tube color studio camera, model NU-1003, with aluminum case, 4 1/2" VF, zoom lens, C-mount adaptor, break-out box with cable, x/n ratio 46 db, 300+ lines resolution, very good shape, BEST OFFER. Call: Dennis M. Demessianos, (401) 847-4820.

FOR SALE: Hitachi studio adaptors for models FF 20, FP 20s, FP 3060a and GP 7 cameras. Consisting of 2 each Op-60, VM-702, SO-60 and 4 C 1522cc. 50 ft. studio cables. Less than 3 months' use, mint condition. BEST OFFER. Call: Dennis M. Demessianos, (401) 847-4820.

FOR SALE: Pair of rewinds, never used. Asking \$40. Contact: Julian Rubenstein, (212) 678-5038 days, 799-7265 evenings and early mornings.

FOR RENT: New CP 16R camera, including: 10-150 Angenieux zoom lens, two 400 ft. magazines, 2 batteries & chargers, handgrip, snap latch mounts for shoulder pod and tripod, through-the-lens lightmeter with l.e.d. readout. Contact: Sunrise Films, 250 West 57 St., NY NY, (212) 581-3614/15.

MISCELLANEOUS FILM EQUIPMENT FOR SALE: Bell & Howell 545 Filmo Sound Specialist auto-load 16mm projector; NCE fluid with tripod, spreaders and case; Eclair to C-mount adaptor; Data rings 9.5/57 lens; Meir-Hancock hot splicer; 1 Moviscop viewer; synch blocks with magnetic reader; 2 guillotine tape spliers; 1 home-made formica top editing table with shelves. Call: Paul Desaulniers, BF/VF, Mon-Fri 10am-noon, (617) 536-1540.

FOR SALE: Moviola M-77-16 6-plate editor, \$8,500. Eclair ACL package: includes two 200' mags, Imarec viewfinder, ground glass, aluminum case, and Cine-60 belt. \$5,200. Outstanding condition, very little mileage. Call: Paul Desaulniers, BF/VF, Mon-Fri 10 am-noon, (617) 536-1540.

WANTED TO BUY: pair of binoculars for Boston Film/Video Foundation projection booth. Call: BF/VF, (617) 536-1540.

ELEGANT DOWNTOWN SCREENING ROOM FOR RENT: 16mm, \$35/hour. Available hour, day, week, weekend. Call: Hess Productions, (212) 673-6051.

FOR SALE: CP 16 12-120 Angenieux zoom with case, batteries, charger and 2 magazines. \$4900. Contact: Steven Jones, (212) 928-2407.

FOR SALE: CAMBO-View 4x5 with 20 brand new holders, 150mm Schneider lens, Pentax spot meter, and case: \$700. Also photographic sink, 30" x 84" dual faucet system with stand and shelving system: \$525. Contact: Steven Jones, (212) 928-2407.

## EDITING FACILITIES

FOR RENT: New 8-plate Steenbecks. \$725 monthly. Rates negotiable for long term rentals. Call: Steven Jones, (212) 928-2407.

FOR RENT: 2 Picture 16-35 KEM in fully-equipped editing room near 11th Street and Broadway. Contact: Charles Light, (212) 473-8043; Jacki, (212) 925-7995.

FULLY EQUIPPED DOWNTOWN CUTTING ROOM FOR RENT. Private, 24-hour access. 6-plate Moviola. Reasonable rates. Call: Hess Productions, (212) 673-6051.

ANIMATORS: Use our computer-automated Oxberry Master Series camera with Image Expander (for slide-to-film transfer). Low rates, expert assistance. Film Planning Associates, 38 East 20 St., NY NY 10003, (212) 228-9000.

VIDEO ARTISTS, MUSICIANS, STARS all love Moogy Klingman's Hi-Five audio-video studios. Two fully-equipped color TV studios plus 8 or 16-track audio facilities. Hi-Five, 237 West 54 St., NY NY 10019, (212) 582-6414.

FOR RENT: Moviola Flatbed, 6-plate M 77 in brand new, fully equipped editing room. Flickerless prism, l.e.d. readouts, frame, footage, seconds, minutes, 240 frm. per second, high speed forward, reverse. Low rates. Sunrise Films, (212) 581-3614/15.

## FESTIVALS

TRAINING WEST FILM FESTIVAL, April 14, 15 and 16. Contact: Walt Carroll, Olympic Media Information, 71 West 23 St., NY NY 10010, (212) 675-4500.

NATIONAL COMMISSION ON WORKING WOMEN BROADCAST AWARDS: Deadline, September 1. Entries must have aired for the first time between August 1, 1980 and July 31, 1981. For more info: NCWW, 1211 Connecticut Ave. NW, Suite 310, Washington, DC 20036, (202) 887-6820.

SINKING CREEK FILM CELEBRATION, Vanderbilt Univ., Nashville TN, June 9-13. Deadline: May 9. Contact: SCFC, Creekside Farm, Rt. 8, Greeneville TN 37743.

FILM FESTIVAL ON THE EXCEPTIONAL INDIVIDUAL, Deadline: June 1. Winners to be shown over public station KCET in southern California. Films, videotapes and slide shows produced during the past 18 months are eligible. For info: Neil Goldstein, FFOTEI, Children's Hospital of LA, Box 54700, Terminal Annex, Los Angeles CA 90054.

SELF-PORTRAITS: FILMS BY OUR MINORITIES is a mini-festival being planned by the Community Film Workshop of Chicago. Independent films by Asian, Hispanic and Native American producers will be featured. For info: CFWC, 441 North Clark Street, Chicago IL 60610, (312) 527-4064.

# NOTICES

NORTH AMERICAN CONSUMER FILM FESTIVAL, deadline May 1. Open to films/videotapes from commercial & noncommercial filmmakers in Canada, Mexico and United States. For info: NACFF, Suite 502, 2033 M St. NW, Washington DC 20036, (202) 293-3372.

## FILMS/VIDEOTAPES WANTED

NUYORICAN POETS CAFE is interested in having films and videotapes screened at the Cafe. Contact: Raul Santiago Sebazo, Nuyorican Poets Cafe, 235 East 3 St., NY NY, (212) 924-8148.

CENTER SCREEN AND WGBH ANNOUNCE a call for short films and videotapes for Round II of the Brief Encounters Project. Deadline: April 30. For info: Center Screen, 18 Vassar St., Room 20B-126, Cambridge MA 02139, (617) 494-0201.

WNYC-TV/CHANNEL 31 is looking for videotapes on the subject of "the promotion of contemporary music" and "as audio/visual art." Call: Marcel Peragine, WNYC Field Unit, (212) 566-0850.

DISTRIBUTOR SEEKS WORKS by independent film and video makers. Specialize in films for the health care profession, but short films and tapes for all markets welcome. We offer alternatives to traditional distribution arrangements. For further information, contact Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Suite 440, Santa Monica CA 90404, (213) 828-4303.

PROGRESSIVE ARTS CENTER OF CHICAGO has planned a year-long monthly catalogue of films titled **The Independent Filmmakers Showcase**. Black filmmakers are invited to submit their films. For info: PAC, Obie Creed, 1416 South Michigan, Chicago IL 60605, (312) 922-7170.

WNET SEEKS COMPLETED FILMS/VIDEOTAPES on American labor and Hispanic history and culture. Contact: Liz Oliver, Manager, Independent Acquisitions, WNET/13, 356 West 58 St., NY NY 10019.

THE NEW EARTH TELEVISION WORK SYSTEM is seeking programming that describes a "wholistic view of the world's natural resources and its citizens' synergism." Contact: NETW, PO Box 1281, Santa Cruz CA 95061.

STUDIO PERFORMANCE, a new gallery in Palo Alto, is seeking tapes for their monthly video screenings. For info: (415) 367-0843.

BUFFALO BETTY wants your best photos, slides, films, videotapes, paintings, art and graphics for a new videotape magazine TV show. For info: Broome St. Studio, (212) 226-0129.

FILM FOOTAGE WANTED: 16 or 35mm of Mount St. Helens. Pre-eruption, eruption and post-eruption. Contact: The Film Loft, (503) 243-1942.

HIGH HOPES MEDIA SERVICES is actively screening works to be included in their monthly exhibition series, **Local Produce**, featuring films/videotapes by Northwest media producers. For info: B. Parker Lindner, HHMS, 233 Summit Ave. East, Seattle WA 98102, (206) 322-9010.

FILMS/VIDEOTAPES ON STILL PHOTOGRAPHERS WANTED: EFLA is compiling a list of films/videotapes about or by still photographers. Contact: Maryann Chach, EFLA, 43 West 61 St., NY NY 10023, (212) 246-4533.

VOICE OF YOUTH ADVOCATES is interested in reviewing films/videotapes for and about adolescents. Contact: Mary K. Chelton and Dorothy M. Broderick, PO Box 6569, University AL 35486, (205) 556-2104.

THE LATINO CONSORTIUM represents 95 member stations. Though they prefer work produced by Latinos, it is not mandatory. For info: LC, KCET, 4401 Sunset Blvd., Los Angeles CA 90027.

THE NATIVE AMERICAN CONSORTIUM serves almost 60 public stations nationally. Contact: Laurell Shereurman, Director of Programming, PO Box 8311, Lincoln NE 68501.

NATIONAL BLACK PROGRAMMING CONSORTIUM represents 29 member stations. Their basic desire is to channel the work of independents into the PBS network. Contact: Frank Rhodes, NBPC, 700 Bryden Road, Suite 135, Columbus OH 43215.

WGBY/CHANNEL 57 in Springfield, MA is looking for works by local independent producers, or by any independent producer whose work is about the Springfield area, to be included in the series **Alternate Images**. Deadline for submission is the end of April. Contact: Alison Bassett, WGBY/Channel 57, 44 Hampden Street, Springfield MA 01103, (413) 781-2801.

## FUNDS/RESOURCES

THE MINNESOTA STATE ARTS BOARD awarded funds to Film In The Cities, St. Paul, to support 3 filmmaker residencies in secondary schools; and to seven sites to support film and video programs in Minnesota. These sites are: Hibbing

Community College, Mesabi Community College, Itasca Community College, North Country Arts Council, Rochester Art Center, South Central Minnesota Inter-Library Exchange, and Thief River Falls Arts Council. For info: MSAB, 2500 Park Ave., Minneapolis MN 55404, (612) 341-7170 or (800) 652-9747.

NEA REGIONAL REPRESENTATIVES: Romalyn Tilghman, PO Box 866, Omaha NE 68101, (402) 553-2444 (IA, MN, NE, ND, SD). Louis LeRoy, 548 W. Seagoe, Coolidge AZ 85228, (602) 723-4729 (AZ, CO, NM, UT, WY). Terry Melton, 278 Rural Avenue South, Salem OR 97302, (503) 581-5264 (AK, ID, MT, OR, WA). Dale Kobler, PO Box 15187, San Francisco CA 94115, (415) 863-3906 (N. CA, Amer. Samoa, Guam, Hawaii, N. Marianas). Virginai Torres, 3500 White House Pl., Los Angeles CA 90004, (213) 385-3990 (S. CA, NV). Rudy Nashan, 30 Savoy St., Providence RI 02906, (401) 274-4754 (CT, MA, ME, NH, RI, VT). John Wessel, 2 Columbus Circle, NY NY 10019 (212) 957-9760 (NY, Puerto Rico, Virgin Islands). Eduardo Garcia, 113 Valley Rd., Neptune NJ 07753, (201) 774-2714 (DE, MD, NJ, PA). Gerald Ness, 2130 P. St. NW, Apt. 422, Washington DC 20037 (202) 293-9042 (DC, KY, NC, SC, TN, VA, WV). Robert Hollister, PO Box 54346, Atlanta GA 30308, (404) 627-9757 (AL, FL, GA, LA, MS). Frances Poteet, #1410, 601 East Austin, Alamo TX 78516, (512) 787-6756 (AR, KS, MO, OK, TX). Bertha Masor, 4200 Marine Dr., Chicago IL 60613, (312) 935-9530 (IL, IN, MI, OH, WI).

THE AMERICAN FILM INSTITUTE awarded grants to 40 independent filmmakers: Jane F. Aaron (NU), Chris W. Beaver (CA), Lisze A. Bechtold (CA), Larry C. Bullard (NY), Kathleen Collins (NY), Ronald Gray (NY), Larry Cuba (CA), Julie Dash (CA), Ze'ev Dunie (IN), Maren S. Erskine (NY), Meg M. Foss (NY), Ronald J. Franco (NJ), Vincent R. Giordano (NY), Judy L. Goldberg (NM), Juan P. Lopez (NM), Allen Goorwitz (CA), Lynn R. Hamrick (CA), Josh J. Hanig (CA), Sally Heckel (NY), Max A. Hellweg (CA), Warrington Hudlin (NY), Linda R. Klosky (NM), Michel D. Korolenko (NY), Kathryn L. Kramer (CA), Donald J. E. Mac Donald (CA), Steve F. Marts (WA), Michael Negroponce (MA), Emiko C. Omori (CA), Matthew Patrick (NY), Sara J. Petty (CA), Patricia Quinn (WA), Christian M. Schiess (CA), Gregg C. Schiffner (CA), Illene J. Segalove (CA), Maureen Selwood (NY), Myra J. Shannon (WA), Newton Thoman Sigel (NY), Pamela Yates (NY), Rose-Marie R. Turko (CA), and Robert M. Wilson (NY). For info: AFI, JFK Center, Washington DC 20566, (202) 828-4040.

# NOTICES

COLORADO COUNCIL ON THE ARTS AND HUMANITIES funds artists-in-schools program for residencies ranging from a few days to five months. To participate, you must register with the Colorado Artists Register at the Boulder Public Library. For application forms: CCAH, 770 Pennsylvania, Denver CO 80203, attn: Barbara Neal or call: (303) 839-2617.

MINNESOTA STATE ARTS BOARD awarded the Brainerd Area Arts Alliance \$495 to fund an evening screening of Super-8 and 16mm films by independent Minnesota filmmakers, including Dianne Peterson, Danielle Fredrickson and Kent Olson. For more info: MSAB, 2500 Park Ave., Minneapolis MN 55404, (800) 652-9747 or (612) 341-7170.

THE FILM ARTS FOUNDATION received three grants totalling \$15,500 to be used toward the purchase of post-production equipment for the FAF editing facility. For more info: Chris Dorr, Gail Silva, FAF, 2940 16th St., #310, San Francisco CA 94103, (415) 552-8760.

FIVE MASSACHUSETTS FILMMAKERS AND FOUR VIDEO ARTISTS have been awarded \$3,500 from the Artists Foundation Fellowship Program. The film and video fellows are: Alexandra Anthony, Billy Jackson, Boyd A. Norcross, James M. Shook, Ros Barron, Benjamin Bergery, Wendelin Glatzel and Fred Simon. For more info: Artists Foundation, 100 Boylston St., Boston MA 02116, (617) 482-8100.

## OPPORTUNITIES/GIGS/ APPRENTICESHIPS

WORK WANTED: Independent film/video artist seeks employment in any aspect of production. Experience as director, cameraman and editor. Carl Kabat, (212) 255-7857.

PART-TIME RESEARCHER NEEDED by award-winning documentary producer for speculative project. Involves telephone interviews and legwork in New York area. Film/video and journalism background helpful. College student looking for experience fine. Contact: Bill Einreinhofer, (201) 648-3640 or (201) 481-0176.

WRITER-DIRECTOR SEEKS INVESTORS AND TECHNICAL PERSONNEL for the production of *The Epiphany*, a feature-length filmplay about a mythmaker's symbolic quest and rite of renewal. Contact: Louis Vinciguerra, PO Box 883, Mendocino CA 95460.

POSITION WANTED: Union cameraman, with complete camera package, interested in shooting non-commercial (in-

dependent narrative or documentary) projects. Call: Hassan Ildari, (212) 748-8475, 490-0077.

SCRIPT WANTED: Producer/Director seeks film script: half-hour mystery or suspense drama with emphasis on character (no car chase or horror scripts, please!) for broadcast-quality productions and possible TV sale. Contact: David Boehm, 333 West 86 St., Suite 1602-B, NY NY 10024.

## PUBLICATIONS

ARTSEARCH is a new bulletin available by subscription only, providing extensive listing of jobs, training opportunities, internships and fellowships in the arts. For info: Theatre Communications Group Inc., 355 Lexington Ave., New York NY 10017, (212) 697-5230.

BLACKS IN BLACK AND WHITE: A Source Book on Black Films produced in America by independent film companies between 1910 and 1950. By Henry T. Sampson. Available from Scarecrow Press Inc., 52 Liberty St., PO Box 656, Metuchen NJ 08840, (201) 548-8600.

WHAT TO DO WHEN THE LIGHTS GO ON, by Maureen Gaffney and Gerry Bond Laybourne. A guidebook for film programming for children. Available from: ORYX Press, 2214 N. Central at Encanto, Phoenix AZ 85004, (602) 254-6156.

EXPANDING MEDIA, edited by Deirdre Boyle. A collection of 45 articles by media specialists on how to select and evaluate audio, visual and print media. Available from: ORYX Press, 2214 N. Central at Encanto, Phoenix AZ, (602) 254-6156.

NATIONAL CITIZENS' COMMITTEE FOR BROADCASTING has a variety of publications of interest to independents, including: *Citizens' Media Directory* (\$3.50) and *Changing More Than the Channel: A Citizens' Guide to Forming a Media Access Group* (\$6.00). For a complete list, write: NCCB, PO Box 12038, Washington DC 20005.

INDEPENDENT STUDENT NETWORK NEWSLETTER is a free publication available to all interested parties. The ISN's purpose is "to support the production of quality public programming for and about students and young adults." For more info: Newsletter of the ISN, 2727 Duke St., #916, Alexandria VA 22314.

THE CINEMATIC APPARATUS, edited by Teresa de Lauretis and Stephen Heath. Papers and discussions from a

conference held Feb. 22-24, 1978 by the Center for Twentieth Century Studies at the University of Wisconsin at Milwaukee. Available for \$20 (cloth) from St. Martin's Press, 175 Fifth Ave., NY NY 10010.

## SCREENINGS

FIRST RUN FEATURES PRESENTS AMERICAN INDEPENDENT FILMS: *The Wizard of Waukesha* and *Different Drummer: Elvin Jones* (April 8-14); *Gal Young Un* (April 15-28); *Rosie the Riveter* and *Love It Like A Fool* (April 29-May 5); *Impostors* (May 6-12); *Heartworn Highways* (May 13-26); *A Celtic Trilogy* (May 27-June 2); *Alambrista* (June 3-5); *Vietnam: An American Journey* (June 6-8); *Agee* (June 9) and *The Dark End of The Street* (June 10-16). At the Art Theatre, 8th St. east of Fifth Ave., NY NY, (212) GR 3-7014.

THE DAY AFTER TRINITY: J. ROBERT OPPENHEIMER AND THE ATOMIC BOMB will be broadcast nationally on public television April 29 at 8 pm EDT. Produced by Jon Else in association with KTEH, San Jose CA.

THE FILM SECTION OF THE WHITNEY MUSEUM will be circulated nationally. The programs include works by: Kenneth Anger, Hollis Frampton, Larry Gottheim, Andrew Noren, James Benning, Stan Brakhage, Robert Breer, Robert Frank, Ernie Gehr, Barry Gerson, Better Gordon, Martha Haslanger, David Haxton, Ken Jacobs, George Landow, Yvonne Rainer, Stuart Sherman, and Chick Strant. For info on scheduling and fees: Steve Aronson, American Federation of Arts Film Dept., (212) 988-7700.

AMERICAN FILM INSTITUTE AND INDEPENDENT FEATURE PROJECT are coordinating a national tour of independently produced films, to begin in Washington DC on June 19. The 1981 tour includes: San Francisco, Houston, New Orleans and Atlanta. For more info: Nancy Sher, AFI Exhibition Services, AFI, JFK Center, Washington DC 20566, (202) 828-4040.

BROKEN ARROW, a documentary investigating nuclear weapons storage and transportation in the San Francisco Bay area, will be broadcast by WNET/13 on April 9 at 10:30 pm and by WETA in Washington DC on April 21 at 10:30 pm. Produced for KQED's *Evening Edition*. For more info: Fred V. Cook, 723 Shrader, San Francisco CA 94117, (415) 751-3952.

# NOTICES

EXPERIMENTAL TELEVISION CENTER LTD. will be screening videotapes produced by ten artists from New York State, April 1-15, Studio A in the basement of the Lecture Hall Complex, State University of NY at Binghamton. For more info: Maureen Turim, Dept. of Cinema, SUNY, Binghamton NY, (607) 798-4998.

INDEPENDENT FOCUS showcases films and video by American independents: **Underground USA**, produced by Eric Mitchell (Sun. April 19, 10:30 pm & Thurs. April 23, 11:30 pm). **Charleen**, produced by Ross McElwee, and **I'm Not From Here**, produced by Harvey Marks (Sun. April 26, 10:30 pm & Thurs. April 30 (11:30 pm)). **We Are The Guinea Pigs**, produced by Joan Harvey (Sun. May 3, 10:30 pm & Thurs. May 7, 11:30 pm). **Methadone: An American Way of Dealing**, produced by James and Julia Reichert (Sun. May 10, 10:30 pm & Thurs. May 14, 11:30 pm). **The Dozens**, produced by Randall Conrad and Christine Dall (Sun. May 17, 10:30 pm and Thurs. May 21, 11:30 pm). For more info: Liz Oliver, WNET/13, 356 West 58 St., NY NY 10019, (212) 560-2000.

SAN FRANCISCO ART INSTITUTE presents screenings of the 19th Ann Arbor Film Festival, Thurs.-Sun. April 16-19, at 7 and 9 pm. For info: SFAI, 800 Chestnut St., San Francisco CA 94133.

FILM AND VIDEO SECTION AT THE CARNEGIE INSTITUTE will screen: **Less** (1975), **Apparatus Sum** (1972), and **Zorns Lemma** (1970) by Hollis Frampton (Thurs. April 16, 8 pm). 11th Annual Open Screening of 8mm, Super 8 and 16mm films by Pittsburgh filmmakers (Fri. and Sat. May 1 & 2, 8 pm). **A Sunday in Hell** (1977) by Jorgen Leth, independent filmmaker from Denmark (Wed. May 6, 8 pm). Program of Avant-Garde Films from the Netherlands, organized by Holland Experimental Film (Fri. May 8, 8 pm). **T,O,U,C,H,I,N,G**, (1966), **Color Sound Frames** (1975) and **S:ream:S:section:** by Paul Sharits (Thurs. May 14, 8 pm). There will be a video installation exhibition by Buky Schwartz, Sat. May 16 through June 21. For info: Section for Film & Video, Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh PA 15213, (412) 622-3212.

## TRIMS AND GLITCHES

A PAIR OF TAN SUEDE GLOVES w/fleece lining was left at AIVF after the screening of **El Salvador**. Will the owner please drop by 625 Broadway and claim them?

FOUNDATION FOR THE COMMUNITY OF ARTISTS provides many services: the Artists' Hotline, (212) 285-2121, will answer questions on loft and other tenant problems, employment and professional development, business and legal advice, social service eligibility, income tax preparation and general arts resources. For more info: FFTCOA, 280 Broadway, Suite 412, NY NY 10007, (212) 227-3770.

DUPONT-COLUMBIA AWARDS WON BY INDEPENDENT PRODUCERS INCLUDE: **The Battle of Westlands** by Carol Mon Pere and Sandra Nichols; **Joan Robinson: One Woman's Story** by Red Cloud Productions; and **A Plague on Our Children** by Robert Richter (produced for Nova, WGBH/Boston).

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LLOYD FREIDUS, DIRECTOR OF PHOTOGRAPHY for **The Hobbs Case**, an independent film produced by Allen Coulter, was awarded an Emmy for Cinematography. **The Hobbs Case** was aired on WNET/13 on December 30, 1979, as part of the **Independent Focus** series.

TELEVISION LICENSING CENTER functions as a national clearinghouse to grant extended off-air videotaping licenses to schools, colleges and libraries. A regular newsletter contains information about available and upcoming programs. For info: TLC, (800) 323-4222, in Illinois call collect, (312) 256-4730.

BETSY COMBIER is living in Cairo, working on Solar Video. She has available a 20 minute, 3/4" videotape on a completely solar village in the Nile Delta showing solar windmills and TV. To see the tape call: Jim Vito, (212) 243-6391; Karen Wald, 864-3985. Betsy's address is: c/o I. Safwat, American University in Cairo, PO Box 2511, Cairo, Egypt, Telephone: 22213.

## WORKSHOPS/SEMINARS

### CONFERENCES/COURSES/

INTERACTIVE TELECOMMUNICATIONS PROGRAM at NYU: **Videodisc as an Interactive Medium**, April 9 & 10, led by John Ciampa, President, American Video Institute. For info: Michele Hilmes, ITP, 725 Broadway, NY NY 10003, (212) 598-3338.

NAEB'S PUBLIC TELECOMMUNICATIONS INSTITUTE is offering these

seminars: **Contracts and Copyright: Legal Perspectives on Managing Television Production**, and a film programming seminar, immediately following the SECA Conference in Norfolk, VA. Contact: NAEB, 1346 Connecticut Ave. NW, Washington DC 20036, (202) 785-1100.

AUDIO INDEPENDENTS, New York City, is conducting a series of meetings around the country to introduce its services to independent radio producers. Contact: George Gelles, AI, One Lincoln Plaza, NY NY 10023, (212) 580-2551.

WORKSHOPS AT YOUNG FILM-MAKERS/VIDEO ARTS: **Elements of Studio Production**, 3/4" Videocassette Editing, **Directors Project**, **Advanced TV Production**, **Master Class in Film/Video Editing**. For info: YFVA, 4 Rivington Street, NY NY 10002, (212) 673-9361.

NAEB SPONSORS EXECUTIVE LEVEL RECRUITMENT PROJECT for women and minorities with at least five years experience in executive level positions. Contact: Lelani Turrentine, Director, ELRP/NAEB, 1346 Connecticut Avenue NW, Washington DC 20036, (202) 785-1100 or Mareatha Counts, Consultant, KCTS-TV, 4045 Brooklyn Avenue NE, Seattle WA 98105, (206) 545-1801.

PRO AND CON SCREENING BOARD has planned two film conferences for this year. The first, in May, will be concerned with children and film; the second, in September, is a multi-media communications conference. For info: PACSB, 226 South Wabash Avenue, Chicago IL 60602, (312) 663-0801.

MOVING IMAGE LABORATORY offers an intensive 9-month program in filmmaking for the social sciences. For info: Carrol Williams, Director, MIL, Box 493, Santa Fe NM 87501, (505) 983-4127.

CHINSEGUT FILM/VIDEO CONFERENCE, May 6-10, Tides Hotel and Bath Club, Redington Beach, Florida. For info: Stan Kozma, 10002 Lola St., Tampa FL 33612, (813) 971-2547.

AMERICAN FILM INSTITUTE PRESENTS FACULTY DEVELOPMENT WORKSHOPS: **Film, Video and the Liberal Arts**: June 14-26 (Univ. of Kansas/Lawrence); **Documenting Society: Ethnographic Film**: July 6-24 (Temple Univ./Philadelphia); **The Teaching and Writing of Film History**: July 7-28 (Univ. of NC/Chapel Hill); **Film, Television and the Humanities**: August 17-22 (Salisbury State College/Salisbury, MD); **Directors' Guild Hollywood Workshop**: August 7-14 (AFI/Hollywood). For more info: AFI, Faculty Development Workshops, Education Services, JFK Center, Washington DC 20566, (202) 828-4000. 21

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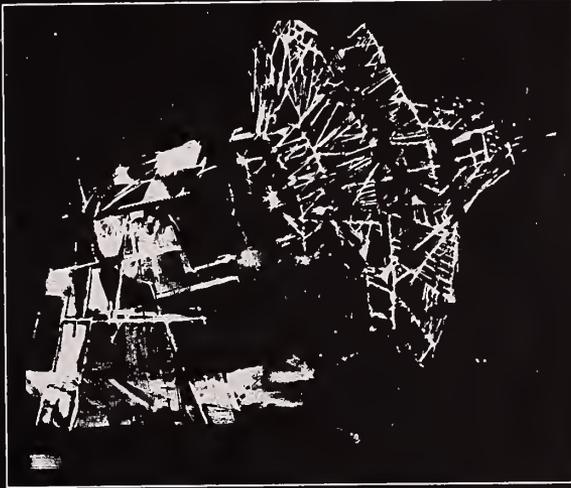
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Authors: Joseph D. Bakan and David Chandler. NEA Publication Coordinator: Marion Dix. Copies are \$3.00. For more information contact John T. Rice at AIVF.

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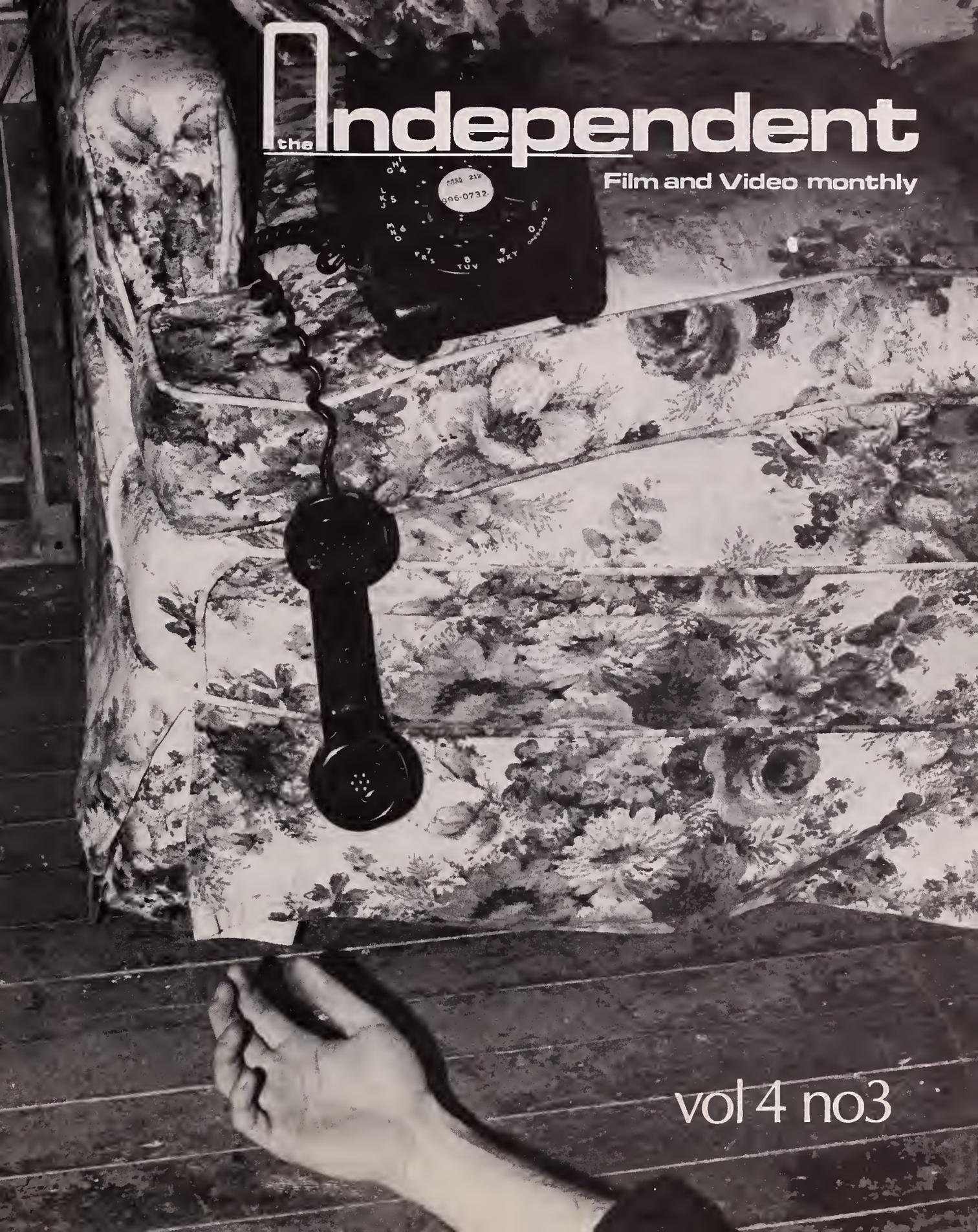
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Film and Video monthly

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ALSO IN THE NEXT ISSUE: Update on Low Power TV . . . Journey to the Center of the Corporation for Public Broadcasting . . . LEFTSTAR, A Satellite for the Rest of Us . . . On the Road with Kim Spencer, Director of the Public Interest Video Network . . . Rich Wyde, lawyer for both Public Interest Video Network and The Independent Film and Video Distribution Center, takes us on another trip into the erie and mysterious world of Communications Law . . . Three New Series of THE INDEPENDENTS: a Progress Report from the IFVDC . . . The Farm Report from Lorenzo Milam . . . THE SKY'S NO LIMIT INTERVIEW: Jeremy D. Lansman, "Excuse me Sir, Do you have a License for that Lightbulb?" . . . and more and more.

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# the Independent

VOL.4 NO.3

THE INDEPENDENT is published 10 times yearly by the Foundation for Independent Video and Film, Inc., 625 Broadway, 9th Floor, NY, NY 10012, with support from the New York State Council on the Arts and the National Endowment for the Arts, A federal agency. Subscription is included in membership to the organization.

Editor: Bill Jones  
Assistant Editor: Fran Platt  
Contributing Editors: Mitchell W. Block  
Dee Dee Halleck  
Sol Rubin  
John Rice  
Barbara Turrill

Layout & Design: Bill Jones  
Typesetting: Compositype Studio

**STAFF MEMBERS:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Alan Mitosky, Short Film Showcase Project Administrator; Louise Zimmerman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Barbara Turrill.

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

## correspondence

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

Dear Mr. Jones:

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

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

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

Sincerely,

David C. Stewart  
Manager  
International Activities

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COVER: THE TELEPHONE STORIES by Mitchell Kriegman



### Correction.

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

### WORKS-IN-PROGRESS

THE INDEPENDENT is developing a column, tentatively titled "In Production," reporting on independent works-in-progress. If you are in any stage of production, send us your press materials, or a brief description of the project: subject matter, format, approximate running time, production schedule, etc. Send to FIVF/THE INDEPENDENT, 625 Broadway, 9th Floor, New York, NY 10012.

# El Salvador: two views

by Jonathan Geballe

It was all reminiscent of another guerrilla war: armored jeeps circling city streets, government soldiers rounding up suspected insurgent sympathizers; rebel guerrillas hiding out in mountain jungles; mothers crying in anguish over the bodies of their dead sons; and corpses, mutilated and disfigured, lying along the roadside out of the city every morning. It was the face of a country swept up in terror — and civil war.

The scenes were from the film **El Salvador: Revolution or Death**, shown at a program sponsored by the Foundation for Independent Video and Film in association with the El Salvador Information Office (ES-INFO) at Millennium on Thursday, March 19. The program also included a film produced by the American Security Council called **Attack on the Americas**. As the world's attention focused on El Salvador and the prospect of US involvement in another guerrilla war loomed, 180 journalists, filmmakers and concerned citizens crowded into the Millennium auditorium to see the films and hear the experiences of a panel of reporters who had recently returned from that war-torn country. The Program was put together by FIVF and Glenn Silber of ES-INFO to raise the question of bias and censorship in the delivery of news and information from a politically volatile area.

Among the panel of reporters were: Janet Shenk, who writes for the North American Congress on Latin America (NACLA), Anne Nelson, who has reported on El Salvador for **Rolling Stone**, **The Nation** and **Harpers**; and Fernando Moreno, from **El Diario**. Moreno is also a representative of ES INFO, which he describes as "a group of journalists concerned with the way the media has been reporting news from El Salvador. The American people have been shown only one side of the coin. We would like to provide different sources, all kinds of sources for the people of the United States."

The panel was also fortunate to have the participation of Rudy van Halen, the cinematographer of **El Salvador: Revolution or Death**, and Carlos Fredrico Paredes, a former vice minister with the ruling junta of El Salvador.

A common theme with each of the panel members concerned the intimidation of the foreign press by the Salvadorean government. Harassment, terror, even the murder of reporters is not uncommon in El Salvador, where the military has license to do what it likes. "Not asking question is fairly necessary to survive," according to Anne Nelson. Rudy van Halen told the audience of his narrow escape from being killed at the hands of the military security forces. One night, he said, "we had dinner, and we went outside and two soldiers were waiting for us. They asked me where we were going and we told them in Spanish we were going to our hotel. They said go, and as we went they started to shoot about ten bullets — they tried to kill us. One bullet hit our director and one hit my sound technician." The next day, at a press conference, a representative of the junta explained that the film crew was drunk and racing their car around the restaurant. His voice shaking with the memory of that incident, van Halen said, "I am glad I'm still alive."

A second and equally pervasive point concerning the manipulation of news by the United States and the compliant role of the American media. The Administration's attempt to paint a picture of the El Salvadorean conflict as an East-West

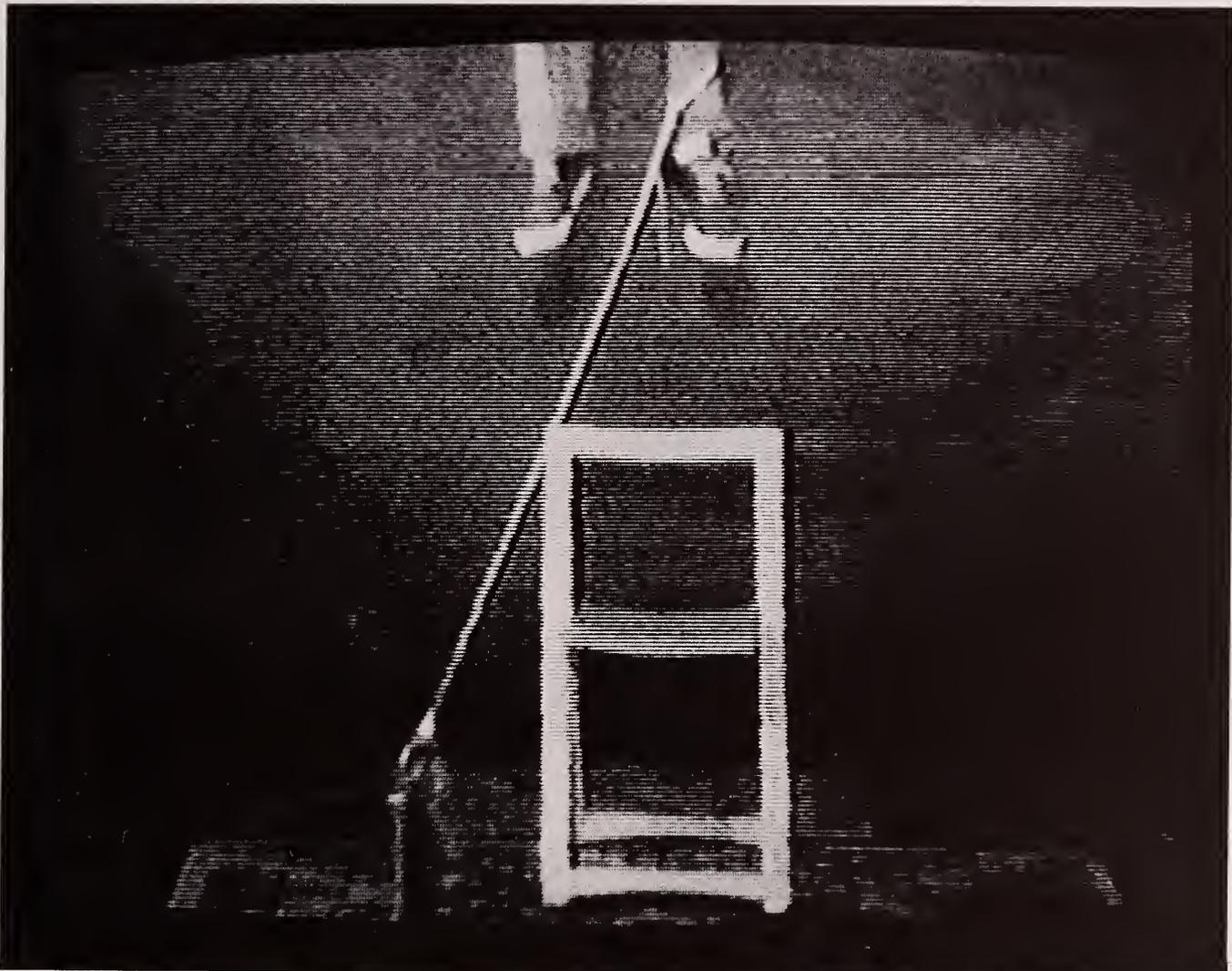
confrontation has permeated our media in programs such as NBC's **The Castro Connection**, according to Janet Shenk. "People like myself and the other people on this panel are now known as *dis-informers*, according to current terminology," she said.

Nowhere was the manipulation of facts more apparent than in the two films shown in the sequence at the beginning of the program. **Attack on the Americas** was an example of the kind of jingoist scare rhetoric that is sweeping in the United States with the revival of the mentality of the cold war. In the film were maps and diagrams to highlight the purported encirclement of the United States by revolutionary governments in the Western Hemisphere. These revolutions, the film explained, were exported by the Russian-Cuban axis and were part of a plot to cut the United States off from oil and from its South American neighbors.

But **El Salvador: Revolution or Death** gave a different view of the nature of the war, revealing a conflict that is too broad-based and profound to be explained away as simply the work of insurgent guerrillas. The film was funded by the World Council of Churches, produced by Frank Daimand in Holland and engaged a crew of five from the Netherlands. It explained the historical dimensions of years of control by the ruling oligarchy over the working peasants (a fact not disputed by the United States) and documented the repressive measures taken by the military, forcing many groups once involved in the political process to take up arms in the mountains. **El Salvador: Revolution or Death** brought home the horrible depth of terror that is now a part of everyday life to the Salvadoreans. Gruesome footage of corpses left lying about the city of San Salvador gave evidence of the nightly carnage carried out by the security forces of the government. According to the narrator, the identity of the murderers could be ascertained from the hands of the bodies. Grooves in the thumbs showed that their hands had been tied together with wire as they were led out to be shot: a signatory method of the security force soldiers.

The discussion, which had dealt largely with journalism in El Salvador, turned sharply toward the actual political issues when Carlos Fredrico Paredes joined the panel. Paredes resigned his post as vice-minister of planning in protest on January 25, 1981 because "the military component is in charge at this moment and there's no possibility to control repression of the population." He added that he is in the United States to talk with State Department functionaries and fulfill some appointments at international financial institutions "to help clarify the political situation in my country."

Regarding the question of Cuban designs on El Salvador, Paredes told the audience, "The people who make these statements that our conflict was generated by Cuba or the USSR are completely ignorant of the history of my country . . . of the more than a century of exploitation of the working class . . . of the frustrated political desire of the people in the protest process." He concluded, "The international socialists (meeting in Panama recently) were absolutely clear that the problem in El Salvador is not a problem for Cuba or the USSR. It is a problem of the Salvadorean people and must be solved by the Salvadorean people."



From ANCHOR STORY by Mitchell Kriegman

# Mitchell Kriegman

**INTERVIEWED** by Bill Jones

*Born in 1952, Mitchell Kriegman is a writer/performer/director working in television live performance and on audiotape. His work is absurd and comic in nature and includes a variety of narrative forms ranging from soap operas to confessionals. He began working in videotape with The Director's Workshop, a group of film and video makers dedicated to working with actors in the television medium. In addition to being a founding member of the organization, he began branching off into the development of narrative video forms both experimental and dramatic. He has been an Artist-in-Residence at WNET/Thirteen's Television Laboratory in New York City in 1976, 1978 and 1980 on grants from the National Endowment for the Arts, the Corporation for Public Broadcasting, and the New York State Council on the Arts. He has also received fellowships from the MacDowell Colony and the Creative Artists Program*

*Services (CAPS) and the National Endowment for the Arts Visual Arts Division (1979 and 1980) for Video. His videotape, THE MARSHALL KLUGMAN SHOW was broadcast on September 9, 1979 on WNET/Thirteen as part of the Video and Film Review series with three subsequent repeat telecasts as a special. Two videotapes; DOG SUIT and CLEAVAGE were purchased by NBC for Michael O'Donoghue's comedy special "Mr. Mike's Mondo Video" which was released as a film in Sept. 1979. Three videotapes: ANCHOR STORY, MARSHALL'S TWIN BROTHER, and NO TEETH were broadcast as part of the CBS comedy series "No Holds Barred" which aired September 12, 19 and 26, 1980. He has performed live at The Franklin Furnace, The Kitchen and Artists Space in New York under the name Marshall Klugman which is his performance persona. In addition his audiotapes THE TELEPHONE STORIES*

*were heard in special telephone booths at the Whitney Museum and via a telephone hook-up in March 1980.*

*In November 1980 Kriegman began work for NBC's Saturday Night Live as comedy writer, creator of his own video segments and occasional performer. In this capacity he completed and aired three video tapes, The Dancing Man with Bill Erwin, Someones Hiding in my Bed, and Heart to Heart.*

**B.J.** How did you get involved in video?

**M.K.:** I used to write short stories that were not very successful. Then after I graduated from college I spent some time in Europe where I became very interested in film and decided to go to film school in New York. While I was waiting for school to begin I began working with Alice Spivak and The Director's Workshop where new would-be film directors learned to work with actors by using video as if it were film, as a practice medium. I saw video somewhat differently and began to create short story forms especially for video.

**B.J.:** Would you say your present work came from a literary conceit applied to the electronic media?

**M.K.:** There were other influences. I worked with a sculptor, in Italy for a year. That was my first art education. But my first grant proposal was to do the video equivalents of literary structures such as palindromes (the same forward as backward) and anagrams. I was also interested in doing what I called broken calligrams. A calligram is a picture with a descriptive text like the children's books with a picture of an apple and the word 'apple'.

**B.J.:** Broken calligrams are like the Magritte painting that shows a pipe with the inscription "this is not a pipe".

**M.K.:** Yes, but I wanted to do this in a narrative form so I envisioned a video image with a voice-over about something other than the visual image. I'd love to set up that kind of dichotomy as a writer but for me it seems more successful in video. I also found that to effect these devices rigidly was not as interesting as if I began with these kinds of structures then broke out of them after the dichotomy and tension had been established.

**B.J.** Thematic rather than structural.

**M.K.:** Yes, as a motif. I developed other story structures that I feel encompass the basic forms I was interested in.

**B.J.:** Such as?

**M.K.:** One of my favorites is talking directly to the camera as if it were a confidant, and saying thus to the viewer that I have a particular problem or find myself caught in a particular situation. then by the addition of certain visual clues, bits of evidence that I as the narrator don't seem to be aware of, the viewer is let in on more of the story

**B.J.:** The viewer takes part in the creation of the story.



**M.K.:** Yes, the form is like the T.V. commercials where a housewife talks directly to the camera but the rest of her family seated at the breakfast table don't know they're in a commercial. Only my tapes are not attempting to sell anything, they are of a more personal nature.

**B.J.:** Can you give an example?

**M.K.:** I did a piece for *Saturday Night Live* called *Someone's Living in My Apartment*. I say to the camera that I have a strange feeling that someone else is living in my apartment. Then you see bits of evidence such as a half-eaten apple. The combination of the narration and the visual clues makes a third story line for the audience. Finally the camera pulls back and you see a woman sitting behind me. The character doesn't know she's there.

**B.J.:** Have you developed any new works?

**M.K.:** Yes there's *The Dancing Man*, also for SNL, where this young man can't stop dancing when he hears disco music and the music seems never ending. And there's a piece I'm working on called *Out of Sync*, in which the sounds always come after the event such as a man shaving, then hearing the sound of his actions. In both cases I set up a situation and we see the character trying to work his way out of this jam.

**B.J.:** You say "jam". Do you see these situations which are most often comic as crises? *The Dancing Man* is all slapstick. How is that a jam?

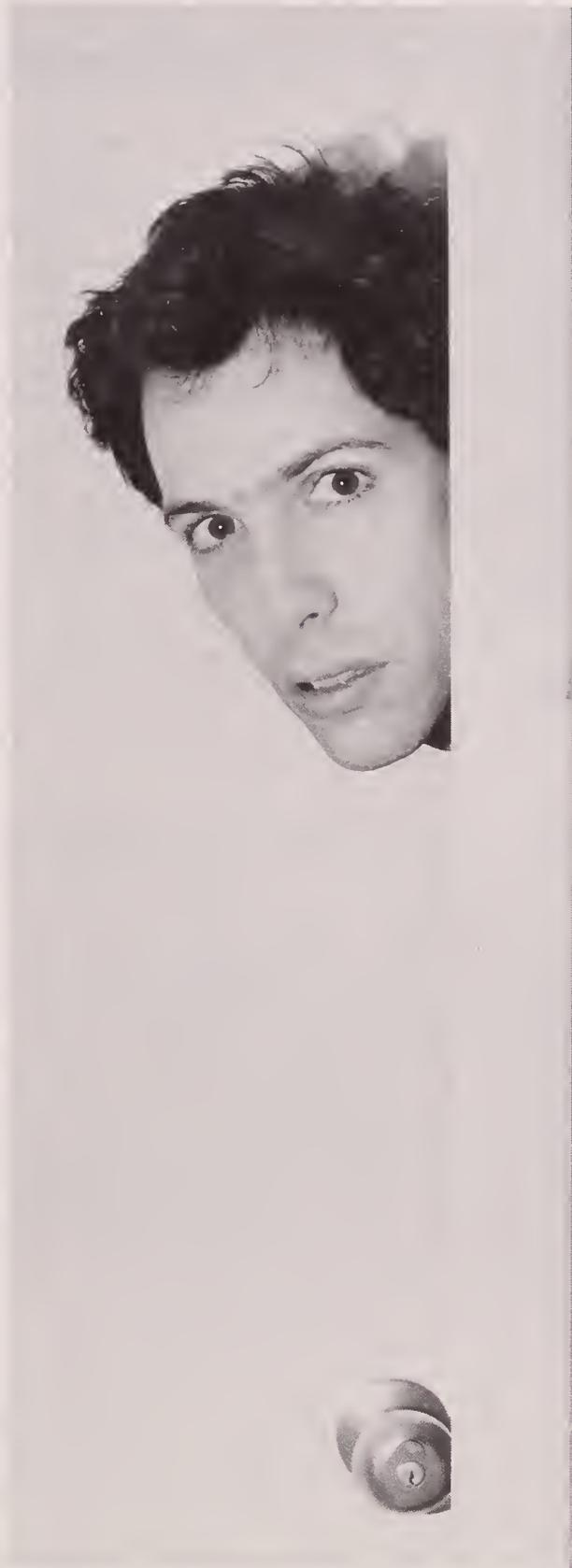
**M.K.:** In most comedy, slapstick is a momentary condition. In *Dancing Man* it becomes chronic. I take something that is usually thought of as momentary and make it a permanent condition and then show how the character adjusts to it. I'm also interested in characters that undermine themselves. For example, situations where something is expected to happen but never does. I've done a piece for cable in which I'm a talk show host waiting for a call-in that never comes except at the end when I get a wrong number.

**B.J.:** Isn't that what happens in the *Marshall Klugman Show* where you don't show up until the end?

**M.K.:** It's called *Always Late*. When the show is actually over I arrive.

**B.J.:** You've talked tangentially about *Saturday Night Live*. You also had spots on *No Holds Barred*, CBS' attempt at late night competition for SNL. But you began and still work as video artist in gallery contexts such as The Kitchen or The Whitney Museum of American Art. What's an artist like you doing on a show like *Saturday Night Live*?

**M.K.:** First there's a natural crossover in terms of the accessibility of my work, in that people find it funny. And part of the reason is that I wanted to get involved in straight comedy writing because comedy is one of the few places in popular entertainment where serious issues are dealt with in a conceptual manner. Every good comedian works conceptually. I figured if I could learn their conceptual language and combine it with my own personal understanding I could make my work more accessible.



**B.J.:** I think your transition from a pure art gallery context to popular entertainment is not only unusual but goes against the notion that contemporary art is elitist. Could you talk about the effect of such a transition on your work?

**M.K.:** Essentially, the network shows wanted older material or remakes of older work so in the beginning there was no effect. On *Saturday Night Live* the work I did I had already applied for funding from the TV Lab. So thus far it really hasn't changed my work. I think it's an important challenge, still it can't help but have an effect.

I just want to make sure my ideas are never compromised.

**B.J.:** But aren't your works seen differently when viewed by a mass audience used to standard TV fare?

**M.K.:** T.V. remains guilty until proven innocent, because TV is racist and sexist, and unless a show signals to the viewers that what they are about to see is not like other TV then you are prone to fitting into the standard perception. The work can be viewed in accord with certain stereotypes. When I worked at *SNL* I wasn't as aware of these problems as I might have been, but people have wanted to do personal subject matter on TV for a long time. Television is a corporate reality and thus does not often facilitate personal expression. There are possibilities. Take for instance the notion of segments. It's something like having your own show.

**B.J.:** Can you give an example of how the TV context can effect the meaning of a work?

**M.K.:** This is a difficult question, but I have one example though it was only my own feelings about the piece. In *Someone's Living in My Apartment* I don't acknowledge the person I'm living with. It was a personal statement and in a way confessional about my own problem, but I realized or felt that when it was viewed in a public television context that it might be perceived as another case on television where women are ignored. It certainly wasn't intended that way, and I only realized there might be a problem afterward. I understand it better now.

**B.J.:** Television doesn't allow confessional forms. It's simply difficult to do personal T.V.

**M.K.:** But I can't help but see it as a joke, with me sitting there telling a personal story. I can't lose sight of that. Part of my strategy is to do the most obvious thing you can't do by television standards. Television is loaded with things I can fly straight forwardly against. Things like telling your own phone number on TV, or telling people to turn their sets off. I had a piece for *Saturday Night Live* where during a sketch there is a flub up and the director tells the viewers to turn off their sets so he can start over. The problem was people would never do that. The character of TV is that it is always yelling and screaming at you, telling you to buy something, telling you it loves you. TV is the medium most anxious to please. Turning off their television is not something people are asked to do. I like to go against that.

**B.J.:** What makes you think you're going to be allowed?

**M.K.:** Oh I don't know. Sometimes it's depressing because it's so difficult. The great thing about late night TV the way Lorne Michaels defined it was that it was defined as an alternative to prime time. Now it's beginning to be defined as an important market and is becoming more of the main stream. As Mason Williams who wrote for *SNL* said, "It's like being the head shop at Sears." There are a lot of contradictions. My goal is to stay within the market but as far away from the center as possible. I also want to do work in gallery situations such as *The Kitchen*. My goal however is to soften and eventually obliterate the line between entertainment and fine art. I hate the dichotomy. A lot of performance art is an updating of basic vaudeville, and when I see George Burns I think he is a brilliant artist, a conceptualist. I'd like to think at least for a moment that there is no difference. It's difficult because the working situations are so different, but I think the ideal situation for any artist working in contemporary media would be the model of Buster Keaton who made a two reeler every month. There is of course work which is not meant for a broad audience and there's certainly nothing wrong with that. I use Keaton's model for a goal and I always felt the grant system should be used toward that larger end, toward that kind of self-sufficiency. I think also that it would be best if granting agencies thought in terms of a market, because the grant world and the commercial are not that different. The grants do give you a kind of freedom of expression and allow for the development of a personal style unavailable for the most part in the strict commercial world, but in the era of the Reagan budget cuts the only possibility for advancement from this point may be in the commercial world.



# Who Owns the Media

by Sandy Mandelberger, ICAP

Cable television. It has become the buzzword for a telecommunications revolution which will change the way we work, learn and spend our leisure time. It is one of *the* growth industries in a time of economic conservatism and shrinkage. Cable, as provider of film and video programs, textual information and educational resources, has already penetrated 25% of the television market. Projections suggest that more than 50% of American homes will be "plugged in" by the end of the century.

Who are these information providers? Not only the owners of the actual cables or technical facilities, but who are the suppliers of video or textual information? In short, who owns the media?

To those of us, myself included, who harbor the healthy suspicion that bigger is not always better, the growth of the cable television industry provides a perfect example of the move of mass communications towards hegemony and monopolistic ownership.

Through acquisition of related companies or mergers with former competitors, more and more media industries are being controlled by fewer and fewer singly powerful companies. While this is not the classic smoky backroom brand of conspiracy, it can create a situation where competition is stifled and concern with advertising and commercialism becomes paramount. The current deregulation vogue in Washington and greater reliance on marketplace realities has enhanced the trend towards conglomeration and corporate cross-ownership.

The ultimate question remains: Will cable be able to realize its original mandate — for increased local and community use of the medium — as these trends towards national networking and centralization build momentum in the Reagan 80's.

Cable's growth as an industry has been, until recently, kept in check by the Federal Communications Commission (FCC). The FCC was pressured by many groups, most notably the National Association of Broadcasters (NAB) to retain the primacy of commercial (network) broadcasting. The FCC Compromise of 1972 set limits upon cable for importation of distant signals (from other cities), the degree of local origination programming and the ability to compete with broadcasters for outside materials (the anti-siphoning rules). A series of Supreme Court decisions in the mid-70's severely weakened the FCC's regulatory jurisdiction and ushered in a general trend towards de-regulation, allowing cable to compete in an open marketplace.

In its early stages, when cable was used for better reception of local broadcast signals, it remained largely a "mom and pop" ownership situation. Individual systems would generally have only a few thousand subscribers. Generally ownership was indigenous to the

locality, and was often publicly-owned and financed.

By the 1970's, cable had become more of an urban growth phenomena, and could provide new channel space for locally produced programming and distant-signal imported stations (not just for local reception). By offering an "alternative" kind of programming *and* the newly-developed pay cable channels (Home Box Office, most prominently), cable systems became viewed as "increasingly profitable operations, with revenue growing faster than assets."

While cable was becoming more profitable, the "stakes" became higher and more expensive for the franchise bidding.

You must have a largesse with which to mount a successful bid campaign. You must hire across-the-board professionals (from engineers to planners) to plot your strategy and implement it. You must be prepared for the tremendous initial outlay of money, to secure land rights, building rights, to lay the cable, etc. The dollar-intensive nature of this industry has prevented smaller, more local groups from being actively considered.

The smaller concerns are being overshadowed by the development of Multiple Systems Operators (MSO's). Between 1965 and 1978, MSO's increased from 18% ownership of all domestic cable systems to over 38%. The largest MSO's include such household names as: TelePrompter (recently merged with Westinghouse); American Television and Communications (owned by Time Inc.); Warner-Amex Cable (a joint venture between Warner Communications and American Express); Times-Mirror (the cable arm of one of print journalism's giants); and Viacom (whose parent company is heavily into television and film production and syndication).

Consider Time Inc., with revenues over \$2 billion last year. In addition to its national newsmagazine and Sports Illustrated, it owns the Washington Star; American Television and Communications (the second largest MSO); Home Box Office (the largest pay cable system); WOTV, a NBC affiliate in Grand Rapids; Time-Life Films; the Book of the Month Club; and minor interest in advertising and paper goods industries. In short, Time has significant holdings in the broadcasting, cable, pay cable, journalism and publishing areas. Ben Bagdikian of the AFL-CIO describes Time as a "private Ministry of Information and Culture for the United States."

Recent studies have illustrated that one-third of all cable systems are controlled by broadcast interests. There has been a substantial increase of control by newspapers and publishers — from 7% in 1969 to 25% in 1978. Telephone and television firms generally own cable systems in areas other than their home markets. Minority (community or subscriber) ownership is less than 3% nationwide.

As a result of these trends, many of the companies developing cable systems are also either current or potential suppliers of programming or information. Warner, UA-Columbia, Viacom, Times-Mirror, General Electric, Westinghouse and Time Inc. are in the position of providing both transmission facilities *and* program content. In just half a decade, the economic future of cable television has become a game only giants can play.

Among the most avid proponents of the deregulation atmosphere are members of the corporate community. The FCC has considered but never adopted rules banning local cross-ownership by radio stations and newspapers (leaving it to local cable franchise groups to contest). In 1975, the FCC did decide to limit cross-ownership by television stations, but only in very concentrated markets, where there would "otherwise be a virtual monopoly over local video expression."

The FCC has banned since 1970, cross-ownership by telephone companies, already a monopoly in their localities, but this ban is currently being reconsidered due to the tremendous pressure exerted by AT&T to enter into the lucrative information-to-the-home market. Cable system ownership has also been banned for television networks. They cannot own a cable system anywhere in the country. Recent requests by CBS, which plans its first foray into cable sometime this fall, would amend this ban to cover only certain markets.

The FCC has proposed limiting the ownership of cable systems to 50 by any one company. No single owner would have been allowed to control 2 Million

subscribers. These proposals have never been formally acted upon since first suggested in 1968.

Cable was developed largely to address a lack of local programming from network-dominated broadcast television. However, only 2/3 of current systems have local origination facilities and only 20% can provide live local programming. Recent Supreme Court rulings have removed cable system requirements to provide access channels and pay for studio/production costs for local programs (unless specified in the franchise agreement). Competition for channel space has become an economic and ideological "hot potato" in recent years.

The trend seems to be moving away from local programming to satellite-delivered national programming, emanating from a centralized location (primarily New York and Los Angeles). The growth of MSO's could be limitless since there are no ownership limitations on MSO size, pay cable distribution or ownership from other mass media companies.

Smaller companies still predominate the cable landscape, but their numbers are dwindling fast. Will this trend towards centralized MSO control allow for the entry of new ownership voices and program suppliers? According to a report published by the AFL-CIO, fewer than 100 corporate executives control the majority of all mass media in the U.S.

Top management of these media conglomerates have only profitability as a unifying ethic for their diverse soldings. And in television terms, profitability is entertainment. Will cable live up to its early promise or will we be in store of more of the same? Stay tuned.



photo: Dorothea Lange

# Media Clips

**BY JOHN T. RICE**

## ½" BROADCAST SINGLE UNIT CAMERA/RECORDER

The Hawkeye, a 22-pound single-unit color video camera/recorder has been unveiled by RCA at the recent NAB convention. RCA claims the picture quality is "significantly better than that provided by the ¾" format." The camera is a half-inch three-tube design and the recorder uses 20-minute VHS type cassettes. However, the base-band "chroma track" recording technique is incompatible with VHS equipment and will require its own playback unit.

## IFVDC/SATELLITE UPLINK DISCOUNTS

The Independent Film and Video Distribution Center and the Rocky Mountain Broadcast Center have established a new service for independent producers. The Rocky Mountain Broadcast Center is a major video post-production facility in Denver. In addition, it is one of the uplinks in the PBS satellite interconnection system. The IFVDC and RMBC have agreed to an arrangement whereby independents can realize a 40% discount off RMBC list prices for post-production and satellite uplinking by working through the IFVDC. The IFVDC will charge 5% of the total billed to the producer to help offset the cost of administering this program. RMBC can utilize virtually any satellite currently in operation over the United States, which means they are not restricted to Westar-1 use only. RMBC's signal transmission includes normal video and audio as well as multiple audio channels — stereo broadcasts are therefore possible. Independent producers wishing to make use of this new service available through the IFVDC should call or write: Douglas Cruickshank, Director, IFVDC, PO Box 606, Boulder CO 80306, (303) 469-5234.

## AFI NATIONAL VIDEO FESTIVAL

A national video festival, presented by the Sony Corporation of America, will be held at the J.F. Kennedy Center in Washington DC on June 3-7. Festival events include a student competition, a series of symposia on emerging issues in the videofield and an exhibition of important video production achievements. For further information, contact: James Hindman or Phyllis Myers, Video Festival, AFI, JFK Center, Washington DC 20566, (202) 828-4013.

## HOUSE SUBCOMMITTEE CABLE HEARINGS

The House Telecommunications subcommittee plans to hold an extensive series of hearings, beginning in four to six weeks, on the cable franchising process. The hearings are not designed to produce any specific piece of legislation, but are intended to answer such questions as whether Congress should enact new rules limiting franchise fees or measures requiring cable systems with a certain penetration to relinquish programming control. "We want to take a look at cable franchising," said subcommittee counsel David Aylward, "but not necessarily to do anything. It is such a big topic of controversy that we feel that now is an appropriate time to look at it." The panel plans to hold overview hearings in Washington and then visit several states for field hearings. (Reprint from **Multi-Channel News**, February 23, 1981)

## ENGLAND ADDS FOURTH CHANNEL AND CABLE

Plans to launch a fourth channel (now limited to 3) in the U.K. in November 1982 were recently announced. The new channel may possibly offer independents an important outlet for distribution of their work. Programming will focus on youth, women and cultural topics. England's first Pilot cable franchises are being awarded; franchisees are said to be interested in American feature films. For more info on the state of independent programming in the U.K., write: Clare Downs, Association of Independent Producers, 17 Great Pulteney St., London W 1R 302, England.

## INSIDE STORY

On May 7, 1981, PBS will start a weekly critique of the news business called **Inside Story**, with Hodding Carter as commentator. The program's goal is to increase public understanding of the news business and to motivate news organizations to do a better job. Please suggest situations for the scrutiny of the program staff. Cite instances of abuses or problems you observe or have with press and broadcast news, especially systemic problems but also isolated failures and successes. Write or call: Gary Gilson, Inside Story, One Lincoln Plaza, New York NY 10023, (212) 595-3456.

# Indies Make a Deal

## INDIES PRESS CPB FOR BETTER CONTRACT DEAL

Twenty-three independent producers are working to meet a June 30, 1981 delivery date for The Corporation for Public Broadcasting (CPB)'s Independent Anthology series. As a result of their joint negotiation with CPB, most of these producers are working under a better production contract than the one they were offered by CPB. The most significant gain won by the independents was the right to market, without advance CPB approval, their ancillary rights for foreign broadcast, international theatrical exhibition — including festivals — and educational distribution. The film and video makers also won the inclusion of a clause providing for the reversion, or return, of all U.S. broadcast rights if CPB does not air their work within a specified time period.

The Independent Anthology is the first series of independent work funded by CPB's Program Fund in response to the Congressional mandate in the 1978 Public Telecommunications Financing Act that CPB must reserve a substantial portion of its program funds for the production of programs by independents, especially the smaller independent producers.

In late October, 1980, the Program Fund selected 23 proposals from the nearly 900 submitted in response to its request for proposals for the Anthology. Work on the productions was expected to begin by the first of the year. Late in the year, CPB sent out its standard contracts for signing by the producers.

Not all of the filmmakers, however, were satisfied with the terms of CPB's contract. A number of them, from different parts of the country, began discussing among themselves what they should do. In early December, one of them called AIVF.

AIVF had been instrumental in securing the 1978 legislation that resulted in the Anthology. So the Association welcomed the opportunity to extend its traditional involvement with public broadcasting in a new direction: collective negotiations.

The first step was to find out whether the other filmmakers had problems with the contract, and would be willing to take joint action. The new director of AIVF, Lawrence Sapadin, and staffer John Rice, along with several of the filmmakers, called as many of the other producers as they could reach. At the same time, Robert I. Freedman, the attorney retained by AIVF, agreed to meet with the filmmakers to discuss the contract.

On Wednesday evening, December 10, 1980, representatives of several of the local productions met with Mr. Freedman and AIVF staff at AIVF's office. The filmmakers each identified the parts of the contract that they had trouble with. Priorities were set, and the prospects for modification discussed. At the end of the meeting, the producers agreed to have Freedman represent them in a negotiation with CPB, provided that more than half of the Anthology filmmakers agreed to go along.

The list of filmmakers was divided up among AIVF staff and several of the filmmakers. For the next few days, they telephoned the other producers, describing the meeting and enlisting support. When the seventeenth producer agreed to join, Freedman was notified. That day, he called CPB to set a date for talks.

On December 18, 1980, two representatives of what came to be called the "Filmmakers' Committee", Ralph Arlyck and Pam Yates, went to Washington DC with Freedman to meet with Program Fund staff. The Program Fund was represented by Deputy Director Eugene Katt, Program Coordinator Jennifer Lawson, Business Manager Jennifer Arps, and Deputy General Counsel Paul Symczak. The producers had no idea what to expect.

In fact, the meeting went very well. Both sides proceeded in good faith and with the shared purpose of getting the Anthology on the air in Fall 1981. The filmmakers requested reasonable changes in the contract that would ultimately benefit all concerned. The Program Fund staff made a sincere effort to accommodate the producers, and moved on almost every issue raised.

As a result of the Washington meeting and several follow-up telephone calls, CPB agreed to changes in these areas:

- Ancillary rights — the original contract stated that the filmmakers could not sell any subsidiary or ancillary rights, such as foreign broadcast or "audio visual exposure", without CPB's advance agreement. For a topical film or tape, quick exposure in festivals, theaters and foreign markets is essential both for the success of that work and to raise money for the next. Having to get CPB's approval for such ancillary uses could result in substantial delay, if not refusal.

The new agreement was amended to eliminate the need to seek CPB's approval for ancillary sales. The new language reads:

"CPB's approval is hereby given for Contractor to license rights for educational audio-visual distribution...; for foreign telecasting and for theatrical exhibition throughout the world, including exhibition in film festivals."

The filmmakers were less successful in clarifying the operation of CPB's 50% share of the net proceeds from ancillary distribution. However, even there CPB expressed a willingness to deal with filmmakers' problems with the language on a case-by-case basis.

- Reversion of rights — Under the CPB contract, CPB retains exclusive broadcast rights for 3 years, commencing with the first national television release, with no provision for reversion of broadcast rights to the producer in the event that CPB chooses not to air the project within a given period of time. The filmmakers demanded reversion if a program was not scheduled for broadcast within six months, or actually broadcast

within nine. CPB rejected this as leaving too little flexibility in broadcast scheduling, and counter-offered that a program would revert if it was not scheduled for broadcast within 18 months. The filmmakers rejected this, arguing that the formula "scheduled for broadcast" was still much too open-ended.

The final agreement, reached late in the day of December 31, 1980, provides for reversion if the project is not *aired* within 18 months of delivery date or of September 30, 1981, whichever is later. The agreement is far from ideal on this point. However, given the time pressures, it was the best the Anthology producers could do.

- **No-alteration clause** — a paragraph was added prohibiting CPB from editing or altering the program content as delivered by the filmmakers.
- **Outtakes** — the CPB contract required the producers to supply CPB with outtakes, if requested, for promotional purposes. The filmmakers added language that selection of such outtakes must be made by the producers, not CPB.
- **Force majeure** — Language was added giving the producers a 60-day grace period for the delivery of the project in the event that delivery is delayed by causes

beyond the producers' control, such as an "act of God; fire; lockout; strike or other labor dispute; riot or civil disorder; war or armed insurrection; . . ."

- **Records** — the period during which filmmakers would have to maintain records and make them available to CPB is limited to 3 years from delivery date. There was no limit at all in CPB's contract.
- In sum, the negotiations were a success.

In addition to winning an improved production contract, the independents who participated in the negotiations affirmed broader principles as well: (1) **Independents can organize themselves.** Independents work independently, and with diverse interests and styles, but when push comes to shove, they can organize themselves quickly and effectively. (2) **Independents can work with CPB,** under the right circumstances. In this case, the producers and CPB arrived at new contract terms through open and honest negotiation.

The Anthology negotiations marked a new direction for both independents and AIVF in their dealings with public broadcasting. Independents should make this a model for future collective actions in other production situations.



THE DOZENS a film by Christine Dall and Randall Conrad

# PTV Legislation

## All Things Reconsidered

### Larry Sapadin

This has been a heavy Springtime for public broadcasting. The Corporation for Public Broadcasting (CPB)'s performance has been reviewed by Congress, public television's legislation is being reconsidered, and the Reagan Administration is still pressing Congress with withdraw PTV funding already approved for 1981-82.

### Rescission

To insulate public broadcasting from short-term political interference, Congress devised a "forward funding" mechanism whereby CPB is funded by Congress for a period beginning two years after the date of the appropriation. Thus the 1978 Act established funding levels for CPB for fiscal years 1981-83. However, in its budget-cutting craze, the Reagan Administration has called for Congress to rescind, or withdraw, that advance commitment — precisely the kind of interference that the forward funding device was meant to prevent.

Happily, even the Senate Budget Committee felt uncomfortable with this clear violation of Congressional intent and voted on March 18 not to recommend rescission. The House, expected to be even more favorable to public TV, will undoubtedly go along. So current CPB funding looks secure for the next two years.

### Oversight

The House Telecommunications Subcommittee held oversight hearings on March 25 and 26, 1981. On the 25th, one representative each from CPB, NTIA (National Telecommunication and Information Administration), the Department of Education, and the Department of Health and Human Services testified about the performance of public broadcasting. CPB President Robben Fleming highlighted the creation of the Program Fund, and asserted that over half of the Fund was being used for independent production. AIVF disputed that figure in a written statement submitted to the Subcommittee, demonstrating that independent production represented a much smaller percentage of the Program Fund and tended to consist of series produced by a few major independents. The smaller independents that Congress had directed CPB to seek out and support have been largely bypassed.

The following day, March 26, the Subcommittee listened to a panel discuss the effects of the Administration's proposed 25% cut in CPB's appropriation for 1982 and '83, and the elimination of the NTIA's Facilities Program. The panel was supposed to explore possible alternative funding for CPB. However, according to the panelists, there is no funding source capable of replacing the Federal support that the Administration hopes to cut.

### Reauthorization

As a result of the "forward funding" mechanism, hearings are being held by both the House and the Senate Subcommittees to determine CPB's structure and funding levels for 1984-86. In addition to the existing legislation, new bills have been proposed which may change the shape of public broadcasting for years to come.

#### • The Senate "Goldwater Bill" (S. 720)

S.720, introduced by Senator Barry Goldwater on March 17, 1981, is a mixed bag, attractive in some respects, appalling in others. On the positive side, S.720 is a programming bill: 50% of CPB's budget would go to stations (compared to the current 60%) but would have to be used *exclusively for programming*. CPB would be required to use its remaining 45% for programming, as well, with a 5% limit on administrative expenses. Under the current law, station funds are discretionary, and only about 25% of CPB's budget goes toward programming at the national level.

On the negative side, however, S.720 fails to specify that any portion of those programming funds be reserved for independent production, as the current law states. Furthermore, funding levels established by the bill would result in about a 50% cut in the funds for public television. Depending on who you talk to, that is either a streamlining or an orderly dismantling of the system.

Finally, to make up for declining Federal support, public broadcast entities — especially the larger stations — would be encouraged to engage in expanded commercial ventures, although under S.720 the stations could see their CPB funding reduced by the amount of their unrelated commercial earnings.

The Senate Communications Subcommittee held hearings on S.270 on April 6 and 8, 1981. Ralph Arlyck, an independent filmmaker and AIVF member, testified on behalf of AIVF. AIVF also submitted a formal statement to the Subcommittee. Arlyck was part of a panel of independents which included Topper Carew, Michael Ambrosino, John Riley, John A. Curtis, and Julie Motz.

• **The House "Collins Bill" (H.R. 2774)**

On March 23, 1981, James Collins, a Texas Republican on the House Telecommunications Subcommittee, proposed a public TV bill which would cut CPB's budget to about the same levels as the Goldwater Bill, but would increase CPB's funding to local stations to 80-85% of its budget with no strings attached, while encouraging unrestricted commercialization. This formula would be a disaster for independent producers since local stations have traditionally been even less willing than CPB to fund independently-produced programming. More-

over, most of the CPB money currently going to stations goes toward overhead rather than programming.

• **The "Wirth Bill"**

House Subcommittee Chairman Timothy Wirth, a liberal Democrat from Colorado, has just submitted his own PTV bill. Although we have not seen the bill yet, it is said to be essentially an extension of the current legislation with a less dramatically reduced budget.

The House Subcommittee has scheduled reauthorization hearings for April 28 and 29. AIVF is slated to testify.

Meanwhile, the white House is still making noises about abolishing public television altogether, hopefully without effect. It is impossible to predict what shape public TV will be in by next Fall. The only certainty is that there will be less money in the system, as the Reagan budgetary chainsaw continues to cut back Federal support for public television and the arts in general.

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**TESTIMONY OF  
THE ASSOCIATION OF  
INDEPENDENT VIDEO AND FILMMAKERS, INC.  
BEFORE THE  
SUBCOMMITTEE ON COMMUNICATIONS OF THE  
SENATE COMMERCE COMMITTEE  
APRIL 8, 1981**

The Association of Independent Video and Filmmakers, Inc. (AIVF) is a non-profit trade association of over 1300 independent producers whose styles range from three-minute experimental video and film animation to feature-length documentaries.

Independents produce their work independently, without the support — or the overhead — of the major Hollywood studios or television networks.

AIVF is a service organization that provides independents the technical information and trade representation that they need to stay in business.

**AIVF Supports Public Television**

AIVF has always been a strong supporter of public television. The public television system was created by Congress precisely because commercial television was unable to guarantee the production of diverse, innovative, quality programming. That is why we endorse the policy of the Senate Bill 720 in its recognition that

"it furthers the general welfare to encourage public audio and video program services which will be responsive to the interests of the people both in particular localities and throughout the United States, and which will constitute an expression of diversity and excellence" (§396(a) (4)),

and in its further acknowledgement that support of public television is "of appropriate and important concern to the Federal Government" (§396(a) (3)).

**AIVF Supports the Strengthening of National Programming**

National programming must be encouraged and supported. Senate Bill 720 is commendable for its emphasis on national and local programming. In his introduction to the bill, Senator Goldwater stated:

"Forty-five percent (of CPB's appropriation) would be used by the Corporation to promote the production of programs for national, local, regional, or special audience distribution." (S.2279, 3/17/81)

CPB needs adequate funding to support such national, local, regional and special audience programming. Local stations are unable to afford productions of comparable thematic or financial dimension. While we take issue with the heavy overall reduction in CPB's budget called for by S.720, we support the reaffirmation of the importance of nationally-produced programming.

Independents have an important role in the production of national programming. In the 1978 Act, Congress recognized the important contribution independents can make to public television in innovative and creative new programming, and directed that CPB reserve a substantial amount of its national program funds for independent production. This requirement has been honored in the breach by CPB, with the Corporation reserving the lion's share of its program fund for big-budget series and station-related productions. Yet independent producers can provide a wide range of cost-effective programming. They work quickly and efficiently in local situations. Their energy and diversity can enrich and augment standard television fare.

To ensure that public funds are used to the public's greatest benefit, S.720 should specify that no less than half of all CPB program funds, national and local, be used for the production of programming by independents.

### AIVF Supports Increased Funds and Incentives For the Production of Local Programming

Local public television stations should be dedicated to the production and acquisition of local public television programs. Unfortunately, the CPB Research and Programming Service study, "Summary Statistical Report of Public Television Licensees — July 1980", revealed an appalling decrease in local programming. Programs produced locally accounted for 376 hours, a scant 7.2% of air-time — and a decrease of 83 hours, or 18%, from 1976. For example, at WNET (New York), there is one half-hour of regular local public affairs daily, **New Jersey Nightly News**, and a short "rip and read" program at midnight. Many award-winning locally-produced programs, like **51st State** and **Realidades**, have been discontinued.

The existing structure of unrestricted grants to stations has failed to produce vibrant local program schedules. As described by Senator goldwater: "Most of the Federal dollars that go to stations directly . . . in unrestricted grants are used to cover general and administrative costs of operations." (S.2279)

Moreover, the current station funding system has failed to encourage stations to utilize independent producers. A CPB study, "The Utilization of Independent Producers Among Public Television Licensees, Fiscal Year 1979," suggests that as few as 39% of public television stations use independent producers. (Sixty-five percent of those stations used independent material 10 hours or less, 12.5% for 10-19 hours, and 21.9% used 20 hours or more.) Of the stations not using independents, only 23% of the 117 responding to the study reported plans for future use.

To remedy the failings of the unrestricted grant system, S.720 limits CPB's station support to 50% of its annual budget, with the further import directive that those funds be used "for purposes related *exclusively* to the production or acquisition of public audio or video programs." (§396(k) (7)). *AIVF supports this limitation*. However, by speaking of purposes "related" to program production, the bill opens a loophole big enough to walk through. Stations have traditionally given the term "production-related" its most sweeping meaning, covering everything from fundraising marathons to the carpeting in the program director's office. If the Subcommittee truly intends to limit CPB's funds to program production, it must clarify that the use of such funds shall be limited to *direct production costs*, not production-related expenses.

Further, grants to stations should be designed to reward stations for the production of local programming. S.720 omits any such mechanism, leaving criteria and conditions for the distribution of funds to be worked out by CPB "in consultation with public television and radio licensees" (§396(k) (A)). Distribution of funds should be conditioned, by statute, upon some quantifiable measure of the production and acquisition of original, local programming, such as the number of hours of such programming produced in a given year.

Finally, S.720's elimination of the matching formula for station funding is commendable as it will more equitably distribute Federal funds to smaller public television stations. In the past, such stations have been at a disadvantage because of their smaller market shares and their inability to

attract major underwriters. Capping station grants at \$1 million will benefit the more needy stations, and strengthen the production of regional programming.

### Public Money Should Not be Used as Venture Capital By Public Television Stations

AIVF agrees that CPB funds should not be used by the stations as venture capital. Accordingly, we support the provision of S.720 requiring that a station's CPB funding be reduced by the amount of any income earned through activities unrelated to the station's public purpose: the production of public television programming.

### The cost of the Public Satellite Interconnection Service Should be Borne by the Public Broadcasting Service

S.720 proposes the elimination of CPB support for satellite interconnection. The system is currently funded by CPB at about \$11 million, representing 50% of the cost of the interconnection. The bill is silent on who will bear the cost of the interconnection after the CPB funding stops.

The interconnection system was created with public funds. Its operation must continue to primarily benefit the public, providing satellite distribution access to the range of small and large independent producers and public television entities that produce public television programs. If CPB support of the interconnection is to be eliminated, the Senate Bill must make clear that satellite distribution and operating costs must be borne by the public broadcaster, not the program producers. Allowing PBS to pass along the cost of satellite distribution to program producers will place an obstacle in front of producers, frustrating the purpose of S.720: to foster the production of public audio and video programming. Producers do not pay for non-satellite distribution by PBS. They should not be made to subsidize PBS's costs for satellite interconnection.

### Other Provisions

AIVF strongly opposes S.720's reduction of the CPB Board from 15 to 7 members. While economy is desirable, minor savings must not be made at the expense of the diversity of viewpoints currently represented on the CPB Board. Public television policy must be made by representatives of the American public, from as broad a sample as possible.

AIVF also opposes the elimination of the requirement of the use of advisory panels and boards at the national and local level. At the national level, peer panels were designed to prevent arbitrariness in programming decisions. These panels bring a multiplicity of perspectives to programmers and should be viewed as a constructive and accountable mechanism to ensure that quality and innovation are the cornerstones of programming decisions. At the local level, community advisory boards were designed to prevent the insulation of local stations from the communities that support them. both purposes remain compelling today, far outweighing whatever savings could result from the elimination of these advisory structures. AIVF supports the *strengthening* of these structures, in order to make them truly effective.

In sum, AIVF supports S.720's emphasis on programming, but urges the Subcommittee to make explicit the important role of independent producers in the production of such public television programming. We thank the Subcommittee for this opportunity to express our support for public broadcasting, and to offer our views on the shape that public television should take in the future.

# NOTICES

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FOR RENT: 7.5' X 10' rear projection screens. Full selection of multimedia presentational equipment. Consulting for solving your multimedia presentation problems. The Klatu Project Limited, (212) 928-2407.

FOR SALE: Sony AV 3400 portapak deck with AC box and RF unit. Excellent condition. \$300. Call: Jeff, (212) 233-5851.

FOR SALE: Canon zoom lens, 18-108mm, fast 1.6 aperture. Ideal for Sony 1610 or Sony 1600 cameras. Immaculate condition. Originally \$900, asking \$500. Call (212) 233-5851.

FOR SALE: FILMMAKER'S DREAM PACKAGE. 2 16mm Beaulieu's, 200' mags, 2 sync generators, mics, quartz lights, stands, pro tripod and legs, flatbed-type editing console. Many extras. Must be seen! Will sell as complete package for \$7500. Call and leave message, (212) 823-0448.

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WANTED TO BUY: Steenbeck 16mm or 8-plate machines. The Klatu Project Limited, (212) 928-2407.

FOR SALE: Nagra III, Motorola Walkie Talkies. Call: (212) 486-9020.

FOR SALE: Mag sound reader head for Moviola or Hollywood film synchronizer: \$20. Sony/GE 1/2" BW Pre-EIAJ vtr, 10 hours of use, very clean, \$125. Contact: The Film Group, Box 9, Wethersfield CT 06109, (212) 563-2574.

SYNAPSE has openings for post-production. Special summer offer of \$40/hour until August. Price includes 1 engineer, 1 CMX operator, full use of facility and enough 2" quad tape to complete piece. For more info, contact: Jonathan Schaer, SVC, 103 College Pl., Syracuse NY 13210, (315) 423-3100.

A/V EQUIPMENT AVAILABLE FOR TRADE OR SALE: 19" rack cabinet — lock, doors, handle and panels; Shure M-68 Mixer; Shure A 62 rack panel mounting kit, Sharp XEG 300 color effects generator; 2 Sharp Century XC-2000 color video cameras with 6:1 zoom lens, color balance, intercom channel and other features. Still under warranty. Panasonic black & white reel-to-reel remote control portapak video system; Panasonic NV/WV with A/C & battery pack; Panasonic WV 341 EN camera ensemble; Wollensac 2551 cassette recorder; JVC CR 6060 U 3/4" videotape deck. Contact: John Kalfat, (201) 625-6394 or Bruce Miller, (201) 625-6398.

FOR SALE: JVC 4400 3/4" portable VCR with AC power pack. Slightly used, \$1995. (415) 472-0489.

FOR SALE: Sony 2860, \$3495; Sony RM 430, \$995; Universal 808 fluid head tripod, \$395. Also used 1/2" reels. Contact: Video Arts, (415) 468-0792.

FOR SALE: Moviola M-50 viewer, new condition. Best offer over \$350. Call: Carol Ritter, Days. (212) 977-9330.

## COURSES/CONFERENCES/ WORKSHOPS/SEMINARS

PUBLIC TELECOMMUNICATIONS INSTITUTE offers several workshops through May and June on directing for TV, cable, on-air promotion and management. Contact: PTI, NAEB, 1346 Connecticut Ave. NW, Washington DC 20036, (202) 785-1100.

VISUAL STUDIES WORKSHOP SUMMER INSTITUTE offers varied selection of one- and two-week workshops and seminars on photography and other modes of visual communication. For complete catalogue, contact: Linn Underhill, VSW, 31 Prince St., Rochester NY 14607, (716) 442-8676.

WOMEN IN MEDIA lecture series, Thursdays in May and June. Topics include: woman in media, the production manager, the production designer, film and television, the

film editor, the cinematographer, and the stuntwoman. For more info: Astoria Motion Picture and Television Center, 34-31 35th St., Astoria NY 11106, (212) 784-4520.

ROCKY MOUNTAIN LAB offers summer workshops in video art, for credit at Colorado Mountain Junior College. For info: RML Apprenticeships, CMC, Box 2540, Aspen CO 81612.

JEAN ROUCH AND EMILIE DE BRIGARD will teach a summer workshop in anthropological film at Harvard. For more info: Harvard Summer School, 20 Garden St., Cambridge MA 02138, (617) 495-2921 or write Emilie de Brigard, Film Research, Higganum, CT 06441, (203) 345-2338.

## EDITING FACILITIES

FOR RENT: 6-plate 16mm Steenbeck, with complete editing facilities (including editing room). Also sound transfers available. Call: (212) 486-9020.

FOR RENT: editing & post-production facilities available. Fully-equipped rooms, 24-hour access in security building. Two 6-plate Steenbecks, one 16/35 KEM, sound transfers from 1/4" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Contact: Cinetudes Film Productions, Ltd., 295 West 4 St., New York NY 10014, (212) 966-4600.

FOR RENT: 2-picture 16/35 KEM in fully-equipped editing room near 11th St. and Broadway. Contact: Charles Light, (212) 473-8043 or Jacki, (212) 925-7995.

EDITING FACILITIES: 6-plate Steenbeck, rewinds and table, spliers, 8 split reels, synchronizer, Moviscop, air conditioners, typewriter, desk, phone, rug, shelves and rack. Rates: \$40/day; \$175/wk; \$625/mo. Monthly rate negotiable. Call: Kit Clarke, 1697 Broadway, New York NY 10019, (212) 866-4590.

# NOTICES

## FESTIVALS

**CASCADE RUN OFF FILM FESTIVAL**, June 26 and 27, is seeking entries of 16mm films about running. Contact: Dennis Bromka, (503) 229-5280.

**VIDEO SHORTS**, July 24-26, is open to all entries up to five minutes in length. Deadline: July 11. For more info: VS, High Hopes Media, PO Box 20069, Broadway Station, Seattle WA 98102, (206) 322-9010.

**NATIONAL LATINO FILM AND VIDEO FESTIVAL**, June 18-21, open to works produced and directed by Latinos(as) in US and Puerto Rico. Contact: Lillian Jimenez, El Museo del Barrio, 1230 Fifth Ave., New York NY 10029, (212) 831-7272.

**MARIN COUNTY NATIONAL FILM COMPETITION**, July 1-5. Deadline: May 29. For more info: Marin County Fair and Exposition, Fairgrounds, San Rafael CA 94903.

## FILMS/VIDEOTAPES WANTED

**NU MOOVEEZ: HOLLYWOOD'S ALTERNATIVE** is providing a forum for film lovers and filmmakers outside the Hollywood mainstream. Young directors and first-time filmmakers are especially encouraged to submit their work. For info: NM, 2523 Wild Oak Dr., Hollywood CA 90068, (213) 464-8240.

**CIE/MEDIA CENTRAL** is looking for poetry movies: movies about poets and movies that are like poetry. Contact: CIE, 628 Grand Ave., # 307, St. Paul MN 55105, (612) 222-2096.

**GARY CROWDUS**, formerly Promotional Director for Tricontinental Film Center/Unifilm, is the new Director of Marketing and Acquisitions for Document Associates, a film distribution company specializing in educational films for the secondary school through college market. AIVF members with short, medium-length, or feature-length

films available for non-theatrical distribution should contact Crowdus, Document Associates, 211 East 43 St., New York NY 10017, (212) 682-0730.

**BRAVO NEWS MAGAZINE** is looking for videotapes about performing artists for a new cable show. Payment for all works used. Contact: Susan Whittenberg, One Media Crossways, Woodbury NY 11797.

**VIDEOWEST**, the alternative TV show appearing on up to three stations simultaneously (9, 20, 26), is seeking material from independent producers. They cannot afford to pay for the programs, but they do offer a showcase for new work that will be seen by a sizable audience. Contact: Fabrice Florin, (415) 957-9080.

**ONE ACT VIDEO PRODUCTIONS**, a group of independents with one completed production on Channel 25, are soliciting teleplays and one-act plays for cable TV. Contact: Alice (415) 841-4270.

**OFF THE WALL** is interested in finding films for developing new packages to screen in their 75-seat theatre in Cambridge. For more info, contact: Diana St. Onge, OTW, 15 Pearl St., Cambridge MA 02139, (617) 547-5255.

**DISTRIBUTOR SEEKS WORKS** by independent film and videomakers. Specializes in films for the health care profession, but short films and tapes for all markets welcome. Offers alternatives to traditional distribution arrangements. For more info, contact: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Suite 440, Santa Monica CA 90404, (213) 828-4303.

**WOMEN FILM AND VIDEO-MAKERS**: Barnard College audiovisual department is looking for interesting film/video works by women for a fall festival. If you have any works they can preview, call: (212) 280-2418.

**SERIOUS BUSINESS COMPANY** is interested in acquiring short erotic films in live action or animation, preferably 20 minutes or less, for inclusion in 16mm package for distribution to universities and art film houses. Films may be humorous, narrative or non-narrative in form but content must be non-violent and non-exploitive. Send films for preview to SBC, 1145 Mandana Blvd., Oakland CA 94610.

**COMMUNITY MEDIA PROJECT** seeks films, videotapes and slide-shows which relate to community life, issues and concerns. Send descriptions (not the work itself) to: CMP, 208 West 13 St., New York NY 10011, (212) 620-0877.

**PBS LOOKING FOR DOCUMENTARIES** (film or tape) to air as part of its national fall schedule. Contact: Gail Christian, Director of News, (202) 488-5045.

## FUNDS/RESOURCES

**MULTIMEDIA/VISUAL ARTISTS** with specialized environmental, projection, or audio requirements: it is within our capabilities to offer precise conditions to your specifications. Consultation, call: The Klatu Project Ltd., (212) 928-2407.

**ICAP HAS BEEN AWARDED** a \$14,000 grant from the New York State Council on the Arts to provide administrative and program support for ICAP's Programming and Distribution Information Service. For info: ICAP, 625 Broadway, New York NY 10012, (212) 533-9180.

**CAPS ANNOUNCES VISITING ARTISTS PROGRAM**. Video artists available for residencies, installations, exhibitions etc., include: Skip Blumberg, Peer Bode, Ronald D. Clark, Shalom Gorewitz, Julie Harrison, Neil Zusman, Deans Keppel, Verity Lund, Henry Moore, Antonio Muntadas, Rita Myers, David H. Rose and Joseph Steinmetz. Contact: Mary Wallach, CAPS, Community Service Program, (212) 247-6303.

# NOTICES

## OPPORTUNITIES/GIGS/ APPRENTICESHIPS

KBDI-TV SEEKS GENERAL MANAGER, TRAINING COORDINATOR. GM responsible for overall conduct of station affairs; TC responsible for organizing/running training program in video production for volunteers. For more info: Robert Bows, KBDI-TV, Box 427, Broomfield CO 80020.

APPALSHOP has immediate opening in position of president, to begin July 1st. Please contact: Martin Newell, Search Committee, Appalshop, 118 Main St., Box 743, Whitesburg KY 41858, (606) 633-4811.

THE ARCHIVE OF AMERICAN MINORITY CULTURES at the University of Alabama offers support services for field research and media documentation of minority cultures. Contact: B. McCallum, Dir., AAMC, PO 1391, University of Alabama, Tuscaloosa AL 35486, (205) 348-5782.

WRITERS GUILD OF AMERICA, East, Foundation, Inc. has announced screen and television writer fellowships of \$3,500 each. For info: WGA, 555 West 57 St., 12th Floor, New York NY 10019.

YOUNG FILMMAKERS/VIDEO ARTS Film Bureau Program offers financial assistance for film rentals and speakers' fees to non-profit community organizations. Priority will be given to groups showing works by independent filmmakers and/or films that would not ordinarily be available to the community. For info: YFVA, 4 Rivington St., New York NY 10002, (212) 673-9361.

SERVICES AVAILABLE: Soundman with own equipment available for sound work. Call: (212) 486-9020.

PRODUCED WANTED for 60-minute videotape on nuclear fission wastes. Apply by June 15. Contact: Donald Scherer, Philosophy Dept., Bowling Green State University, Bowling Green OH 43403, (419) 372-2117.

## PUBLICATIONS

VIDEOWRITER MAGAZINE, the newsletter for scriptwriters, published its first issue in January 1981. They're looking for subscribers. Write: PO Box 2410, Glen Ellyn IL 60137.

NORTHWEST MEDIA PROJECT offers the following publications: **Copyright Primer for Film & Video**, **Financing the Low-Budget Independent Feature Film**, **Printed Matter** (NMP's newsletter), **Film Program Catalog** (sel. Northwest films). NMP, PO Box 4093, Portland OR 97208, (503) 223-5335.

A SHORT COURSE IN CABLE by Jennifer Stearns is available from CTS, 105 Madison Ave., New York NY 10016, (212) 683-3834.

MEDIA CENTER FOR CHILDREN publishes a quarterly newsletter, **Young Viewers**. Subscriptions are \$15 per year. Contact: MCFC, 3 West 29 St., New York NY 10001.

## TRIMS AND GLITCHES

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WANTED: Reviews by women of films by women. Contact: Women Make Movies Newsletter, 257 West 19 St., New York NY 10011, (212) 929-6477.

NEED ORIGINAL MUSIC FOR YOUR FILM? Veteran composer of 2 Off-Off Broadway productions and 2 films seeks filmmaker for collaboration. Incidental music, songs and adaptations. Call: Steve Lockwood after 6 pm, (212) 666-8817.

MAKING IT: **The Artist in America** is the title of a radio project now beginning production. The producer wishes to speak with artists of all disciplines and levels of accomplishment. For more information, contact: Jay Allison, Box 436, Spillway Road, West Hurley NY 12491, (914) 338-7396.

# AIVF Forum

---

*As independent video and filmmakers, we are entering a difficult and challenging period. Many of the traditional funding sources for independent work are rapidly shrinking, while the costs of production continue to skyrocket.*

*Independents are being confronted by many difficult questions of policy and practice, upon which their ability to survive as independents depends.*

*Now, more than ever, we must join together for mutual support and assistance. At the same time, however, we must be prepared to test the policies and directions of the AIVF through vigorous and honest debate.*

*With this in mind, The Independent has dedicated this section to the presentation and discussion of questions of policy within AIVF and within the independent community as a whole.*

*Members are invited to submit their views and responses to the Editor of The Independent.*

---

510 W. Clark  
Champaign, IL. 61820  
30 March 1981  
217 - 356-3192

Dear Membership committee:

I have a suggestion that might increase membership participation in the Association. Why not form regional offices and hold regional meetings, instead of meeting only in New York!!!! I'd like to know what AIVF members live in my town — Champaign, Illinois — or my area — Chicago. I would be glad to help organize a midwest branch of AIVF. How about it?

Just a suggestion.

Sincerely,

Joyce T. Z. Harris

---

## PRINCIPLES AND RESOLUTIONS

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

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

### FOUNDING PRINCIPLES OF THE ASSOCIATION

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

1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

### RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourages the compromise of personal values.

The Advisory Panel for Round II of CPB's *Crisis to Crisis* reached "a consensus that none of the proposals submitted met their standards," according to a letter sent to applicants by Lewis Freedman, Director of the CPB Program Fund.

AIVF is very concerned that the integrity of the Program Fund be protected, particularly in terms of the commitment for funding independent productions. The intent of Congress was to guarantee a significant portion of the Program Fund for independent productions. This decision, however, appears to jeopardize the mandate.

Knowing some of the finalists and their submissions,

we cannot understand the position taken by the Advisory Panel.

We want to hear from any readers who submitted proposals to Round II of the *Crisis to Crisis* series. On a page or less please send us a summary description of your proposal, any comments you received from the Program Fund, and other relevant information. Send this as quickly as possible to AIVF, 625 Broadway, New York NY 10012.

We need documentation for the presentation we hope to make to the CPB Board of Directors and Congress. This information is vital for these actions.

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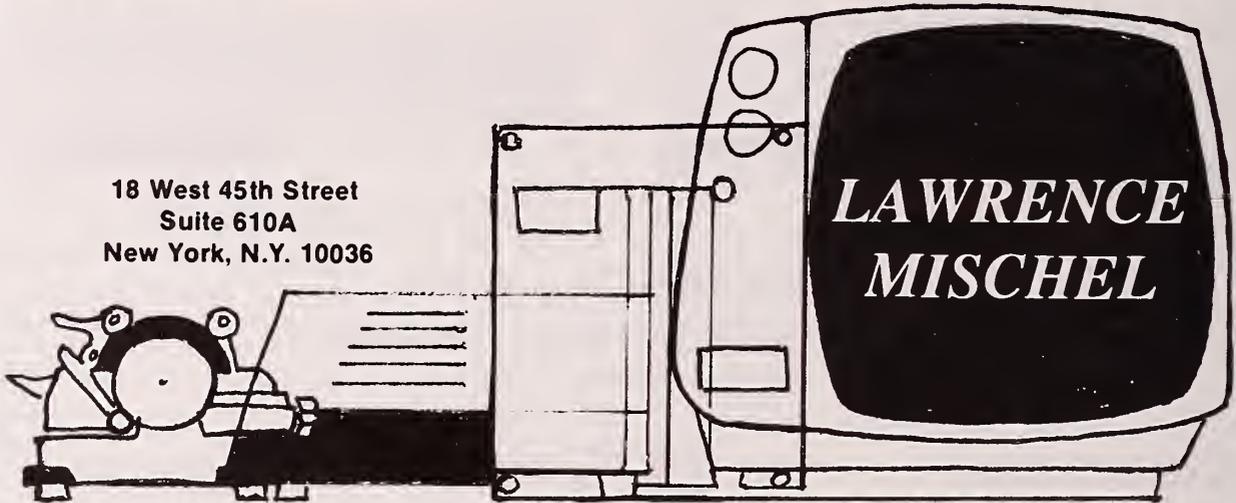
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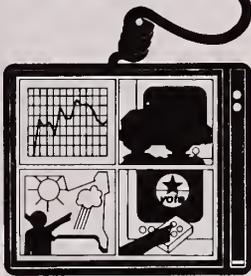


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# Welcome to AIVF!

Glad to have you with us! Please fill out the three sections of this card and return it to us. Remember to enclose your check if we don't have it already. MEMBERSHIP: regular membership is open to those involved in or seeking involvement in independent video or film. SKILLS FILE: is used to refer work to you when calls come in.

name \_\_\_\_\_ phone \_\_\_\_\_

address \_\_\_\_\_

age \_\_\_\_\_ date \_\_\_\_\_

zip code \_\_\_\_\_

List your most recent works with title, format, date, running time, brief description. If previously screened by AIVF or others give date and place.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

awards, publications, important screenings, etc.: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

REMEMBER: ONLY ONE CATEGORY PER CARD. BE VERY SPECIFIC CONCERNING YOUR SKILLS AND EXPERIENCE. ADDITIONAL CARDS AVAILABLE ON REQUEST.

**We would like to keep up to date information on our members, to be used for reference purposes. This data will be computerized, so please check boxes off carefully.**

- |                                       |  |   |                                       |
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**the Independent**

Film and Video monthly

vol 4 no 4

# the Independent

VOL. 4 NO. 4

THE INDEPENDENT is published 10 times yearly by the Foundation for Independent Video and Film, Inc., 625 Broadway, 9th Floor, NY, NY 10012, with support from the New York State Council on the Arts and the National Endowment for the Arts, A federal agency. Subscription is included in membership to the organization.

Editor: Bill Jones  
 Assistant Editor: Fran Platt  
 Contributing Editors: Mitchell W. Block  
 Dee Dee Halleck  
 Staff Photographer: Sol Rubin  
 John Rice  
 Barbara Turrill

Layout & Design: Bill Jones  
 Typesetting: Compositype Studio

**STAFF MEMBERS:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Alan Mitosky, Short Film Showcase Project Administrator; Louise Zimmerman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Barbara Turrill.

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

## correspondence

AIVF  
 c/o Bill Jones, "Independent" Editor  
 625 Broadway, Ninth Floor  
 New York, NY 10012

Dear Mr. Jones:

We finally have received a copy of the April issue, and I thank you for the attractive spread.

I have to report two inaccuracies. The Video 80 budget was miniscule for so ambitious an undertaking but not the microscopic figure which appears in my copy. I dropped a cipher, and the true amount should read \$23,000. Also, the event's director Stephen Ageststein amends that an entry free of \$10 was charged.

Sorry to inconvenience you with this correction, but I think it will allay some confusion about the event's financing.

Also, thank you for including the notice about the Film & Video issue of our publications, "The Working Arts." The Spring issue is on the press and includes a lengthy primer on music clearances for live, filmed or otherwise recorded performances. I will send a press notice about it when it's off the press.

Very best regards,

Paul Kleyman  
 Publications Director

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Cover: BRONX BAPTISM by Dee Dee Halleck.

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

The Foundation for Independent Video and Film, Inc.  
 625 Broadway  
 9th Floor  
 New York, NY 10012

The letter is in reference to our telephone conversation per Friday, May 8, 1981, pertaining to the article which appeared in Vol. 4, No. 2 of The Independent, page 19.

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

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

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

Thank you for your anticipated cooperation in this matter.

Sincerely,

Chetuan L. Shaffer  
 Services Coordinator

# AIVF Forum

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*As independent video and filmmakers, we are entering a difficult and challenging period. Many of the traditional funding sources for independent work are rapidly shrinking, while the costs of production continue to skyrocket.*

*Independents are being confronted by many difficult questions of policy and practice, upon which their ability to survive as independents depends.*

*Now, more than ever, we must join together for mutual support and assistance. At the same time, however, we must be prepared to test the policies and directions of the AIVF through vigorous and honest debate.*

*With this in mind, The Independent has dedicated this section to the presentation and discussion of questions of policy within AIVF and within the independent community as a whole.*

*Members are invited to submit their views and responses to the Editor of The Independent.*

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Independent  
Foundation for Independent Video and Film, Inc.  
625 Broadway  
New York, New York 10012

Dear Editor:

The newsletter "Independent" is a valuable source of information, and having produced them myself, I am aware of the time consuming work that has to be done to get them out. However, I wanted to share with you my feelings about information and articles that reflect timely information. I noticed that articles had dates too late to respond to which had already passed or not enough lead time, etc. . . . I hope this can eventually be corrected.

Sincerely,

Chris Spotted Eagle  
Producer

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## PRINCIPLES AND RESOLUTIONS

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

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

### FOUNDING PRINCIPLES OF THE ASSOCIATION

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

1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

### RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourages the compromise of personal values.

## SUMMARY OF MINUTES

The AIVF/FIVF Board met on May 5, 1981. Reports were given on the following:

**Public Television** — On March 29, 1981, AIVF testified on pending PTV legislation before the House Subcommittee on Telecommunications. The legislative trend is toward increased commercialization. The Board debated whether to oppose a bill which permitted institutional ads or logos.

Independents are incensed about the Program Fund's failure to fund any productions for Crisis to Crisis Round II. AIVF will present its case to the CPB Board, and work with a Board committee currently reviewing Program Fund policy.

A search committee is looking for someone to replace Robben Fleming as CPB President. Independents should suggest

candidates.

NEA/NEH budget cuts — AIVF held a press conference on May 7, 1981, bringing together over 70 arts organizations to protest the proposed cuts in the NEA and NEH.

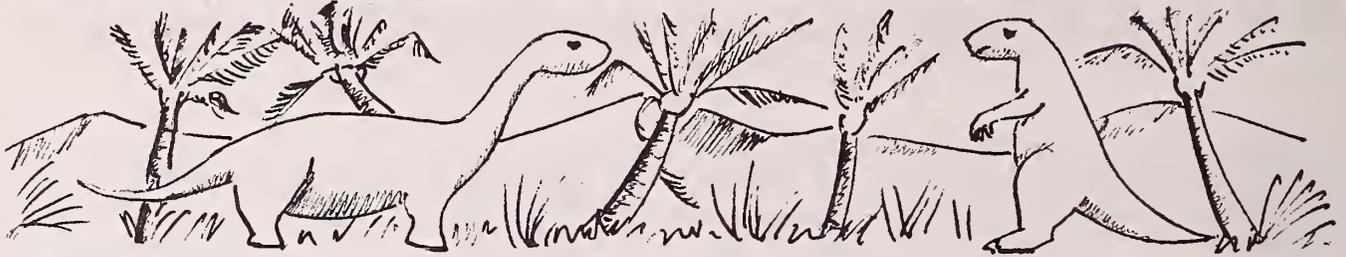
Marc Weiss reported that the Ad Hoc Committee Against U.S. Involvement in El Salvador broke even on its activities for the May 3 Washington DC demonstration.

New business: AIVF membership list will be made available to commercial groups on a case-by-case basis.

Dee Dee Halleck suggested that Congressman James Scheuer be invited to AIVF to discuss PTV legislation.

THE INDEPENDENT will be evaluated at the next Board meeting.

# David and the Dinosaur



by Peter Belsito

On April 4, 1981 the Independent Feature Project came to Los Angeles with a bang, at an all-day conference/seminar entitled **New American Cinema: A How-to for Independent Feature Filmmakers**. The Hollywood Roosevelt Hotel's auditorium was packed with over 400 independents who had paid \$25 apiece, while hundreds more had to be turned away. A series of five panels dealt primarily with the business aspects of independent feature filmmaking: financing, festivals, selling a film theatrically and to television, and "The Independent and the Industry." The success of the seminar indicates that independent feature filmmaking — both documentary and theatrical — is an artistic and commercial force to be reckoned with in the struggle for a share of the film marketplace.

There was unanimous agreement among panelists and participants that the current crisis in the film "industry" (loosely defined as the major studios, the "mini-majors" and the giant independent companies), reflected by declining product quality, audiences and profits, has created an unprecedented opportunity for the "true independent." Along with the Alternative Cinema Conference at Bard College and Independent Feature Project activities in New York City, the Los Angeles meeting represents a marshalling of forces of those filmmakers who wish to retain political, artistic and financial control of their films, as opposed to the traditional route of selling control to the studios or networks. The implications of this movement for the future of U.S. filmmaking is promising and radical.

The general consensus at the Conference was that the industry as it has existed for the last sixty years is dying. The metaphor universally applied by industry reps and independents alike was "dinosaur". The independents, with their visions of lower budgets, fresh material and untapped markets, were touted as the wave of the future. But despite protestations of industry support and solidarity, most independents withheld judgment to see if any action followed to match the brave words.

Though the tone of the meeting was distinctly business-oriented and un-ideological, for those whose chose to read between the lines, the political implications of the independent movement for American cinema were obvious. One interesting prospect advanced by the industry reps was that independents would be able to develop vast audiences for their films if they would use proven commercial skills, such as promotion and marketing techniques. Jeff Dowd, a pro-

ducer and distributor who has masterminded campaigns for **The Stunt Man**, **Northern Lights** and **Hearts and Minds**, had this to say: "I come out of a political organizing past in the Sixties. I was involved in the civil rights and antiwar movements, and I translated that experience into grassroots organizing on behalf of films. . . I had to communicate with bishops of the local Catholic Church diocese. . . with senators. . . with people who wanted to be Marines, whatever, and tell them why the war was bad. We had to learn ways of making what we were saying accessible to "the masses". And I think you've got to do that too with an independent film." Along these lines Larry Jackson, a former independent filmmaker and presently the Director of Acquisitions and Marketing for Samuel Goldwyn Studios, said, "You'll find that a lot of us out there have the same goals for your films that you do: to see your statement made to the largest number of people, instead of just being bishops preaching to the converted. We want to take your statement into the lives of people not preordained to agree with you and show a new aspect of thinking, a different light on a familiar or unfamiliar subject that will change the lives and the thought processes of people who see your film, and maybe change the filmmaking world that we're living in and the society that we're living in."

The meeting generated a high level of enthusiasm for the future of independent filmmaking. It provided for the first time a focus for the huge, disorganized community of independents in L.A., as well as a note of hope for the many talented people who have long languished within the confines of the industry. Along with the establishment of an office in the city of Hollywood, for the Independent Feature Project/Los Angeles, the local committee is planning another large-scale conference in a few months, to deal exclusively with the financing of independent feature film productions.

The April 4 Conference was planned by filmmakers Anna Thomas, Gregory Nava, David Morris, Pierre Sauvage, Caroline Mouris, Lan Brookes Ritz, Steve Wax, Christopher Leitch, Bastian Cleve and Humberto Rivera. Some of the panelists were Claire Townsend, VP Production, 20th Century-Fox; agent Harry Ufland; Sterling Van Wagenen, Director of Robert Redford's Sundance Institute; Linda Miles, Director, Pacific Film Archives; Cathy Wylar, NEA; Jonathan Sanger, Producer, **The Elephant Man**; and Kevin Thomas, film critic, L.A. Times.



THE DOZENS Chris Dall and Randall Conrad

# Chris Dall and Randall Conrad

**INTERVIEWED**

by ERIC BREITBART

**EB:** Could you tell me something about your filmmaking backgrounds?

**CD:** I started out doing films for children's television, and documentaries on professional women's work. I've done editing and other freelance work. This is my first independent film.

**RC:** I was a marginal member of New York Newsreel, and most of my filmmaking has been marginally political. I've made my living from teaching or writing — or not at all — while working infrequently in documentary film. *The Dozens* is not my first independent film, but it is my first dramatic feature.

**EB:** Given both your documentary backgrounds, how did you come to do a fiction feature?

**CD:** Actually, this started out as a documentary, but the more we researched the more complicated it became. We didn't think we'd be able to follow one or two women around and capture on film the experience

of being out of jail. We realized that if we did it fictionally and scripted it, we'd get in more information and more complexity.

**EB:** But the research was still helpful?

**CD:** Yes. The script is a composite of four people's stories, and our research was all based on real experiences.

**EB:** How did you originally find these people?

**RC:** We were guided towards the state-funded Turning Point Project. They had published plays, poems and essays by incarcerated women in Massachusetts. Not only had we liked the writings a lot, and used them as the inspiration for a couple of scenes, but one of the writers worked with us on most of the other scenes and ended up acting in the film too. That's Marian Taylor, who plays Russel.

**EB:** Did you already have funding at this point?

**RC:** Yes. We already had seed money for the statistical research, and then started doing what we might call the “human research” — collecting impressions and stories, and reading.

**EB:** Where was the seed money from?

**CD:** From the Massachusetts Foundation for Humanities and Public Policy. They had produced fiction films before, so when we thought of switching to a drama, we realized that they already had experience in this area.

**RC:** They had funded Jackie Shearer’s *A Minor Altercation*, and documentaries like *We Will Not Be Beaten* and *Mission Hill*. Of all the state humanities commissions, they were one of the most active funders of media projects.

I remember that I was discouraged by the possibility of making one more portrait documentary. Chris had made several and I had made *Cutting Up Old Touches*. I really didn’t want to do it again.

**EB:** Did you try to incorporate any documentary style into the film?

**RC:** Yes, but not in the sense in which a lot of people use the term. People with a fiction background often make a conscious attempt to imitate documentary by hand-holding the camera. We had what I would call “documentary instincts,” and it was really a question of forcing ourselves to think dramatically. I think the result is an interesting mixture of documentary and drama.

**EB:** What do you mean by forcing yourself to think dramatically?

**RC:** Shooting a dramatic film with little training was a baptism of fire.

**CD:** Sitting down and scripting every word that was going to be said was not a real treat. It sounded like it was going to be, but we wrote and rewrote and reshuffled. We did some rewriting while we were doing the filming, but that was so hectic that it became more a case of cutting out scenes because we didn’t have time.

**EB:** How did you find the actors and actresses?

**CD:** Through notices in the papers, and auditions which we held at the BF/VF.

**EB:** Did you spend a lot of time in rehearsal?

**CD:** Not as much as I would have liked; maybe one and a half days in rehearsal for each scene. It really wasn’t enough time to do more than begin.

**EB:** What were your biggest problems?

**CD:** I didn’t realize how much control was going to be needed. I thought it would be a snap — easier than a documentary because everything would be organized and planned. I was going to know just what everyone was doing and saying. But there are so many more elements in fiction, and you’ve got to be on top of it all the time or it goes out of control.

In a documentary you have fewer people and you rely on whatever you are filming to give you whatever you are going to work with. In fiction it’s the other way around. You’ve got to be there every second to make

sure it’s happening. That was hard. By the time you’re into the shooting, you’re working sixteen hours a day, and there isn’t much time to sit back and reexamine your basic ideas. It was quite a shock.

**EB:** Was it hard working as a team?

**RC:** We divided the work down the middle. Some filmmakers say, “You handle the camera and I’ll handle the actors”. That seems like an artificial division to me. Two heads were not too many on this film.

**CD:** I think it helped that we wrote it together. At least we went into rehearsals in agreement about the scenes.

**RC:** I think it would be harder to co-direct someone else’s script. In a sense it was a learning process for both of us.

**EB:** Would you say that *The Dozens* is a “message” film?

**CD:** There are two things for me. One is Sally the individual, and I feel very good about her — she’s a strong-spirited person. I feel sad about what happens to her, but not depressed. The other thing is the system she’s caught up in, and I didn’t feel comfortable about creating a heroine who was going to beat the system by herself, with no support. From what we had seen, it just wasn’t happening.

**RC:** I wanted to describe a kind of false political consciousness: someone who understands the system that exploits her to some extent, but not fully. Her consciousness is enriched in the course of her experiences, but she still can’t beat the system as an individual.

**EB:** What has the response been from ex-prisoner groups?

**CD:** So far we’ve only shown it once in prison, and the results were mixed. The women only wanted to talk about being in prison, not about being out. They felt that we should have shown more of the violence that goes on inside the prison, and not so much about the psychological games. It would have been important to talk more about the socialization process, but we couldn’t.

**EB:** Debra Margolies’ performance is quite strong. How did you manage it, without having a lot of experience?

**RC:** We talked to everyone we could in Boston who had experience in dramatic film and we had an idea of how to work. Really, the solution lies in being human about the whole thing. With Debra, there was no distinction between the technical actor and the emotional actor. We only did a few takes. She was very consistent.

**CD:** She was always right there, concentrating, and that helped a lot. She was a fine person to work with.

**EB:** Did you have problems in the editing, like maintaining the pacing of the film?

**RC:** Yes, we did. The story is actually a series of episodes with no obvious time sequence. So pacing the individual scenes was a problem both on the set and in the editing room.

**CD:** I think we started off too dependent on dialogue forgetting that the film is a visual medium. We often went back and reshot dialogue scenes to give them a better texture.

**EB:** But the Boston filmmakers do work together, don't they?

**CD:** Yes, we do, and it's too bad we don't do it more, because one of the things about making fiction features is that it takes so long — it can be five years from the time you get an idea to the time the film is released. You aren't going to develop very far as a filmmaker at that rate. If I could be working on other people's features at the same time, it would make it easier for me to learn and speed up the process for everyone.

**EB:** Have you found a way to resolve the problem about the time in between projects?

**CD:** Not really. I'd like to do a shorter film or a documentary so I could keep going. If I have to wait five years, I'll have to start all over again.

**RC:** I'd like to stay in dramatic features. If the economic outlook were not so bleak, I'd be in a better position to have a faster filmmaking career. Now, no one knows where the money is coming from next. That's the biggest obstacle.

**EB:** What has happened to **The Dozens** since it's been completed?

**RC:** First Run Features is what's happened to it. When we started the film there was really no way of distributing the film theatrically. Now we've got at least the possibility of finding a theatrical audience, for which we intended the film in the first place. After the opening in New York, there's the possibility of taking the whole package to several other cities.

**EB:** Has there been television distribution as well?

**CD:** It was purchased by German TV, and by the Fourth Channel in England, and it's going to run on WNET/13's **Independent Focus** show at the end of May.

**RC:** I think the television distribution is important. It's in everyone's interest to work out a way to get systematic exposure at every level — broadcast TV, cable, and theatrical. A film like ours appeals to public television for the same reasons that public funding was easier — it's partially a social issue film, and that comes across on TV. But it loses something too, because the collective audience experience is lost. The humor doesn't come across as well; people don't laugh if they're watching it alone. I like it better in the theater.

**EB:** Are you working on anything now?

**RC:** and **CD:** Distribution of **The Dozens**. We both have ideas, but there doesn't seem to be any time to get them down on paper until the film is on its way.

**CD:** The editing process was a real joy to discover. I naively thought we would be able to do the editing in three months because there wouldn't be any choices. In fact, with starting and stopping for fundraising, it took us over a year — and the choices were enormous. There's so much you can do. You can really change things completely from the way you shot them.

**RC:** I had read interviews with the great directors who said, oh, editing is a snap; just stick the shots together. That's because they've got a dozen editors and assistants working for them. In our case we had two editors, no assistant, and a lot of creative ideas. It took a lot of time to work it all out.

**EB:** Are there any directors or films that you used as models?

**CD:** Not really. It's harder for me as a woman, because there aren't any great women directors out there. We did see a BBC docudrama called **The Spongers** (directed by Ronald Jaffe and produced by Tony Garnet) a few years ago, which is the kind of film we like. It's got a sort of social-documentary-realism feel to it.

**RC:** It's a cohesive view of society, with room for working-class characters and their lives and problems. The film was also done in a documentary style; but in the best sense, because it was invisible.

**EB:** A number of films done in Boston in the last few years have working-class characters: yours and Jan Egleson's, for example. Is there a "Boston School" of filmmaking?

**RC:** The "Boston School" will probably go down in the history books but it's another kind of simplification. If all it takes to make a school is to have working-class characters, then there is one, but you've got to look at the films individually. Jan's creative strengths are different from ours, and the films are not at all alike, artistically or politically.

**CD:** It's hard to build a school on two or three films.

**RC:** I don't know. Look at the Italian neo-realists: **Open City**, **Paisan**, and **The Bicycle Thief** — three very different movies. Now, everyone lumps them together. I used to think that we'd never have an independent fiction film movement in America until there was some sort of cataclysmic event — the way Rossellini and De Sica crawled out from the rubble of World War II and began making movies. Now I see that all you need are the 80's, and you can still squeeze out a few independent films from under the pre-war rubble, so to speak.



THE DOZENS Chris Dall and Randall Conrad

# From Crisis to Crisis

by Lawrence Sapadin

## Cold Feet at the Program Fund

The Corporation for Public Broadcasting (CPB) Program Fund inflamed the independent community this Spring by declining to fund any of the approximately 300 proposals submitted by independent producers and public television stations for the second round of the *Crisis to Crisis* series.

*Crisis to Crisis* is a program series being funded by the Program Fund to address, in CPB's words, "controversial issues of critical importance to the American public". CPB has allocated \$1.5 million for the series. The first round, completed in December 1980, resulted in the funding of four productions, all by independent producers, at a total cost of just over \$½ million.

The deadline for Round II proposals was February 13, 1981. Over 300 proposals were received by CPB and reviewed by 18 readers. The readers selected about 40 proposals, many by well-established, award-winning producers, for consideration by an advisory panel and the Program Fund staff. The advisory panel had seven members, only one of whom, Fred Wiseman, was an independent producer.

In late March, the second cycle of *Crisis to Crisis* was completed. Astonishingly, no proposals were selected for funding. Finalists received a form letter from Program Fund Director Lewis Freedman advising them that:

"We regret that your proposal will not be funded for our *Crisis to Crisis* series.

The Advisory Panel for Round II met for two days in mid-March and adjourned after reaching a consensus that none of the proposals submitted met their standards."

News of the Program Fund's default spread rapidly through the independent community. CPB officially reported its decision in the April issue of Program Fund News.

On April 23, 1981, the CPB Board met in Columbus, Ohio for its monthly meeting. A group of incensed independents showed up to voice their concern about the backsliding at the Program Fund. As chance would have it, Lewis Freedman was also on hand to give the Board his quarterly Program Fund report. Although the producers were unable to obtain a place on the Board's agenda on such short notice, they did have an opportunity to express their shock and indignation over the *Crisis to Crisis* situation to individual Board members and to Lewis Freedman.

At that meeting, the CPB Board established an Ad Hoc Committee to evaluate the Program Fund to recommend changes in the Fund's policies and practices.

The Association of Independent Video and Filmmakers (AIVF) has taken the position, in a strongly worded letter to Freedman, that the Program Fund's failure to fund a single production "raises a strong inference of bad faith or improper conduct", or at least of defective selection procedures. "It does indeed defy belief that not one proposal was worthy of funding," wrote AIVF Director Lawrence Sapadin.

Given the current political climate and the Reagan Administration's undisguised hostility toward CPB, there has been speculation that the Fund found its hard-hitting crisis format too hot to handle.

Procedurally, AIVF criticized the Fund for the inadequate representation of independent producers on the Fund's advisory panels, and insisted that future panels be peer panels consisting of film and video producers.

The Association further urged the Fund to resubmit the Round II proposals to a new Round II panel so as not to penalize those who invested considerable time and effort in the preparation of submissions for Round II. According to AIVF, "the producers and stations that submitted must not bear the burden of the Fund's mistakes."

Freedman, in a responding letter, defended the panels as having "representation from various groups." According to Freedman, the predominance of print journalists on the panels reflected the journalistic approach being sought for *Crisis to Crisis*. Freedman rejected the suggestion that the Round II panels were defective and declined to resubmit the proposals for review.

AIVF is developing a proposal for structural changes at the Program Fund to prevent the recurrence of such debacles as the non-funding of *Crisis to Crisis* Round II, and to further promote the funding of independent production. The Association will be pressing for full participation on the CPB Board's Ad Hoc Committee which is due to submit recommendations for a vote by the full CPB Board at the Board's July meeting. The Association will also seek a continuing role in the further development and implementation of Program Fund policy.

In the meantime, Freedman has assured us that the funds that were to have been used for Round II will be used in the remaining *Crisis to Crisis* rounds. In addition, at AIVF's urging, Freedman has committed himself to coming to AIVF to answer questions about Program Fund policies and practices...after the conclusion of Round III.

# AIVF SPONSORS PRESS CONFERENCE

## *Indies Speak out on arts funding!*

The Association of Independent Video and Filmmakers sponsored a joint press conference on May 7, 1981 at the Art Theatre in New York City to provide the arts community an opportunity to express collectively its support for Federal arts funding, and its opposition to the budget cuts in the National Endowments for the Arts and Humanities proposed by the Reagan administration.

The press conference was distinguished by the number and diversity of the organizations that participated: from media organizations and trade unions to theatre, museum, music and literary groups. Some seventy organizations in all endorsed a joint statement in support of government arts funding. The statement underscored the role the Endowments have played in promoting private giving, and in stimulating local economic activity. The organizations rejected the notion that "any meaningful economic benefit is to be gained by crippling the Endowments".

AIVF opened the press conference by reading supporting letters and telegrams from Robert Redford, Leontyne Price, Joanne Woodward, Judy Collins and others who were unable to attend. Independent producers

Claudia Weill, Ira Wohl, Barbara Kopple, Robert Young and William Greaves voiced their strong support for arts funding. Each, in their own way, highlighted the importance of the Endowments for the survival of independent art in a society dominated by the commercial media. Noting that the cuts would fall most heavily on minority arts programs, Greaves described the cuts as a "provocation" against the minority community, while Wohl focused on the importance of the "first money" from the Endowments for raising additional funds from private sources.

Representatives of about a dozen participating organizations delivered their own statements on arts funding. AIVF, in a statement read by Executive Director Lawrence Sapadin, took the position that the Endowments had given a cultural voice to the people of this nation, and that the disproportionate cuts in the Endowments were politically, rather than economically, motivated. The Association's position has been that "the arts are not a frill. They are the voice of the people." AIVF urged all concerned parties to "write your legislators, speak to your audiences, and join with other groups to protest this open attack on the arts".

## *AIVF Statement*

The National Endowments for the Arts and the Humanities have given a voice to the people of this country.

With Endowment support, independent film and video producers have been able to tell the stories of their communities, to recount our national history, and to experiment with art forms in ways that would never have been sustained by the commercial media.

Among the films being shown here at the Art Theatre this Spring, there has been a story about immigrant farmers organizing in the Dakotas; about a young woman in Boston struggling to stay out of trouble with the law; about a moonshiner and a resilient woman in Prohibition Florida; and about women throughout the country who picked up hammers and wrenches and joined the industrial work force during World War II. These films speak from a personal vision and with character and integrity. All received funding from the Endowments.

With the Endowments, we may be left with only the prime time mayhem of network television, and the stock fantasies of the commercial studios.

Federal funding for the arts is economically sound.

There is no justification for the grossly disproportionate cuts being proposed. Limited government funds are multiplied many times over through matching grant programs, providing jobs and stimulating local economies wherever artists and related tradespeople work.

Nonetheless, the Administration has declared its intention to chop the Endowments in half. And that may be only the first step toward their complete elimination.

Other programs on the chopping block are the CETA work training program, the food stamp program, public television and legal services: jobs, food, information and legal recourse — all slated to be cut brutally, dramatically, while unprecedented military spending goes unquestioned and unexamined.

This is not austerity. This is the most sweeping realignment of power since the New Deal. These cuts are not economic. They are political.

It is up to us to preserve a cultural voice for the people of this nation. Write your legislators, speak to your audiences, and join with other groups to protest this open attack on the arts. The arts are not a frill. They are the voice of the people.

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## JOINT STATEMENT

"The quality and diversity of the arts in America is severely threatened by the massive and disproportionate budget cuts in the National Endowments for the Arts and Humanities proposed by the Reagan Administration. Since their creation in 1967, the Endowments have spurred tremendous growth in the funding of artistic endeavors that have enlightened and delighted millions of Americans throughout the nation.

Federal leadership in arts funding has been crucial to promoting private sector giving through its matching grant program. In that way, limited government funds for the arts have been multiplied many times over,

stimulating local economies wherever the work of artists and related trades people is produced, exhibited or performed. Corporate and private giving can in no way replace this federal support.

We reject the notion that any meaningful economic benefit is to be gained by crippling the Endowments. Government funding for the arts and humanities is economically sound and promotes the general welfare.

"Arts funding must be maintained and strengthened."

This statement has been endorsed by the following organizations and individuals:

Alliance of Literary Organizations  
Amalgamated Clothing and Textile  
Workers Union (ACTWU)  
American Federation of Arts  
The American Federation of Musicians  
American Place Theatre  
Black Theatre Alliance  
Bronx Museum of the Arts — Film Dept.  
Center for Arts Information  
Cine Information  
Collective for Living Cinema  
Coordinating Council of Literary  
Magazines  
Cultural Council Foundation  
Dance Theatre Workshop  
Downtown Community TV Center  
Local I-S, Department Store  
Workers Union  
Directors Guild of America  
The Dramatists Guild  
Film Forum  
The Film Fund  
Film Society of Lincoln Center  
First Run Features  
Foto  
Foundation for the Community of  
Artists  
Health & Hospital Workers (District  
1199)  
Global Village  
Independent Cinema Artists and  
Producers (ICAP)  
The Independent Feature Project  
The Jamaica Arts Center  
Jazz Mobile  
The Kitchen  
Lower Manhattan Cultural Council  
Media Center for Children  
Media Network

Meet the Composer  
Millennium Film Workshop  
Museum of Modern Art — Film Dept.  
National Association of Broadcast  
Employees and Technicians (NABET) 15  
National Alliance of Media Arts Centers (NAMAC)  
National Association for Safety and Health  
in the Arts and Crafts  
The New Federal Theatre  
New Medium  
The New Museum  
New York Chinatown History Project  
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# Transfer Points

Compiled by The Bay Area Video Coalition — Reprinted from the BAVC Newsletter.

You don't have to be clairvoyant to know you can change mediums. Film-to-tape, tape-to-film: with all their differences the mediums are transferable. Each transfer process has its own purpose, technique, drawbacks, advantages and costs. Film-to-tape can be a swift, efficient step in the post-production of film; tape-to-film can greatly expand the limitations of video distribution. Though the technology has been around for years, new levels of sophistication have made transfers an attractive option. There's no reason to feel bound to the medium of origination. Mixed media can be a wise choice that streamlines production and creates new possibilities for your projects, whether they be film or tape.

## FILM-TO-TAPE

Film, not being an electronic medium, can't be directly broadcast. To overcome this barrier, a system was developed that converts film to an electronic signal. Once converted, the signal can be broadcast or stored on videotape. This process is achieved by means of a film chain, or telecine. A film chain can be as simple as an image projected on a wall and recorded by a video camera. Of course, simplicity has its drawbacks. And so does this system: a distinct shudder in the image and questionable resolution. The shaking image is the result of incompatible frame speeds: 24 frames/second for film, 30 frames/second for video. To compensate for this spatio-temporal difference, most film chains have a projector with a modified shutter that allows the video camera to scan whole fields uninterrupted by frame edges. The typical commercial telecine consists of this modified projector, a mirror matrix, and a small rear projection screen with a tv aspect ration. A video camera is mounted in front of the screen, focused and activated. The brilliance of the rear projection and the shorter distances involved tend to boost resolution of the image. Better systems have done away with the projection and the transfer is achieved through a special lens straight to the camera. A contemporary innovation, the videola, allows a camera to be mounted on a modified moviola. Variable speeds and other features make it an inexpensive transfer system.

With all its attempts at precise transfer, telecines still mediate the image through a variety of lenses and projections. A quantum leap beyond is the flying spot scanner. Developed by Rank Cintel, the spot scanner eliminated optical intervention. The film stock is slightly illuminated and a gun directly scans the celluloid surface. No lens intercedes in the process. The subsequent distortion is minimal and computerized color correction and signal processing allows for balanced tapes that are often superior to the original.

The Rank Cintel with computerized color correction and pan and scan for anamorphic film, costs approximately \$250,000. The prohibitive expense has forced most facilities to use more traditional telecines. A modifica-

tion peculiar to Versatile's Rank Cintel allows transfers from Super 8, rather than just 16mm. The cost is \$170/hour.

For some purposes, the quality of a Rank Cintel transfer is unnecessary. If a filmmaker wants a 16mm print transferred to 3/4" tape for distribution or for impressive screenings, the resulting cassette quality could justify the expense. But if the transfer is simply a work print then a \$100/hr. transfer would be quite satisfactory. And it is here, in the area of work prints, that film-to-tape transfers have found their real usefulness.

Owing to the speed and versatility of video editing, many filmmakers are beginning to cross-over mediums for the early stages of post-production. Rather than developing costly work prints, footage transferred to videotape can be neatly stored, accounted for and manipulated. Quickly chosen edits can be previewed, reviewed and trimmed. There is no mechanical lag time, no misplaced frames, no damaged footage. Dissolves and fades, traditionally the products of lengthy processing, can be viewed rapidly. Audio tracks can be mixed and inserted without mag strips and lab work. Using a well-planned edit log, rough-cuts can be completed in a fraction of the time generally required for film handling. Access to video post-production equipment may be costlier, but the rapidity of editing certainly balances out the added expense.

Often filmmakers will transfer film-to-tape to supply cassettes to institutions that have playback equipment, but no 16mm screening capabilities. Some videomakers will utilize the process to incorporate footage shot on film into their video projects. Still the most common use for film-to-tape transfer is rough-cutting: an occurrence gaining in frequency each day.

## TAPE-TO-FILM

If it wasn't for tape-to-film transfer much of early television would have been lost. Before videotape was developed in the mid-Fifties, live programming had no storage mode. The feed went directly on-the-air and as gone. To combat this situation, the kinescope was invented. A very rudimentary process, it involved filming the video image off a tv monitor. The reproduction was generally mediocre: scanlines were obvious, resolution was dim and, if poorly executed, a visible shudder occurred.

Since the days of the kinescope, considerable advances have been made in tape-to-film transfer. Units now exist that use modified cameras with aligned shutters to prevent flicker and high-resolution monitors. The camera and monitor are housed together to decrease the distance between the image surface and the camera lens. In San Francisco, only three facilities (see chart) offer tape-to-film transfers. Each of these facilities uses the same camera, designed by W. A.

Palmer. The individual systems vary slightly, but essentially the services of these production houses are quite comparable.

The Palmer transfer method is, once again, dealing with optics. To avoid the necessity of imperfect lenses and monitors, an electronic transfer method was created by an LA-based company, Image Transform. This system takes the video signal, breaks it down into three color signals, and uses an electron beam to impregnate a film surface. This length of film is then developed to combine and correct the colors. A similar device, operating in Detroit, at Producer's Color Service, uses a laser beam to scan the celluloid. The subsequent transfers are color correct, dense and almost free of scanlines.

High-quality tape-to-film transfers can be a worthwhile investment. For videomakers interested in distribution to the educational audio-visual market, 16mm prints are a must. Most institutions have film projection capabilities and no video payback. Distributors often demand that tapes be transferred to 16mm film to expand the possible buyers.

Though an hour-long transfer can cost as much as \$5400, the sales possibilities for an aggressively distributed film could warrant the expense. A serious evaluation of the film's potential market should determine the size of this preliminary investment. An immediate savings of \$1500 on a cheaper transfer may mean a loss of numerous sales in the future. Then again, the limitations of your audience may not justify top quality transfers.

Roy Diner of Leo Diner Films feels that for limited circulation, non-broadcast situations, and small formats, like Super 8 promotional loops, the less expensive off-the-monitor transfers are fine. For larger distribution efforts or broadcast, electronic scanning process are appropriate.

Another justification for tape-to-film transfer is foreign distribution. European standards, PAL and SECAM, are not compatible with our domestic standard, NTSC. By transferring to film, the entire quandary of standards is eliminated. European distributors can handle your work as a film or do a second transfer to the proper tape format.

#### STANDARDS CONVERSION

If you are determined to do foreign distribution on videotape, there are devices that can convert standards. At present, no facility in the Bay Area advertises such a service. However, a number of production houses in Los Angeles do have the necessary gear. Image Transform can convert any combination of NTSC, PAL and SECAM. The cost for such a service is \$220 hr. for 3/4" cassettes. Film can also be transferred to tape with a PAL or SECAM standard. The cost for this transfer is \$325 hour.



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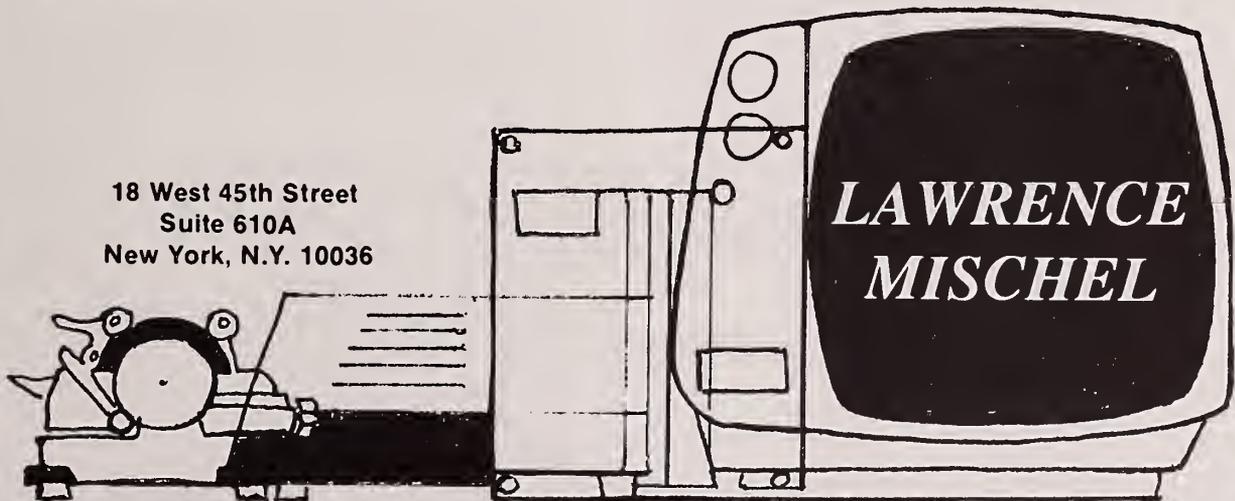
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# The New American Cinema Showcase

## Marian Luntz

The Independent Feature Project (IFP) and the American Film Institute's Exhibition Services office have organized the **New American Cinema Showcase**, a week-long series of independent feature films which will play in five cities around the US during 1981. Films will run in a commercial movie theatre at each site, and local activities will be coordinated by an area media arts group. This collaborative effort, funded in part by a grant from the National Endowment for the Arts, is a model project designed to give independent films access to a domestic exhibition/distribution system which has traditionally been resistant to them.

The concept of exhibiting independent films through a cooperation among national and local, nonprofit and commercial organizations originated with Sandra Schulberg, founding member of the IFP and producer of **Northern Lights**. Having spent considerable time and energy navigating the specialized market, she was well-acquainted with the need to develop new techniques for injecting independent films into the mainstream. Essential to her envisioning of a Showcase program was that it be subsidized, so that the initial year-long series would be equipped with the resources to stimulate considerable publicity and delineate a precedent for future presentations of the New American Cinema. It was also anticipated that the pilot year would be better able to inspire interest among potential theatrical exhibitors if it were enhanced by grant funding.

At the AIVfIFP second annual American Independent Feature Film Market in September 1980, Schulberg described the Showcase idea to Nancy Sher, who had just begun working at the American Film Institute as Director of Exhibition Services. (Exhibition Services is a new program, based at the AFI's East Coast offices in Washington DC, involved in developing a range of services to augment the programs of various organizations involved in the presentation of film and video.) Sher expressed interest in the project and subsequently added the AFI's cosponsorship when Schulberg submitted the proposal to the NEA. A grant was awarded, and the two organizations set about choosing specific sites for the week-long runs. After numerous interviews with independent exhibitors and directors of media arts centers, organizers came up with five cities where the potential for joint offerings seemed especially conducive to the Showcase. The schedule is:

Washington DC	6/19-25	Inner Circle Theatre/ American Film Institute
San Francisco	7/22-28	Surf Theatre/Film Arts Foundation
Houston	10/16-22	River Oaks Theatre/ Southwest Alternate Media Project
New Orleans	11/13-19	Prytania Theatre/Loyola Univ. Film Buffs Institute
Atlanta	12/4-11	Rhodes Theatre/Image Film and Video Center

Participating exhibitors are Ted Pedas/Circle Theatres (Washington); Mel Novikoff/Surf Theatres (San Francisco); and Bert Manzari/Movie, Inc. (Houston, New Orleans, Atlanta), all of whom are extremely supportive of the aims of the Showcase and particularly so in recognizing its capacity for enhancing the viability of successful commercial runs for quality independent American features. Conceivably the introduction of films through a week-long repertory format will lead to subsequent bookings of the individual titles in the Showcase cities.

An open solicitation for features produced since 1979 was conducted in the beginning of 1981, in response to which approximately 40 films were sent to the AFI screening room. The screening and selection process took place mid-March, when programmers from each Showcase city were invited to Washington by the AFI and the IFP. The group included Gail Silva of film Arts Foundation; Tom Sims of Southwest Alternate Media Project; John Mosier of Loyola University Film Buffs Institute; and Linda Dubler of Image Film and Video Center; in addition to Nancy Sher and Tony Safford of Exhibition Services; IFP Director Michael Goldberg, and Marian Luntz, who has been hired by the IFP as Showcase Coordinator after several years' experience in specialized distribution. The occasion afforded a continuous, informal forum for the exchange of ideas and information among representatives of the various media arts groups, providing preliminary impetus for the seminars to be held in conjunction with each Showcase.

Weighing such criteria as local appeal, the attraction of area premieres, and personal experience with the presentation of independent product, the programmers' choices overlapped considerably: a total of nine titles have been picked to play in various combinations (each Showcase was limited to five titles). These films are **The Day After Trinity** (Jon Else); **The Haunting of M** (Anna Thomas); **Heartland** (a Wilderness Women Production direction by Richard Pearce); **Impostors** (Mark Rappaport); **Killer of Sheep** (Charles Burnett); **The Kirlian Witness** (Jonathan Sarno); **Model** (Frederick Wiseman); **Over-Under, Sideways-Down** (Eugene Orr, Steve Wax, Peter Gessner); and **The whole Shootin' Match** (Eagle Pennell).

Each feature will be preceded by a short subject selected from the best of the NEA Short Film Showcase. Films submitted for NAC Showcase consideration but not chosen may be screened at the third annual American Independent Feature film Market in the Fall. Supplemental to the screening of the above films, each Showcase will address the needs of area filmmakers through receptions and seminar discussions where panelists may include directors/producers of Showcase titles and other industry professionals sensitive to the enigmatic process of producing and marketing films outside the Hollywood system. These outreach efforts can be instrumental in developing a

legacy of ongoing activity in each city and nationally towards the continued delineation and expansion of the New American Cinema movement.

The Showcase will open with an invitational screening of **Heartland** at the Kennedy Center in Washington on June 18, cosponsored by the National Endowment for the Humanities which provided production financing for the film.

It is projected that the primary beneficiaries of the New American Cinema Showcase will be independent filmmakers. Inherent in the Showcase concept is a commitment to increasing the visibility of the New American Cinema. By offering a highly-publicized, diverse sampling of independent features and augmenting theatre audiences with grassroots solicitation of special interest groups, public awareness will be broadened.

A significant distinction between the Showcase and a film festival is the continuity factor. Both the IFP and Exhibition Services are actively involved in facilitating the expansion of American independent film production, distribution, and exhibition. The 1981 efforts are structuring a valuable set of relationships among the AFI, IFP, commercial exhibitors, and media arts

centers. This network will remain vital beyond the initial five playdates. Creative alternatives are required to guide the marketing of independent film, and the various national and local idiosyncracies encountered in presenting the New American Cinema Showcase this year will fuel and inform future programs of both Exhibition Services and the IFP.

Even since the Fall, when the Showcase proposal was approved for NEA funding, the domestic climate for independents has become more receptive. First Run Features, a New York-based company founded by filmmakers to distribute their work collectively, has increased its library from 4 to 17 titles. Numerous exhibitors around the country have appealed to the IFP for information about showcasing in their areas. Several of the showcase titles have been acquired by independent distributors in recent months, and more distributors have expressed enthusiasm about the array of new features to be presented in the 1981 Market.

The New American Cinema Showcase, with its crossover collaboration among various institutions, is an ambitious and unique presentation. Both the IFP and Exhibition Services encourage comments on this undertaking, so as to tailor it to the needs of the American independent film community.



## IN FOCUS — A Guide To Using Films

In recent years, several handbooks have been published for target-readership within the 16mm marketplace — the new growing independent network of theatrical cinemas, small enclaves within a few urban centers, and also the 16mm market of schools, churches, libraries, civic-action collectives and community groups.

Increasingly, such groups are gaining clout, money and purposefulness. They are involved — not just in the watching of films — but in their production, their distribution, their exhibition, even their publicizing in the low-budget press, and their participation at foreign and domestic festivals.

Accordingly, a new practical guidebook attempts to assist individuals and groups of all kinds to find and rent and program compatibly the special films needed for their special purposes.

New book is "In Focus — A Guide to Using Films," by Linda Blackaby, Dan Georgakas and Barbara Margolis, from a concept by Affonso Beato. Publisher is New York Zoetrope, New York, 1980, 224 pages, \$18.95 hardcover, \$9.95 paperback.

"In Focus" authors are production and distribution professionals, associated with Cine Information, a non-profit educational organization funded by the National Endowment for The Arts, the New York State Council on The Arts, the Film Fund, the United Methodist Church, the Playboy Foundation, and other groups.

Book provides the how-to for organizing a screening, preparing a mailing, advertising through appropriate media to find one's own public.

Most importantly, "In Focus" focusses on the building of audiences, by finding congenial souls within the community who are responsive to certain issues and

film programming. Just as union recruiters work within an unorganized factory, so film activists set up their projectors to acquaint citizens with issues and alternatives. Implied behind this aim is the guidance of the collected audience-energy toward liberal social goals.

Does it sound like agit-prop? There is some similarity. And why not? By viewing a provocative documentary, or a fiction film dramatizing an urgent problem, an audience can become moved, aware and agitated. The film, biased or not, serves as a catalyst to stimulate consciousness and to provoke a healthy hullabaloo and democratic disputation, from which possibly community action can derive.

Propaganda is the other half of the agit-prop hyphenate. Agit-prop cinema in the U.S. during the late 1960's and 1970's was a major factor in galvanizing public opinion to demand our withdrawal from Vietnam.

Similarly, in our own day, the no-nuke agit-prop films are in popular circulation among environmentalist and peace groups. Such films are an adjunct to the multimedia dissemination of pro-and-con ideas and arguments of all types. This is all part of the democratic process, by which an informed public is assisted to make responsible choices. It's the American way.

"In Focus" doesn't dwell on the agit-prop methodology, but it's there by implication. Most useful are sections on media resource centres; funding; independent film and video collectives; distribution do's and don't's; state, regional and local arts agencies; and much valuable how-to data, information and contacts. Practical intention of the book is also demonstrated by sections on setting up the mechanics of screenings, acoustics, the writing and printing of program-notes, and related skills.

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# Media Clips

**BY JOHN T. RICE**

## SETTING UP A SATELLITE MARKETPLACE

The Interconnection Committee of Public Television (formally TAC) at their April 24, 1981 meeting unanimously passed an AIVF proposal that will authorize a committee to formulate a proposal outlining an efficient PTV satellite marketplace for independent program suppliers. The Committee, comprised of representatives from CPB, PBS, TV Lab and AIVF, will review the key elements of AIVF's proposal. These elements include: 1) a non-PBS coordinator who will work with program suppliers and stations to arrange satellite feeds (both preview and live), billing and promotional assistance; 2) a mixture of station acquisition with CPB matching funds to pay program suppliers; 3) CPB interconnection operational funds; 4) a separate promotional fund; 5) an evaluation system. The committee will then offer a more detailed analysis of how an innovative satellite distribution system can be designed so that all participants' needs are considered. Upon approval of this final proposal, funding and support will be sought. For more information on developments, contact J. T. Rice, (212) 473-3400.

## NEW EUROPEAN SATELLITE NETWORKS

There's a prospect of at least five satellites servicing Europe by 1985, each of them covering regions far beyond the country of origin and able to transmit direct to domestic receivers equipped with \$450, one-meter dish antennae. Ground rules balancing the free flow of information against the right of each country to determine the shape of its own communications system have yet to be drawn up — maybe because no one's sure they can be operated.

It is over four years since the World Administrative Radio Conference (WARC), organized by the International Telegraph Union, allocated five satellite channels to each of the world's countries, with the exception of the Americas, which preferred to delay such allocation until 1983. No satellite "groundprint" can be tailored to fit precise national boundaries. Overspill is inevitable. A French satellite would cover southeast England, Luxembourg's "bird" would saturate a significant area of Northern France and Southern Germany, and a projected Anglo-Swiss satellite would reputedly be capable of covering the whole of continental Europe.

(Reprinted from *Variety*, April 22, 1981)

## AIVF AND MEDIA ALLIANCE AT VIDEO EXPO

The AIVF in conjunction with the Media Alliance will be exclusively providing the **Video Expo** trade show, to be held in the Felt Forum at Madison Square Garden in October, with a video art exhibition program. Each media group in the Media Alliance will curate a program of that center's videomakers. Media Alliance will also have a booth on hand to promote to the industry and attendees of Video Expo the services they provide.

## INDEPENDENTS SHOWCASED AT NCTA CONVENTION

**The Cable Marketplace and the Independent Producer** was the theme of NCTA booth #1304 — a joint effort of Independent Cinema Artists & Producers (ICAP), Association of Independent Video and Filmmakers (AIVF) and Short Film Showcase (SFS). AIVF, SFS, and ICAP have joined forces for the NCTA Convention to highlight the vitality and appeal of independent work for cable markets. ICAP Associate Administrator Sandy Mandelberger and AIVF Telecommunications Director John Rice were on hand to offer the cable industry key information for access to the independent community and availability of independent productions. For many independents, sharing booths at program trade shows is an effective and economical way to showcase work. One upcoming forum for cable marketing is the NCTA/CTAM **Cable Program Marketing Exposition** slated for October 4-6 in New Orleans.

## CBS CABLE: TO BE OR NOT TO BE?

The Federal Communications Commission has decided that it needs more information before it can alter the network financial interest rule. The decision could potentially affect the programming that is available to the networks as they launch their cable television endeavors. The FCC action was in response to a request from CBS, Inc. the network asked for a declaratory ruling on the commission's rules that prohibit a network from acquiring subsidiary rights to television programming. The FCC ruled that not enough evidence had been presented to justify reviewing the regulation. However, the broadcast bureau staff was directed to ask CBS to supply additional information. According to a staff member, the earliest possible date that the issue could appear before the commission again would be in "six or seven weeks." An entity such as CBS Cable would be allowed to run its own programming over the cable network, but the present rule would not allow it to acquire fare from independent producers.

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## Cable Reps Address Indies

At a workshop held in San Francisco on Saturday, April 25, representatives of major cable services — Cable News Network, CBS Cable, Home Box Office, and Showtime — outlined programming trends and highlighted opportunities for independent film and video producers.

The workshop, one of the national "New Market Updates" series, was offered by New Medium, the New York-based telecommunications consulting firm with funding provided by the National Endowment for the Arts and the Corporation for Public Broadcasting. Co-sponsors for the event were the Bay Area Video Coalition and Film Arts Foundation. New Market Updates workshops were also held earlier this year in Houston, Chicago, Minneapolis/St. Paul, and Philadelphia.

Programming executives at the San Francisco session agreed that the cable market for independently produced work is growing and will be important over the long-term.

Stephanie Sills, West Coast Senior Producer for CBS Cable, focused on the need for quality productions and stressed that terms are negotiable at CBS on a case by case basis.

Loreen Arbus, Showtime's West Coast VP for Program Development, emphasized the importance of a multiple market strategy in covering production costs. Rather than approaching Showtime to cover the full cost of an original production or series, Arbus suggested that independents come to the negotiating table with some of the financing already worked out. Sources might include foreign television, public television and domestic syndication leases.

Lisa Tumbleson, Home Box Office's Manager of Programming Operations, explained the difference between HBO's programming philosophy and that of the major broadcast networks. She cited the "Consumer Reports Show", produced for HBO by independent Alvin Perlmutter, as an example of a "narrowcast" targeted to a specific audience. HBO can offer this type of programming, according to Tumbleson, because the service is not locked into an advertiser-supported system. Also highlighted were opportunities for in-

dependents on Cinemax, Time Inc.'s 24-hour movie service designed to complement HBO, which has a larger audience, Tumbleson pointed out that Cinemax has been more "experimental" in its offerings. Films leased by cinemax have included "Heartland", "Northern Lights", and "Return of the Secaucus Seven".

Focusing on the potential for documentary works in public television and other markets were Jon Else, Producer/Director of "The Day After Trinity", a film on J. Robert Oppenheimer and the development of the atomic bomb; director Lynne Littman, Academy Award winner and former Executive Producer of ABC Movies for Television; and Lawrence K. Pomeroy, Executive Producer of the "U.S. Chronicle" documentary series for public television's Interregional Program Service.

Noting the success of the "U.S. Chronicle" series, Pomeroy suggested that future opportunities may be provided for independent input. The importance of public television support for documentaries was also stressed by Jon Else, whose Academy Award-nominated film benefitted through the fund-raising efforts of KTEH, the San Jose PBS affiliate. Lynne Littman traced her own career in public and commercial broadcast television, noting an increase in opportunities for documentary producers at the network level.

Other speakers at the San Francisco workshop included: Mindy Affrime of Godmother Productions, producer of the feature film "Tell Me a riddle"; Brad Bunnin, an attorney specializing in entertainment law at the San Francisco firm of Flame, Sanger, Grayson & Ginsburg; and Joy Pereths, President of Affinity Inc., the New York firm specializing in foreign distribution of independent U.S. features. In their panel session, "Making the Deal: The Art of Survival", the intricacies of "tiered" or "windowed" financial and contractual arrangements for new media were discussed.

Sites for workshops in a series funded by the New York State Council on the Arts are Rochester, N.Y., Buffalo, N.Y. and New York City.

For additional information, contact New Medium's Program Manager, Neal Brodsky, at (212) 595-4944.

### PBS ANNOUNCES DEADLINE FOR NINTH ANNUAL STATION PROGRAM COOPERATIVE (SPC)

The deadline for submission of program proposals by producers for public television's ninth annual Station Program Cooperative (SPC) is August 14, a full seven weeks earlier than previous years' deadlines, according to the Public Broadcasting Service (PBS). Other dates in the proposal submission and preliminary consideration phase of the SPC have been advanced as well. The first station preference poll will occur in September, and the Program — where proposals surviving the preference poll will be invited to make in-person presentations to station programmers — will be held

the last week of October in New Orleans. The advanced timetable was established to allow additional time for proposal revisions by producers between the Program Fair and the final station selection process which will begin in January 1982. All program proposals for SPC-9 must be submitted on forms which request details of production and promotion budgets, a narrative description of the proposed programs, and other production information. These forms will be available from PBS July 1. No sampler or pilot tapes are required for the August 14th deadline.

# NOTICES

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## COURSE/CONFERENCES/ WORKSHOPS/SEMINARS

FIRST INTERNATIONAL CONFERENCE on Television Drama, July 24-28. Contact: Frederick I. Kaplan, Chairman, FICTVD, Department of Humanities, Michigan State University, East Lansing MI 48824.

BASIC SMALL FORMAT VIDEO Production Workshop, July 6-17, Rochester NY. Contact: Lynn Underhill, Visual Studies Workshop, 31 Prince St., Rochester NY 14606, (716) 442-8676.

UNIVERSITY FILM ASSOCIATION Conference, August 3-8. Contact: Sanford Gray, Mass Communication Dept., University of South Dakota, Vermillion SD 57069, (605) 677-5477.

YELLOW BALL WORKSHOP for Animators, August 15-18. Contact: Yvonne Anderson, Director, 62 Tarbell Ave., Lexington MA 02173, (617) 862-4283.

ROBERT FLAHERTY FILM SEMINAR, August 16-22, Wells College, Aurora NY. Contact: Barbara Van Dyke, International Film Seminars, 1860 Broadway, Suite 1108, New York NY 10028, (212) 247-5536.

YOUNG FILMMAKERS/VIDEO ARTS summer workshops and lectures include: **Basics of Portable Video Production** (8 sessions beginning July 8); **Financial/Legal Practices for Independent Film & Video Producers** (July 21 & 28); **Videocassette Editing** (June 13 & 14, Aug. 1 & 2); **Animated Film Seminar** (Aug. 11 & 12). For more info: Paula Jarowski, YFVA, 4 Rivington St., New York NY 10002, (212) 673-9361.

NYU SCHOOL OF THE ARTS offers summer courses in stage, screen and television arts. For more info: Dean J. Michael Miller, School of the Arts, NYU, 111 2nd Ave., New York NY 10003, (212) 477-6430.

SAN FRANCISCO ART INSTITUTE summer schedule provides a choice of either or both of two 6-week sessions in drawing, filmmaking, painting, performance/video, photography, printmaking, sculpture/ceramic sculpture and the humanities. For more info: SFAI, 800 Chestnut St., San Francisco CA 94133, (415) 771-7020.

## EDITING FACILITIES FOR RENT

CONVENIENT, quiet 24-hour access

editing room for rent: fully-equipped with 8-plate Steenbeck, powered Steenbeck rewind table, 2 trim bins, Rivas splicer, split reels, synchronizer, viewer etc. Screening room and 16mm mag transfer facilities also available. Non-smokers preferred. Available beginning May 11, 1981. \$750/month; \$250/week; \$60/day. Telephone extra. Call: Anomaly Films, (212) 925-1500.

EDITING SERVICE AVAILABLE: quick and efficient synching of 16mm dailies and track. I have equipment. Call: Terry, (212) 658-5270.

TWO-PICTURE 16/35 KEM in fully-equipped editing room near 11th Street and Broadway. Contact: Charles Light, (212) 473-8043 or Jacki, (212) 925-7995.

EDITING AND POST-PRODUCTION facilities available. Fully-equipped rooms, 24-hour access in security building. Two 6-plate Steenbecks, 1-16/35 KEM, sound transfers from 1/4" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Contact: Cinetudes Film Productions Ltd., 295 West 4 St., New York NY 10114, (212) 966-4600.

EDITING FACILITIES: 6-plate Steenbeck, rewinds and table, splicers, 8 split reels, synchronizer, Moviscop, air conditioner, typewriter, desk, phone, rug, shelves and rack. Rates: \$40/day; \$175/wk; \$625/mo. Monthly rate negotiable. Call: Kit Clarke, 1697 Broadway, New York NY 10019, (212) 866-4590.

COMPLETE EDITING ROOM with 16mm Steenbeck. Sound transfers also available. Complete 3/4" Panasonic NV9600 video editing room available. Call: (212) 486-9020.

VIDEO 3/4" EDITING ROOM for rent. 2 Sony VO-2860A editing decks, Cezar editor and black box, 2 Videotek monitors. Frame accurate inserts, audio mixer Sony MX-510. Call: (212) 598-0773.

# NOTICES

## FESTIVALS

FIRST ANNUAL BAY AREA DANCE Film Festival, June 25-28, Pacific Film Archive, Berkeley CA. Contact: Alice Plato, Public Broadcasting Association, PO Box 921, Berkeley CA 94701, (415) 525-4583.

COLUMBUS FILM FESTIVAL to be held in October. Deadline: July 6. Contact: Mary A. Rupe, Film Council of Greater Columbus, 257 S. Brinker Ave., Columbus OH 43204, (614) 274-1826.

PHOTOGRAPHIC SOCIETY OF AMERICA/Motion Picture Division/ Teenage Film Festival deadline: July 15. Contact: Peter B. Crombie, Chairman, PSA/MPD/TFF, 5063 West 88 St., Oaklawn IL 60453.

INTERNATIONAL ASSOCIATION OF MOTION PICTURE and Television Producers International Film Festival, July 23-26. Contact: Larry Smallwood, Chairma, IAMP & TP, 1315 Walnut St., Philadelphia PA 19107, (215) 732-9222.

EDINBURGH INTERNATIONAL FILM FESTIVAL, August 16-19. Contact: Jim Hickey, Filmhouse, 88 Lothian Road, Edinburgh EH 3 9BZ, Scotland.

WORLD FILM FESTIVAL, August 20-30. Contact: Serge Losique, Director, 1455 Boulevard de Maisonneuve Ouest, Montreal H3G 1M8, Canada. Telex: 0525472.

FAC-TV 82, the **International Festival of Films on Architecture and Urban Planning**, will be held in Velleneuve-lez-Avignon, France, in October. For additional info contact: Caroll Michels, FAC-TV and Archisport, 491 Broadway, New York NY 10012, (212) 966-0713 or FAC-TV and Archisport, CIRCA, La Chartreuse, Villeneuve-lez-Avignon 30400, France, (90)25-05-46.

## FILMS/VIDEOTAPES WANTED

CRISIS TO CRISIS DEADLINE for Round 4 is Friday, August 14. For submission guidelines, call Eloise Payne, (202) 293-6160.

SOHO TELEVISION is a program airing weekly over Manhattan Cable and TelePrompTer Cable Systems

in NYC. Program focus on contemporary art. Selected works receive \$25 for 15 minute segments, \$50 for half-hour segments, per airing. For more info, contact: The Artists Television Networks, Inc., 152 Wooster St., New York NY 10012, (212) 254-4978.

EUROPEAN DISTRIBUTION for short films for children and adult audiences in Holland, France, England, Belgium and West Germany: next sales appointments scheduled for July. This alternative distribution outlet for independent filmmakers returns approximately 80% of profits to the artist. Contact: Independent Distributor, 3827 24 St., San Francisco CA 94114, (415) 821-2912.

DISTRIBUTOR SEEKS WORKS by independent film and video makers. Specializes in films for health care profession, but short films and tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. For further information, contact Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Suite 440, Santa Monica CA 90404, (213) 828-4303.

## FUNDS/RESOURCES

THE NATIONAL BLACK PROGRAM CONSORTIUM will fund 8 programs, to include: **Amo** (Willette Coleman); **Dexter Gordon in Concert** (Edwin R. Clay); **The Black Theatre Movement: A Raisin in the sun to the Present** (Woodie King, Jr.); **The Heath Brothers in Concert** (Edwin R. Clay); **Generations of Resistance** (Peter Davis); **The Black Frontier Series** (Larry Long); **The Spirit of Allensworth** (Daniel L. McGuire); **Jazzy Women** (Edwin R. Clay) and **Fannie Lou Hamer** (Mississippi Authority for Educational Television). For more info, contact: NBPC, 700 Bryant Road, Suite 135, Columbus OH 43215.

REQUEST FOR PROPOSALS for gallery exhibitions at the NYC Department of Cultural Affairs: non-profit and community-based organizations engaged in the arts in NYC are invited to submit exhibition proposals. For February 1, 1982, submit by October 1. For more info: Depart-

ment of Cultural Affairs, New York NY 10019.

THE UNIVERSITY OF ILLINOIS FILM CENTER offers free film reference and other services for educators, training directors, and film users. For info, contact: Stephen C. Johnson, Coordinator of Marketing & Public Relations, Univ. of IL, 1325 South Oak St., Champaign IL 61820, (217) 333-1360.

TV LAB AT WNET/THIRTEEN announces recipients of 10 grants for film and video documentaries over PBS: Les Blank for **Pclicula O Muerte**; Reginal Brown for **I Remember Beale Street**; Beth Ferris for **Next Year Country**; Steven Fischler, Joel Sucher and Jane Praeger for **Cancer War**; Richard Kotuk and Ara Chekmayan for **Children of Darkness**; Ken Levine for **Becoming American**; Stefan Moore and Claude Beller for **Trouble on Fashion Avenue**; Richard Schmiechen for **Nick Mazucco: Biography of an Atomic Vet**; Sharon Sopher for **On the Wrong Side of Africa**; and Gordon Quinn and Jerry Blumenthal for **The Last Pullman Car**. For more info: Michael Shepley, WNET/13, 356 West 58 St., New York NY 10019, (212) 560-3012, 935-3330.

UNIVERSITY COMMUNITY VIDEO is continuing its highly successful Public Service Communications program for a second year. The program helps non-profit organizations in the Minneapolis area to promote services and activities. For info: UCV, 425 Ontario SE, Minneapolis MN 55414, (612) 376-3333.

UNIVERSITY FILM ASSOCIATION Student Grant Program Deadline: July 15. Contact: Richard M. Blumenberg, College of Communications and Fine Arts, Southern Illinois University at Carbondale, Carbondale IL 62901. (618) 453-2365.

## OPPORTUNITIES/GIGS/ APPRENTICESHIPS

PRODUCER/WRITER AND ASSOCIATE PRODUCER needed by WHMM-TV. Resumes should be sent to: Avon Killion, WHMM-TV, Howard University, 2600 Fourth St. NW, Washington DC 20059, (202) 636-6096.

# NOTICES

KENTUCKY EDUCATIONAL TELEVISION NETWORK looking for applicants to fill positions of Associate Executive Director for Operations, and Producer/Director. Contact: Sid Webb, Director of Creative Services, KET, 600 Cooper Dr., Lexington KY 40502, (606) 233-3000.

SOUTHERN ILLINOIS UNIVERSITY seeking applicants for position of Assistant or Associate Professor. Contact: Dr. K.S. Sitaram, Departmental Executive Director, Department of Radio-Television, Southern Illinois University, Carbondale IL 62901.

WORK WANTED: Looking for work as either filmmaker's apprentice or production assistant. Will graduate college in May and be ready for any work. Write: James Klein, 12 East 88 St., New York NY 10028.

NEGATIVE MATCHING by experienced film editor and matcher. Call: (212) 982-6993.

EXPERT STEENBECK REPAIR. Please call: Paul Tomasko, (212) 799-7973.

UNIQUE AND ORIGINAL MUSIC for film and video. Experienced composer. Rates fair. Call: (212) 966-2852.

NEED ORIGINAL MUSIC FOR YOUR FILM? Veteran composer of 2 Off-Off Broadway productions and 2 films seeks filmmaker for collaboration. Incidental music, songs and adaptations. Call: Steve Lockwood after 6 pm, (212) 666-8817.

## PUBLICATIONS

VIDEO/FILM PUBLICATIONS FROM CANADA AND FRANCE include: **Fuse**, 31 Dupont St., Toronto, Ontario M5R 1V3, Canada; **Cinema Politique**, 20 Boulevard de l'Hopital, 75005 Paris, France; **Circuits**, 307 Ouest Rue Ste-Catherine, Montreal, Quebec H2X 2A3, Canada.

WRITING FOR INSTRUCTIONAL TELEVISION by Kenneth G. O'Bryan now available for novice and moderately experience scriptwriters, \$5 each. Orders less than \$20 must be prepaid; make checks payable to NAEB. Send orders to Publications Sales, Public Telecom-  
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munications Institute, 1346 Connecticut Ave. NW, Washington DC 20036.

DIRECTORY OF BLACKS IN THE PERFORMING ARTS by Edward Mapp, \$17.50. Scarecrow Press Inc., PO Box 656, Metuchen NJ 08840.

MOVING IMAGE, a new magazine to be published in September, currently seeks contributors to special section, **Hot Shots**: profiles of people in video and film. Contact: Susan R. Keller, Assistant to the Publisher, Sheptow Publishing, 609 Mission Street, San Francisco CA 94105, (415) 543-8020.

SIGHTLINES magazine reports on work in progress, festival awards and grants won, showcase and TV screenings of/by independents. Send information to: Judith Trojan, Sightlines, EFLA, 43 West 61 St., New York NY 10023.

SHELTERFORCE MAGAZINE is a nationally-distributed quarterly journal for tenant organizers and housing activists. Independents are encouraged to send news of any work on displacement, tenant and neighborhood issues to: Shelterforce, 380 Main St., East Orange NJ 07018.

## SCREENINGS

SCREENING AND DISCUSSION of **Best Boy** with Tom McDonough, photographer & designer for the film, July 27, Port Washington Public Library, New York. For info: Documentary Films Inc., 159 West 53 St., New York NY 10019.

ITHACA VIDEO PROJECTS PRESENTS works from the 7th Annual **Ithaca Video Festival** to be screened at Media Study, buffalo NY (Aug. 3-14); Long Beach Museum of Art, Long Beach CA (Aug. 5-Sept. 6); Port Washington Public Library (Aug. 17-Aug. 22). For info: IVP, 328 East State St., Ithaca NY 14850, (607) 272-1596.

ANTHOLOGY FILM ARCHIVES will screen works by

Ira Schneider & Beryl Korot, Crane Davis, Peter Crown, Bill Etra (June 23, 8 pm); Downtown Community Television (June 24, 3 pm); Marjorie Keller, Gail Vachon (June 24, 8 pm); Bruce Conner (June

25, 10 pm); Vito Acconic (June 27 & 28, 8 pm). For more info: AFA, 80 Wooster St., New York NY 10012, (212) 226-0010.

ELECTRONIC ARTS INTERMIX will screen works by Ira Schneider and Beryl Korot (**The Fourth of July in Saugerties**); Crane Davis (**The Arc of Civilization, Part VII**); Peter Crown and Bill Etra & **The Tube and Eye** — all on June 23; and works by Downtown Community Television (**Health Care. Your Money or Your Life**) and the Documentary Division of KUTV, Salt Lake City (**Clouds of Doubt**) — all of June 24. June 23 program will begin at 8 pm, June 24 program at 3 pm. For more info, contact: EAI, 84 Fifth Ave., New York NY 10011, (212) 989-2316.

## TRIMS & GLITCHES

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO maintains a Video Data Bank of over 400 ¾" videotapes which focus on art and the humanities, and a collection of works by independent artists/producers, including Hermine Freed, Ed Rankus, Stuart Pettigrew, Irwin Tepper and William Wegman. Contact: SOTAIOC, Columbus Dr. at Jackson Blvd., Chicago IL 60603.

**THIRD AVENUE: Only the Strong Survive** was awarded two Emmys: for Jon Alpert's electronic camera work, and for John Godfrey, Jon Alpert and Keiko Tsuno's editing. For more info: Betsy Vorce, PBS, (212) 753-7373.

INDEPENDENT FILM AND VIDEO DISTRIBUTION CENTER, distributor of **The Independents**, has launched major fundraising campaign for the purpose of expanding operations and increasing promotion efforts on behalf of independently produced film and video. For more info: IFV-DC, PO Box 6060, Boulder CO 80306, (303) 469-5234.

PBS WILL START a weekly critique of the news business called **Inside Story**, with Hodding Carter as commentator. Please submit instances of abuses or problems you have or observe with press and broadcast news, especially systemic problems but also isolated failures and successes. Write: Gary Gilson, Inside Story, One Lincoln Plaza, New York NY 10023, (212) 595-3456.

# FILM MAKERS!

**Your Short Film Could Play in Theatres Across the U.S.A.**

## **Announcing:**

The National Endowment for the Arts Short Film Showcase Round V — a program for the distribution of short films to commercial theatres, administered by the Foundation for Independent Video and Film, Inc. (FIVF)

Since 1978, 19 Showcase films have been seen by 15,000,000 movie-goers in theatres throughout the country.

## **Award:**

Each filmmaker whose work is selected will receive an honorarium of \$3,000 and will supervise the 35mm blow-up of his or her film. Filmmakers with multiple entries will be eligible for a single award and the inclusion of only one film in the program.

Films have included:  
Jordan Belson's LIGHT, Aviva Slesin's A BIRD FOR ALL SEASONS, Carson Davidson's 100 WATTS 120 VOLTS, Eliot Noyes Jr.'s SANDMAN.

Jurors invited to select films have included:  
Hall Ashby, Jaime Barrios, Francis Ford Coppola, Molly Haskell, Lynne Littman, Frank Mouris, Michael Schultz, Martin Scorsese and Ted Timreck.

## **You Are Eligible For This Program of High Quality Short Films if You:**

- are an American-citizen or permanent resident
- control the U.S. theatrical rights
- have cleared all performance rights and your film;
  - was completed in 16mm or 35mm
  - runs 10 minutes or less including titles and end credits
  - is not already in 35mm theatrical distribution
  - will qualify for an MPAA rating of G or PG

## **Entry Instructions:**

Up to 3 films may be submitted for entry and each must be:

- a composite print mounted on a reel
- shipped in a regulation film case
- marked with film title and name of filmmaker on reel, leader and shipping case
- sent prepaid and insured (by entrant) and must contain a return mailing label and check or money order payable to FIVF in the amount of \$3.00 to cover return shipping costs.

## **No Improperly Packaged Films Will be Accepted**

Films are submitted at owner's own risk. Receipt will only be acknowledged if entrant encloses either U.S. Postal form #3811 (Return Receipt) (insured or registered en route to New York) or self-addressed stamped envelope or card.

## **Send Films to:**

Short Film Showcase  
% FIVF  
625 Broadway-9th Floor  
New York, NY 10012

## **Entry Deadline:**

November 2, 1981

## **Notification:**

Showcase winners will be notified and all other films returned by February 28, 1982.

## **Entry Form**

I have read and accept the above conditions and state that I am the principal filmmaker for the film(s) entered in my name, that I have all rights of publication to the film(s) and that the content of the film(s) does not infringe upon the rights of anyone.

Sign here \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip Code \_\_\_\_\_ Phone and Area Code \_\_\_\_\_

Title(s) of film(s) \_\_\_\_\_

Running Time(s) \_\_\_\_\_ Color  B W  Date(s) completed \_\_\_\_\_

I learned about SFS through \_\_\_\_\_

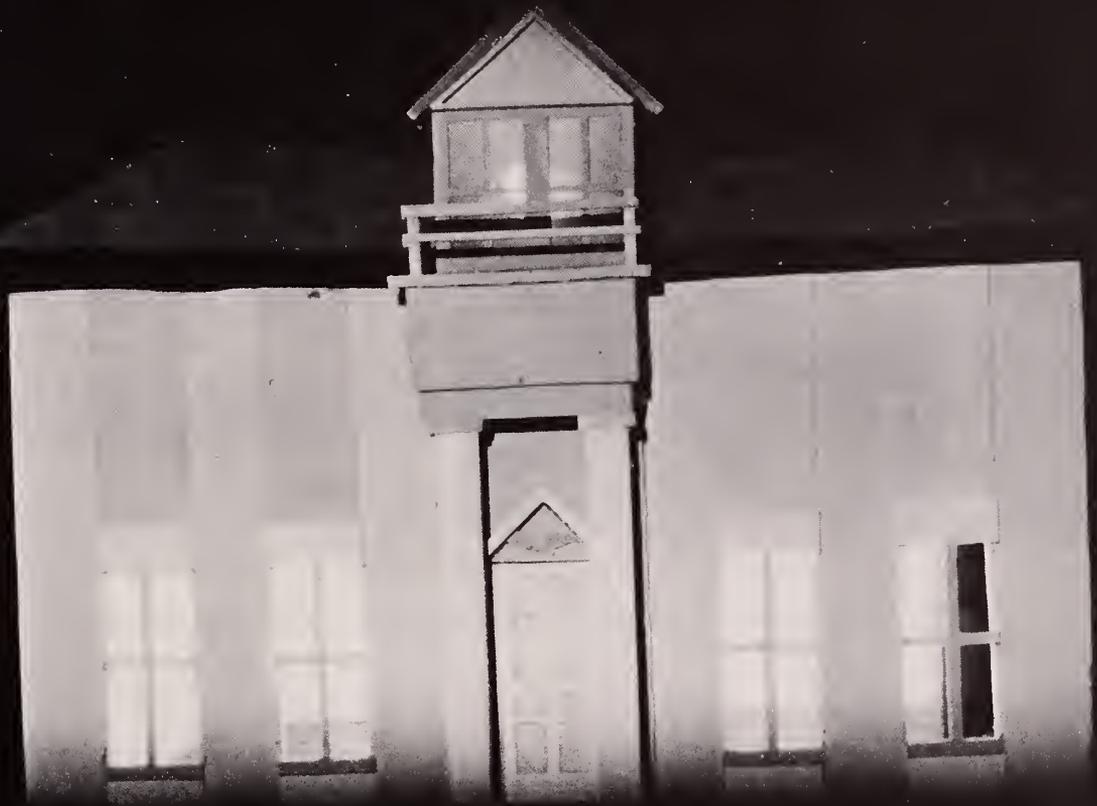
FIVF is a national service organization dedicated to the growth of independent video and film

**FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.**  
**625 BROADWAY**  
**New York, N.Y. 10012**

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# the Independent

Film and Video monthly



summer'81

# DU ART ANNOUNCES A FREE SERVICE TO CINEMATOGRAPHERS.

## CAMERA AND LENS EVALUATION.

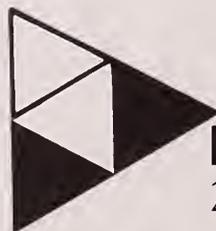


Traditionally, a lab concerns itself with the quality of a film image after exposure. But it cannot process a fuzzy image into a sharp one. A systematic assessment of the camera and lens *before* exposure would seem a natural extension of the lab's abiding interest.

An examination of your lens and camera on our Collimator Bench will reveal errors in focal plane and flatness of field, and ascertain visual resolution, contrast, and optimum F-Stop range.

Additional focus and registration tests can be shot at our facilities (you supply the raw stock, we will process free), and we'll spend time with you projecting and analyzing the results.

Call David Leitner at (212) PL7-4580 to set up a time for your evaluation. Call or write for a free copy of our "CINEMATOGRAPHER'S LABORATORY GUIDE" explaining our camera and lens evaluation and other services for the Cinematographer.



**DU ART FILM LABORATORIES, INC.**

245 West 55th Street, New York, N.Y. 10019 (212) PL7-4580

THE INDEPENDENT is published 10 times yearly by the Foundation for Independent Video and Film, Inc., 625 Broadway, 9th Floor, NY, NY 10012, with support from the New York State Council on the Arts and the National Endowment for the Arts, A federal agency. Subscription is included in membership to the organization.

Editor: Bill Jones  
Assistant Editor: Fran Platt  
Contributing Editors: Mitchell W. Block  
Dee Dee Halleck  
Staff Photographer: Sol Rubin  
John Rice  
Barbara Turrill

Layout & Design: Bill Jones  
Typesetting: Compositype Studio

**STAFF MEMBERS:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Alan Mitosky, Short Film Showcase Project Administrator; Louise Zimmerman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Barbara Turrill.

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

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Cover: OUT OF HAND, a film by Ericka Beckman

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This summer issue of THE INDEPENDENT covers the months of August and September. The next regular issue will appear in early October 1981.

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## correspondence

### OUT OF FOCUS?

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

June 15, 1981

Dear Mr. McCall:

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

1. INDEPENDENT FOCUS, more than any other series aired or produced by THIRTEEN, reflects the diversity of the community that this public licensee serves. FOCUS selections have dealt with the black and Hispanic community, issues of labor history, drug treatment, nuclear energy, and other matters rarely explored even on public television.
2. INDEPENDENT FOCUS has been critically acclaimed as "precisely the type of project that public television should be cultivating vigorously" (John O'Connor, THE NEW YORK TIMES, 4/26/81), and "one of the most interesting series in sight on home screens." (Richard F. Shepard, THE NEW YORK TIMES, 2/1/80). INDEPENDENT FOCUS selections have also received such awards as the Columbia-Dupont award for broadcast journalism (WITH BABIES AND BANNERS) and have been nominated for Academy Awards (A JURY OF HER PEERS).
3. The importance of FOCUS to WNET's viewers is more than symbolic: FOCUS has earned consistently high ratings in its regular Sunday night berth. These ratings have increased

from season to season as viewers have come to expect and look forward to the series. Average FOCUS ratings have been higher than Dick Cavett, Masterpiece Theatre reruns, and other late night programming on THIRTEEN. In short, the viewers want INDEPENDENT FOCUS.

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

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

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

Very truly yours,

Lawrence Sapadin  
Executive Director.

June 18, 1981

## Out of Focus?

Dear Mr. Sapadin:

Thank you for your letter of June 15th and the opportunity to respond to some of your concerns about INDEPENDENT FOCUS. I agree with all of your assertions about the value of the program to WNET/THIRTEEN and its viewers. I am not aware of any thinking on the part of anyone here at Channel THIRTEEN to diminish our commitment to the program. I believe it is one of our most effective program activities. I am particularly impressed with the involvement of film makers in the peer panel review process.

Ms. Oliver's departure should not effect the future of the program. She has left us with a firm foundation. We regret that she has decided to pursue other career opportunities.

I was not aware of the fact that solicitation is taking place later than in the past. According to information provided by Ms. Oliver we have developed a schedule which calls for the solicitation process to begin in July.

I am looking forward to meeting with you and other representatives of the Association of Independent Video and Film Makers on Wednesday, June 24th. At that time we can elaborate on the issues concerning INDEPENDENT FOCUS

and I can hear your thoughts and suggestions about how we can improve the quality of this programming.

H. Carl McCall

## ECSTASY

I've got to admit it. Although, in the past, AIVF has meant only one thing to me (a newsletter which ALWAYS came at least a month late), it now appears positive changes are taking place. My newsletter comes on time. I receive actual minutes from Board meetings *and* wonder of wonders, I even got to vote! Plus, a chance at health insurance too? I am totally impressed. If you can handle my latest change of address, I will be ecstatic.

Sincerely yours,

John Velie  
734 Gelston Rd.  
Berkeley, Ca. 94705

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# BUSINESS

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# MITCHELL W. BLOCK

## Bob Brodsky and Toni Treadway: SUPER-8 FILMMAKING

Bob Brodsky and Toni Treadway are independent filmmakers living in Boston. Treadway is on the Board of Boston Film/Video Foundation and writes for **Filmmakers Film and Video Monthly** with Bob Brodsky. Both make films in Super-8. This summer they will be teaching a course in **Super-8 Filmmaking** at the Summer Institute on the Media Arts, which is now in its eleventh year. (Contact Leslie Moat, Summer Program Office, Hampshire College, Amherst MA 01002 for more information.) Their three-week course should be of interest to filmmakers, teachers and students, for Brodsky and Treadway are doing things on Super-8 that we thought could only be done on expensive 16mm equipment. Their newest film **John Lindquist**, a finalist at the American Film Festival in the Performing Arts category, is a stunning Super-8 film blown to 35mm and reduced to 16mm! The 3/4" version looks as good as anything we have seen on 3/4" transferred from 16mm.

Brodsky and Treadway are on to something. Clearly, if some kinds of films can be done on 8mm instead of 16, producers could save money. We understand from Brodsky that the Canadian Film Board has a number of documentary films in Super-8. Brodsky and Treadway have a Super-8 to 3/4" film chain that provides first-class transfers of cut Super-8 and an 8-track mixing facility. Their philosophy includes using off-the-shelf equipment to work on, so all of the items they use for making synch-sound Super-8 looked familiar. I understand all of it is less expensive than a 16mm synch rig. Using Super-8 has disadvantages compared to 16mm or video, but Treadway and Brodsky have a system that works for uses ranging from ethnographic films to serious documentaries and fiction films. Their course begins Junr 14 and ends July 3.

## 1981 AECT National Convention

AECT stands for the Association for Educational Communications and Technology. Their convention, held in Philadelphia last April 6-10, for the first time had a number of independent film/videomakers represented. This was possible in part because of some organizing work done by Larry Dlingman of The Little Red FilmHouse in Los Angeles. Klingman put together five distributors of independent films in three booths. The distributors included Center for Southern Folklore, Appalshop, the Boston Independent Distributors Group (represented by Third Eye) and others. Considering that the cost of a single booth at AECT is over \$650 for an unfurnished 10 by 10 foot space, AECT has priced itself out of the reach of most smaller distributors. (Carpets, tables, chairs etc. are extra!) Most of the space at the Philadelphia Convention Center was filled up by the larger companies in the field. Bell and Howell, for example, had over ten booth spaces. Some of the large non-theatrical distributors took two and in some cases three spaces.

AECT is one of the larger gatherings of independent film buyers that happens during the year. With over 5,000 registrants this year, it makes most of the other trade shows in our field seem small. The AECT management seemed to be happy that a number of smaller companies shared space. We feel that a lot of the buyers who visited the shared space seemed happy to meet and talk with the smaller distributors. Clearly, small distributors and independents should continue to plan on being involved with AECT in the future.

# INSURANCE

## *How much does an independent producer need?*

by Dennis R. Reiff

Many independents have only a vague idea of what coverage is actually required by law and by contract.

An insurance broker unlike an agent, does not represent insurance companies. He or she places insurance with companies of his or her own choosing, based on the client's needs. An agent's first responsibility is to the insurance company he or she represents. That's an important distinction. The only time a broker would act on behalf of an insurance company is in the collection of premiums. Payment to the broker is payment to the insurance company.

A broker's knowledge and experience are of value especially when a producer calls with that special problem or request that requires immediate attention and answers. The broker should be familiar with the particular problems of your industry in order to ask the right questions, gather the necessary information, and coordinate the various items involved with meeting the producer's goals while being consistent with the "state-of-the-art" in insurance coverage and risk management.

### Workers' Compensation & Disability Benefits

New York State requires all entities with one or more employees to have **workers' compensation and disability insurance** in force. Benefits vary from one state to another. **Monopolistic states** require a special workers' compensation policy for any personnel domiciled there.

For the independent producer shooting in New York State on a small budget, the **New York State Insurance Fund** is an ideal market. However, be sure you are incorporated at a New York address, from which you issue paychecks to all your employees. For example, if a New Jersey or Connecticut corporation takes out a New York State Fund policy and then goes to another state, there is NO coverage under that policy in the other states; another workers' compensation policy would be required.

### Independent Contractors

Many producers hire independent contractors as a way to avoid having to provide insurance benefits or coverage. However, the law here is very gray. Some courts have ruled that under certain conditions, the independent contractor is an employee and the employer is liable for providing benefits. The ideal situation is to write into your contract with the contractor **hold harmless clause** and/or ask the contractor for **certificates of insurance** as proof that he or she carries the required insurance. When this is not done, the producer should make the contractor aware that he or she is to provide his or her own insurance benefits.

### Negative Film Insurance and Videotape Insurance

The next most important insurance is for the film/videotape itself, known by the term **negative insurance**. This insures the film/tape for all risks of physical damage, including while in transit. The limit is based on the total production cost, and coverage starts on the first day necessary and ends upon completion of the protection print.

### Faulty Camera Stock and Processing

Known as **faulty insurance**, this covers loss resulting from faulty raw stock, faulty camera, lenses or related equipment,

*Dennis Reiff is an insurance broker from the New York area.*

or faulty processing by the lab. Coverage starts with the first day of shooting and ends with the delivery of the final print. The limits here are chosen as necessary and usually represent a percentage of the **negative** limit. This coverage has a deductible. Most losses occur within this scope of coverage; for example, faulty raw stock or faulty processing by a lab technician. Even very experienced editors accidentally erase videotape. Should you lose a day's shooting in the lab, would you have the money to make it up?

### Extra Expense

This would cover additional out-of-pocket expenses for production delays due to damage to equipment, props, sets, wardrobes and/or facilities. Can you imagine yourself in some remote shooting location when your only electric generator fails, or a fire destroys the set? This coverage, written with a deductible, can help get you moving again.

### General Liability

In order to shoot on the sidewalks of New York and most other cities you must first have a permit. In New York, before it can be issued, you must give the Mayor's Office for Motion Pictures & Television a **certificate of insurance** proving that you have **general liability insurance with sufficient limits**. This covers bodily injury or property damage to a third party. Coverage should include all **contractual obligations, personal injury, hired and non-owned automobiles, broad form property damage, non-owned watercraft, fire damage liability, employees as additional insureds and products/completed operations**. In short, all your contingencies should be protected.

You may want to shoot in a museum or a particular home or other private location. You would probably be asked to show that you have liability insurance.

### Aviation Liabilities

Should you rent or lease a plane, helicopter or hot air balloon, you have a special liability to the public and their property arising out of aircraft use. To protect your legal liability, a **non-owned and hire aircraft policy** should be carried, or your broker should advise you of alternate means of treating this risk.

### Props, Sets, Wardrobes

This property coverage is on an all-risk basis for any physical damage to props, sets or wardrobes. This coverage is written with a deductible.

### Equipment — Cameras, Sound Equipment, Etc.

An independent filmmaker on a low-budget, short-shoot project will sometimes find it advantageous to rent his or her equipment with insurance coverage included in the rental agreement. However, if you are of sufficient size to be involved in many productions, it would then be to your advantage to carry your own insurance coverage on owned and rented equipment. This coverage is written on an all-risk basis, worldwide, for direct physical damage, and is written with a deductible.

Be careful, again, when hiring independent contractors. They may or may not have insurance for their own equipment. The producer should clarify this fact at the outset. Should you be

legally liable for this equipment, it should be insured. If the independent contractor has his or her own insurance, you should ask for a certificate of insurance or for a **hold harmless agreement**. Owned equipment should ideally be insured on a repair, replacement or agreed-value basis in order to avoid haggling should a loss occur. And losses do occur.

### **Umbrella Liability**

This coverage is written to provide additional limits in excess of existing **liability policy limits**. It is usually written in one million dollar increments with a self-insured retention subject to exclusions. The broker should make sure that it acts as excess over your general liability and **errors and omissions liability** policies (see below). **Umbrella policies** are relatively inexpensive now, and should be carried for all productions.

### **Cast Insurance**

This covers the producer for the increased cost or additional expenses resulting from death, sickness or injury to insured artist(s). The artists are scheduled, and each would normally receive a physical examination. This coverage is written with a deductible.

### **Errors and Omissions Insurance**

This coverage deals with **libel, slander, invasion of privacy, infringement, plagiarism, false arrest, detention, wrongful entry or eviction, defamation of character; unauthorized use of titles, formats, ideas, characters, plots, etc.** arising out of copyright or common law. Policy limits are usually set by contract or chosen as a prudent business decision.

Eighty percent of the premium charged on **errors and omissions policies** goes for legal and underwriting expenses and the balance is for judgments and settlements. Clearance procedures are followed by the producer's attorneys and by the underwriting company's attorneys, avoiding many potential claims. **Errors and omission insurance** is bought mainly for two reasons: 1.) protection against catastrophic judgments or settlements, and 2.) for legal defense provisions. Policy provi-

sions should be reviewed for their treatment of injunctions, punitive and exemplary damages, and legal defense. Some policies combine legal defense as part of the policy limits; others are separate.

### **Property in Care Custody and Control**

**General liability** policies exclude property damage to any property in the insured's **care, custody or control (CCC)**. Should a producer rent or lease a studio, house or special facility, this **special legal liability** should be covered to dovetail with the **general liability** coverages.

### **Risk Management**

This provides an **insurance service** which departs from the traditional broker/client relationship. In treating a risk, there may be alternatives to insurance and it may be advantageous to develop the alternatives. There may be a situation where you have to keep your present broker (he's your brother-in-law or your parents' best friends), but you want another's opinion and advice with no threat to the existing relationship. That's where risk management can be the answer.

A good risk manager will:

1. help identify risk
  2. evaluate risk treatment
  3. establish an insurance philosophy
  4. evaluate current insurance for adequacy
  5. gather information
  6. help establish loss prevention techniques for both physical and human assets
  7. establish a professional relationship similar to your relationship with legal counsel and your accountant.
- Beyond this brief outline, other types of coverage that can be important to a producer include **employee benefits, accident and health, weather insurance, automobile insurance, group travel accident, life, wet marine, animal and miscellaneous property** insurance. In insurance as with anything in this world, you get what you pay for. Choose your broker not only for the insurance coverage he or she can provide, but also for his or her service, expertise and knowledge.

# cable

## **CABLE COMPULSORY LICENSE REPORT**

According to a new research paper written by Chip Shooshan and Chuck Jackson, compulsory licensing, created by the 1976 Copyright Act, has forced many producers to stop selling programs to broadcasters in efforts to halt uninhibited cable carriage of them. The report calls this the only way producers can regain control over their product. Such control will become even more elusive if the courts uphold the elimination by the Federal Communications Commission (FCC) of distant signal and syndicated exclusivity rules.

Compulsory licensing, intended by Congress to encourage cable's growth and broaden viewer choice, really serves to limit the program options of viewers without cable. The answer, the study concluded, is the elimination of compulsory licensing in favor of full copyright liability for cable systems. This will allow producers to sell selectively to both broadcasters and cable operators in different markets, thus creating a "hybrid network."

The report said that eliminating compulsory licensing — a scheme which "frustrates" the development of hybrid networks — would force operators to compete in the open market with broadcasters under full copyright liability. And, although the cable industry has historically maintained that the transaction costs of such a solution would be excessive, the Shooshan & Jackson study concluded that the costs "are not prohibitively high." Indeed, cable operators already are functioning under full liability in some markets; they could function in still more tomorrow. While the study conceded that Congress must solve what is ultimately a "political" question, it suggested that Congress should, at minimum, limit compulsory license only to small systems or to selected broadcast signals. As an alternative, Congress could mandate the development of cable program acquisition brokers to reduce transaction costs.

*(Reprinted from Multi-Channel News, June 1, 1981)*

# In Focus

## SUPER-16MM

by D.W. Leitner

Aaton does it. Rank Taylor Hobson does it. Du Art does it. They do Super-16mm, and they are enthusiastic. With image quality as their #1 priority, they endorse Super-16 as *the* 16 to 35mm blow-up format. In Jamaica, Sri Lanka, Brazil, Spain, and closer to home, Florida, independent filmmakers are lensing or have wrapped Super-16mm feature productions. The streets of New York City and the on-location sets of the American Film Institute north of Los Angeles are additional sites of current Super-16mm activity. More than just a technical possibility, Super-16 is a present-day reality.

How does it fare as a concept? Are its advantages primarily technical or budgetary, and who stands to benefit? Let's say we want to improve upon an existing technology: 16mm cinematography. Starting at square one, we design a sharper, faster negative emulsion of wide exposure latitude. With the assistance of a computer we build lenses to more demanding specifications, likewise sharper and faster. Lastly we devise smaller, quieter cameras, festooning them with digital LED displays and other space-age gadgetry. What have we accomplished? From its inception as an amateur format for home movies, through its adolescence as the smaller, less-preferred medium for commercial purposes, we have created a miniaturized, fully professional format for feature film production, spiritually in tune with this age of down-scaling and cost-accounting.

But there is a hitch. Distribution in 16 is limiting. Sure, there are video and cable outlets, and a network for 16mm distribution and exhibition exists. But what distributor is going to launch a costly, full-scale promotional campaign for a 16mm print? Simply put, mass popular distribution to cinema houses is geared for 35, and a 35mm print is the *sine qua non* for commercial success.

Blow-up is the answer, but it introduces a technical problem. The boxy shape of the 16mm frame, handed down from the silent film era and shared by video, is incompatible with the more oblong, wide-screen dimensions required for modern theatrical exhibition. In blow-up the 16mm image is magnified so that its sides match those of the 35mm wide-screen image, but the top and bottom of the 16mm frame spill over the disproportionately short wide-screen frame. This wastes fully 26% of the original image area at an aspect ratio of 1.85.\* Without further innovation, there is no comfortable solution to this undesirable consequence.

Enter European ingenuity. While we heedlessly toiled around the sunny countryside in behemoth Olds-

mobiles and witnessed a competitive escalation in Hollywood production costs rivaling the race to the moon, scrappy Old Worlders in the grip of economic necessity were engineering frugal front-wheel drive subcompacts, as well as designing efficient, economizing motion picture formats. Of keen interest to them was 16, mostly unchanged since its debut in the silent film era and long overdue for a rethinking of dimensions, techniques and attitudes.

The Europeans understood that the *essential* difference between 16 and 35 is simply one of size. A larger image on 16 would narrow the disparity between the two formats, and a compatibility of aspect ratios would facilitate production in the smaller for distribution in the larger.

Considering that all 16mm cameras advance film by engaging the perforations along one edge only (making the perforations along the opposite edge unnecessary), why not extend the image area onto the unused edge and fully utilize the 16mm gauge? The happy result is an oblong frame that upon blow-up will fit the 35mm aspect ratio snugly, with no discarded image.

Still, it's unlikely that Super-16 could supplant 35. Thirty-five will remain the preferred gauge for camera-original negative when economically feasible, because no blow-up is involved. Blow-up magnifies not only the desired image detail, but also grain structure and accidental emulsion scratches. In addition, it exacerbates unintentional soft focus. Thirty-five yields more image detail because of its larger emulsion area, consequently allowing greater latitude for errors of focus and exposure.

Since the Super-16mm image, sharing the same shape as 35mm wide-screen, extends two silly millimeters longer and avoids major cropping in blow-up, it need not undergo as great an enlargement as standard 16. After cropping, the standard 16mm image offers a usable area that is 22% the size of the 35mm image at an aspect ratio of 1.85. Super-16 offers 32%: as compared to approximately one-third, slightly more than one-fifth. Another way of expressing this relationship is that Super-16 provides 46% more picture area than standard 16 for the purpose of blow-up to 1.85. Its enlargement ratio of 1.78: 1 in blow-up, compared to that of 2.18: 1 for standard 16, represents a significant conservation of image quality in the blow-up process, with the payoff evident on the theater screen.

Super-16 costs no more than standard 16 — incredible, but true. The raw stock used as camera-original is conventional 16mm negative with a single row of perforations, a stock item from Kodak, Fuji and Agfa-Gevaert. It costs the same as the double-row variety. Laboratory

\*Aspect ratio is image width divided by height. The ratio of 1.85 describes a frame 85% wider than tall and is the American convention for non-anamorphic, "flat" wide-screen projection.

costs, from processing to printing to blowing-up, are identical. Cameras are available for rental at the going rate for 16mm gear. Although still too scarce, Steenbeck and KEM flatbeds equipped for Super-16 are available for rental, and popular models can be retrofitted with conversion kits or modules at modest expense.

Super-16 holds out special promise for independent cinema. Fairly or not, low-budget independent filmmaking means one thing to the general public: negligible production values, a cheap look. A number of worthy recent independent efforts have been needlessly technically ragged. If independent cinema is to flourish in this country, it must disabuse the public of the notion that low-budget amounts to poor "tech credits", as *Variety* puts it. Blowing up 16, stretching its capabilities, calls for every bit as much if not more technical savvy in production as 35. But the wit and tender loving care of informed professionalism, joined with the technical innovation of Super-16, can conspire to produce a blow-up that will pass for an original 35mm production, even to trained eyes.

In light of its enhanced potential for 35mm release, the concept of 16 as an intrinsically worthwhile production medium merits reappraisal. Sixteen is a more intimate, less obtrusive and arguably less alienating means of recording the visual world. The larger 35mm camera at synch speed carries 1000 feet of film to photograph 10 minutes. The 16mm camera covers the same length of time with a slimmer 400-foot roll. Thus it seems unlikely that the 35mm camera could ever be as small and light as the 16.

Nor can the 35 be as inexpensive to run footage through. At current prices, that 1000-foot roll of 35mm original negative took a \$235 bite out of the budget, the

400 feet of 16 a \$54 nibble — not to mention the unequal rental for the 35mm camera, lenses, support equipment and crew versus those available for 16. So the producer of a feature documentary shooting in 16 on a tight budget will be more inclined to indulge his or her instincts, to keep the camera running on the off chance that . . . And the neo-realist director molding the performances of amateurs or non-actors can patiently film take after take in a relatively inexpensive fashion.

In another part of the world long on talent, if short on funds — Scandinavia — production in Super-16mm. has been popular for over a decade. Since 1969, by recent estimate, 20-25% of their feature productions have been undertaken in Super-16mm. Plainly, when the largest production budget to date totals \$3.4 million, the economics of their film industry don't encourage \$40 million box office flops. the parallel to American independent, regional cinema is obvious: a surfeit of native ability and a scarcity of means. How many of us are not just acquainted, but *experienced* in 35mm.? And how many *are* experienced in 16mm., would like to participate in a 35mm. release, and are available?

Super-16 cannot be right for everybody. The (approximately) \$20,000 cost of a blow-up must be weighed against the economies of 16 in order to justify forgoing 35 and its attendant advantages. Every situation, every mix of resources and requirements is singular. But Super-16 will be right for more than a few, for its time has clearly arrived. And its natural beneficiary is the independent.

*D.W. Leitner is a member of AIVF, an active member of SMPTE, and has supervised the optical printing department at Du Art Film Laboratory for the last three years. Blow-ups have included Girlfriends, Northern Lights, Gal Young Un, and Return of the Secaucus Seven.*

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## AIVF & ICAP IN L.A.

by Peter Belsito

AIVF and ICAP jointly hosted a meeting on June 1 in the persons of John Rice and Sandy Mandelberger for Los Angeles independent filmmakers. It was held at Magon's, a downtown restaurant operated by Chicano filmmaker Rudy Vargas with the close support of David Sandoval and Carloe Penichet. About 30 independent producers showed for a presentation on AIVF's and ICAP's activities and to hear a report on the L.A. Cable Convention, at which John and Sandy operated a booth.

A few things were made clear during the question-and-answer session and conversation that followed the presentation. First, a large number of independent filmmakers are working here in L.A. The community is probably bigger than anywhere in the country with the exception of New York. A large and varied body of work has been and is being produced.

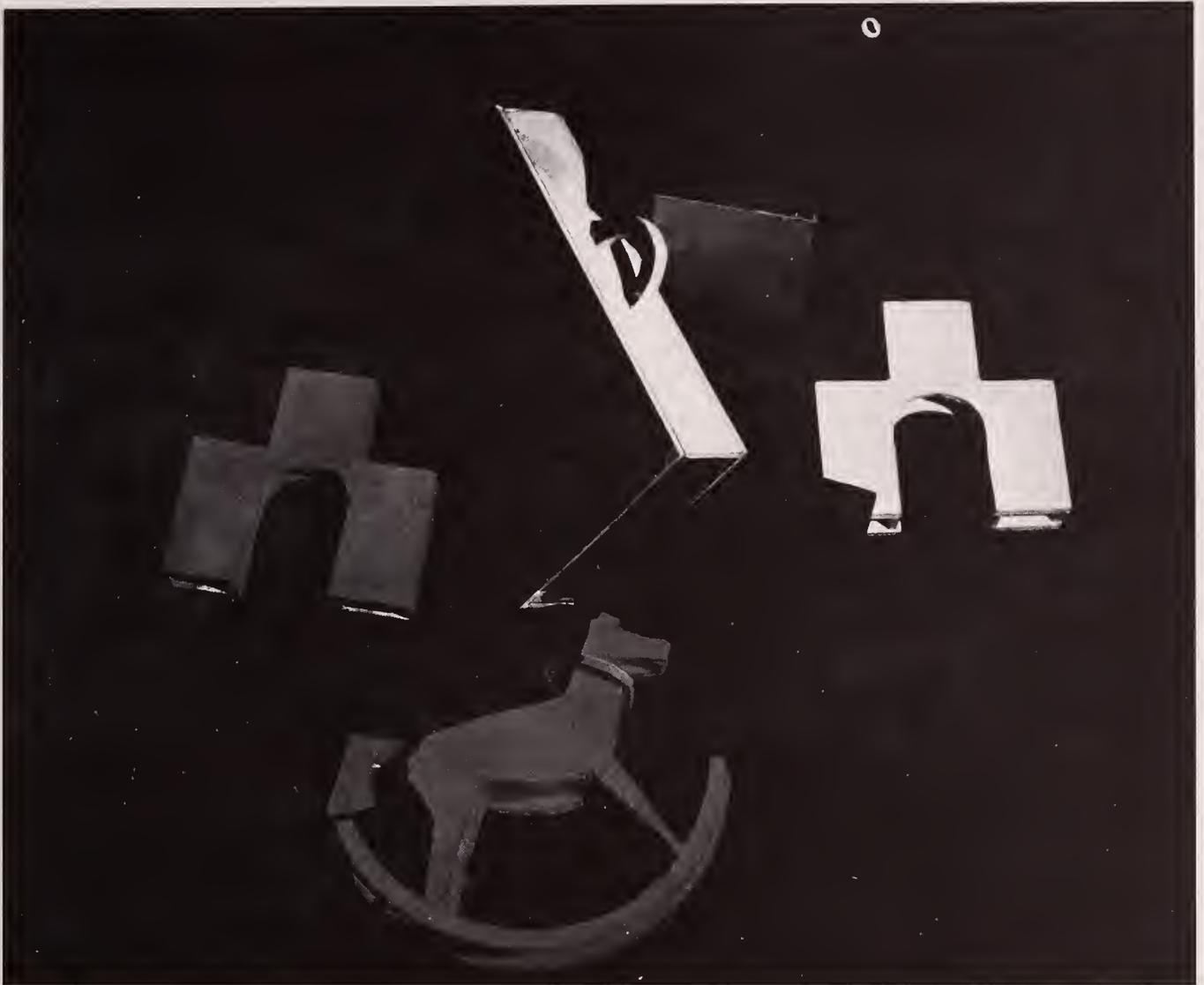
An equally true and perhaps more disturbing observation is that nowhere is the community of independents less organized than here. For example, some producers do not have the knowledge, contacts etc. to sell them. Sandy was able to

make a number of contacts for ICAP among this category.

There are a number of historical reasons why New York is the center of independent organizational activity and L.A. very much in the hinterlands. An obvious factor, but by no means the only one, is that L.A. really has a factory town mentality regardint TV and film. Another reason (and for those who have spent time here, no further explanation is necessary) has to do with geography.

This situation, in light of the hard times a-comin', has presented the independent community *and particularly its organized section* (need I be more specific?) with some urgent tasks. Not only must our trade organizations, particularly AIVF, become more active, but they must also *expand* their activities. There are tremendous resources here in L.A. IFP has recently begun to tap some of these, but IFP is a different sort of organization from AIVF. Unfortunately it is now the only game in town.

The challenge is clear. Organizing L.A. independents would strengthen AIVF immeasurably. It must be done.



From *OUT OF HAND*, a film by Ericka Beckman

# Ericka Beckman

**INTERVIEWED by**

**Ardele Lister and Bill Jones**

*To this date Ericka Beckman's major work has been in super-8 film. Due to her recent prominence she has been cast as a major innovator in that medium, though super-8 for Beckman was an expedient short-stop in lieu of more sophisticated, more expensive visual technology. Still Beckman is a true innovator not only in super-8 but in larger filmic terms. Ericka Beckman is one of the few filmmakers or artists of any sort for that matter, to extricate communicable ideas from age old, and rather badly manhandled story telling devices. The proof of this feat is that when watching Ericka Beckman's films one has the sense of specifically knowing what they are about even through one can't necessarily say what that is. Knowledge is imparted in a new way. The way itself is Beckman's own sense of meaning as residing in actions rather than codified objects. There is a language of movement in which Beckman is most fluent.*

*The desire to perform a dissection of the conglomerate of form, function, content and idea (what we think of as meaning) is not new. A great amount of cutting up has been done over the past sixty years, but little coherent putting back together. Usually form substitutes for all else and we are left with nothing more than the knowledge that we have shared the same concept of space as the artist.*

*Through her films Ericka Beckman gives us a new way of perceiving reality as action and thus allows the viewer to codify and make meaning of the material in relation to his or her own experience. Each person views the same film but sees it differently. This is what art is all about.*

*Bill Jones*

**BJ:** How do you make your films?

**EB:** I start with drawings. This procedure began in 1974. I was painting from dream imagery, but I found painting terribly restrictive, because it was so minimal and formal. So I began to experiment by using video to essentially form still images of body parts in compositions. Then I photographed the video image.

**AL:** It was a very private use of video.

**EB:** Yes, I was developing a personal language and forming meaning within it while performing these pieces privately, but always with the intent of composing images within the frame. I never showed these tapes, but I did photograph them and film them so I could edit in the camera. My work began to divide between photography and film. The photography dropped away and the film stayed.

**AL:** Do you work directly from the drawings?

**EB:** The drawings are very important to the way the films look. The style of the drawings changes with each film. They often depict the full narrative that I began with and then I cut back when shooting the film. In *Out of Hand*, for example, I began with a full story of a family in South America who are forced to move from house to house around the periphery of the city. They are never allowed into the central city by the military who keeps them out for political reasons. There is a young boy who sees all the moving around but realizes that things never get any better. Because of their position he has to take things from the authorities who are not necessarily his friends, but he has no other source. Then he goes back to a house that once seemed to offer security and searched back through some of the old offerings.

**AL:** Why didn't you make that story as you describe it?

**EB:** No money, no time. So I cut it back and simplified it in a way to fit my means. At first I was only interested in the form the film took. I didn't think ahead to where they might be going. The ideas were small. Now they are large and complex and I have to cut them back which makes for the style of the films.

**BJ:** What would you do if you had more resources?

**EB:** It's impossible to say now because the ideas are now coming up reduced, so the time seems to have passed.

**AL:** What's your next film about?

**EB:** It's going to be an eight minute film very tied to a musical sound track and based on a particular prop, a large wheel which is something like a ferris wheel. The story is that there is a factory worker on an assembly line who decides to leave and make more of his life. The assembly line becomes a ferris wheel, then the prop wheel with a pole at the center. He begins at the outside of the large wheel and through a number of game structures he passes to the center, mounts the pole and then becomes the pole. It is a simple metaphor for becoming more motivated, more directed, more aligned, through the playful quality of the games and the ferris wheel. It's not intended to be a fantasy though, it's a physical film about his movement. Through movement and action he transforms his spatial situation. It is a simple metaphor acted out, but for me the treatment of the metaphor in making the film is most important.



From *OUT OF HAND*, a film by Ericka Beckman

**AL:** How do you relate to your recent critical acclaim?

**EB:** It's awful, haven't you read the things They've been saying? The whole thing about super-8, like I'm a technical wizard. It makes it almost impossible for anyone to see what the films are all about. My reason for getting into super-8 was because it was available to me with my limited finances.

**BJ:** What would you like people to see in your work that is not dealt with by critics?

**EB:** Non-linear time, the formal aspects of the work. How it departs from a formal aesthetic. How it fits with the art of my contemporaries in painting and sculpture.

**AL:** It's hard to find a writer who can deal with the filmic ideas as well as the formal and visual qualities more connected to painting and sculpture.

**BJ:** Also your work is difficult to classify because it comes from more standard story forms but changes the way they are told. I think most people think the story and the way it's told are the same thing, and that they are inseparable.

**EB:** It is difficult, because film seems to denote a certain kind of narrative based on the casual so viewers tend to restructure the work in relation to more standard narrative conventions.

**BJ:** I think your work deals with the splitting of narrative style from story or idea.

**EB:** Yes, but, in fact it's about putting narrative in a subordinate stance to a conceptual stance with the material. There are ideas in the film I want to stand out above its' narrative structure.

**BJ:** Could you talk further about the way you work with the camera and how important the drawings are to the film?

**EB:** The drawings are very important to the film. For example, I always know by the drawings how I want to set to look before I find it. They give me control of the image.

**BJ:** The film essentially looks like the drawings, especially because of the double exposures and mat techniques.

**EB:** The techniques are not only to gain a visual quality like painting but to investigate illusion and reality. In my earlier films I used mistakes or chance montages of images and actions to jump off from, to build on. I let myself be surprised. My interest is in creating a cohesive whole out of musical and visual elements.

**AL:** You are more interested in the whole.

**EB:** My position is that the story is subject matter, the treatment of the subject is art.

**AL:** You're not reconstructing reality with the camera.

**EB:** Essentially I deal with basic moral themes, stories about



From *OUT OF HAND*, a film by Ericka Beckman

competition, the search, the chase, relationships, play and work, but told in a more personal filmic language. People may learn the language through the common themes and possibly a new way to experience these ideas.

**BJ:** Most people relate the notion of reality to a set of stylistic conventions. Do you think it's possible to depict reality without these cues?

**EB:** To me reality is a series of actions rather than a series of

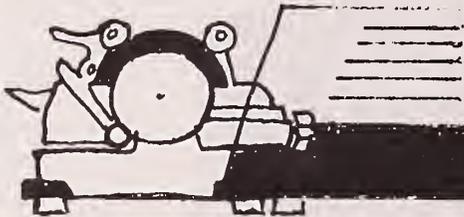
representations. I chose film because I wanted to build a language based on actions. I wanted to strip meaning of its object consciousness. That's why I don't use dialogue. I don't want to get caught up in a structuring of reality or a coding of objects. The verbal structure of the world was just more interesting to me than the object structure. Still when people see my films they often describe the films as full of props and objects which isn't really true. They describe things they thought they saw that didn't really exist in the film. they are drawing things, inferring things from the physical actions, so I guess everyone sees, experiences the films differently.

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STEVE GIULIANO

DONA SEDAR

# 11th HOUR for pTV

*The Association of Independent Video and Filmmakers has taken a position strongly opposing the public television legislation pending in both houses of Congress. The following*

*statement was sent, in late May 1981, to all members of the House and Senate Subcommittees considering the PTV legislation, as well as to all AIVF members and the press.*

## **SUPPORT PUBLIC TELEVISION OPPOSE PENDING LEGISLATION**

Public television legislation emerging from Senate and House subcommittees has placed the future of public television in grave doubt, and would seriously erode the position of independent producers in the public television system.

Earlier this Spring, the Senate and House subcommittees drafted legislation that had seemed promising, notwithstanding severe budget cuts. However, during the mark-up of the two bills — the amendment process following subcommittees — both bills suffered major reversals which have rendered them unsupportable for independent producers, and for anyone committed to a public television system worthy of its name.

## **AIVF OPPOSES, AND URGES YOU TO OPPOSE, BOTH BILLS.**

**Public television cannot survive as an effective alternative to commercial broadcasting at proposed funding levels.**

The funding level of Senate Bill S.720 is absurdly low, amounting to about a 50% reduction in the budget of an already under-funded system. The House Bill H.R. 3238 offers somewhat higher funding levels; however they will likely be reduced when House and Senate representatives seek to reconcile the two bills.

## **CURRENT FUNDING LEVELS OF THE PUBLIC TV SYSTEM MUST BE MAINTAINED.**

**Increased commercialization will take public TV out of the public sector.**

The House bill would open the door wide to the commercialization of a public television system built by, and supposedly accountable to, the public. The bill would authorize the use of "business or institutional logograms" to identify program underwriters, and permit the advertisement of a sponsor's "services, facilities, or products." The bill would also permit commercial exploitation of public television facilities.

The Senate bill, while less specific, also envisions increased commercial activity by local stations.

Public television programs are supposed to be produced in response to the public's needs, not those of commercial sponsors. Yet the availability of explicit commercial sponsorship

will necessarily influence programming decisions at the station level. Commercialization means decreased public control, and decreased access by independents.

## **PUBLIC TELEVISION MUST REMAIN PUBLIC, NOT COMMERCIAL**

**The proposed legislation would erode the position of independent producers.**

The House bill shifts money away from CPB's national program fund toward the stations. Current PTV legislation specifically requires that a substantial portion of the national program funds be reserved for production by independents. By increasing the station share, with no corresponding set-aside for independents, the House bill weakens our position in the PTV system. In addition, under this bill, the overall share of the CPB budget reserved for independent production would decline significantly.

The Senate bill, on the other hand, would leave more money in a national program fund, but with no enforceable set-aside for independent producers.

## **LEGISLATION MUST CLARIFY THAT HALF OF ALL PROGRAM FUNDS BE RESERVED FOR INDEPENDENT PRODUCTION AT BOTH THE NATIONAL AND LOCAL LEVELS**

**Both bills undermine the representative function of CPB's Board of Directors.**

CPB currently has a 15-person Board of Directors selected to provide a broad representation of the American viewing public. Both the House and Senate bills would make the Board less representative of the American people. The Senate bill would reduce the number of directors to 9; the House bill would place station representatives in 4 of the 15 seats.

## **THE CPB BOARD MUST BE KEPT AT 15 MEMBERS, ACCOUNTABLE TO THE PUBLIC, NOT THE LOCAL STATIONS**

The proposed legislation would represent a serious defeat for independent producers and a degeneration of the PTV system.

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# BIG PICTURE

## LARGE-SCREEN VIDEO PROJECTION AT THE AFI NATIONAL VIDEO FESTIVAL

by Amy Greenfield

The National Video Festival was presented by the American Film Institute from June 3 to June 7, 1981 at the Kennedy Center in Washington DC, with the sponsorship of the Sony Corporation. Most of the main events of the festival were presented in the AFI's film theatre. While the selection of tapes and categories of panels was far from all-inclusive (leaving room for a second festival planned for next year), the variety of personal styles, techniques and subjects presented showed a healthy and welcome commitment by the AFI to representing the richness and breadth of independent video.

No less impressive was the successful presentation of the festival tapes in the AFI theatre. For most members of the audience, including this author, it was the first experience in viewing a large-screen color video projection successfully presented in a formal film theatre. The AFI theatre seats 224 people and has a film screen measuring 16.67 feet wide. The new Sony video projection system, donated to the AFI by the Corporation, turned the film theatre into a video theatre for the length of the festival. The image, context and implications are exciting. The projector unit hung unobtrusively from the ceiling without disrupting the space of the theatre at all. The image was projected directly onto the 16½ foot film screen with no alteration in size or configuration of the screen. The image was bold, bright and held its color from any seat in the house. The successful projection of many kinds of tapes, from a work dub in progress by Peter Adair, *Some of These Stories Are True*, to third or fourth generation selections from Jon Alpert's DCTV tapes, to the high-contrast theatrical lighting and fast switching of *Savage/Love* by Shirley Clarke and Joseph Chaikin, to the complex image and sound processing of the new Robert Ashley/John Sanborn tape from *Perfect Lives (Private Parts)*, the magnified projection dramatically registered a message: video will be seen in the future not only on cable and disc but also in small and medium-size film theatres.

Of course the projected video seen at the AFI is as different from a film image as it is from a television image. Current video technology does not allow projection of the fine-grain articulation, range of contrast, richness of color or sensuousness of texture which film gives. Yet the brilliance and glow of the projected video image as it is now is fascinating and important in itself, enhancing the immediacy inherent in the medium.

Will video projection in the future, with improvements in cameras, decks, scan line resolution and projection systems, provide an economically viable alternative to the costlines of

film prints? There was a lot of talk at the festival of future movie theatres projecting films via satellite hook-ups. I personally find it hard to imagine the video image replacing dramatic, narrative and many forms of avant-garde film. On the other hand, there is now a lively dialectic between film and video, with documentary forms particularly interchangeable and new forms of video such as the sophisticated visual music of the Ashley/Sanborn tape particularly suitable for projection. In fact, video-dance forms are truly fulfilled with large-screen projection. It seems a sure prediction that in the future, video will be shown in film theatres as well as on TV, just as films are now shown on television as well as in theatres.

One aspect of the AFI projection pinpointed certain fascinating ambiguities in the relationship of film and video. The video image was placed on a flat screen framed by a formal hard-edged film rectangle. The flatness and straight, sharp edges of the film frame took away the slight curves of the video frame and surface — curves we usually regard as a technological necessity, integral to the video image. They aren't. This suggests that the soft-edged projected video image *can* in the future become a fine-grained, hard-edged image via technological improvements, and still remain video.

The magnified image, removed from the context of "television", brought up other aesthetic issues. The work which held up best, in general, was the independent, non-commercial work. The subjective involvement with individual topics and the dynamic camerawork of Jon Alpert's news reportage seemed to the audience far more truthful than the obviously rehearsed, programmed delivery and static image of the CBS Sunday Morning newscasters.

The last panel of the festival was on "new markets", specifically cable and videodisc. The panel was preceded by a compendium of clips of programs newly acquired for both markets. These commercial entertainments seemed designed to aim at specific audiences, but had neither the popular appeal of mass media *nor* the long-term value of much of the independent video I saw screened in the AFI theatre. The Sony projection again pointed out the difference between the formally ill-conceived, if easily marketable, tapes, and the formally well-conceived works. Given the need for replay capacity in the new markets, I believe such formal values will become important. As panelist Peter Zeisler, a founder of the Guthrie Theatre, said, the communication of the danger and life of the theatre doesn't come about from sticking up three cameras, but through the kind of thought and skill exhibited in such tapes as Shirley Clarke's *Savage/Love*.

## 19TH NEW YORK FILM FESTIVAL ACCEPTING SPECIAL EVENTS SUBMISSIONS

The Film Society of Lincoln Center is seeking recent American features and shorts for its Special Events Series of Films of political and social satire to be held September 18-24, in connection with the 19th New York Film Festival.

According to Joanne Koch, Executive Director of the Film Society, "At a time when the Establishment is more firmly entrenched than in many years, it seems appropriate to have a program of films of social and political satire — films that question and probe this Establishment."

Films suited for the Series must be specifically social and political satire in either 16 mm or 35 mm.

Video cassettes will be accepted for screening purposes only (NTSC, PAL or SECAM ¾ inch). Both shorts and features will be considered for inclusion in the Series, but all submissions must be received by August 1st.

Those wishing to enter films should contact Sayre Maxfield, The Film Society of Lincoln Center, 140 West 65th Street, New York, New York 10023; phone (212) 877-1800, x. 494.

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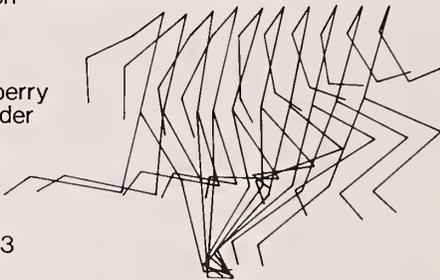
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# Media Clips

BY JOHN T. RICE

## HOMESATS

The proliferation of home satellite antennae raises some thorny issues for independent producers. A Homesat consists of a parabolic dish, ranging in size from 10 to 20 feet in diameter, and a package of sophisticated electronics capable of picking up hundreds of TV channels from the numerous communications satellites now hovering over the continent. The Homesat's average price is \$4-6,000. Due to a peculiarity of the communications law, it's all quite legal for anyone to pick up signals off the satellite. Fourteen new companies were seen at the Consumer Electronics Show. For consumers it sounds great; but how will producers be able to get paid for their programming?

## SATELLITE DEREGULATION

The Federal Communications Commission has issued a proposal to deregulate domestic satellite resale, arguing that the market is sufficiently competitive. This would mean the end to the first-come, first-served rate regulation currently in effect and would inevitably push up the prices of satellite time. The National Cable TV Association's comments claim that microwave carriers are monopolies and that deregulation would not result in the availability of more transponders. Already, major media conglomerates Time, Inc. and Westinghouse have positioned themselves for major expansion by purchasing satellite transponders. Time is purchasing 6 transponders on Hughes Galaxy I, which will be launched in 1983. Westinghouse has bought/leased 10 transponders from Western Union. Ironically, now that independent producers are beginning to offer their diverse programming via direct satellite brokerage, the cost may soon be prohibitive. AIVF is now formulating comments that will underscore the difficulty that smaller independent program suppliers will face if reasonable transponder allocation procedures are not in place.

## CABLE NETWORKS EXPAND

Old and new pay-cable networks are announcing plans for expanding their schedules. HBO, and its tier, Cinomax, as well as Showtime and Movie Channel will now all be 24-hour services. Rockefeller Center TV has projected a 1982 launch with \$25,000,000 capital investment for their "entertainment"-oriented programming. The UTV Cable Network is a new basic service that will emphasize "viewer involvement" programming ranging including how-to and other special interest programs. Bravo will now be a seven-day service and is said to be concentrating on co-productions. CBS Cable has reannounced an October start, with their mixed bag

of cultural programming, but has not actually been cleared by the FCC to buy domestic independent productions.

Dissecting the PR myths from the reality of many of these services is critical for independents seeking production financing or acquisition. Independents might be advised to seek partial co-financing or finishing funds at this stage in cable development.

## CABLE CENSORSHIP & DEREGULATION IN NEW YORK

Where have all the diversity and localism gone? Governor Carey has introduced legislation to deregulate cable TV in New York State, limiting access channels and local regulation severely. Another bill has been introduced in the state assembly to permit cable operators to censor material on access channels that they consider potential offensive violence, obscenity, indecency or profanity. At present the law provides that no cable television company "may prohibit or limit" any programs on leased, public access or educational channels. Advocates of the change contend that it would confer on cable system operators no more power than that currently used by broadcasters or newspapers, while opponents see it as a wedge that could lead to censorship of political content with which the cable operator might disagree.

## METROPOLIS STUDIOS

The former Haaren High School on Tenth Ave. and 58th St. in New York is being transformed into the "largest audio-video-film facility of its kind in the east."

Metropolis Studios will offer a complete communications complex, including an 800-seat theatre to be used for live and taped broadcasts as well as feature filmmaking. The VAST, a video-audio-shooting studio, will be located on the bottom level of the facility. Behind it will be a 55 by 70-foot stage with a cyc for more traditional TV and commercial production.

There will be two video-audio-recording-mixing suites with 45 by 50-foot stages for totally interfaced simultaneous video and digital audio recording. Among the postproduction services to be available will be computerized video editing, film editing, telecine with color correction, audio sweetening, 35mm/16mm and video screening rooms, dubbing rooms, rehearsal and dressing rooms.

The complex's tenants will include video, audio and film production companies, set and wardrobe designers, animation and special effects companies, equipment companies and support services such as a gourmet restaurant, health spa, travel agency and limousine service.

## SHORT FILM SHOWCASE ANNOUNCES NEW WINNERS

Nine new winners for this year's Short Film Showcase were recently selected by screening panels from a national field of 300 entries. Filmmakers who will receive honoraria for the 1980 competition are Andy Aaron of California for STREET SCENE, John Canemaker of New York for CONFESSIONS OF A STAR DREAMER, Donna Deitch of California for GREAT WALL OF LOS ANGELES, George Griffin of New York for IT'S AN O.K. LIFE, Randal Hoey of California for RIPE STRAWBERRIES, Caroline Leaf of Montreal for THE METAMORPHOSIS OF MR. SAMSA, Patrick Melly of California for THE JUGGLING MOVIE, Tom Schiller of New York for JAVA JUNKIE and Larry Hankin of California for SOLLY'S DINER.

Each filmmaker receives a \$3,000 honorarium for the Arts En-

dowment and supervises the blow-up of his or her film.

Serving on the pre-screening panel were filmmakers Jaime Barrios, Jan Saunders, Maureen Selwood and John Wise. The final panel was composed of independent filmmakers Renne Cho, Moctezuma Esparza and Carol Lawrence, director Hal Ashby, exhibitor Ted Pedas of Circle Theatres, Washington, DC and industry executives Larry Leshansky of Warner Bros., Lynne Littman of ABC-TV and Max E. Youngstein of Taft International Pictures.

The next annual competition will also offer an honorarium of \$3,000. An entry form with particulars appears in this issue of *The Independent*. Additional forms are available at the AIVF office. All AIVF members and friends are urged to apply.

*As independent video and filmmakers, we are entering a difficult and challenging period. Many of the traditional funding sources for independent work are rapidly shrinking, while the costs of production continue to skyrocket.*

*Independents are being confronted by many difficult questions of policy and practice, upon which their ability to survive as independents depends.*

*Now, more than ever, we must join together for mutual support and assistance. At the same time, however, we must be prepared to test the policies and directions of the AIVF through vigorous and honest debate.*

*With this in mind, The Independent has dedicated this section to the presentation and discussion of questions of policy within AIVF and within the independent community as a whole.*

*Members are invited to submit their views and responses to the Editor of The Independent.*

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## **TEAM SPIRIT CPB SEARCHES FOR A PRESIDENT**

Tom Moore, the man credited with gutting public affairs programming for public television, is the head of a committee to find a new president for the troubled Corporation for Public Broadcasting.

Moore, former president of ABC News, was appointed to the CPB Board in 1970 by President Richard Nixon. Recent Freedom of Information Act requests by the Carnegie Commission on the Future of Public Broadcasting revealed Moore's pledge to Nixon. From his inside power position, Moore told Nixon he would get CPB out of public affairs programming if Nixon would promise two years of funding for CPB. Within a week after Nixon okayed the sell-out, CPB decided "programs involving news and analysis and political commentary will have a low funding priority." Thus a major service to the public was sabotaged.

Why was Moore chosen this time around to lead the new presidential search? CPB Board people are reported to say it is because they like working with him. Other reports suggest it is because the financially imperiled CPB hopes Moore can bail them out again. In *Access* magazine, Sam Simon of the National Citizens' Committee on Broadcasting speculated that Moore's new role is a signal to the Reagan Administration that it can "view public broadcasting as part of the new 'team.'"

Robert Richter  
Kathy Kline  
Board Members

## **ELECTION RESULTS**

The members of AIVF have just elected 5 new Board members. Three are repeaters. Two are brand new. The results, in descending order of votes received, were:

Kathy Kline (re-elected)  
Pablo Figueroa (re-elected)  
Judy Irola  
Rich Schmiechen  
Jane Morrison (re-elected)

Alternates:  
Manny Kirchheimer  
Matt Clarke  
Cara DeVito

**CONGRATULATIONS!**

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## **SUMMARY OF MINUTES**

The AIVF/FIVF Board met on June 2, 1981. The complete minutes are available from FIVF. The highlights of the meeting were as follows:

Short Film Showcase Director Alan Mitosky reported that the Showcase budget may be cut by about \$60,000 to about \$100,000. This amount would permit the continuation of SFS's distribution program, but could require cutting back competitions for new material to alternate years instead of annually. SFS will be seeking additional funds from industry sources.

Editor of THE INDEPENDENT, Bill Jones, chronicled for the new Board THE INDEPENDENT's evolution from newsletter to magazine format. Recent developments include the sale of advertising and local distribution. THE INDEPENDENT is currently in need of an intern to assist in production and editorial work. The Board resolved that the nature and purpose of THE INDEPENDENT would not be changed for the sole purpose of attracting non-member readership.

Director Lawrence Sapadin reported that AIVF has taken a position officially opposing all pending public television legislation. Both the House and Senate bills would allow for greater commercial influence on programming and diminish the role of independent producers in the PTV system.

AIVF has reserved a place on the July 23 CPB Board meeting agenda to make recommendations with respect to Program Fund policy and practice.

With respect to budget cuts in the National Endowments Assistant Director Wendy Lidell reported that AIVF would try to establish a relationship with friendly members of the President's Task Force, and was coordinating efforts with the national Alliance of Media Arts Centers (NAMAC).

AIVF thanks Governor and Mrs. John D. Rockefeller IV for their generous contribution to the Association.

# NOTICES

## BUY/RENT/SELL

FOR SALE: 4 pairs rewinds, 2 Filmo 16mm Bell & Howell viewers, 16/35 reels & packing cases by the dozen. Call: (212) 966-4600.

FOR SALE: 16mm projector EIKI 860, 16mm Beaulieu R16, 12-120 ANG filters, 2 mags 200', 2 chargers, metal case. 16mm Canon Scoopic, filters, metal case, charger, NCE hydrofluid head, hi-hat, triangle, dolly triangle. 16mm Moviola editing machine (motor driven SYN), viewer 3 TRK, sound. Mini-Pro, stand, barn doors, scrim, extra items with most equipment. Call: Bob after 7:30 pm, (201) 889-5367.

LOW BUDGET RENTAL: Sony 1640 camera, BVU 100 VTR w/camera-man. \$125. Call: (212) 982-2627.

FOR SALE: Sony 3400 portapak deck (1/2" b/w) with AC box and RF unit. Excellent condition, \$250. Call: (212) 233-5851.

FOR SALE: Canon zoom lens 18-108mm. Fast f 1.6. If you're stuck with a Sony 1600 or 1610 camera, this lens will greatly improve your image. Original cost \$900; asking \$400, negotiable. In excellent condition. Call: (212) 233-5851.

FOR RENT: Substantial discounts. ARRI 16SR package complete. 2 mags, 3 batteries, variable speed control, finder extender, Bellows matt box, shoulder pad, 10-150 Angenieux zoom lens, 9, 16, 25 super speeds, all filters, O'Connor 50D Head, legs, baby legs, high hat, lights. Call: (212) 787-5715.

FOR SALE: Panasonic VHS home video recorder, excellent condition. \$675. Call: (212) 925-9605.

FOR SALE: 35mm film production package. Arri 35mm camera with Angenieux zoom lens, prime lenses, extra magazines, 3 motors, 35mm Moviola picture head with reel arms, synchronizers, viewers, sound reader and quartz lights. All in ex-

cellent condition and good value. Call: (212) 879-0990 for single unit or total package price.

UNIQUE AND ORIGINAL MUSIC for film and video. Experienced composer. Rates fair. Call: (212) 966-2852.

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NEED ORIGINAL MUSIC FOR YOUR FILM? Composer of off-off Broadway productions and films, seeks filmmaker for collaboration. Incidental music, songs and adaptations; documentaries and features. Call: Steve Lockwood after 6 pm, (212) 666-8817.

ATELIER STUDIOS offers an alternative to the other production studios. Located in a complex of brownstones, facilities include stage, dressing rooms, control rooms, sound library, editing rooms, screening rooms and offices. For more info: Chris Messiter, (212) 243-3550.

REVERSAL WORK AND NEGATIVE CONFORMING to specifications. 16mm. Good prices, references. Call: (212) 982-6993, leave message.

WINNERS OF THE NATIONAL STUDENT VIDEO COMPETITION: Janice Tanaka (School of the Art Institute of Chicago); Wai Chen (DCTV in New York); Peter Bull and Alex Gibney (Univ. of CA/San Diego); Thomas G. Musca (UCLA); and Paul I. Meyers (Hampshire College, Amherst, MA). For more info: AFI, JFK Center for the Performing Arts, Washington DC 20566, (202) 828-4040.

## COURSES/CONFERENCES/WORKSHOPS/SEMINARS

ARTS/CABLE EXCHANGE, a national conference exploring the potential of the arts and cable television, will be held Nov. 8-9 in Minneapolis. For more info: Pat Brenna, University Community Video, 425 Ontario St., Minneapolis MN 55414, (602) 376-3333.

NATIONAL FEDERATION OF COMMUNITY BROADCASTERS Conference, July 30-Aug. 2, will be held in Durango CO. For more info: NFCB, 1315 14th St. NW, Washington DC 20005, (202) 797-8911.

BAY AREA VIDEO COALITION now offers monthly consultation clinics for producers. Topics will cover all phases of independent production from proposal writing to distribution. For info, contact: BAVC, 2940 16th St., Rm 200, San Francisco CA 94103, (415) 861-3282.

LOCUS COMMUNICATIONS offers video workshops: July 24-26 (in Woodstock NY, at Media Bus) and July 31-Aug. 2 (in NYC with Dena Crane to produce video portraits). Classes are limited to 5. For more info: (212) 757-4220.

TELEVISION AND MOTION PICTURE PRODUCTION: **Business and Financial Update Seminar** presented by UCLA Extension, Sat. July 25, 9 am-4 pm, Century Plaza Hotel, Century City, Los Angeles CA. For more info: UCLA Extension, PO Box 24901, Los Angeles CA 90024, (213) 825-1901.

DISTRIBUTION OF HOME VIDEO AND NONTHEATRICAL PROGRAMMING will explore opportunities in the new video distribution systems — videocassette, videodisc and pay TV. Sat. Aug. 22, 9 am-4 pm. Century Plaza Hotel, Century City, Los Angeles CA. For more info: UCLA Extension, PO Box 24901, Los Angeles CA 90024, (213) 825-1901.

AUSTIN COMMUNITY TELEVISION is now offering both basic and advanced workshops on a regular basis. The basic workshop, design-

# NOTICES

ed for beginners, will begin the first Monday of each month. Advanced workshops will start on the first Tuesday. For more info: ACTV, PO Box 1076, Austin TX 78767.

SYNAPSE VIDEO CENTER announces a **Television Editing Workshop**, July 30-31. This intensive workshop covers set-up, operation and maintenance for video production intended for broadcast, time-base correction and post-production techniques. Contact: Ralph Busch, SVC, 103 College Pl., Syracuse NY 13210, (315) 423-3100.

FOCUS ON MEDIA PRODUCTIONS, an educational organization designed to give career planning and job-hunting information to those interested in working in the film industry, will be holding the following seminars: Sat. Aug. 1 — **The Cast You Don't See on the Screen**; Sun. Oct 4 — **Women: Moving Up in Movies & Television**; and Sat. Dec. 5 — **Who Hires in Hollywood**. For more info: FOMP, 1888 Century Park East, Suite 10, Los Angeles CA 90067, (213) 556-3000.

NAEB Public Telecommunications Institute has scheduled workshops on writing for instructional TV, to be held in Sacramento (July 9-11); St. Louis (July 30-Aug. 1); Atlanta (Aug. 20-22); and Baltimore (Sept. 17-19). For more info: Chris Kinstler, PTI/NAEB, 1346 Connecticut Ave. NW, Washington DC 20036, (202) 785-1100.

NEW YORK UNIVERSITY School of the Arts' Department of Cinema Studies offers programs in film criticism, history, and aesthetics that lead to the BFA, MA and PhD. For info: School of the Arts, NYU, 400 South Bldg., Washington Square, New York NY 10003, (212) 598-2686.

MEDIA BUS is offering workshops in September with Joel Gold (**Film and Video Production**, Sept. 4 & 5); Maxi Cohen (**Film and Video Art**, Sept. 11 & 12); and Mitchell Kriegman (**Comedy Performing for the Camera**, Sept. 18 & 19). For info: MB, 120 Tinker St., Woodstock NY 12498, (914) 679-7739.

## EDITING FACILITIES

EDITING AND POST-PRODUCTION facilities available. Fully-equipped rooms. Two 6-plate Steenbecks, 1-16/35 KEM, sound transfers from 1/4" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Contact: Cinetudes Film Productions Ltd., 295 West 4 St., New York NY 10014, (212) 966-4600.

CONVENIENT, quiet 24-hour access editing room for rent: fully-equipped with 8-plate Steenbeck, powered Steenbeck rewind table, 2 trim bins, Rivas splicer, split reels, synchronizer, viewer etc. Screening room and 16mm mag transfer facilities also available. Non-smokers preferred. \$750/month; \$250/week; \$60/day. Telephone extra. Call: Anomaly Films, (212) 925-1500.

FOR RENT: 2-picture 16/35 KEM in fully-equipped editing room near 11th St. and Broadway. Contact: Charles Light, (212) 473-8043 or Jacki, 925-7995.

## FESTIVALS

MIDWEST FILM CONFERENCE, February 12-14. Deadline: Oct. 15. For more info: MFC, 800 Custer, PO Box 1665, Evanston IL 60204, (312) 869-0600.

CHICAGO INTERNATIONAL FILM FESTIVAL, November 6-25. Deadline: Sept. 25. For more info: Cinema/Chicago, 415 N. Dearborn St., Chicago IL 60610, (312) 644-3400.

SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL is now accepting entries for the October event. Deadline is Aug. 15. For more info: Video 80/1, 229 Cortland, San Francisco CA 94110.

BLACK AMERICAN FILM FESTIVAL, deadline: Sept. 30. For more info: Black American Newspaper, Carol Offord, Director, 41 Union Square, Rm. 203, New York NY 10023.

ATHENS VIDEO FESTIVAL, deadline: September 21. Festival will be held at the Video Space in

Athens OH, Oct. 22p24. For entry info, contact: AVF, Box 388, Athens OH 45701, (614) 594-6888.

FILMMAKERS INTERESTED IN THE NEW YORK FILM FESTIVAL should send a letter requesting an application form to the office of the NYFF, 140 West 65 St., New York NY 10023.

BLACK MARIA FILM FESTIVAL AND COMPETITION will take place in the fall. For entry info: John Columbus, Edison National Historic Site, Main St. & Lakeside Ave., West Orange NJ 07052.

## FILMS/VIDEOTAPES WANTED

WISCONSIN EDUCATIONAL TELEVISION NETWORK has a need for instructional television script-writers for upcoming projects in science, language, arts, economics and mathematics. The ability to write dialogue is of greatest importance. Forward work to: Larry Dokken, Personnel Manager, Educational Communications Board, 732 North Midvale Blvd., Madison WI 53705.

PBS IS CURRENTLY ACCEPTING proposals for public TV's annual Station Program Cooperative (until August 14). To submit a proposal, write to: John Lorenz, SPC Manager, PBS, 475 L'Enfant Plaza SW, Washington DC 20024, (202) 488-5246.

GOOD EDUCATIONAL FILMS wanted for distribution. Small company, good sales record, personal product attention. Open to different distribution arrangements. Contact: Peter Lodge, Circle Oak Productions, 73 Girdle Ridge Dr., Katonah NY 10536, (914) 232-9451.

GERONTOLOGICAL SOCIETY OF AMERICA is looking for films and videotapes that deal with important issues of aging and which combat age stereotypes. The best of those submitted will be screened in early Dec. at the White House Conference on Aging. For info: GSOA, 1835 K St. NW, Washington DC 20006, (202) 466-6750.

AMNESTY INTERNATIONAL seeks film listings for an index of human

# NOTICES

rights films and audiovisual materials. Contact: Al, 407 North Dearborn, Rm 370, Chicago IL 60605.

**INDEPENDENT FEATURE PROJECT** announces the Annual American Independent Feature Film Market, held in New York City. July 24. Sept. 21-Oct. 2. Application deadline: July 24. Films/tapes must arrive no later than Aug. 3. All prints should be shipped to the Film Fund, Rm. 647, 80 East 11 St., New York NY 10003. For more info: Mike Goldberg or Cathy Campbell, IFP, (212) 674-6655.

**ANG HWANG HOOI** is interested in buying 35mm documentary, historical films about China, the Japanese invasion of China and Asia, and is also interested in acting as a distributor for these films. Contact: Ang Hwang Hooi, 598-C, Vale of Tempe, Tanjong Bungah, Penang, Malaysia.

**POLYPLOID PRODUCTIONS** invites interested filmmakers and performance artists/musicians to participate in local monthly presentations. Plans for national exchange/booking with eye on cable market as well. Write to: PP, PO Box 26461, San Francisco CA 94120, (415) 552-1719.

## FUNDS/RESOURCES

**INDEPENDENT FILMMAKER PROGRAM** of the American Film Institute will award grants in the amount of \$500 and \$10,000 for producing or finishing videotapes. The filing deadline is Sept. 1. Contact: AFI, 501 Doheny Dr., Beverly Hills CA 90210, (213) 278-8777.

**CORPORATION FOR PUBLIC BROADCASTING** has announced the third round of its **Minorities' and Women's Telecommunications Feasibility Grants**. Deadline: Aug. 3. For info: Robert Thomas, Station Expansion, Broadcast Services, CPB, 1111 16th St. NW, Washington DC 20036.

**GRANTSMANSHIP CENTER TRAINING PROGRAM** is offered in many states. The program covers these areas: program planning and proposal writing, government funding, foundation and corporate funding.

For more info: Joan Sullivan, Program Registrar, TGC, 1031 S. Grand Ave., Los Angeles CA 90015, (213) 749-4721.

**NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS** has begun a low-power television hotline, available for a one-time only fee of \$100. The Hotline will provide info on low-power TV options, FCC application assistance, channel searches, referrals and general resource. For info: NFLCP, 131 14th St. NW, Washington DC 20005, (202) 797-3660.

**RAYMOND A. ULMER, Ph.D.**, Director of The Noncompliance Institute, is available as a technical medical resource for independents. For more info: Dr. Raymond Ulmer, TNI, 1888 Century Park East, Suite 828, Los Angeles CA 90067, (213) 933-6609.

**ALABAMA FILM-MAKERS CO-OP REGIONAL GRANTS** to media artists: deadline October 1. Applicant must have been a full-time resident of 10-state southeast AL, FL, GA, KY, LA, MS, NC, SC, TN, VA for a period of one year. For more info: AFC, 604 Randolph Ave. NE, Huntsville AL 35801, (205) 534-3247.

## IN PRODUCTION

**YES, WE HAVE CHANGED**, scheduled for a July 1981 release, will be a 90-minute 16mm color film documenting the change from homosexuality in about 18 of the 150 men and women who have changed from homosexuality through their study of Aesthetic Realism. Director: Ken Kimmelman. For more info: CINQ Productions, 277 West 22 St., New York NY 10011, (212) 255-8733.

**THE WINTER THERE WAS VERY LITTLE SNOW**, scheduled for late fall, is about a man's separation from his wife after a ten-year marriage and the two years that follow. Producer/director: Walter Ungerer. For more info: Dark Horse Films, Inc., PO Box 982, Montpelier VT 05602, (802) 223-3967.

**INNOVATIVE NEW FILM BY ADELPHI UNIVERSITY STUDENTS**, in cooperation with Adelphi Productions, is in the making for the

National Schools Committee for Economic Education. It will give grade school and junior high school students a basic understanding of how our economic system works. For more info: Paul Pitcoff, Exec. Producer, AP, Adelphi University, Communications Dept., Garden City NY 11530, (516) 294-8700, ext. 7370.

## OPPORTUNITIES/GIGS/ APPRENTICESHIPS

**KBDI-TV**, a public television station near Denver, has openings for two employees; a general manager and a training coordinator. Send resumes to: Robert Bows, KBDI-TV, Box 427, Broomfield, CO 80020.

**HELP WANTED:** the Corporation for Public Broadcasting is seeking a President to succeed the incumbent, who has announced his retirement. Salary will be based upon candidate's qualifications, but is currently limited to a maximum of \$69,630 by law. For more info: Presidential Search Committee, Mr. Harvey G. Dickerson, Liaison Staff Member, CPB, 1111 16 St. NW, Washington DC 20036.

**ACTORS, VIDEO CAMERAPERSON**, music arranger, and make-up person wanted. Contact: Saverio, (516) 226-7950.

**WORK WANTED:** Seeking to work (low or no pay possible) with experienced lighting/cameraperson as grip/electrician/AC. Have previous 16mm background, independent-oriented. Contact: Robbie Rosenberg, 436 East 9 St. #1A, New York NY 10009, (212) 674-4933.

**HELP WANTED:** Looking for professionally trained crew: sound, lighting and editing for documentary and professional film work. Strong aesthetic and personal motivation appreciated. Also: experienced video cameraperson or AC. Send info as soon as possible to: Mr. J. Peterson, c/o Diane Devlin, 200 W. 90 St. #9E, New York NY 10024.

**INTERACTIVE PRODUCTION:** Experienced producer with computer and powerful software, looking for co-producer/rep(s) for interactive productions. Mostly training. Call: Jeff Anderson, (212) 744-1239.

# NOTICES

PRODUCTION auditor available. Call: S.A. Saltman, (212) 228-0900.

FILM IN THE CITIES, a comprehensive media arts center in St. Paul, Minnesota, seeks experienced programmers as applicants for a full-time position as Film Exhibition Director. Please send cover letter and resumes to: Richard Weise, Exec. Director, FITC, 2388 University Avenue, St. Paul MN 55114.

## PUBLICATIONS

SCRIPTWRITER NEWS, the twice-monthly newsletter for entertainment writers, is offering a special subscription rate to members of FIVF/AIVF: \$28 per year (regularly \$36 per year) for a limited time. Sample issue available for \$2. Please send check or money order to: SN, 250 West 57 St. #224, New York NY 10019.

WRITER'S PUBLISHING COMPANY has just published its 1981-82 **Agents' Directory**, and **Producers' Directory**. Each Directory contains names, addresses, telephone numbers, contacts and specializations. Please send \$9.95 plus \$1. postage for each, or \$17.50 plus \$2. postage for both, to: WPC, 250 West 57 St., New York NY 10019.

SAN DIEGO STATE UNIVERSITY'S **Conference on Future, Technology and Women** is now available in transcript form, containing all addresses by plenary speakers, Midge Costanza's keynote address, summations of the workshops, resource lists and directory updates. Send \$6.95 for each copy to: SDSU Foundation/COTAW, Office of Women's Studies, San Diego CA 92128.

IN THESE TIMES is a national news-weekly with regular coverage of the arts, independently produced and distributed films, and the public and commercial broadcasting industries. 6-month subscription/\$10.95. For more info: ITT, 1509 North Milwaukee Ave., Chicago IL 60622, (312) 489-4444.

AIP & CO is the monthly news-magazine of the Association of Independent Producers, 17 Great Pulteney St., London W1, England, 01-437-3549, 734-1581.

PREMIERE, a film industry magazine, will publish the first in an annual series of directories of women in the film industry. Contact: Premiere, 2906 Griffith Park Blvd., Los Angeles CA 90027, (213) 667-9031.

DETROIT PRODUCERS ASSOCIATION is sponsoring the publication of the Metro Detroit Film/Video Guide. For more info: DPA, 1999 E. Fourteen Mile, Birmingham MI 48008, (313) 642-7703.

## SCREENINGS

ANIMATION ARTIST JOHN CANE-MAKER will screen and discuss his works, Sept. 15, 8 pm, at Upstate Films, 26 Montgomery St., Rhinebeck NY 12572. (914) 876-2515.

## TRIMS & GLITCHES

WOMEN IN FILM INTERNATIONAL has been meeting in Los Angeles to organize a worldwide network with an international roster & newsletter. Contact: Lenore DeKoven, 360 Central Park West, New York NY 10025.

JERUSALEM TO SOUTH BRONX, a film by Sol Rubin, has been acquired by Italin television. For more info: Sol Rubin, PO Box 40, New York NY 10038.

WOMEN'S WORK FORCE of Wider Opportunities for Women is interested in preparing a list of recommended audiovisual materials. They are especially interested in pieces on women in non-traditional jobs. Call: Carmella Mazotta, (202) 638-3143.

DIRECTORS GUILD OF AMERICA filed 21 complaints of sex discrimination against 18 major studios and production companies in the Los Angeles area on Feb. 25. Companies named include ABC, CBS, NBC, Columbia Pictures, MGM Studios, Paramount Pictures, Universal Studios and several

others. The EECC has 180 days to decide if the complaint is valid.

JOHN PEARSON INTERNATIONAL will distribute to foreign television ten short films produced by students at the American Film Institute's Center for Advanced Film Studies. The films are: **The New Wife** (Renee Cho); **The River** (Barbara Noble); **Toe to Toe** (Ted Lange); **Watcher** (John McTiernan); **Mrs. Uschyk** (Gerald P. Quinn); **Journey** (Tim Moore); **The Telltale Heart** (Steve Carver); **Wednesday** (Marv Kupfer); **The Open Window** (Richard Patterson) and **God Sees The Truth But Waits** (Chuck Hood). For info: AFI, JFK Center for the Performing Arts, Washington DC 20566, (212) 828-4040.

ELECTRONIC ARTS INTERMIX announces the addition of 3 new staff members: Kerry Green, Administrator; Richard Lorber, Marketing Research Consultant; and Lori Zippay, Administrative Assistant. For more info: EAI, 84 Fifth Ave., New York NY 10011, (212) 989-2316.

NEW YORK STATE COUNCIL ON THE ARTS announces 2 new staff members: Barbara Haspiel, Deputy Director for Communication Arts, and Kay Bearman, Deputy Director for Visual Arts. For more info: NYSCA, 80 Centre St., New York NY 10013, (212) 587-4555.

FOR RENT: 1600 Broadway, space available. 2 large rooms, separate entrance, air conditioned, excellent for cutting rooms and/or offices, all film services are in the building. Contact: Mindy, Texture Films, (212) 586-6960.

# FILM MAKERS!

## Your Short Film Could Play in Theatres Across the U.S.A.

### Announcing:

The National Endowment for the Arts Short Film Showcase Round V—a program for the distribution of short films to commercial theatres, administered by the Foundation for Independent Video and Film, Inc. (FIVF)

Since 1978, 19 Showcase films have been seen by 15,000,000 movie-goers in theatres throughout the country

### Award:

Each filmmaker whose work is selected will receive an honorarium of \$3,000 and will supervise the 35mm blow-up of his or her film. Filmmakers with multiple entries will be eligible for a single award and the inclusion of only one film in the program.

Films have included:

Jordan Belson's LIGHT. Aviva Slesin's A BIRD FOR ALL SEASONS. Carson Davidson's 100 WATTS 120 VOLTS. Eliot Noyes Jr.'s SANDMAN.

Jurors invited to select films have included:

Hall Ashby, Jaime Barrios, Francis Ford Coppola, Molly Haskell, Lynne Littman, Frank Mouris, Michael Schultz, Martin Scorsese and Ted Timreck.

### You Are Eligible For This Program of High Quality Short Films if You:

- are an American citizen or permanent resident
- control the U.S. theatrical rights
- have cleared all performance rights and your film.
  - was completed in 16mm or 35mm
  - runs 10 minutes or less including titles and end credits
  - is not already in 35mm theatrical distribution
  - will qualify for an MPAA rating of G or PG

### Entry Instructions:

Up to 3 films may be submitted for entry and each must be:

- a composite print mounted on a reel
- shipped in a regulation film case
- marked with film title and name of filmmaker on reel, leader and shipping case
- sent prepaid and insured (by entrant) and must contain a return mailing label and check or money order payable to FIVF in the amount of \$3.00 to cover return shipping costs.

### No Improperly Packaged Films Will be Accepted

Films are submitted at owner's own risk. Receipt will only be acknowledged if entrant encloses either U.S. Postal form #3811 (Return Receipt) (insured or registered en route to New York) or self-addressed stamped envelope or card.

### Send Films to:

Short Film Showcase  
% FIVF  
625 Broadway-9th Floor  
New York, NY 10012

### Entry Deadline:

November 2, 1981

### Notification:

Showcase winners will be notified and all other films returned by February 28, 1982

### Entry Form

I have read and accept the above conditions and state that I am the principal filmmaker for the film(s) entered in my name, that I have all rights of publication to the film(s) and that the content of the film(s) does not infringe upon the rights of anyone.

Sign here \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip Code \_\_\_\_\_ Phone and Area Code \_\_\_\_\_

Title(s) of film(s) \_\_\_\_\_

Running Time(s) \_\_\_\_\_ Color  B/W  Date(s) completed \_\_\_\_\_

I learned about SFS through \_\_\_\_\_

FIVF is a national service organization dedicated to the growth of independent video and film

**FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.**  
**625 BROADWAY**  
**New York, N.Y. 10012**

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- I would like to be a member of AIVF and to receive a year's subscription to *The Independent*. \*  
\_\_\_\_\_ *individual \$25/yr* \_\_\_\_\_ *first class mailing of The Independent \$30/yr*  
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\*Please make your check/money order payable to AIVF.

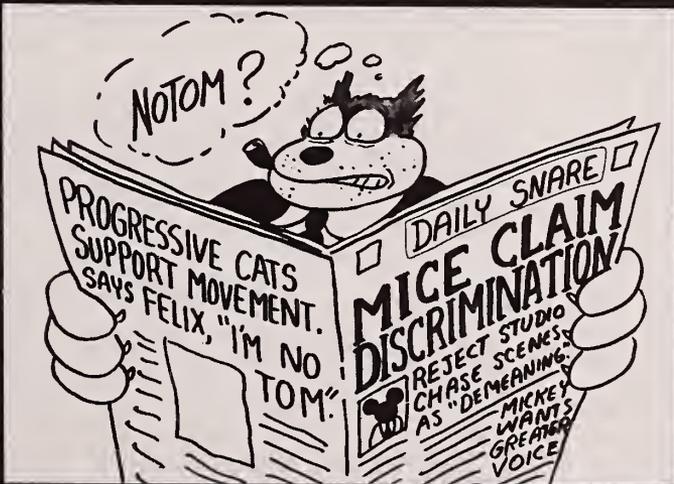
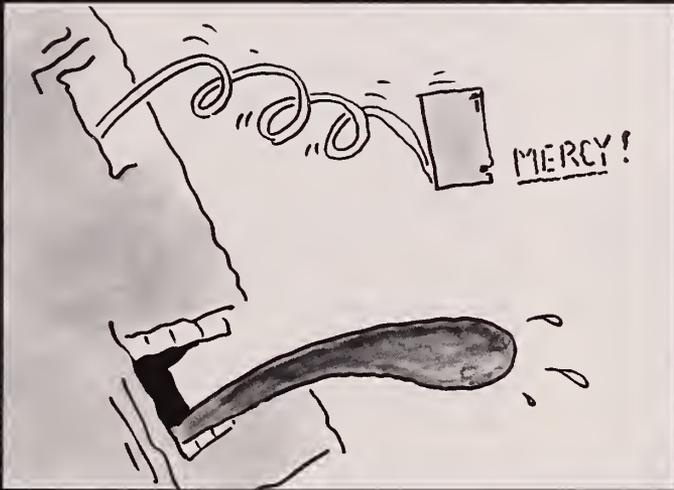
- I would further like to support the work of FIVF with a contribution of: \*\*  
\_\_\_\_\_ \$15 \_\_\_\_\_ \$25 \_\_\_\_\_ \$50 \_\_\_\_\_ \$100 \_\_\_\_\_ \$500 \_\_\_\_\_ other  
\*\*Contributions are tax-deductible and should be made payable to FIVF.

NAME \_\_\_\_\_  
ORGANIZATION \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

- I would like some additional information about AIVF.  
Please return this coupon with your payment to: **AIVF/FIVF**

625 Broadway, 9th floor  
New York, New York 10012

October 81



# the Independent

Film and Video monthly

4/6

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York NY 10012, a non-profit, tax-exempt service organization for the promotion of independent video and film. Publication of **The Independent** is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a Federal Agency.

Subscription is included in membership in the Association of Independent Video and Filmmakers, Inc. (AIVF), the trade association sister of FIVF. AIVF is a national association of independent producers, craftspeople and supporters of independent video and film. Together, FIVF and AIVF provide a broad range of educational and professional services and advocacy for independents and the general public.

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

The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diverse as our member, staff and reader contributors.

**Editor:** Bill Jones  
**Assistant Editor:** Fran Platt  
**Contributing Editors:** Mitchell W. Block, David W. Leitner, John Rice, Barbara Turrill  
**Staff Photographer:** Sol Rubin  
**Layout & Design:** Bill Jones  
**Typesetting:** Compositype Studio  
**Advertising Representative:** Michelle Slater  
**Staff Members:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Alan Mitosky, Short Film Showcase Project Administrator; Susan Linfield, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Fran Platt, Membership Coordinator; Barbara Turrill.

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Cover: George Griffin

1625 West 25 Street  
 Minneapolis, Mn. 55405  
 July 20, 1981

To The Editor:

This writer shared your concerns about the operation of the CPB/Program Fund "Crisis to Crisis" series.

Now, as the newly appointed Executive Producer of that series, I trust I will be in a position to represent the concerns of AIVF members such as myself.

I am in the process of relocating from Minneapolis to Washington. I look forward to hearing from AIVF members concerning their interests in submitting proposals to the Program Fund for this series.

Alvin H. Goldstein  
 Executive Producer  
 "Crisis to Crisis"

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

June 18, 1981

Dear Sirs:

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

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

Keep up the good work.

Very best regards.

Yours sincerely,

Robin Lehman

July 28, 1981

Dear Whomever Reads Inquiries like this:

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

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

Thank you for your help,

Patricia R. Zimmerman

# AIVF STATEMENT ON PROGRAM FUND

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The Association of Independent Video and Filmmakers (AIVF) played an important role in the enactment of Federal legislation in 1978 requiring that the Corporation for Public Broadcasting (CPB) reserve substantial funds for the production of public television programs by independents. AIVF maintains that CPB has failed to fund independent production at the levels set by Congress in the 1978 Act. This general problem was recently aggravated when CPB declined to fund any proposals submitted for a recent funding round for the Crisis to Crisis series (see THE INDEPENDENT, vol. 4, no. 4). AIVF Director Lawrence Sapadin recently addressed these matters in a statement before the CPB Board of Directors, on July 23, 1981, concerning the policies and practices of the CPB Program Fund:

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## STATEMENT

The Association of Independent Video and Filmmakers (AIVF) is a national trade association of about 1200 independent producers and craftspeople. Our members' work ranges from short video art pieces to dramatic features and feature-length documentaries. What is common to all independent work, however, is that it expresses the visions and concerns of the artist, not those of a sponsor — commercial or otherwise. Independents produce alternative films and tapes in a society increasingly dominated by the commercial media.

The mission of public television has been to provide the public with alternative television, television to enlighten and delight, rather than stupefy and demean. It was natural, then, that independents should have seen such great promise in public television as an appropriate and effective medium for their work.

For independents, however, the promise of public television has not been fulfilled. Funding levels for independent work have been far lower than the statutory minimum that we had a right to expect. Funding procedures have too often failed to take full account of the diversity of style and content of independent work.

AIVF is here today to make recommendations concerning Program Fund policies and practices that will enable the Corporation for Public Broadcasting (CPB) to reach deeper and find more support in the communities it represents, and among the independent producers who live and work in those communities.

---

## LEGISLATIVE BACKGROUND

In the Public Telecommunications Financing Act of 1978 (47 U.S.C. Sec. 390, *et seq.*), Congress determined that it furthers the general welfare to have a public television system responsive to people locally and nationally, and which constitutes an expression of diversity and excellence (Sec. 396(a)(5)).

Having determined that existing program funding levels were inadequate to foster such diversity, Congress mandated the allocation of significantly higher funding levels for program

production — at least one-fourth of CPB's total budget (Sec. 396(k)(3)(B)(i); House Conference Report No. 95-1774 at 5396). This portion of CPB's budget has come to be known as the Program Fund.

Congress further recognized "the important contribution independent producers can make in innovative and creative new programming" (Conf. Rep., *supra*), and directed that from the Program Fund,

"... a substantial amount shall be reserved for distribution to independent producers and production entities for the production of programs." (Sec. 396(k)(B)(i)).

Congress defined independent producers as:

"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." (Conf. Rep., *supra*).

On the floor of the House, and in correspondence with CPB's President, the sponsors of the 1978 Act made it clear that by "substantial" Congress intended at least half of the Program Fund to be used to fund independent work (see attachments A and B). The House Committee on Energy and Commerce recently reaffirmed that intention in the Report accompanying its pending public television legislation, H.R. 3238:

"The Committee restates its intention that 50 percent of the funds under paragraph (6)(B)(i) be reserved for distribution to independent producers and production entities. They have demonstrated their value to public broadcasting, and deserve the fullest possible support." (House Report No. 97-82 at 21).

It is clear, then, that Congress, as a matter of public television policy, has undertaken to promote the production of independent television programming, and directed that half the Program Fund's budget be set aside for that purpose.

## FUNDING LEVELS FOR INDEPENDENT PRODUCTION HAVE FAILED TO MEET THE CONGRESSIONAL MANDATE

CPB has failed to allocate the full measure of funds required by Congress for independent production.

The Program Fund budget in Fiscal Year 1981 was \$25,287,000. Accordingly, under the Congressional mandate, at least \$12.5 million should have been reserved for independent production.

By February 1981, only \$4,397,748 million had — according to CPB's figures — been committed to independent producers (see attachment C). Since then, another \$3,000,000 or so has been added: \$2¼ million for the National Television Theatre, and about \$¾ million for Round 3 of the Crisis to Crisis series, bringing the total to about \$7,500,000 — or roughly 30% of the Program Fund's budget.

Of that 30%, nearly \$1 million funded the Children's Television Workshop, a production entity commonly viewed as affiliated with the public television system. In any event, CTW is by no definition a "smaller independent organization". With-

out CTW, the percentage of independent funding slips to about 25%, only half of the required funding level. Thus, to provide the full measure of support for independent production required by statute, the Program Fund must increase its efforts, and results, by 100%.

### **PROGRAM FUND POLICIES AND PRACTICES HAVE FRUSTRATED RATHER THAN PROMOTED INDEPENDENT PRODUCTION**

Independent work is, by definition, within the artistic control of the producer and therefore not easily classifiable by either style or content. The Program Fund has successfully funded a number of unsolicited proposals, as well as an anthology of independent works falling within the loose thematic framework of **Matters of Life and Death**. However, in FY '81, the Fund has funded primarily existing single-producer series, or thematic series with opaque guidelines for the treatment of specific subjects and issues. The results have not been encouraging. One funding cycle, **Crisis to Crisis Round 2**, aborted completely, with none of the 300 or so submitting independent producers and PTV stations having been able — in the Program Fund's estimation — to grasp what the Fund was looking for. While a number of pieces were funded in the following recent round, independent producers have been left feeling that what is being sought is not independent work, but work that conforms to the Fund's preconception of the series being developed. One frustrated AIVF member-producer wrote:

"My objection to this series is that it appears that someone... has a list of what types of programs he wants to see in the series. I think that's pretty obvious in light of the bulletin that followed Round 2. Thus, if your program fits into what the board (*sic*) is looking for, fine. If not, it will be rejected."

Packaging independent work often makes a great deal of sense. In fact, independents are packaging more and more of their own work to find new markets and develop audiences. But the packaging must be made to fit the product. At the Program Fund, the product is being squeezed and distorted to fit into a rigid package. This approach does great damage to the very concept of independent work.

### **PANELS SHOULD INCLUDE MORE INDEPENDENT PRODUCERS; PANEL DECISIONS SHOULD BE GIVEN GREATER WEIGHT**

Independent producers have been inadequately represented on the advisory panels. While the Fund's desire to seek the wisdom of experts — print journalists, academics, etc. — is laudable, outside expertise has come to outweigh the expertise of video and film producers. Every medium has its own criteria and context. Judgments on the funding of PTV programming should be made primarily by PTV program producers. If at least 50% of CPB's production budget is reserved for independent production, then independent producers must hold half of the seats on these advisory panels.

Moreover, the decisions of properly constituted panels must be given great weight. In the most recent **Crisis to Crisis** funding round, the selections of the advisory panel were treated as

little more than suggestions, with only 3 out of 9 recommendations being accepted by the Fund staff. Such highhandedness is an affront to the panelists — independents and experts alike — and to the viewing public. Let's stop the charades. If the panel system has become no more than an etiquette at CPB, then save the travel and hotel money and produce another program instead. If, on the other hand, the Fund intends to be responsive to the public, then panel decisions must be accorded more weight than now.

### **RECOMMENDATIONS**

For all of the foregoing reasons, AIVF makes the following recommendations:

1. The CPB Board should direct the Program Fund to reserve no less than 50% of its total budget for distribution to independent producers for the production or acquisition of public television programs, as required by law.

In addition, for FY '82, the Board should require the further allocation of an additional 20% of the Fund's budget for independent production to remedy the Fund's failure to adequately fund independent programs in FY '81.

2. The Board should direct the Fund to develop program structures that complement rather than conflict with the inherent nature of independent production. The **Independent Anthology** series should be refunded at a higher level than in FY '80. Thematic series should be conceived and administered with sufficient flexibility to promote rather than frustrate the production of the full range of independent work, in all its diversity of content and style.

3. The Board should require that advisory panels be composed of independent producers in the majority. Active producers should be primarily responsible for evaluating whether a given proposal will make a good film or tape for television.

4. In this time of declining Federal support for public television, the Board should reaffirm its commitment to the funding of minority independent programming, and mandate that the Fund strengthen its commitment to funding such work.

In view of the immediacy of the budgetary issue, and the clarity of the Congressional mandate reflected in Recommendation No. 1, AIVF urges the Board to pass a resolution at this meeting directing the Program Fund to reserve no less than 50% of its budget for distribution to independent producers for the production of public television programs.

We urge the Board to act upon all other Recommendations at its next meeting.

AIVF will be available to provide any appropriate assistance in realizing these goals and in achieving the Congressional purpose of providing a vital public television system capable of reflecting the diversity and excellence of American life.

Respectfully submitted,

Lawrence Sapadin  
Executive Director  
Association of Independent  
Video and Filmmakers, Inc.

# AIVF JOINS PROTEST AGAINST BACKDOOR DEREGULATION OF THE BROADCAST INDUSTRY

*This Summer, in an unprecedented and stunning procedural maneuver, Congress successfully used the budget process to dictate the most sweeping cuts in a wide array of social and arts programs since the New Deal.*

*In addition, the Senate attached as riders to its mammoth Budget Reconciliation Bill several broadcast deregulation bills. These bills included legislation to grant radio stations permanent licenses, to award new radio and television licenses by lottery instead of on the basis of "the public interest, convenience and necessity", and to drastically reduce funding for public television. In many cases, there had been no public hearings on the proposed deregulation bills. For this reason, the House Subcommittee on Telecommunications opposed consideration of the legislation with the budget package.*

*On July 20, 1981, a coalition of public interest, media and labor organizations held a press conference in Washington DC, organized by the National Citizens Committee for Broadcasting (NCCB), to protest the inclusion of these important communications bills in the budget package. The Association of Independent Video and Filmmakers (AIVF) was part of that coalition, and a signatory to the joint statement appearing below.*

*By Sunday night, July 26, 1981, a House-Senate conference committee on the Reconciliation Bill concluded its horse-trading, which became law on July 31, 1981. The resulting legislation, while not quite as extreme as the Senate's original deregulation bills, nonetheless represents a major victory for commercial broadcasters and a serious defeat for the public. Under the new provisions of the deregulation legislation, television licenses are extended to five years, radio to seven. New licenses will be granted by lottery, but with a built-in preference for "historically under-represented" groups. Some funds have been restored to the still vastly undernourished public television system.*

## JOINT PRESS STATEMENT OF JULY 20 ON SENATE BROADCAST DEREGULATION

The Congress of the United States is about to make a serious mistake.

It is about to repeal basic laws which protect the public interest in communications. Tacked on to the Budget Reconciliation Bill, S. 1377, are several communication items that have nothing to do with the budget. These items, if they become law, will eliminate many of the important safeguards for a fair and democratic communications system.

What is worse is that the Congress is being asked to decide on these important issues during the emotionally charged debate on the Administration's budget package. In fact, the Senate has unfairly deprived its own members and the public of full and open debate on these critical communications issues. Furthermore, neither the relevant House committee nor the full House has had an opportunity to consider these communications bills.

Hidden in the hundreds of pages of budget materials, these proposed changes in the communications laws will not receive adequate attention. Therefore, we are holding this press conference today to call to the attention of the members of Congress and the public the efforts to significantly amend the United States communications laws as part of this budget legislation.

We urge Senator Packwood, Chairman of the Senate Commerce Committee, and all other budget conferees to abandon this effort at backdoor deregulation. The House-passed version of the Budget Reconciliation Bill does not contain any substantive changes in the communications laws. Indeed, neither the House nor its committees with jurisdiction over communications legislation have had the opportunity to consider the Senate communications bill. Therefore, we strongly urge the Conference to drop the Senate communication sections of the Budget Reconciliation Act.

If the final reconciliation bill (including S. 270 and S. 601) contains the Senate version, then the communications laws will be changed as follows:

- Radio stations will be granted permanent licenses. Today, every radio station must renew its license every three years. The license will be renewed if the station serves the public interest.
- New licenses for radio and TV stations may be granted based on a lottery. Today, licenses for new stations are awarded to those who show they are the best qualified applicants.
- Radio stations will no longer have to ascertain community needs or meet community information program requirements. Instead, radio stations will be free to program only to the groups and interests they want to — even if it means ignoring large segments of the population.
- Enforcement of the Fairness Doctrine as it applies to radio will be difficult if not impossible.
- Television licenses will be awarded for five years, instead of the current three-year period.
- The right to file a competing application will be eliminated for both radio and television. Today, any person or group that feels it can better serve a community has the right to challenge the current broadcaster.

## ORGANIZATIONS ENDORSING THE JOINT PRESS STATEMENT

Action for Children's Television  
American Federation of State, County and Municipal Employees  
American Library Association  
Americans for Democratic Action  
Anti-Defamation League of B'nai-B'rith  
Association of American University Women  
Association of Independent Video and Filmmakers  
Charles Firestone  
Citizens Communications Center  
Coalition of Black Trade Unionists  
Congress Watch  
Consumer Federation of America  
Consumers Union  
Department of Professional Employees, AFL-CIO  
International Association of Machinists  
Joseph Rauh, Jr.  
Media Access Project  
National Black Media Coalition  
National Citizens Committee for Broadcasting  
National Citizens Communications Lobby  
National Consumers League

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National Education Association  
National Organization for Women  
National Parent Teacher Association  
Public Media Center  
United Auto Workers, International Union

United Church of Christ  
United States Catholic Conference  
United Steelworkers of America  
Washington Association for Television and Children  
Bakery, Confectionary and Tobacco Workers  
International Union

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## 1981 FESTIVAL SELECTIONS

Over 50 films were submitted for the 1981 Mannheim Film Festival through the FIVF Festival Bureau. The Mannheim selection committee consisted of Fee Vaillant and Hanns Maier, co-directors of the festival, Marc Weiss, vice-president of AIVF/FIVF, Mira Liehm and Archie Perlmutter.

We congratulate the following filmmakers and wish their films the best of luck in competition at the festival:

**THE LIFE AND TIMES OF ROSIE THE RIVETER** by Connie Field  
**THE DOZENS** by Christine Dall and Randall Conrad  
**WHAT COULD YOU DO WITH A NICKEL?** by Jeff Kleinman & Cara DeVito  
**RESURGENCE: THE NEW CIVIL RIGHTS MOVEMENT AND THE RISE OF THE KU KLUX KLAN** by Pamela Yates & Tom Sigel  
**THE CASE OF THE LEGLESS VETERAN** by Howard Petrick  
**ECOCIDE: A STRATEGY OF WAR** by Dr. E.W. Pfeiffer

FIVF also wishes to congratulate the following American independent filmmakers whose films have been selected for the 19th New York Film Festival:

**TIGHTEN YOUR BELTS, BITE THE BULLET**  
by James Gaffney, Martin Lucas, and Jonathan Miller  
**SOLDIER GIRLS** by Nick Broomfield and Joan Churchill  
**THE LAST TO KNOW** by Bonnie Friedman  
**RESURGENCE: THE NEW CIVIL RIGHTS MOVEMENT AND THE RISE OF THE KU KLUX KLAN** by Pamela Yates and Tom Sigel  
**WE WERE GERMAN JEWS** by Michael Blackwood  
**HOOPER'S SILENCE** by Brian O'Doherty  
**VERNON, FLORIDA** by Errol Morris  
**STATIONS OF THE ELEVATED** by Manny Kirchheimer

In addition, this year's New York Film Festival is hosting a special event called **Movies for Cynics — A Program of American Social and Political Satire and Commentary**. American independent films featured in this program include:

**EL SALVADOR: ANOTHER VIET NAM?** by Glenn Silber  
**THE HUNGRY I REUNION** by Thomas Cohen  
**AN ACQUIRED TASTE** by Ralph Arlyck  
**IT'S AN OK LIFE** and **THE CLUB** by George Griffin  
**MISSION TO MONGO** by J. Hoberman  
**JIMMY THE C** by Jimmy Picker  
**BURGLARCARD** by James McPherson  
**THEE AND ME** by Daniel Nauke  
**WASN'T IT A LOVELY FUNERAL?** by Andrew Lak  
**MONGOLOID** by Bruce Connor  
**LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLEMANNERS**  
by Janet Perlman  
**NO ROOM AT THE INN** by R.O. Blackman  
**OH, DEM WATERMELONS** by Robert Nelson  
**RAPID EYE MOVEMENTS** by Jeff Carpenter

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# IN FOCUS

by David W. Leitner

## IMPROVING LENS PERFORMANCE, Part I

*AUTHOR'S NOTE: In Focus is a technical column tailored specifically to independent media production and will appear regularly in THE INDEPENDENT. Suggestions for future topics or comments are most welcome and can be forwarded to the author in care of AIVFIFV.*

One of the more vexing technical problems in media production is the acquisition of sharp, high-definition images when desired. This is particularly the case for 16mm, where the superior resolving power of film is offset by the small dimensions of the format. With an image area one-fifth the size of its big brother, 35mm, 16mm must be exposed with a proportionately greater amount of care and skill to yield images of comparable professional quality. This demands nothing less than lenses in premium condition, maintained like new and mated to the camera with utmost precision. Given today's standards, it's time that more attention be paid to lens integrity.

Much popular confusion exists as to what level of performance to expect of a lens. Photographed tests at the onset of production are often rife with inadvertent variables and therefore useless in detecting and evaluating any but gross shortcomings. Test charts, of limited value in the first place, are mostly mislit, improperly positioned, and spuriously analyzed. This serves to invite further confusion, fostering the anxious uncertainty: Is it sharp? Is it sharp *enough*? Should it be sharper?

Most people with still or motion picture camera experience are well versed in the practical application of depth of field, the zone in front of the camera within which detail is viewed as in focus. Many are not aware that there is a corresponding zone behind the lens where the image is formed. It is known as **depth of focus**, and as the term implies, it is the thin zone within which the film plane must rest if focus is to be achieved. Like the depth of field, focus drops off at the limits of depth of focus. Unlike depth of field, however, if the film emulsion is not contained within depth of focus, nothing across the image can be in sharp focus.

Depth of focus increases as a lens is stopped down, just like depth of field. Most interestingly, though, it varies with focal length and focusing distance — unlike depth of field, which shrinks as the lens is focused on closer objects and as the focal length of the lens increases. Depth of focus expands. This means that a lens has more depth of focus when focused at ten inches than ten feet, and that a 9.5mm lens has considerably less depth of focus than a 100mm lens. These relationships hold for all lens designs, including primes and zooms.

Depth of focus can be a matter of microns. A micron is one thousandth of a millimeter, a microscopic increment of measurement. If the lens is not positioned over the film with an accuracy matching this level of precision, then best results cannot be obtained. It is the mounting of the lens on the face of the camera that provides for the exact spacing between the optical center of the lens and the surface of the film.

The lens as fabricated by the manufacturer usually has no mount. The mount, a solid steel ring with external threads, grooves or lips, is added on at the rear of a lens. The design of the mount ring depends upon the camera in question. Aaton, Arriflex, Eclair, and Cinema Products each offer a uniquely configured mount, and naturally each camera accepts only its own mount. What is common to each system is a surface on

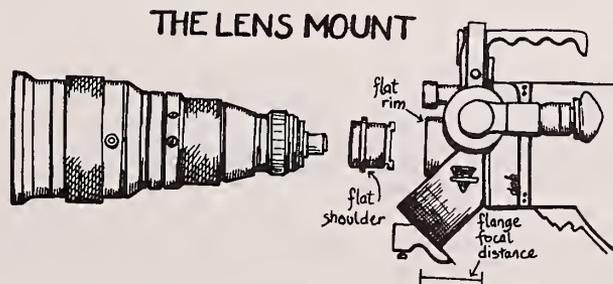
the mount, usually a flat shoulder, and a correspondingly flat rim at the mouth of the camera socket into which the lens is plugged. When butted together, the two surfaces precisely establish the proper distance between lens and film. This distance, measured from the plane of the two interfaced surfaces to the film plane, is called **flange focal distance**.

Each camera has its own specification for flange focal distance. The Aaton, for instance, allows 40mm, with a tolerance of plus or minus two microns. To maintain this level of precision, the lens mount must be carefully located on the housing of the lens. Since depth of focus is minimal when a lens is focused at infinity and opened to its widest aperture, the mount should be adjusted to the lens and evaluated under these strictest of conditions. This is a job for the **collimator**.

The collimator is a simple instrument that utilizes the principle of focal length. The focal length of a lens, it will be remembered, is the distance from the optical center of the lens to its focus when focused upon an object at infinity. This coincides with the condition of minimal depth of focus. On a collimator, two lenses are pointed at each other, both focused to infinity. One lens is a known quantity; a tiny test pattern illuminated from behind is placed at its focus. Because all optics are reversible (a camera lens could be used as a projector lens — in the early days they were!), the test pattern projects out the front of the known lens, simulating an image at infinity from the vantage point of the other lens, the lens under test. Rays of light from a point at infinity are essentially parallel — hence the word *collimate*: "to make parallel".

The lens under test takes in the parallel rays and, focused to infinity, bends them into focus at its focal length. If this lens is mounted with the mount precisely positioned on the lens barrel, and if the lens is joined to a camera, then the pattern projected by the first lens will focus sharply on the surface of the film in the camera. At infinity, properly mounted, the focal plane at the focal length of the camera's lens will coincide with its film plane. When this is the case, a lens is considered collimated.

This suggests a practical test that can be easily shot in the field. Select an object of pronounced detail at infinity focus for a given lens. Consult a depth of field chart, if necessary. Open the lens aperture to the fastest stop, and with film running, rack focus slowly until the infinity indication on the distance scale is reached. Process and screen. If the lens is adequately collimated, the object at infinity will be brought into best focus, and the image will appear sharp. If the object



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is brought into focus only to go slightly soft again, then at infinity focus the lens is focusing beyond the surface of the emulsion. Although such a lens can be brought to focus through a reflex viewfinder, its focusing scale is meaningless, precluding taping focus, and near focus is curtailed. If the object never reaches focus, then the lens is mounted too far forward, and the focus is falling short of the film plane. Not only is the focusing scale rendered incorrect, but infinity focus is impossible.

The error permissible in the spacing of a mount on a lens is a function of the focal length of the lens. A 350mm lens can be several tenths of a millimeter off with little consequence, but if an Angenieux 5.9mm is so much as ten thousandths of a millimeter off, it's noticeably unsharp. Zoom lenses, popular in documentary situations where low lighting is the rule, often grow soft when zooming out to wide angle. As the effective focal length diminishes, depth of focus simply shrinks.

When the mount on the lens needs adjustment, one solution available to the lens technician is to shuffle shims under the mount. Shims are thin metal spacers of exact thicknesses, and adding or subtracting them will alter the position of the lens mount when tightened down. When one considers the tolerances involved, placing the mount right on the money is an impressive feat, but nonetheless necessary if the

cinematographer expects maximum performance from his or her expensive optics.

Sometimes all that is necessary to improve focus is to polish the surface of the lens mount that mates to the camera, or remove a piece of grit from the corresponding rim on the face of the camera. Accordingly, gummy accumulations shouldn't be allowed to develop. Anything that interferes with the requisite spacing of lens to film plane spells trouble, particularly for those vulnerable short focal lengths. There's even an argument to be made in this against the use of lens adapters for converting one camera's mount to that of another. They often contribute a little extra spacing on their own.

We've all shared the daunting experience of examining our unintentionally unsharp images, scratching our heads, and wondering how come if we used this camera and that lens, which so-and-so at the camera rental place assured us was in top shelf condition...how come the pictures are fuzzy and soft all over? Although this business probably has more than its share of imponderables, there is still much that can be understood and thereby controlled. A little knowledge of equipment goes a long way, and an informed independent film-maker will contribute a stronger voice to the effort to raise the prevailing standards of servicing and maintenance pertaining to the basic tools of the trade.

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## AIVF CALENDAR

### **BUDGETING FOR FILM — Joanne Mallas**

Thursday October 15, 7:30 pm at FIVF  
\$6/members \$10/non-members

### **BUDGETING FOR VIDEO — Susan Milano**

Thursday, October 22, 7:30 pm at FIVF  
\$6/members \$10/non-members

These two workshops will teach how to budget a film and video production from pre-production (research and development) through release print/tape. Budgets for two hypothetical productions — one a dramatic feature and the other a documentary — will be developed on both evenings, the first week in 16mm film, and the following week in 3/4" and 1" videotape. At the close of the second session, comparisons will be drawn with both instructors present. The emphasis will be on the "low-budget" production. Both workshops may be attended for a special price of \$10/members, \$17/non-members.

### **LENZ — A Film by Alexandre Rockwell**

Sunday, October 25, 8:00 pm at  
The Collective for Living Cinema, 52 White Street  
\$2/members \$3/non-members

A special screening, co-sponsored by FIVF and The Collective, of a new independent feature film by AIVF member Alexandre Rockwell. A tale of one New Yorker among many, the film is both beautiful and haunting. The filmmaker will be present.

### **MICROPHONES: DEMYSTIFYING SOUND TECHNOLOGY — Geoffrey M. Langdon**

Thursday, November 5. 7:30 pm at FIVF  
\$4/members \$6/non-members

A workshop designed to enable the sound recordist to make his or her own decisions about microphone choice and placement. The emphasis will be on understanding their design and application rather than on a "cookbook" approach to microphone usage. A generally free-form discussion based as much as possible on participants' questions.

### **FILM DISTRIBUTION: CONTRACTS, RIP-OFFS AND RELEASES — Liane Brandon**

Thursday, November 12, 7:30 pm at FIVF  
\$6/members \$10/non-members

A workshop designed to help film and video makers decide what to do with their film/tape once it is finished. We will deal with distribution — doing it yourself vs. having a distributor, and contracts — drawing them up, handling negotiations, and getting a fair deal. We will also discuss rip-offs and releases — protecting yourself, and facing legal questions, ethics, and copyright concerns.

### **ANIMATORS' NIGHT**

Thursday, November 19, 7:30 pm at FIVF  
\$2/members \$3/non-members

FIVF presents an evening of experimental and not-widely-shown animated films and videotapes curated by Barbara Turritt. A discussion with the animators will follow the screenings.

# AIVF FORUM

## SHORT SHRIFT —

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### QUESTIONING CABLE COMPENSATION

by Michael S. Siporin

Home Box Office is a division of Time-Life, Inc. and it dominates and tends to set standards for cable television. Are the current rates paid to film and video-makers by Home Box, Inc. reasonable? I don't think so.

#### BACKGROUND

At present, a typical HBO agreement calls for a payment of \$100 per minute of video or film. This arrangement allows HBO to broadcast the work twelve times. Thus in reality, this is not a \$100-per-minute agreement. The actual payment for each minute the work is broadcast is eight dollars and some change.

Traditionally, film rental rates have been in the area of \$1 to \$2 per minute. Usually these rentals are to film societies, college groups or school classrooms. Audiences for these showings are small in number, usually between ten and one hundred people. There is a very serious inconsistency when we look at the number of viewers that will see our work on HBO compared to the compensation per viewer from traditional film rental. By HBO's own estimate, they are reaching over 12 million viewers. How does \$8 per minute to an audience of this magnitude make any sense? Each of the 5 million subscribers pays about \$9 per month. One subscriber per month pays for each minute our work is broadcast, and HBO keeps the change.

#### ANOTHER CONSIDERATION

Many of the short films used by HBO are in a real sense being premiered. Because of the unfortunate lack of forums for short films, the work HBO gets is often new material. Contrary to what we may have originally thought, rather than being an ancillary market, cable may be the only market for many films. In these situations, the rate structure is even more glaringly inappropriate.

With the present rate structure a theoretical ten-minute film, produced, as many of our films are, at cost from the artists' personal funds, could be sold to cable,

broadcast nationally to millions of people on every available cable system, and not make back its minimal cost. Worst of all, because of this kind of exposure, the film might well be rejected by other markets in the future as having had too much play.

Presently, new films by independents are lumped together with older films from such sources as the BBC and the Canadian Film Board, films with commercial tie-ins and even student productions from UCLA (apparently marketed under the auspices of that university). This is just a sampling of the competition.

An increased rate structure favoring new or recent productions is needed. In the near future, with government cutbacks in funding for independents, this may be the only means of survival for independent producers of short films.

#### WHAT CAN WE DO?

We must recognize that we are dealing in an area where there is great potential for our being exploited. The first thing to do is to communicate with each other. We need to find out if you have already had some of these thoughts, and to ask how you think we can solve this problem, assuming that you agree that there is a problem.

We might begin by organizing the various cable distributors with the intention of getting contractual rates that are in line with production costs. We may also need to organize film and video people into a union or guild and set appropriate standards of compensation. We certainly need to speak out for higher and more equitable rates.

For obvious reasons, artists are often reluctant to use their energies on such matters. But in dealing in an area of art where the costs of a production are by necessity a limitation to one's productivity, it is proper that we concern ourselves with just and equitable compensation for our work.

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### AIVF TO DEVELOP REGIONAL STRUCTURES

AIVF, the only national trade organization of independent video and filmmakers, is considering establishing regional structures in order to better serve and represent our national membership. This raises many complex questions concerning the financing, scope of activity and governance of such regional structures.

We would appreciate your thoughts and suggestions: Are chapters necessary? How should they be set up? How can they best serve you? Address all comments to AIVF, 625 Broadway, 9th Floor, New York, NY 10012.

### PLANNING TO MOVE?

It takes 4 to 6 weeks to process changes of address, renewals and other changes in your mailing status. Don't wait until after you have moved to send AIVF your new address. Give us as much advance notice as possible and include your current mailing label, and you'll keep on receiving THE INDEPENDENT without interruption.

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# MEDIA CLIPS

**BY JOHN T. RICE**

## NEW PTV BILL

Public Broadcasting's FY 1984-86 authorizing legislation, voted out of conference committee July 27, received the final nod from both houses July 31, 1981. Public Broadcasting is emerging with a \$130,000,000 authorization for each of the years 1984 through 1986. From CPB's perspective, the compromise provisions of the bill represent a serious erosion of CPB's financial control. The bill gives CPB only 10% of the total federal outlay for its own operations. Of the remaining 90%, PTV gets three quarters, public radio one quarter. In a minor change, the formula now calls for 75% of the TV money to go directly to individual stations and 25% to the national program fund (as opposed to an 80-20 split). Other actions include the reduction of the CPB Board from 15 to 11 with one seat permanently assigned to the CPB president (who will also be chairperson) and one seat each to PBS and public radio. The requirement of Community Advisory Boards will be eliminated for all but community-owned licensees. For independents, the original House report clarified a "substantial amount" for independents as 50% of Program Fund monies. However, the House-Senate conference report stopped short of this important clarification by maintaining "the current commitment to independent producers." The Program Fund's budget will probably drop from approximately \$25 million to \$21-22 million.

## NEW CABLE PROGRAMMERS' ORGANIZATION

A new cable trade association focusing on programming and production will be announced when the industry stages its first cable software symposium and exposition in New Orleans. The Cable Television Association of Programmers (CTAP) is intended to be similar to the Cable Television Association and Marketing Society (CTAM) and NCTA. The group will seek out membership from among the industry's programming and production personnel and intends to pull out the ace awards from the NCTA convention.

*(Reprinted from View magazine.)*

## FIVE SPACENET T's TO POP SATELLITE

Pop Satellite, a new firm, said it has placed a \$1.37 million down payment on five transponders on Southern Pacific Communications' Spacenet I and II satellites. The contract calls for a lifetime lease on two Ku band (72 MHz) and 1 C band (72 MHz) transponders on Spacenet I and two C band transponders on Spacenet II. Both birds, the first hybrid satellites available for commercial use, are set for launch in 1984. The

transponders will be used to provide a popular culture network through a joint venture between Pop Satellite and sister company, Pop Network, the two companies said. Programming will include movies, music, news, science, children's shows and cultural programming. The companies are collaborating on several satellite and television ventures, they said.

*(Reprinted from Multichannel News, Aug. 24.)*

## HBO TESTS 3-D ON TV

Home Box Office recently sponsored a showing of the three-dimensional horror film **Revenge of the Creature** in a test of 3-D programming on television. The film, seen by an estimated 22,000 viewers on Visions and Multivisions cable system in Anchorage, was televised in part to test the transfer of 3-D film technology to video, according to HBO. The transfer process, provided by 3-D Video Corporation in Hollywood, CA, allows television viewers wearing special glasses to see three-dimensional images from their television sets. According to Jack Lloyd, Visions and Multivisions manager, the experiment was "phenomenally successful," although Mr. Lloyd said the system received about 30 phone calls from viewers complaining of blurry images and headaches from wearing the glasses. 3-D Video provides service for STV service SelectTV, according to 3-D Video vice president James Butterfield. Although HBO sponsored the movie, it has no plans to introduce three-dimensional programming as a new video form at this point, a source at HBO said.

*(Reprinted from Multichannel News, Aug. 24.)*

## LIVE AND LEARN

QUBE, Warner Amex Cable's two-way interactive system operating in Columbus and Cincinnati, OH (soon in Pittsburgh, PA) seeks to locate special interest instructional programming for its **Leisure Time Learning** channel, a unique opportunity for producers to test their product on a pay-per-view channel. Programs are presented on either a package or pay-per-view basis, and may include instructional manuals or materials. Examples of courses offered on this channel are: Racquetball, Guitar, Golf, Karate, Shorthand, Chinese Cooking, Bridge, Dance and Gardening. Materials or inquiries should be directed to Brenda Davidorf, Director, Program Development, Warner Amex Qube, 930 Kinnear Road, Columbus OH 43212, (614) 481-5345.

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## FESTIVAL OF NEW LATIN AMERICAN CINEMA

The 3rd International Festival of New Latin American Cinema will be held Dec. 4-13, 1981 in Havana, Cuba.

The Festival is seeking North American films which "support Latin America and express our battles and our reality." They are also interested in films treating Latin American communities and culture in North America.

Fiction, documentary, and animated films will be accepted in 16 and 35mm.

Coral prizes (but no cash) will be awarded to works in each

genre which "contribute most effectively to the discovery, affirmation or enrichment of our own cultural identity, and our America's historic-cultural unity. Coral prizes will also be awarded to the best films by non-Latin-American filmmakers."

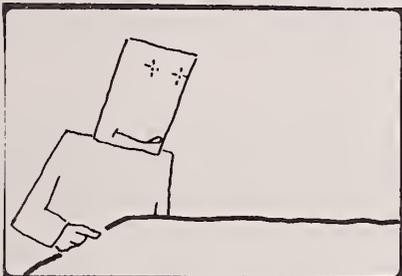
The FIVF Festival Bureau will be collecting films for group shipment by Young Filmmakers Foundation and Unifilm, Inc. Films must be received in the FIVF office (625 Broadway, New York NY 10012, attn: Latin American Festival) no later than **Nov. 6, 1981** in order to be shipped to Cuba for selection. **There will be a fee.** Please call the office at (212) 473-3400 for more information if you are interested in entering.

## CUT UP THIS ARTICLE!

an Interview with  
George Griffin  
by Carol Clement

**CC:** Why don't you explain your personal approach to filmmaking and why you do animation.

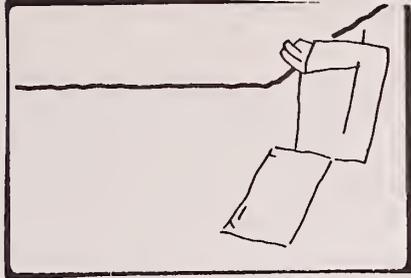
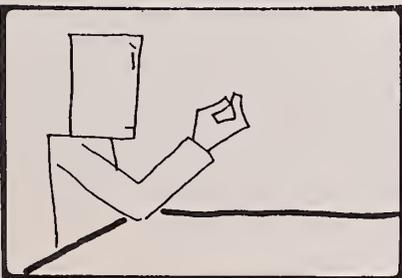
**GG:** The easiest way to answer that is, because I've been doing it for so long I'm afraid to do anything else. But there are a lot of psychological things that dovetail. One is that I like to work alone. I like to have total control over what it is. I like to draw, I like to make things with my hands. I like to do things that require



a great deal of patience and I don't mind reworking things again and again until I get them just right. It all has to do with an attitude towards work that animation seems to require. But I suppose I also like theatre, illusion, game-playing and magic. All these things seem to come together with animation. I didn't know what I wanted to do before I came to New York; I knew I wanted to do something with art and politics. My tracking was through liberal arts college and political science, and I came here to get a job and work for government. I found after nine months that it was a total disaster and I could never compromise to the extent that one must in government. So I did a total flop back into art.

**CC:** What do you see as your relationship with the audience?

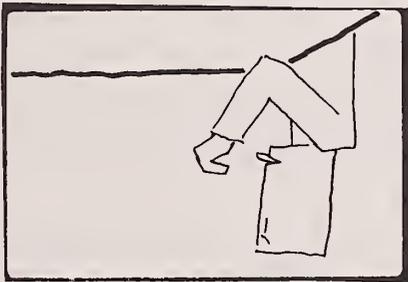
**GG:** "The" audience. That's the big problem. You must assume that it's more than just yourself; that's the first rule in my case. I've done some circular



traveling in that area, doing things just for myself or a very small audience, and also doing films which, in a sense, are collaborations that need to be hooked into some larger social entity.

For instance, I have made films for Children's Television Workshop: a huge audience, when you come to think of it. I have walked by electronics stores and looked up to see twenty TV sets simultaneously showing a piece of film that I did for a few thousand dollars to keep myself going. And it's shocking because I don't think of it as my work. There's almost a formula that the larger my audience, the less I feel it's my work. I think that holds true with lots of independent filmmakers. The assumption is that you have to compromise too much for a broader public.

**CC:** You have worked with everything from black beans to xerography. Are there any techniques that you can say that you have devised or discovered?



**GG:** Neither of which are new. Xerox is used as a process in part of the cartoon industry. My first job in a commercial studio was to run a stat camera that recorded animator's sequenced drawings onto cels. It just occurred to me while doing this really laborious activity that Xerography could be used for so much more. Not just color Xerox, as Eli Noyes and others have done, but also the microfilm printer, which I have used in films. Basically, it takes a strip of film and turns it into a strip of paper images. But then again, that's something used by the Library of Congress. I'm not sure that they use Xerox, but simply the idea of a paper film. It's very attractive to those who work with paper originally anyway. Somehow technique is one of those abstract monsters that can just ruin a film.

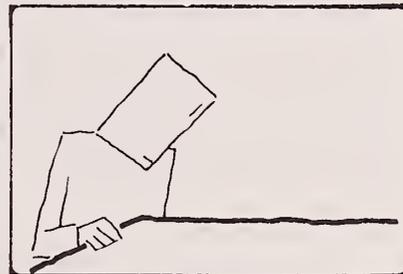
**CC:** A lot of your films seemed based very much on personal experience, and

emphasize the role of the artist and the actual technique or process that's going on in the film. Is that something you're moving toward or away from?

**GG:** Moving away from. That's what I would call my halcyon technique days. The creation of the film was its own subject. In the early Seventies and late Sixties there was an attitude toward technology and technique that was more open and loose and accepting, which doesn't prevail today. Anything the artist did was appropriate since what you were doing was announcing and illustrating a process. That in itself was neutral and therefore objective and interesting.

**CC:** I've always looked at those films as a part of an attempt to help develop an audience.

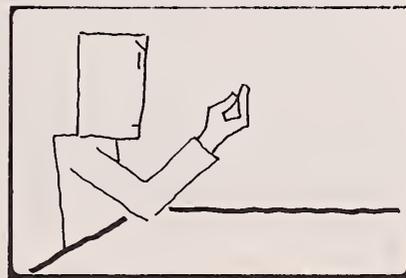
**GG:** That might have been very helpful and an obvious result of the film, but not

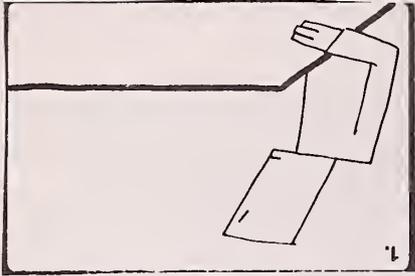


something that was conscious in the early stages.

**CC:** By demystifying part of the process of how the film was made, and by sharing and personalizing it, the film became more lively and clever than simply telling a story.

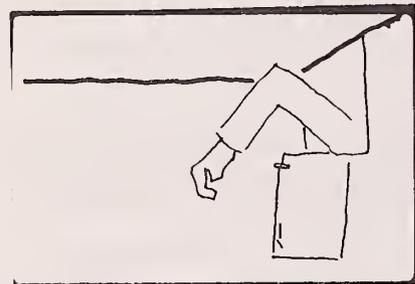
**GG:** The story is then how the film is made. That kind of demystification has been done since Fleischer's and the earliest pioneers' days. I always think of it as laying down one more layer of illusion and magic, because in almost every case the process was not really revealed. The original impulse behind revealing the process happened as I was shooting, having my face sunburned by the lights and being bored to death. That is a kind of meditative or heightened experience...not that I'm really a mystical sort of person. I'm very pragmatic and down to earth, generally. But I think that through that sort of





humdrum activity even the lowliest of us can become exalted in a small way. I felt that if that kind of experience could be imposed or allowed to seep in, it would make an interesting film.

My movement toward going into books and printing has also been that same tendency to reveal some kind of process: returning to the original material, which is paper and ink or pencil, so that the audience, which in this case would be a single person, would have the same tactile approach to the idea as I have when I'm doing it. Returning to pages, to randomly accessible book-like work, is something I'm very happy to do now. I started to make flipbooks at the same time that I started to make films, little hand-drawn films. When I say *returning* to bookmaking, it's because it hasn't been some kind of linear development. I haven't arrived at some plateau, I've come back full circle.



CC: You said that you like to work alone, but there must be some points at which you collaborate, say in terms of sound.

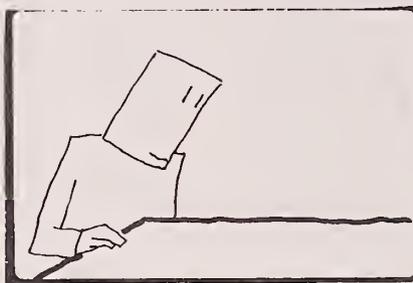
GG: In my last film, called *Flying Fur*, I took a sound track from a *Tom and Jerry* cartoon from the Forties. The whole idea was to take a finished *Tom* aural track and use it verbatim, like a long quote, then to rework it and impose my own sense of synchronization. I thought of it as a collaboration.

CC: Through history.

GG: The other side being Scott Bradley, who was the composer for all the *Tom and Jerry*'s; in fact, most of the MGM films from a certain period. It's a very highly textured and marvelous sound-

track. It had all the cartoon effects, jazzy versions of all kinds of popular songs, intertwined with crazy breakneck pacing, changes of pace and motion throughout, all in seven minutes. I took this, and without ever seeing the film laid on my own visual interpretation, which really had nothing to do with *Tom and Jerry*, although it did have everything to do with cartoon chases, speed, slapstick, all kinds of animals: a cat, a mouse, a dog, a wolf, the square man that I've used a lot. It's a menagerie of chase scenes with the chaser being chased and so on, and with no narrative sense to it at all, although there are pieces of narrative throughout. It's a puzzle that even I couldn't figure out. I'm still trying.

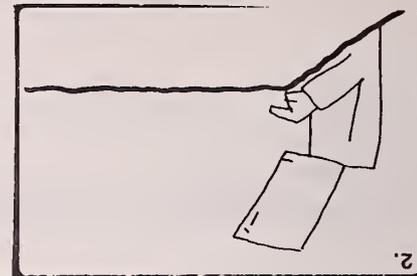
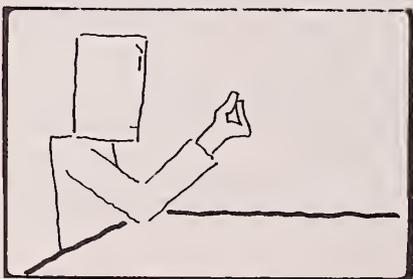
CC: Are you going to see the original sometime?



GG: I've thought about projecting them simultaneously on an opaque screen so that on one side you'd see the *Tom and Jerry* version and on the other side you'd see mine. At no time could you ever see both simultaneously.

CC: You coordinated the book *Frames*, which brings a number of animators' work together in a book format, and the *Flip-Pack*, a series of flip books.

GG: Those have been surrogate feature films. My sense of organizing is still fairly primitive and I'd much prefer to produce alone, which is what happened in both those projects. I immensely enjoyed the communication that happened in both projects with all the artists involved, and also the whole notion of marketing them. Not that I'm that successful at it, but I think it's something



that goes back to that original question of who your audience is. I'm discovering who the audience is for flipbooks. I still have my faith that it's larger and more varied than it has seemed.

Part of the problem has been to find a middle person, to find the ways of retailing it, getting it out to a larger audience. Distribution: it's the same old bugaboo that filmmakers have. I've thought about peddling them on the corner. As much as one can laugh at that, it might be the best way: to go out to a crowded corner, grin and bear it, swallow your pride and stand there, waving these things, flipping them.

CC: There is the Animator's Gallery, which is an attempt to expand the market for animation by marketing the different forms of artwork another way.

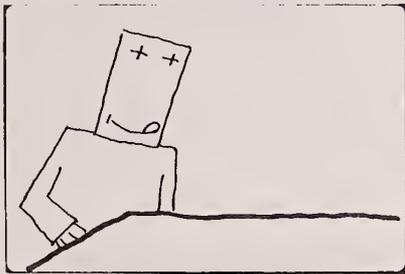


GG: I've never thought about selling drawings. Frankly, I've been too much in love with them, and also hate them too much, too. They just don't appeal to me as individual drawings. Some animators draw very fine illustrations; in fact their work depends on it. My work has tended to be more directed toward the flow of images, so an individual one doesn't really hold up as a drawing.

A book of drawings appeals to me much more, a book which would have to be flipped or at least the pages turned to give a sense of continuity. It has to do with the freedom that you allow the viewer. There's some streak in me that doesn't want to give up that freedom.

**CC:** Isn't there an animators' group that meets irregularly here in the city?

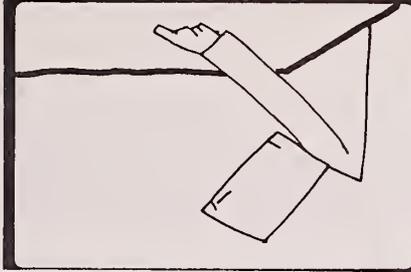
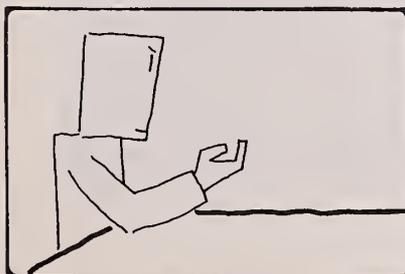
**GG:** That's something like the books, an outgrowth of both my feelings and other people's feelings that working alone really can be the pits after months and months of not getting any feedback. Actually, Mary Beams and Suzan Pitt were doing this in Cambridge where there's a higher consciousness evolved having to do with meetings. I'm not a meeting-going person generally. But I went to a few of Mary's meetings, as I can call them now, which were just about six or eight people. Many of those people have now come to New York and were instrumental in starting something here. It's been going on, fluctuating, for three, four years. It started out as just friends meeting, maybe a dozen people.



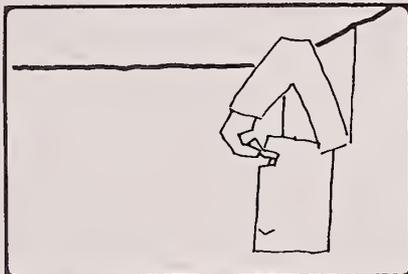
And it got larger and larger. We did a few projects. Actually, **Frames** was a project that grew out of that meeting situation.

This past year and a half or so, it's mushroomed into a larger entity. And we started meeting much less frequently. We met at AIVF a few times. People came and showed work; it was amazing how much work was out there.

I'd like to think that the gallery came out of the sense that there was a community of animators here. There have been other shows, too, like the one at the Drawing Center a few years ago, and of course, the Whitney Disney show, now. That's totally unrelated to our group, but maybe it's had some kind of an effect on it. It has had an effect on me, I know that.



It was a rather moving experience, because I've always dumped on Disney. When you're starting out on your own, it's important to kill your cultural/artistic fathers, because otherwise you'll be in their shadows forever. There are people who either follow his tradition or feel they have to one-up Disney. But that's ridiculous. It's like trying to better Detroit in the Thirties. They made a certain kind of automobile then, which is very beautiful now, as a piece of furniture. And the same thing is true of the cartoons. They're very beautiful. The **Silly Symphonies**, some of the Tex Avery things; even until the Fifties, there's so much to admire. As a model for an independent animator, they're inappropriate, though, in terms of scale and audience.

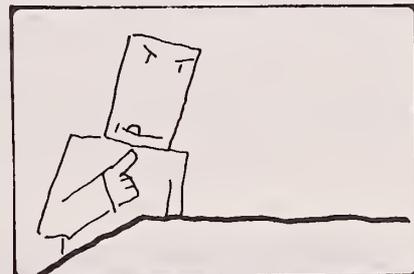


**CC:** I like that you've called him a father figure, which he is, partly because I've thought of all that hard-edged cel, industry-produced animation as the male versus female — the female being personal, independent animation. They are sort of a yin/yang, hard/soft, male/female dichotomy.

**GG:** It holds true, too, because the studio system is very hierarchical and very male-dominated. Now it's considered possible for women to be animators but it wasn't then. They had one token woman background painter or animator.

**CC:** Wouldn't you say that among independent animators there are more women?

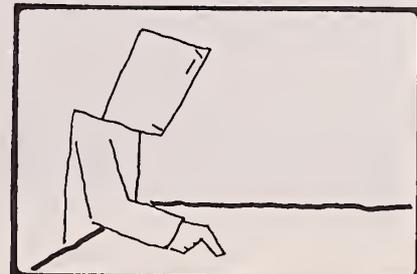
**GG:** I think it's very possible. One of the reasons might have to do with the sense of interacting with other people, with a crew. I personally find it very difficult, and I think that it might be difficult for women too, to direct other people, women or men. The ability, the freedom to sit down and do it all yourself might be very appealing to someone who didn't want to deal with the politics involved in directing other people. When you're working in a studio, you are in a political situation. You're either giving orders or taking them, and for a woman who is highly evolved in some way, it might be very difficult to take orders from some asshole. That might be just one very minor aspect of it. It may have a lot to do with aesthetic concerns, as you say, the soft edge, the more direct approach that most independent animators move to.

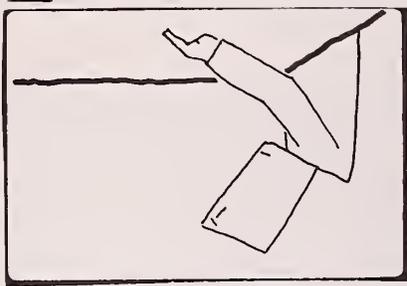


**CC:** Are you interested in doing live action films?

**GG:** Live action has always appealed to me, but primarily in contradiction to synthetically created motion. In **Head**, for example, I took live action and I played with it in synthetic time. I have made live action films, one with Dee Dee Halleck about the Bread and Puppet Theatre, for instance. And I have included live action — not as I've just described it, but for itself — in films. But I've also made films like **Meadows Green**, which is mostly live with only a few bits of animation for spice.

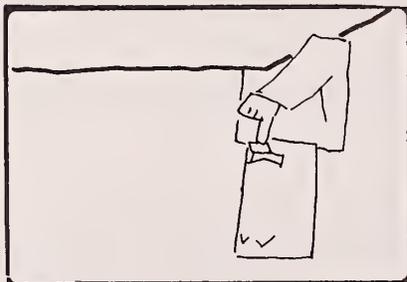
**CC:** What about Triofilm?





**GG:** Yeah, the whole idea of having some kind of live-action dream sequence in a totally animated film is a sly reversal of the way it's usually treated.

My next project will probably include a great deal of live-action sequences. The film is going to be a mosaic of food culture. I would like to do something which would be a half-hour or longer. It might be suitable for television with its large audience, but I'll retain a personal perspective so I can think of it as my film. The form I've tinkered with so far is a food alphabet. It would be 26 mini-films on subjects as diverse as world hunger, nutrition, the gourmet industry, agribusiness, food distribution, the commodities market, the Wednesday *New York Times*, supermarkets, fast

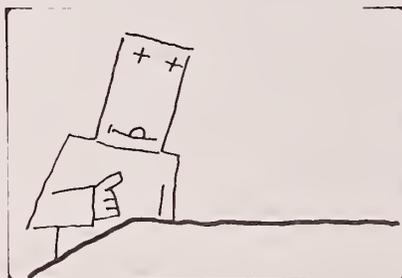


food, slow food, how-to-eat, how one prepares food. I could see live-action sequences of vegetable chopping in extreme close-up. I could see cartoon sequences of various styles of animation (here comes the collaboration bit) which can occupy discreet portions in the film. They would interrelate, not sequentially, but you'd have to make leapfrog and sideways jumps to make connections. So I see the film as being funny, parts being serious, parts being live, parts animated, parts being pure graphics.

While I was finishing *Lineage*, the notion of who I was making the films for dawned on me. I'm an avid food thinker and food person. In my family, I'm the

cook, and I inherited that from my mother. I got the art from my father. Now I see that cooking is indeed an art and is very much connected to the way I approach art. So I'm very much looking forward to doing this film.

I might start inventing my own alphabet, getting sidetracked into something else, and perhaps the alphabet will re-enter the picture a half hour later in some altered form. I'm not sure at this point. I'll start hanging it together, and then I'll start to break things up. It's the way I work. I have ideas, I keep notebooks, I keep cards, I reshuffle the cards, I might even make the film and tear it up to see what comes apart most easily. So the alphabet might just get chucked



somewhere along the line. I think it has something to do with reworking a genre established by *Sesame Street*.

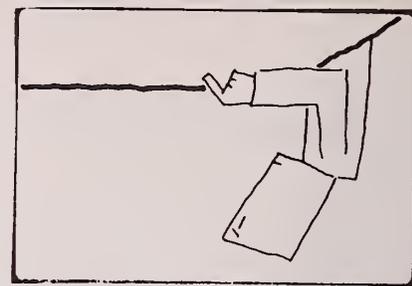
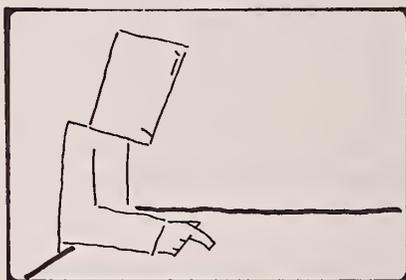
**CC:** Yes, it's in our culture.

**GG:** It's in our bloodstream.

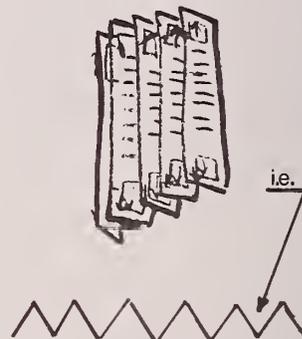
**Frames: a Selection of Drawings and Statements by Independent American Animators**, by George Griffin, can be obtained for \$5.00 plus \$1.00 postage from AIVF, 625 Broadway, NY NY 10024.

**Flip-Pack**, a boxed series of six animators' flipbooks, can be ordered for \$20 postpaid from: Metropolis Graphics, 28 East 4 Street, NY NY 10003.

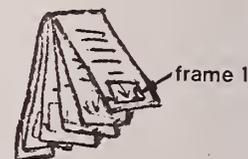
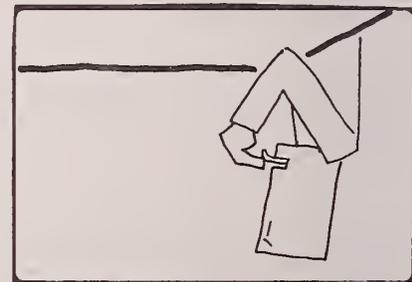
George's films can be rented or purchased from: Serious Business Co., 1145 Mandana Blvd., Oakland CA 94610.



## TO MAKE FLIP BOOK



Fold vertically



Fold in half



Fold again and cut

## SUMMARY OF MINUTES

*The AIVF/FIVF Board met on July 7, 1981. Complete minutes are available from AIVF. The highlights of the meeting were as follows:*

**INDEPENDENT DOCUMENTARY FUND** — David Loxton, head of the Independent Documentary Fund, appealed to the AIVF Board for a letter supporting IDF in its request for funds from the Corporation for Public Broadcasting (CPB). After heated debate, the Board resolved to draft such a letter, linking its support to IDF's use of peer panel review, the understanding that 100% of any CPB funds would go to the producers and the further understanding that such CPB support would be above and beyond current and contemplated commitments to independents.

**INDEPENDENT FOCUS** — At a meeting with representatives of AIVF and the Film Fund, WNET's new Metropolitan Division head H. Carl McCall reiterated his intention to continue the **Independent Focus** series and the peer review selection process (see **THE INDEPENDENT**, Summer '81 Issue, Correspondence). The Metropolitan Division has expressed an interest in working more closely with local independents.

**INDEPENDENT FEATURE PROJECT (IFP)** — AIVF and the IFP will be co-sponsoring a seminar on developments in alternative feature film financing, to coincide with the IFP Market, on September 26, 1981. Board members expressed concern that there be a reduced admission fee for AIVF members, and that some scholarships be made available.

**HEALTH PLAN** — Over 100 members have responded to

AIVF's questionnaire about a possible health insurance plan. Responses have been given to a broker who will determine whether a plan is feasible.

**SKILLS DIRECTORY** — AIVF is negotiating with Knowledge Industries for the publication of an AIVF membership and skills directory. Such a directory would be tremendously helpful for job referrals and national membership development.

**REGIONAL STRUCTURES** — Director Larry Sapadin expressed the view that the time had come for AIVF to develop regional sections or chapters. A committee was formed to come up with ideas about the best approach for AIVF.

**ADVISORY BOARD** — The Board gave the green light for the establishment of an advisory board. The purpose of such a board would be to broaden the range of experience and insight available to the association in this next period.

**ELECTION OF OFFICERS** — New officers are: President — Jane Morrison; Vice President — Marc Weiss; Chairperson — Richard Schmiechen; Secretary — Kathy Kline; Treasurer — Matt Clarke. Matt Clarke was appointed by unanimous vote to serve on the FIVF Board.

*Board meetings are open to the public. Members are encouraged to attend and participate. If you wish to put an item on the agenda, mail your request to Chairperson Richard Schmiechen c/o AIVF, 625 Broadway, 9th Floor, New York NY 10012. For more information, call (212) 473-3400.*

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SOUND STAGE AVAILABLE FOR RENT: Film and tape, 25' x 36' with 18' ceiling, full lighting & grip package, equipped with grid & catwalk, fully air-conditioned, 600-amp service. Contact: Robert Aden, Studio Manager, Atelier Cinema Video Stages, (212) 243-3550, 243-3577.

FOR RENT: 1981 model Steenbeck 8-plate in your location. Contact: Klatufilms, (212) 928-2407, 795-3372.

FOR RENT: Front & rear projection screens available for any purpose. Consultation & installation for all projections & exhibitions. Contact: Klatufilms, (212) 928-2407, 795-3372.

FOR SALE: Canon Scoopic, \$1000, includes new batteries & charger. Kit includes filters & case. Fully serviced by Camera Mart. Contact: Klatufilms, (212) 928-2407, 795-3372.

FOR SALE: Wollensak WF-4 high-speed motion picture camera, 400 ft. capacity, 350-9000fps. Complete package \$800. Call: (612) 872-0804.

FOR RENT: Film: complete editing room with 16mm 6-plate Steenbeck. Sound transfers also available. Video: Complete 3/4" Panasonic NV9600 video editing room available. Call: (212) 486-9020.

FOR SALE: 4-plate Moviola flatbed editing machine. Privately owned, perfect condition. \$4800. Call: (212) 877-4085.

SYSTEMS ASSOCIATES publishes free listings of used TV equipment for sale. Contact: Walt Shubin, Bill Seidel, SA, 5801 Uplander Way, Culver City CA 90230, (213) 641-2042.

PORTABLE CHANNEL has following equipment for sale: JVC CR-4400U, \$1000; JVC KY-2000 camera, used 15 months, incl. 3 new tubes, \$5800; JVC editing system, 2 CR-8500LU VTRs, 1 RM-85U controller, used 18 months, \$8500; Sony DXC-1610 camera, \$800; Tektronix 528 waveform monitor, \$1000; Graflex 16 telecine film projector, incl. 2" f1.6 lens, \$1000, film chain, 16

Zeit Mart 3 port, incl. 2 Kodak Ektragraphic 35mm AF2 slide projectors, Media Master 400 dissolve control unit, \$900. Also, 1/2" open-reel portable and editing VTR's. All equipment in excellent working condition. Some prices negotiable. Call: Bob Shea, Jeff Mead, PC, 1255 University Ave., Rochester NY 14607, (716) 442-3886.

FOR SALE: Nagra III, Switar 10mm F1.6 lens, optical printer, 16mm upright Moviola. Call: (212) 486-9020.

FOR SALE: ST1900 Steenbeck, 6-plate, complete. Privately owned creampuff. \$15,000. Also, Miller's head tripod with spider, new: \$400. Call: (212) 966-5944.

FOR SALE: Frezzolini conversion of SS-111 (General Camera), crystal sync, on board batt. with 2 batteries & chargers, 2 400-ft. mags, sturdy shipping case, 915-95 Angenieux lens, changing bag, \$4100. NCE fluid/friction head with new legs, stay sets, \$325. Contact: Dan, (212) 924-2636.

FOR SALE: Non-reflex Bolex with 2 lenses, \$75. Call: (212) 691-3470.

FOR SALE: Sony Betamax recorder, camera, AC power pack & battery. Suggested retail price: \$2400. Best offer, must sell to finish current film project. Please call: Joan, (212) 243-1636.

FOR SALE: Sony VO-3800, color portable 3/4" videocassette recorder with AC/color adaptor AC-3000, RF module & service manual. Excellent condition, \$1200. Call: (212) 499-2376.

WANTED: Super 16mm camera for use on low-budget feature film. Please contact: Bob Nucci, 1159 Commerce Ave., Union NJ 07083.

FOR SALE: Eclair NPR camera package. Excellent condition, accepts CA-1 & C mount lenses. Beala III motor, 12-volt DC motor is crystal controlled at 24-25 fps, with variable speed from 4 to 40 fps, also a rheostat and tachometer control, Kinoptik viewfinder, 2 400-ft. mags, Angenieux 12-120mm, f2.2 lens, plus other features. Also Cine 60

powerbelt battery, new case for camera & mag, changing bag and slates. Call: (212) 966-6657.

## COURSES/CONFERENCES/ SEMINARS/WORKSHOPS

AMERICAN VIDEO INSTITUTE in conjunction with the Columbia Business School will co-sponsor a four-day conference on **Corporate Applications of Interactive Video-discs**, November 3-6 at Columbia Business School, Uris Hall, Broadway & 116 St. in New York. For more info: Davia Temin, Columbia Business School, (212) 280-2747 or Miriam Warner at AVI, (212) 864-1415.

NATIONAL TRANSLATOR ASSOCIATION CONVENTION: Nov. 4-6, Hilton Inn, Albuquerque NM. For more info: NTA, 36 South State St., Suite 2100, Salt Lake City UT 84147, (801) 237-2623.

AUDIO-VISUAL INSTITUTE FOR EFFECTIVE COMMUNICATIONS, Oct. 4-9. Contact: Ed Richardson, NAVA Institute, Indiana University, A-V Center, Bloomington IN 47401.

OHIO UNIVERSITY FILM CONFERENCE CALL FOR CHAIRPERSONS AND PANELISTS, April 7-10, 1982. Conference will address **The Film Process: Writers, Producers, Directors, Distributors, Exhibitors, Spectators**. Persons interested in chairing a panel on above topics should contact: Peter Lehman, Conference Director. Persons interested in submitting a paper on above topics should submit work to: Annette Preuss, Conference Coordinator. For general info: Athens Center for Film and Video, PO Box 388, Athens OH 45701, (614) 594-6888.

NEW MEDIUM co-sponsoring free workshop on **Channeling the Future: Cable TV and the New Markets**, October 9, Alice Tully Hall, Lincoln Center. For reservations & info: NM, 1 Lincoln Plaza, 4th Fl., New York NY 10023, (212) 595-4844.

VIDEO EXPO, Oct. 20-22, Madison Square Garden, New York NY. Spon-

# NOTICES

sored by Knowledge Industry Publications, 701 Westchester Ave., White Plains NY 10604.

**NONPROFIT MANAGEMENT SKILLS FOR WOMEN MANAGERS** Seminars: Oct. 8, 9 — Dallas; Oct. 15, 16 — Chicago; Nov. 9, 10 — Seattle, Nov. 19, 20 — San Francisco; Nov. 30, Dec. 1 — Boston; Dec. 3, 4 — Ft. Lauderdale. Sponsored by the University of Detroit. For entry forms & workshop reservations: Division of Continuing Education, Univ. of Detroit, 4001 W. McNichols Rd., Detroit MI 48221, (313) 927-1027.

**ASTORIA MOTION PICTURE & TELEVISION FOUNDATION** offers animation & Super-8 classes this fall after school, evenings & on Saturdays for all ages. For more info: AMPTF, 35-11 35th Ave., Astoria NY 11106, (212) 784-4520.

**US CATHOLIC CONFERENCE** offers audiotape workshop on National Catholic Telecommunications Network. Tapes provide overview of NCTN, satellite info, programming & explanation of the Earth station. Discussions led by Father Michael Dempsey, with comments by Richard H. Hirsch, USC Sec'ty for Communication. 90 min. cassette, \$6.50, can be ordered from: Office of Publishing Services, USCC, 1312 Massachusetts Ave. NW, Washington DC 20005, (202) 659-6754.

**CONSORTIUM OF UNIVERSITY FILM CENTERS**, Oct. 10-14, Sun Valley ID. Contact: Kahn Hassau, Idaho State University, Audio Visual Services, Campus Box 8064, Pocatello ID 83209, (208) 236-3212.

**ANNUAL MEETING OF THE NATIONAL COUNCIL ON FAMILY RELATIONS & FILM EXHIBIT**, Oct. 13-17, Milwaukee WI. Contact: Deryck & Martha Calderwood, Film/Video Co-Chairpersons, c/o NCFR, 1219 University Ave., Minneapolis MN 55415, (612) 331-2774.

**WOMEN IN COMMUNICATIONS INC.** meeting, Oct. 15-18, Cincinnati OH. Contact: WIC, PO Box 9651, Austin TX 78766, (512) 345-8922.

**NATIONAL SYMPOSIUM ON VIDEODISC**, Oct. 21-23, Lincoln NE. Contact: Kurt Brandhorse, Dept. of Conferences, Univ. of NE, Lincoln NE 68583, (402) 472-2844.

**SMPTE TECHNICAL CONFERENCE & EQUIPMENT SHOW**, Oct. 25-30, Los Angeles CA. Contact: SMPTE, 862 Scarsdale Ave., Scarsdale NY 10583.

**CONFERENCE ON PRESERVING MOVING IMAGES**, Oct. 28-31, Academy of Motion Picture Arts and Sciences, Los Angeles CA. Contact: Audrey Kupferberg, American Film Institute, Kennedy Center, Washington DC 20566, (202) 828-4070.

**ARTS/CABLE EXCHANGE CONFERENCE**, Nov. 8-10, Minneapolis MN. For info: University Community Video, 425 Ontario SE, Minneapolis MN 55414, (612) 376-3333.

**NATIONAL CONFERENCE ON THE MEDIA**, Oct. 29-31, Chicago IL. For info: Pro & Co Screening Board Inc., 226 S. Wabash, Chicago IL 60604, (312) 663-0801.

**FUTURE CAST '81**, NAEB's annual conference, Nov. 1-4, New Orleans LA. For info: Mark Tebbano, NAEB, 1346 Connecticut Ave. NW, Washington DC 20036, (202) 785-1100.

## EDITING FACILITIES

**FOR RENT:** 2-picture 16/35 KEM in fully-equipped editing room near 11 St. and Broadway. Contact: Charles Light, (212) 473-8043, or Jacki, (212) 925-7995.

**CONVENIENT, QUIET** 24-hour access editing room for rent. Fully equipped with 8-plate Steenbeck, powered Steenbeck rewind table, 2 trim bins, Rivas splicer, split reels, synchronizer, viewer, etc. Screening room & 16mm mag transfer facilities also available. Non-smokers preferred. \$750/month; \$250/week; \$60/day. Telephone extra. Contact: Anomaly Films, (212) 925-1500.

**EDITING AND POSTPRODUCTION FACILITIES** available. Fully-

equipped rooms. Two 6-plate Steenbeck, 16/35 KEM, sound transfers from 1/4" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Contact: Cinetudes Film Productions, Ltd., 295 West 4 St., New York NY 10014, (212) 966-4600.

**EDITING SERVICE AVAILABLE.** Quick, efficient synching of 16mm dailies and track. I have equipment. Call: Terry, (212) 658-5270.

**FOR RENT:** 6-plate Steenbeck, 16/35mm, with or without room. Contact: Ernest Hood, Cabin Creek Center, (212) 533-7157.

**FOR RENT:** Moviola flatbed editing tables, 4- & 6-plate available. Call: (212) 877-4085.

## FESTIVALS

**JVC TOKYO VIDEO FESTIVAL**, Nov. 17. For festival information: JVC Tokyo Video Festival, c/o Burson-Marsteller, 866 Third Ave., New York NY 10022, (212) 752-8610.

**D VISIONS VIDEO ART GALLERY** will show results of national video competition Oct. 9 & 10, 16 & 17 at the Just Above Midtown Gallery, 178 Franklin St., New York NY. For more info: Gloria Deitcher, D. Visions, 105 Hudson St., Suite 408, New York NY 10013, (212) 226-0338.

**LEIPZIG DOCUMENTARY & SHORT FILM WEEK** for Cinema & TV, Nov. 20-27. Deadline for entries: Oct. 5. Contact: Ronald Trisch, Festival Director, Internationale Leipziger Dokumentar und Kurzfilmwoche fur Kino Fernsehen, DDR-1055 Berlin, Christburger Strasse 38, West Germany, (Tel.: 4 39 19 02).

**SUPER-8 FILM FESTIVAL**, Nov. 7. Deadline for entries: Oct. 7. Sponsored by EVOL Film Society, in cooperation with American University's Media Center. For more info: Super-8 '81, 1601 Connecticut Ave. NW, Washington DC 20009, (202) 659-1409.

# NOTICES

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CHARLES GREEN CENTER FOR FILM ART OPEN SCREEN FESTIVAL, last Friday of each month. Selection will be first come, first served. For more info: CGCFFA, Middle Collegiate Church, 50 East 7 St., New York NY (212) 477-0666, 260-2123.

FILMEX: LOS ANGELES INTERNATIONAL FILM EXPOSITION, Mar. 16-Apr. 3 '82. Deadline for entries: Dec. 1. For applications, contact: Filmex, 6525 Sunset Blvd., Hollywood CA 90028, (213) 469-9400.

CINEMA DU REEL: INTERNATIONAL FILM FESTIVAL OF VISUAL ANTHROPOLOGY & SOCIAL DOCUMENTATION, Feb. 27-Mar. 7 '82. Deadline for entries: Dec. 15. Marie-Christine de Navacelle, Festival Director, & Catherine Blangonnet, Delegate for the Selection Committee, will be in New York Oct. 16-23. NY Deadline: Oct 14. To contact them, call or write: Xavier North, French Embassy — Services Culturels, 972 Fifth Ave., New York NY 10021, (212) 570-4415, 570-4420. For festival information: Cinema du reel, Centre Georges Pompidou, 75191 Paris, France (telephone: 277 12 333).

INTERNATIONAL TRAVEL FILM FESTIVAL, Jan. 2-10 '82. Deadline for entries: Dec. 20. For more info: H. Werner Buck Enterprises, 1050 Gerogia St., Los Angeles CA 90015, (213) 749-9331.

HEMISFILM INTERNATIONAL FILM FESTIVAL, Feb. 1-3 '82. Deadline for entries: Nov. 25. For entry info: Louis Reile, Executive Director, Hemisfilm, International Fine Arts Center of the Southwest, 1 Camino Santa Maria, San Antonio TX 78284, (512) 436-3209.

WOMEN IN FILM AND VIDEO & the American Film Institute are presenting a second festival honoring women professionals in film & video, Sept. 8 through Oct. 15, JFK Center for the Performing Arts, Washington DC. For more info: Kitty King, (202) 356-5439, Chris Warden, (212) 529-6569.

INTERNATIONAL REHABILITATION FILM FESTIVAL, Nov. 4-6. For more info: Rehabfilm, 20 West 40 St., New York NY 10018, (212) 869-0460.

MARGARET MEAD FILM FESTIVAL, Oct. 17 & 18. Sponsored by the American Museum of Natural History, the festival will fill the weekend with 40 films running continuously from 11 am-5 pm. For more info: MMFF, AMNH, Central Park West at 79th St., New York NY 10024, (212) 873-1300.

THOMAS A. EDISON BLACK MARIA FILM FESTIVAL & COMPETITION, Nov. 7 & 8. Deadline for entries: Oct. 20. For more info: John Columbus, c/o The Edison National Historic Site, Main St. & Lakeside Ave., West Orange NJ 07052.

## FILMS/VIDEOTAPES WANTED

GOOD THINKING, show about Yankee ingenuity in the 80's, seeking quality films & tapes less than 10 minutes (or editable to that length) of unique innovations & innovators. Subjects can range from practical soft-tech to outlandish non-tech. Competitive range. Send synopsis, format & length to: GT, WTBS, 1050 Techwood Dr. NW, Atlanta GA 30318, (404) 892-1717.

GOOD EDUCATIONAL FILMS wanted for distribution. Small company, good sales record, personal product attention. Open to different distribution arrangements. Contact: Peter Lodge, Circle Oak Productions, 73 Girdle Ridge Dr., Katonah NY 10536, (914) 232-9451.

DISTRIBUTION OPPORTUNITY: Third Eye Films, distributor of award-winning films, seeks children's entertainment shorts & energy/conservation documentaries for distribution to non-broadcast & TV markets. If interested, please contact: Jamil Simon, TEF, 12 Arrow St., Cambridge MA 02138, (617) 491-4300.

RADIO SCRIPTS WANTED: 28:30 in length, sound effects & music included. Should also be thoroughly

original, any genre acceptable — comedy, mystery, science fiction, experimental, etc. Send submissions to: Betsy Hills, On Cue, 65 South Bldg., 51 West 4 St., New York NY 10003.

ACCESS ATLANTA seeking videotapes of any length or content for weekly show, **For More Information**, broadcast on cable channel 16 from Atlanta. Tapes can be 3/4" cassette, Beta or VHS. Not able at this time to pay for works used. Contact: Annette Haywood, Program Coordinator, AA, PO Box 5289, Atlanta GA 30307, (404) 523-1333.

DOCUMENTARY FILMS INC. distributes 16mm films to non-theatrical outlets. Contact: Christopher Wood, DF, 159 West 53 St., New York NY 10019, (212) 582-4069.

INTERNATIONAL FILM EXCHANGE LTD distributes 35/16mm films to theatrical, non-theatrical, overseas markets & TV outlets. Contact: Christopher Wood, IFE, 159 West 53 St., New York NY, (212) 582-4318.

SMALL TV PRODUCTION STUDIO using U-matic broadcast equipment as well as 16mm facilities, looking for entertainment materials on film or cassettes (for broadcast on the PAL color TV system), especially 30-60 min. musical, sports or drama programming. Contact: H.B. Ng'weno, Managing Director, Stellacomunications Ltd., 1st floor, Peponi House, Moi Ave., Mugang'a Road, PO Box 67919, Nairobi, Kenya. Telex: Nairobi 337683.

INROADS is a non-profit media center designed to develop, display & promote multi-media works. In Sept., they began a Wed. night series of film, video & slide screenings. Please send work to: Hinda Obstfeld or Arlene Zeichner, Inroads, 150 Mercer St., New York NY 10012, (212) 226-6622.

MID-HUDSON ARTS AND SCIENCE CENTER is interested in obtaining

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& showing videotapes to visitor/guest audiences. Please contact: Paul Gershowitz, Director, MASC, 228 Main St., Poughkeepsie NY 12601, (914) 471-1155.

## FUNDS/RESOURCES

THE BOSTON FILM/VIDEO FOUNDATION has been awarded a grant of \$40,000 from the Rockefeller Foundation. The grant will allow for expansion of BF/VF's video production and post-production facilities. For more info: BF/VF, 1126 Boylston St., Boston MA 02215, (617) 536-1540.

NATIONAL ENDOWMENT FOR THE ARTS GRANT DEADLINES: Media Arts: **Film/Radio/TV: Workshops & Residencies** — Oct. 9. American Film Institute/NEA **Film Preservation Program** — Nov. 16. For more info: NEA, 2401 E St. NW, Washington DC 20506.

THE BUSH FOUNDATION awarded \$90,000 to Film in the Cities. The grant also provides matching funds for a \$300,000 Challenge Grant from the NEA, awarded to FITC in Dec. For more info: FTIC, 2388 University Ave., St. Paul MN 55114, (612) 646-6104.

VIRGINIA COMMISSION FOR THE ARTS awarded Appalshop two grants of \$5,000 each for the production of new scripts, & production of videotapes on Virginia folk artists. For more info: VCFTA, 400 East Grace St., Richmond VA 23219.

CALIFORNIA COUNCIL FOR THE HUMANITIES' upcoming deadline for **Humanities in Public Policy & for Local and Cultural History** is Oct. 31. Contact: CCFRH, 312 Sutter St., suite 601, San Francisco CA 94108, (415) 391-1474.

MEDIA BUREAU, The Kitchen Center provides funds for public screenings of videotapes, speaker's fees, performances of multi-media works, demonstrations, workshops, short residencies, technical assistance, research projects, lectures, travel & rental expenses relating

directly to these projects. For more info: MB, KC, 484 Broome St., New York NY 10013, (212) 925-3615.

LOCUS COMMUNICATIONS was awarded \$25,097 from the Media Program of the New York State Council on the Arts. The funding will be used to help run Locus' 3 main programs: low-cost portable video equipment loans, hands-on workshops in 3/4" video, & technical & production assistance. For more info: LC, 250 West 57 St., Suite 1228, New York NY 10019, (212) 757-4220.

MATTERS OF LIFE & DEATH Invitation for Proposals: Program Fund of CPB invites independents to submit program proposals for second season of the **Matters of Life & Death** anthology. All proposals must be received by close of business (5:30 pm) on Friday, Oct. 30. For submission guidelines & entry form, write: Eloise Payne, Program Fund, CPB, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

MINNESOTA STATE ARTS BOARD will offer grants of \$500-\$5,500 this year to individual artists to help defray the cost of independent arts, & to encourage the work of Minnesota artists. Deadline: Oct. 13 for performing artists & Jan. 14 '82 for visual & literary artists. For info: MSAB, 2500 Park Ave., Minneapolis MN 55404, (612) 341-7170 or (800) 652-9747.

YOUNG FILMMAKERS/VIDEO ARTS has been awarded a \$40,000 grant from the Rockefeller Foundation to upgrade its television facilities & services. For more info: YF/VA, 4 Rivington St., New York NY 10002, (212) 673-9361.

INDEPENDENT CINEMA ARTISTS & PRODUCERS (ICAP) has been awarded \$15,000 from the NEA, & \$40,000 from the John & Mary R. Markle Foundation. The grant from the Markle Foundation will enable ICAP's programming service to expand its marketing capability to offer independent film & video programming packages geared to the

expanding needs of the cable market. For more info: ICAP, 625 Broadway, New York NY 10012, (212) 533-9180.

NEA DEADLINES: Media Arts, Film/Radio/Television: Workshops & Residencies: Oct. 9; American Film Institute/NEA Film Preservation Program: Nov. 16. For more info: NEA, 2401 E St. NW, Washington DC 20506, (202) 634-6300.

WNYC-TV & BLACK FILMMAKER FOUNDATION announce the creation of a special programming unit at WNYC entitled **Black Film Focus**. BFF will serve as liaison to the independent film & video community, and assist the station with development & acquisition of independent programming. WNYC will house BFF's library of videocassettes, books and news clippings on black independent cinema. For more info: BFF, 1 Centre St., New York NY 10007, (212) 619-2480.

PROGRAM FUND OF CPB has issued an invitation to independent producers and public TV stations to submit proposals for the second season of the **Matters of Life and Death** anthology. Deadline for submission is Oct. 30. For more info, write: Matters of Life and Death, PF, CPB, 1111 16 St. NW, Washington DC 20037.

MINNESOTA ARTISTS EXHIBITION PROGRAM has compiled a slide reference and resource library to facilitate the selection of exhibitions and related programming. Library access is by appointment only. Contact: Nancy Shinder, Stewart Turnquist, (612) 870-3125.

PARRY TEASDALE AND MICHAEL COUZENS are operating a public interest-oriented low-power TV consulting firm. Contact: PT or MC, Television Center, Suite 801, 1629 K St. NW, Washington DC 20006.

CORPORATION FOR PUBLIC BROADCASTING awarded special grants to 4 minority-controlled radio projects totalling almost \$120,000. The stations are: Round Valley Inter-Tribal Radio Project, Inc., Covelo

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CA; WJSU-FM, Jackson MS; KAZI-FM, Austin TX; and KIDE-FM, Hoopa CA. For more info: S.L. Harrison, Director, Corporate Communications, CPB, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

PROGRAM FUND DIRECTOR LEWIS FREEDMAN announced that 21 projects have been selected for development as scripts or dramatic treatments out of 565 proposals submitted in the second part of the National Television Theatre Invitation for Proposals. The projects selected are: **Slices of Life** by Cecil M. Brown & Carol M. Lawrence; **The Hounds of Faith** by Joyce Keener; **Kaddish and Old Men** by Harvey Fierstein, **Weegee the Famous** by Mark Obenhaus, **Bessie Smith — Nobody's Child** by Sharon Elizabeth Doyle, **Desert Bloom** by Eugene Corr, **Living on the Edge** by Joel Sucher, Steven Fischler & Lora Myers; **Court-Martial of an Unknown Soldier** by Karl Evans; **John Willie Reed: An Epitaph** by Toni Cade Bambara; **King of a Captive People** by Jon P. Palmer & Avon Kirkland; **The Brixton Recovery** by Jack Gilhooley; **Goind Blind** by Jonathan Penner; **A Prior Claim** by John Rolfe Gardiner; **Grab a Hung of Lightning** by Ira Eisenberg; **Down the Rabbit Hole: An Urban Fantasy** by Jo Comanor Tavener; **Silk** by Rosemary Puglia Ritvo; **High Cockalorum** by Joan Vail Thorne; **The Whale Hunter** by Annick Smith; **After the Revolution** by Nadja Tesich; **Chola** by Lourdes Portillo; & **Rosa Linda** by Rudolpho A. Anaya. For more info: CPB, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

## IN & OUT OF PRODUCTION

MAD RIVER, a 1-hour documentary made for CPB's **Crisis-to-Crisis** series, will be completed late fall '81. The film is about plant closures & environmental damage in the Redwood region of northern CA. Seeking complementary 30-minute film for shared distribution/

promotion/festival opportunities. Contact: Mark Freeman, Fine Line Films, 1101 Masonic Ave., San Francisco CA 94117, (415) 861-3885.

ELEVENTH HOUR FILMS is pleased to announce the completion of **In Our Own Backyards: Uranium Mining in the United States**, a 16mm color documentary produced & directed by Susanna Styron & Pamela Jones. For more info: Susanna Styron (212) 255-7555, or Pamela Jones (203) 227-3213.

WHATEVER HAPPENED TO SUSAN JANE?, a 90-minute color comedy film about Sujana, a San Francisco New Wave artist, is currently in production & was screened as part of Film Arts Foundation's Works-In-Progress screening program in September. Director: Mark Huestis. For more info: FAF, 2940 16th St., #310, San Francisco CA 94103, (415) 552-8760.

ALSO IN FAF'S WORKS-IN-PROGRESS SCREENING: **if I scratch, i write**, 60-minute color documentary following the career of 60's poet, d.a. levy of Cleveland, produced by Konstantine Petrochuk; **The Probable Passing of Elk Creek**, an hour-long color documentary exploring the impact of the proposed 90,000-acre Glenn Reservoir on the communities of Elk Creek CA & Grindstone Indian Rancheria, produced by Rob Wilson. For more info: FAF, 2940 16 St., #310, San Francisco CA 94103, (415) 552-8760.

CATHARSIS, produced by Karl Drogstad, has completed production. For distribution information, contact: Karl Krogstad, Krogstad Studios, 115 14th Ave. South, Seattle Wa 98144, (206) 325-2323.

WNET/THIRTEEN IN NEW YORK announced a multi-faceted production agreement with the Hudson River Film Company: the company will supply WNET with NYC area interviews & a 3-hour documentary on the history of NYC. For more info: Lauren Straub, WNET, 356 West 58 St., New York NY 10019, (212) 560-3014.

LES BLANK & MAUREEN GOSLING are in production on a film tentatively entitled **In Heaven There Is No Beer?**, a 60-minute film about polkas; editing is now being completed on **Sprout Wings and Fly**, a film on Tommy Jarrell, a North Carolina mountain fiddle player. Directing the film with Les are Alice Gerard & CeCe Conway. Other Flower projects include production on **Película o Muerte**, a documentary on Werner Herzog, & **Stoney Knows How** about an aging Appalachian tattoo artist. For more info: Les Blank, 10341 San Pablo Ave., El Cerrito CA 94530, (415) 525-0942.

THE INCARNATION, produced & directed by Vladimir Kononenko, is a film involving Frederick Hart's sculptures for the National Cathedral in Washington DC. For more info: Cosmorama Productions, 605 Third Ave., New York NY 10016, (212) 534-2117.

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## OPPORTUNITIES/GIGS/ APPRENTICESHIPS

SCREENPLAY IN SEARCH OF PRODUCTION: **Man of Wall Street** by Thomas Draper. Agent: Bertha Klausner, 71 Park Ave., New York NY 10016, (212) 685-2642.

SCRIPTS WANTED: Jones/Spiel Productions seeking materials by independent writers in areas of Action, Horror, Sixties, & Rock Musicals. Short story materials of any subject. Option paid immediately for materials chosen for production. Send materials by registered mail to: Jones/Spiel, 454 Fort Washington Ave., Suite 66, New York NY 10033, (212) 928-2407.

CONSULTATION & INSTALLATION SERVICES for all projections, theatricals, & multimedia presentation. The Klatu Project Ltd., (212) 928-2407, 795-3372.

ORIGINAL SOUND & specialized sound requirements for your productions. The Klatu Project Ltd., (212) 795-3372.

INTEND TO HIRE EDITOR for NEH-funded feature documentary. Begins in fall. Send resume to James Agee Film Project, 316½ East Main St., Johnson City TN 37601.

INDEPENDENT DOCUMENTARY FILMMAKER NEEDS ASSISTANT 1 day per week to help distribute films. Can work from own apartment. Also need production assistant. (212) 691-3470.

MUSIC FOR FILM: Synthesist/composer will provide original tracks for your film/video. For more info: (212) 787-8284.

ELECTRONIC MUSIC SYNTHESIST with extensive media scoring experience desires film projects to create original musical scoring. Call: Jack Tamul, PO Box 51017,

Jacksonville Beach FL 32250, (904) 246-8766.

ATTENTION INDEPENDENTS: For hire: experienced cinematographer with own equipment. Very, very reasonable rates. Call: (212) 864-7498.

MEDIA SPECIALIST/TECHNICIAN WANTED: select, operate, maintain media equipment. Salary negotiable. Send letter & resume to: Lilliam Katz, Port Washington Public Library, 245 Main St., Port Washington NY 11050.

WNET-TV, New York's public television station, is seeking a Coordinating Producer for **Independent Focus**, a series of independent film and video, to assist in the screening and evaluation process, preparation of the series for air and promotion. To begin about Nov. 1. Contact Carol Brandenburg, WNET, 356 West 58 St., 7th Floor, New York NY 10019, (212) 560-3193.

## PUBLICATIONS

INDEPENDENT VIDEO AND FILMMAKERS DIRECTORY, published by Corporation for Public Broadcasting, is a guide to 600 film/videomakers. Index to titles. Available from CPB, 111 16 St. NW, Washington DC 20036.

COLORADO VIDEO RESOURCES is a guide to over 5,000 tapes located in Colorado, available for loan, sale, rent or in-library screening; includes subject index, video services and general information on field. \$35, available from: Colorado Video Clearinghouse, PO Drawer H, Boulder CO 80306.

ART COM is the new title of **Art Contemporary** magazine, published on a quarterly basis by artists for artists. Presents information concerning telecommunications, performance, artists' spaces, videotapes, recordings, books, periodicals & related activities. AC is soliciting information, publications, photographs, essays for publication. Contact: Carl Loeffler or Katherine M. Willman, AC, PO Box 3123, San Francisco CA 94119.

PERFORMANCE ANTHOLOGY: source book for a decade of California performance art. \$15.95, paper. PO Box 3123, Rincon Annex, San Francisco CA 94119, (415) 431-7524.

THE ART OF DEDUCTION: **An Income Tax Guide for Artists, Performers & Writers**. \$4.50, available from Bay Area Lawyers for the Arts Books, Fort Mason, Building B, San Francisco CA 94123, (415) 775-7200.

NORTHWEST MEDIA PROJECT FILM PROGRAM CATALOG now available, offering extensive listing of independent films from the Pacific Northwest. Catalog free to all 16mm exhibitors, \$3.50 to the general public, available from NWMP, PO Box 4093, Portland OR 97208, (503) 223-5335.

REEL DIRECTORY, Northern California's complete guide to media production, \$10 plus sales tax available from: RD, PO Box 31581, San Francisco CA 94131.

FILM READER 5 is special feminist issue, with articles on criticism, Native American women in Western, Lesbian filmmaking, and other topics. \$7.50, available from FR, Annie May Swift Hall, Northwestern Univ., Evanston IL 60201.

NEW YORK PRODUCTION MANUAL for **Motion Picture, TV Commercials and Videotape Industries** lists production logistics, unions & guilds, awards, major shooting stages, and more. \$49.50 available from NYPM, 1 Washington Sq. Village, Suite 8P, New York NY 10012, (212) 777-4002.

MAKING MONEY MAKING MOVIES: **The Independent Movie-Maker's Handbook** by Sheldon Tromberg. \$6.95, paper. Available from: Franklin Watts, 730 Fifth Ave., New York NY 10019.

FUNDRAISING IDEAS CATALOG, free from the Center for Non-Profit Organizations, 115 West 72 St., New York NY 10023. Send SASE.

FILM FESTIVAL REVIEW, the Cinema Marketing Newsletter, is published 9 times per year.

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Subscription rates: \$36 (US); \$45 (elsewhere); \$27 (student). Contact: FFR, 208 West John, Champaign IL 61820, (217) 351-0943.

**DIRECTORY OF UNITED STATES FILM & VIDEO FESTIVALS** lists information on 80 festivals; \$5 spiral-bound, \$1 postage. Available from: Kathy Bury, Box 176-A, DeSoto IL 62924.

**DIRECTORY OF COMMUNITY SERVICES** of the New York Public Library is a guide in English & Spanish to neighborhood organizations offering programs & services to the public in Manhattan, Bronx and Staten Island. Entries include: complaint services, day care centers, hotlines, tutoring, senior citizen groups and others. \$26 prepaid, available from: Office of Branch Libraries, 455 Fifth Ave., New York NY 10016.

**UNITED CHURCH OF CHRIST's** Office of Communications has mailed 3,000 copies of the **EEO Action Guide** to assess local stations' equal employment practices. The guide was developed in cooperation with the National Organization for Women's Legal Defense & Education Fund, Black Citizens for Fair Media, & civil rights attorney Jose A. Rivera. For more info: UCC, Office of Communication, 105 Madison Ave., New York NY 10016, (212) 683-5656.

**THE SKY'S NO LIMIT**, a quarterly published by Independent Film & Video Distribution Center, will be moving to a new location in Los Angeles in the fall. For more info: TSNL, IFVDC, PO Box 6060, Boulder CO 80306, (303) 469-5234.

**NATIONAL EXHIBITION DIRECTORY FOR VIDEO** is presently being compiled by Bay Area Video Coalition. For questionnaire, please write: BAVC, 2940 16 St., San Francisco CA 94103, (415) 861-3279.

**1981 SATELLITE DIRECTORY**, published by **Satellite News**, is now available for \$85 from: Phillips Publishing Inc., 7315 Wisconsin Ave., Washington DC 20014.

**INTERNATIONAL VIDEO EXCHANGE DIRECTORY** lists non-profit, independent video producers around the world. Available from: Satellite Video Exchange, 261 Powell St., Vancouver BC, Canada V6A 1G3.

**THE INDEPENDENT FILMMAKER'S GUIDE: How to Finance, Produce & Distribute Your Short & Documentary Films**, by Michael Wiese. \$14.95 plus \$1.20 postage. Special discounts for quantity orders. Available from Michael Wiese Film Productions, Box 245, Sausalito CA 94966, (415) 332-3829.

**IN THESE TIMES** is a national newsweekly with regular coverage of the arts, independently produced and distributed films & the public & commercial broadcasting industries. 6-month subscriptions, \$10.95. For more info: ITT, 1509 N. Milwaukee Ave., Chicago IL 60622, (312) 489-4444.

## SCREENINGS

**INDEPENDENT FEATURES**, PBS's independent showcase, will include the following films: **Northern Lights**; **We're Not the Jet Set**; **Things Fall Apart**; **Passing Through**; **The War at Home**; **Word is Out**; & **Lewis Mumford: Toward Human Architecture**. For dates & times of broadcast, contact local PBS station, or PBS, 475 L'Enfant Plaza SW, Washington DC 20024, (202) 488-5102.

**THE HOUSE WITHOUT STEPS**, Walter Ungerer's most recent feature, will be screened at the James Agee Room, 144 Bleecker St., New York NY 10012, Oct. 23-25. For more info: Dark Horse Films, Inc., PO Box 982, Montpelier VT 05602, (802) 223-3967.

## TRIMS & GLITCHES

**AND/OR's** library, soon to be known as The NX Library, is preparing to move to a larger space. The new address is: 911 E. Pine St., Seattle WA 98122.

**STOLEN:** CP 16 A & Angenieux 12-120 zoom, serial # 1264487 with 7-inch viewfinder, batteries, charger, mags & blue & silver location case. If this equipment is presented to you, please notify: Steven Jones, (212) 928-2407.

**CONTACT IN PARIS:** experienced sound recordist & assistant cameraman living in Paris will serve as location coordinator. Can work all aspects preproduction, production & postproduction. Contact: Richard Kaplan, c/o Klejman, 78 rue Vielle du Temple, 75003 Paris, France, (011 331) 277 95 16.

**DOUGLAS CRUICKSHANK**, Director of Independent Film and Video Distribution Center since it began in April 1980, is no longer with the Center. Release of the Center's upcoming TV series, **The Independents-II**, will be temporarily postponed to allow Front Range Educational Media Corporation, which operates the Center, to seek out a new Director for the project. For more info: IFVDC, PO Box 6060, Boulder CO 80306, (303) 469-5234.

**ASPEN FILMFEST ANNOUNCES WINNERS:** Grand Prize — **The New Maid** by Christine Burrill; First Prize — **Murder in a Mist** by Lisa Gottlieb; Second Prize — **Board and Care** by Ellis & Sarah Churchill; Third Prize — **Outside: Spinal Cord Injury and the Future** by Barry Corbet. Three Honorable Mentions: **Adama, the Fulani Magician** by Jim Rosellini; **Anton** by Robert Dunlap & **Fall Line** by Bob Carmichael & Greg Lowe. For more info: AF, Box 8910, Aspen CO 81612, (303) 925-3117.

**SYNAPSE VIDEO CENTER** has moved. Their new address is: SMC, 408 S. Franklin, Syracuse NY 13202.

**SCRIPT ANALYSIS SERVICE** will critique your screenplay, teleplay or story treatment before you submit it to agent or producer. 25 cents per page, no minimum. Enclose check/money order with manuscript & SASE. SAS, PO Box 6561, Santa Barbara CA 93111, (805) 964-0179.

**NORTHWEST FILM STUDY CENTER** announces new director,

Bill Foster, who has been acting director since mid-April. He currently serves as chairman of Oregon Commission on Public Broadcasting's Programming Advisory Committee. For more info: NWFSC, Portland Art Association, 1219 SW Park Ave., Portland OR 97205, (503) 221-1156.

**THE ART PHOTOGRAPHERS** prepare stills from movies: negatives, b/w prints, color transparencies from 8mm, 16mm & 35mm motion picture film frames. For price list and more info: AP, 25 East 4 St., New York NY 10003, (212) 260-4254.

**EDUCATIONAL FILM LIBRARY ASSOCIATION** announces new board members and officers: Catherine Egan, Assistant Director, Audio-Visual Services, Pennsylvania State University; Lilliam Katz, Director of Media Services, Port Washington NY Public Library; Elfrieda McCauley, Coordinator, Media Services, Greenwich CT Public Schools. Officers include: President: Stephen Hess, Director, Educational Media Center, University of Utah; President-elect: Clifford J. Ehlinger, Director, Division of Media, Grant Wood Area Education Agency, Cedar Rapids IA; Secretary: Angie Leclercq, Head, Undergraduate Library, University of Tennessee, Knoxville. For more info: EFLA, 43 West 61 St., New York NY 10023, (212) 246-4533.

**CATHERINE WYLER** has been named Director of Arts and Humanities for Public Broadcasting Service. Wyler came to PBS from the National Endowment for the Arts, where she was Assistant Director of the Media Arts: Film/Radio/TV Program. For more info: PBS, 475 L'Enfant Plaze SW, Washington DC 20024, (202) 488-5102.

**WOMEN MAKE MOVIES' NEW ADDRESS** is: 100 Fifth Ave., Room 1208, New York NY 10011. To order films & tapes: WMM, PO Box 315, Franklin Lakes NJ 07417.

**ELECTRONIC ARTS INTERMIX ARTISTS WON AWARDS** at the American Film Festival: **Olympic Fragments** by Kit Fitzgerald & John Sanborn (Red Ribbon); **Earle Murphy's Winter Olympics** by Skip Blumberg (Blue Ribbon); **The Uncle Dave Macon Show** by Sol Korine & Brian Dunlap (Honorable Mention). For more info: Eric Trigg, EAI, 84 Fifth Ave., New York NY 10011, (212) 989-2316.

**UNIQUE & ORIGINAL Music** for film & video. Experienced composer. Call: Bob Fair, (212) 966-2852.

**EXPERT STEENBECK REPAIR.** Please call: Paul Tomasko, (212) 799-7973.

**NEED ORIGINAL MUSIC FOR YOUR FILM?** Composer of Off-Off Broadway productions and films seeks filmmaker for collaboration. Incidental music, songs & adaptations; documentaries & features. Call: Steve Lockwood after 6 pm, (212) 666-8817.

**A & B 16mm REVERSAL WORK & NEGATIVE** conforming to specifications. Good prices, references. Call: (212) 982-6993 & leave message.

**THE IMAGE COOP INC.** of Montpelier VT announces the closing of its gallery and community media center effective Sept. 30. The public darkroom will be moved to the Vermont Conservatory in Montpelier, and the video program to the Community College of Vermont. **Common Image** magazine will still be published sporadically, and a cable television production series is being planned. For more info: IC, PO Box 1047, Montpelier VT 05602, (802) 229-4508.

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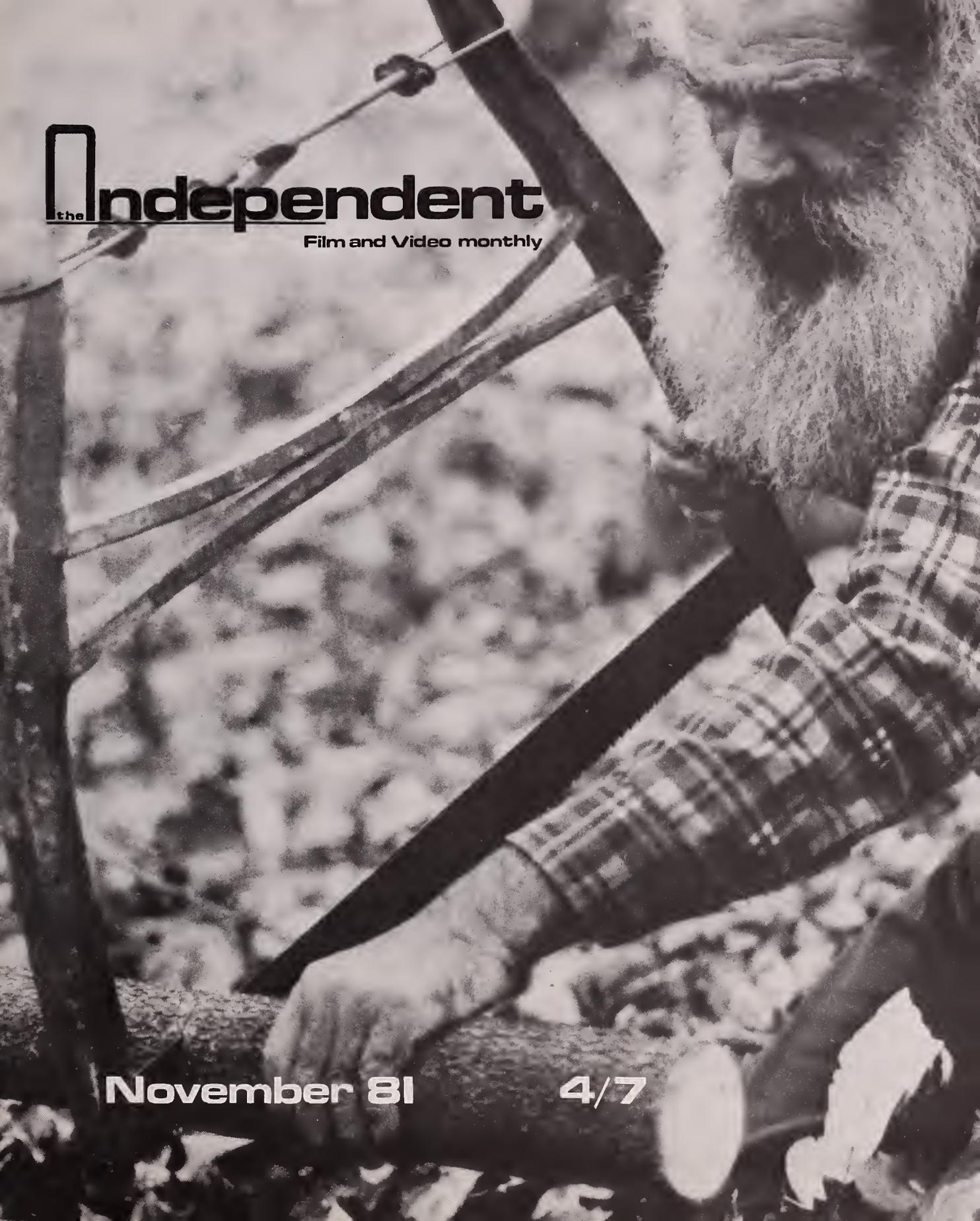
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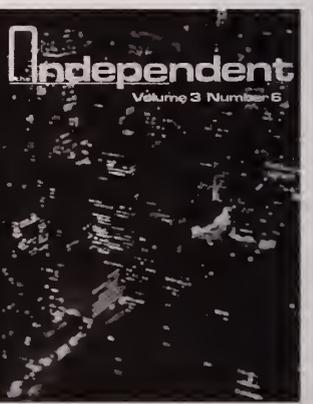


**the Independent**  
Film and Video monthly

**November 81**

**4/7**

# the Independent



read it!

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

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## THE INDEPENDENT

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York NY 10012, a non-profit, tax-exempt service organization for the promotion of independent video and film. Publication of The Independent is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a Federal Agency.

Subscription is included in membership in the Association of Independent Video and Filmmakers, Inc. (AIVF), the trade association sister of FIVF. AIVF is a national association of independent producers, craftspeople and supporters of independent video and film. Together, FIVF and AIVF provide a broad range of educational and professional services and advocacy for independents and the general public.

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**Assistant Editor:** Fran Platt

**Contributing Editors:** Mitchell W. Block, David W. Leitner, John Rice, Barbara Turill

**Staff Photographer:** Sol Rubin

**Layout & Design:** Bill Jones

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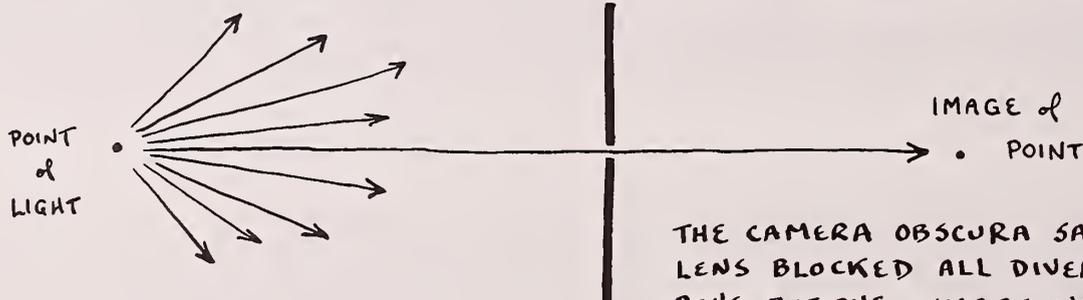
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# IN FOCUS

## Improving Lens Performance-Part II

by David W. Leitner



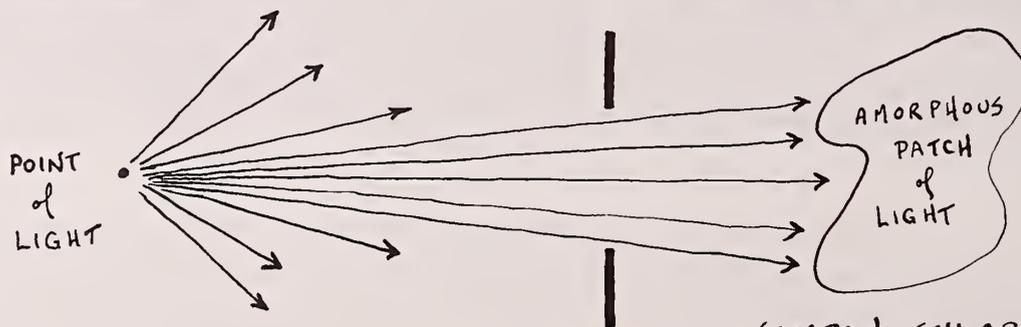
THE CAMERA OBSCURA SANS LENS BLOCKED ALL DIVERGENT RAYS BUT ONE. IMAGE WAS EXCEEDINGLY DIM.

At a recent panel discussion of the possibilities of high-definition television sponsored by the Society of Motion Picture and Television Engineers, mention was made of the fact that video optics would have to be correspondingly upgraded to match the greater film-like resolution of the proposed new electronic format. One panelist suggested that "hard" lenses, or primes, might be necessary, causing a stir among members of the audience. Such talk is a harbinger of things to come, as standards of image quality are lofted ever higher. Improving the quality of our images today will insure their viability in the years to come, and there is no better place to begin than with an enhanced understanding of the imaging tool, the lens.

The lens isn't strictly necessary to photography. As a boy, I built a pinhole camera that consisted of a wooden box the size of a shoe box, with a tiny hole poked in one end. A sheet of film was loaded in the other end, and I made exposures by removing my finger from the pinhole for a minute or so. Even though the film I used was fast, the pinhole admitted very little light, and exposures were lengthy. After development, the images were easily recognizable, although any object that had moved during exposure was blurred. Obviously, this would not do for cinematography.

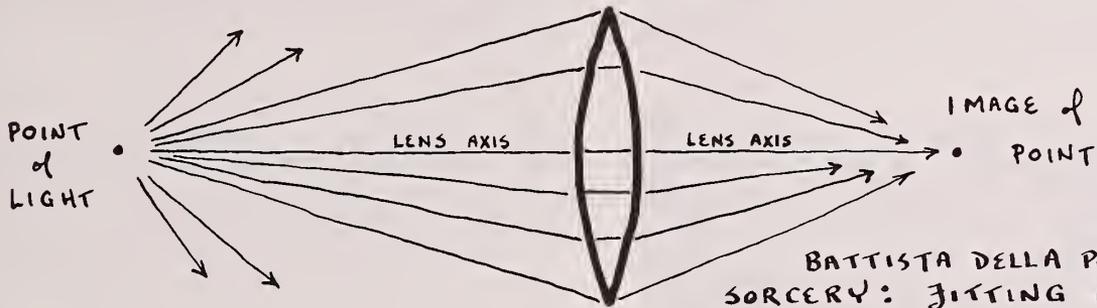
In fact, this was unacceptable even before the invention of still photography. The *camera obscura*, known to the ancients, was a darkened tent or room with a pinhole in one wall (see *Illustration #1, 2*). The wall opposite the pinhole would display an inverted, but dim, image. A hapless 16th century Neopolitan, Giovanni Battista della Porta, discovered that placing a simple bi-convex lens (the single lens of a magnifying glass) at the site of the pinhole and enlarging the hole to accommodate the diameter of the lens produced an image that was much brighter and sharper (*Illustration #3*). His discovery proved so startling to his contemporaries that he fled town under suspicion of sorcery. A century later, however, miniature, portable *cameras obscuras* were in use among European artists and draftsmen. They were wooden contraptions the size of a small suitcase, with an assembly consisting of a simple lens and a translucent surface displaying an image for the purpose of tracing. The 17th century Dutch master, Vermeer, is presumed to have used the *camera obscura* to compose and sketch his subjects before painting. A pinhole aperture would not have permitted an image bright enough for his apparatus to have been of much use.

With the 19th century invention of photography, lens design



... SIMPLY ENLARGING THE PINHOLE WAS NOT THE ANSWER.

## BI-CONVEX LENS



BATTISTA DELLA PORTA'S  
SORCERY: FITTING A  
BI-CONVEX LENS TO AN  
ENLARGED APERTURE. MULTIPLE  
RAYS FROM EACH POINT ARE  
COLLECTED AND BENT INTO FOCUS,  
INCREASING IMAGE BRIGHTNESS.

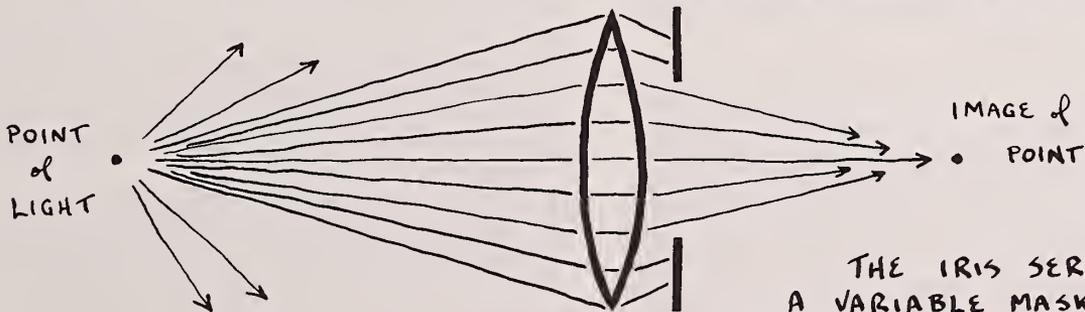
was impelled to march onward. Early photographic emulsions were slow, and human subjects found it difficult to remain stiff and immobile for the several minutes to half-hour required to obtain proper exposure. The simple solution was to enlarge the hole in the front of the camera and insert a lens of wider aperture and equivalent focal length. More light would strike the daguerreotype plate, reducing sitting time and tempers. Unfortunately, acceptable resolution was lost when the simple bi-convex lens surpassed a limited diameter, confining pioneer camera operators to lenses no faster than  $f/17$ .

The main task of the camera lens, then as now, was to gather diverging rays of light from each point of making up the subject and through **refraction**, or bending, cause them to converge into a sharp, faithful image of the subject. The more rays that were collected from each point in front of the lens and refracted into focus, the brighter the image, the "faster" the lens and the heavier the exposure. The aim of early lens design was to increase the diameter of a lens, causing it to collect additional rays, rendering it more efficient with regard to the prevailing levels of illumination.

There is a price to be paid for simply enlarging a lens. In principle, a light ray is bent by glass to the degree it enters or exits at an angle. A single ray emanating from a point in space

and traveling down the optical axis of a simple bi-convex lens is not refracted at all, because the surface of the lens is perpendicular to its path (*illus. #3*). In contrast, a ray emanating from the same point and traversing the periphery of the lens at an acute angle is bent strongly. This means that mildly bent rays passing through the central portion of the lens are more easily controlled. As the diameter of the lens is extended, the curvature of the glass is lengthened, and it grows increasingly difficult to refract oblique, peripheral rays into perfect convergence on a flat image plane. The result is a wash of non-image-forming light, degrading sharpness and lowering contrast. This is called **spherical aberration**.

To compound matters, each wavelength of light bends differently upon refraction. **Monochromatic** or white light comprises the entire spectrum of visible color, and each color is represented by a characteristic wavelength. The various wavelengths cohere as white light passes through the central portion of a lens where refraction is minimal, but tend to separate into discrete colors as white light is bent by the outer edges of the lens. This prismatic effect is termed **chromatic aberration** and can be partially corrected by combining lens elements of different glass types, varying in refractive power. One type of glass compensates for the refractive errors of the other, cheating the spectrum into uniform focus.



THE IRIS SERVES AS  
A VARIABLE MASK, BLOCKING  
ABERRANT PERIPHERAL RAYS  
THAT HINDER CONTRAST AND  
RESOLUTION.

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Not until the mid-19th century did a German named Petzval mathematically contrive a durable design incorporating multiple elements and two types of glass, achieving a usable f/3.6 free of major aberrations. With many turn-of-the-century lens designs extant today, still in manufacture or reproduced as modifications of earlier constructions, the rules of the game have changed little since the days of Petzval. However, given today's standards, the loss of definition at the widest apertures is less acceptable.

The iris was incorporated into the lens for the purpose of controlling the effective lens diameter. By stopping down, depth of field and exposure, each a direct function of diameter, are conveniently regulated. At the same time, light is blocked from the outer edges of the lens and less refraction takes place (*illus. #4*). The iris should be thought of as a variable mask that can usefully limit lens diameter to that required for optimum resolution, since lens manufacturers often provide f-stops that are desirable from a practical point of view but not advantageous to overall image quality. (Evidently, a lens with a nominally faster rating sells better.)

Closed one or two stops, most lenses will yield noticeably crisper and cleaner images. Residual spherical aberration, for

instance, will drop off dramatically. Sometimes the difference between wide-open and slightly stopped-down is so great, it's almost like having two separate lenses instead of one. Portrait photographers often retain a lens with pronounced spherical aberration for soft, low contrast portraiture.

A simple test of shooting a scene wide-open and repeating the same shot with the lens stopped down — maintaining constant exposure with neutral-density filters — will reveal any significant change in contrast and definition, depth of field notwithstanding. Alternately, access to a **lens test projector**, a device that applies to practical ends the axiom that all optics are reversible and transforms your camera lens into a projection lens through which a special high-contrast test pattern is projected, will instantly make apparent which apertures are to be avoided. These relatively inexpensive testing units are now being manufactured commercially for the first time and should become increasingly available at camera houses and repair or testing facilities. In addition, they should be made available to you, the filmmaker, so that you can familiarize yourself with the characteristics and eccentricities — if any — of your lens, gaining an intimate understanding of its limitations and an informed respect for its capabilities.

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## *1930's Independent Filmmaking Focus of New Historical Study*

Concern for American society, solidarity and a love for justice are themes which course through the social protest films of the 1930s. Until now these films, their makers and the organizations that sponsored them have been discussed inadequately and intermittently. This historical oversight was extraordinary considering the high interest in the related avant-garde films of the 1940s and the 1920s (filmmakers like Ralph Steiner, Paul Strand and Alexander Hammid, for instance, worked in both the avant-garde and social protest cinemas). This was further troubling because, while many of the films have not been available for viewing until recently, many others have been considered classics for decades (like *The River*, *The City* and *Heart of Spain*). The context of these films and their origins have been little understood despite recent interviews and lectures by such major figures as Tom Brandon and Leo Hurwitz.

Now many of the most perplexing questions have been answered. William Alexander's **Film on the Left: American Documentary Film from 1931 to 1942** (Princeton University Press, 1981, \$12.50) is an insightful combination of interviews, analysis, and historical perspective. Alexander acknowledges but is not limited by the left-liberal political sympathies of his subjects and himself. His book is, to an impressive degree, objective. It also provides a great deal of information about the Workers' Film and Photography League, Nykino, Frontier Films, and American Documentary Films Inc., especially as to how and why each sprung away from its predecessor. Individuals who loom large

include Herbert Kline, Ben Maddow, Sidney Meyers, Joris Ivens, Helen van Dongen, Irving Lerner, Lionel Berman, Pare Lorentz, Sheldon Dick, Willard Van Dyke, and the already mentioned Steiner, Strand and Hurwitz. Given less space but also acknowledged as important are Jay Leyda, Henwar Rodakiewica, Elia Kazan, Lewis Jacobs, Brandon Hammid, and others.

This is a dense book of some 300 pages, richly footnoted and with 25 pages of references. There is abundant data on personal, production, aesthetic and political aspects of each film project and each organization. Alexander's thorough interviews are particularly impressive. The publication of this book is an event, a great stride forward in our understanding of an era of American film history.

Inevitably there are omissions, or the appearance of them. Seymour Stern, for instance, who has the first words of the book, subsequently all but vanishes from the text, leaving a nagging sense that Alexander's concentration on filmmaking in New York has led him to miss or underrate West Coast efforts. The lack of a filmography is also frustrating.

Responsible discussion of these films cannot ignore the influences of poverty, personality, aesthetics and — in many cases — pressures from government sponsors, or from the Communist Party. Alexander covers all this well, with an openness (and at times an uncertainty) that is most refreshing. The book will also certainly provoke fruitful debates.

*by Robert Haller*

# FESTIVAL REVIEW OF REVIEWS

by Wendy Lidell

Hundreds of foreign and domestic festivals showcase net works by independent film and videomakers. New ones pop up every year — and some of the disappear the next. Some offer cash prizes, and others prestigious awards or liaisons with distributors, exhibitors, critics and buyers. Many are simply non-competitive celebrations of film and video art.

Keeping track of these festivals is an unwieldy proposition. A number of publications attempt to bring some order to the chaos. Six of these publications are reviewed below, with an eye to the comprehensiveness of their coverage, their method of organization and their relative usefulness to the film and videomaker seeking the best showcase for his or her work.

A spot check has shown that all the books contain some minor errors in dates, fees, phone numbers or other details, probably due to an inability to keep up with the rapid changes. But given the breadth of the field, they are generally pretty good. They are listed alphabetically by title.

---

## Directory of United States Film and Video Festivals

by Kathy Bury  
Box 176  
De Soto, IL 62924  
1980 (104 pp.) \$5.00

Lists 85 festivals — American only.

**Each listing** provides an address, phone number, contact person, month held, statement of purpose, sponsors, categories, moderately detailed eligibility requirements, entry deadlines, fees, acceptable gauges and lengths, awards, recent winners, recent judges, noted guests and speakers, and the date the festival was established.

**Indices** include listings by state, chronology, student festivals, those accepting video, those awarding cash prizes, grants or scholarships, festivals with no entry fees, non-competitive festivals, special interest categories, and awards by name.

**Strengths:** One festival per page with neat labeled format and spiral binding makes this book very easy to use. The listings are moderately detailed. The most outstanding feature is the extensive index section, which makes targeting a particular type of festival especially easy.

**Weaknesses:** Lists only American festivals. I found at least one failure to update: Miami Int'l Film Festival hasn't been held in Miami for years — it's been in Houston since 1978.



## Film Festival Review: The Cinema Marketing Review

P. Gregory Springer, editor  
208 West John  
Champaign, IL 61820  
1981 (12 pp.) Annual subscription rates: \$36, \$27 students

A brand-new periodical (only 2 issues so far) promising to appear every eight weeks and bringing reviews of both festivals and festival films. While it's still too early to tell, it seems that the editor has a good independent sensibility. However, the subscription rate is seriously overpriced.

**Weaknesses:** This book is relatively expensive and contains a good deal of information not relevant to film and video producers. It lacks the extensive indices of the Bury and AFI books, and was compiled in 1978, except for addresses which were updated in 1980. At least one error located: the Berlin International Film Festival is listed as occurring in June with Dr. Alfred Bauer as Director. It is actually held in February and directed by Moritz de Hadeln. Also, the Berlin Forum of Young Cinema is not cross-referenced under "independent": certainly one of its major interests.

**Gadney's Guide to 1800 International Contests, Festivals, and Grants in Film & Video, Photography, TV-Radio Broadcasting, Writing, Poetry, Playwriting and Journalism**

by Alan Gadney  
Festival Publications  
PO Box 10180  
Glendale, CA 91209

1978; 1980 updated-address edition (578 pp.)  
\$21.95 hardbound, \$15.95 softbound, \$1.75 postage and handling, 6% sales tax for California residents

Lists over 358 foreign and domestic contests and over 127 video/audio events, as well as events in other media. Broad interpretation of events to include any contest "resulting in economic remuneration."

**Each listing** provides an address, phone number, contact person, month held, descriptive paragraph including entry restrictions, purpose, theme, motto, sponsors, recent statistics, historical information and recognizing authorities etc.; eligibility requirements, entry fees, awards, judging aspects, catch clauses and deadlines. Listings divided into sections as required by the festivals.

**Indices** include cross-referenced subject and category listings, as well as alphabetical listing by event, sponsor and award name.

**Strengths:** The most comprehensive and detailed of all the festival books, and the most critical in terms of looking for the hidden costs and providing information on the way films and tapes are judged. Fairly well cross-referenced and contains both foreign and domestic listings.



**Factfile #3: Film/Video Festivals and Awards**  
compiled by Christina Spilsbury and  
Deborah Davidson Boutchard  
The American Film Institute  
John F. Kennedy Center for the Performing Arts  
Washington, DC 20566  
1981 (89 pp.) \$5.00, \$4.00 AFI members

Lists 131 American festivals in two categories: general and By Invitation Only; and 89 foreign festivals by name, address and one-line description *only*.

**Each listing for American festivals** provides an address, phone number, contact person, month held, categories, brief one-line eligibility requirement, entry deadline, fees, acceptable gauges and lengths, awards and date established.

**Indices** include listings by state, chronological by both event and deadline, student festivals, those accepting 8mm and Super-8mm, 16mm, 35mm and videotape, those awarding cash prizes, grants and scholarships, awards by name, and a bibliography.

**Strengths:** Only book to list chronology by deadline and complete index by gauge.

**Weaknesses:** Foreign listings too brief to be useful. American listings not very detailed either. Several failures to update: American Mavericks listed in 1980 and 1981 editions although it hasn't been held since 1979; San Francisco Int'l Film Festival should now be the San Francisco Int'l Film and Video Festival.

Film/Video  
Festivals And Awards

No. 3  
Revised Edition

National Education Services

The American Film Institute  
The John F. Kennedy Center  
for the Performing Arts  
Washington, D.C. 20566  
Telephone: (202) 826-4088

**Factfile**

### How to Enter and Win Film Contests

by Alan Gadney  
Facts on File, Inc.  
460 Park Avenue  
New York, NY 10016  
1981 (195 pp.) \$5.95

Lists 326 foreign and domestic festivals, prizes, grants and other events.

An updated version of **Gadney's Guide** focusing exclusively on film events, this is a good value for film-only producers. Unfortunately the Berlin International Film Festival is *still* listed as occurring in June!

### How to Enter and Win Video/Audio Contests

by Alan Gadney  
Facts on File, Inc.  
460 Park Avenue  
New York, NY 10016  
1981 (195 pp.) \$5.95

Lists 411 foreign and domestic festivals, prizes, grants, broadcast opportunities etc.

HOW TO ENTER AND WIN \$5.95



**FILM  
CONTESTS**

**EVERYTHING  
YOU NEED TO KNOW TO  
WIN MORE THAN 1500 CASH  
PRIZES, GRANTS, FESTIVALS,  
AND AWARDS: ELIGIBILITY,  
RULES, ENTRY FEES,  
CATEGORIES, AND ANNUAL  
DEADLINES**

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AUDIO  
CONTESTS**

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YOU NEED TO KNOW TO  
WIN CASH PRIZES,  
FELLOWSHIPS, GRANTS, AND  
BROADCAST OPPORTUNITIES:  
ELIGIBILITY, TECHNICAL  
CRITERIA, CATEGORIES,  
DEADLINES, ENTRY FEES,  
NAMES AND ADDRESSES**

Another specialized **Gadney's Guide**, this one targets the video and audio producer. It broadens the concept of "contest" even further than the film edition, along the lines of **Gadney's** original intent of identifying sources of income by including such categories as "broadcast opportunities". I think this volume suffers somewhat by eliminating the advantage of cross-referencing multi-media events. For example, Ten Best of the West, a film festival which now accepts video, is not listed.

Since the information in all of these books is not foolproof, I would advise all users to verify details by calling or writing the festivals before sending any materials. All the publications are available for reference in the FIVF office, or may be purchased from the publisher. This office also maintains files on many festivals, and may sometimes have application forms on hand.

Unfortunately, none of these publications offers any critique from the point of view of the entrant. Establishing such a source of information could be invaluable to those that enter after you, so if you have any feedback, either good or bad, on any festival you have entered, please drop us a note. We are working to facilitate the participation of independents in festivals around the world, but we need your input and experience.

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# VOICES FROM THE HINTERLAND: Independent Regional Features— Part I

by Bernard Timberg and Thomas Arnold

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*the authors of this article have been working on a research and script development project funded by the Nebraska Committee for the Humanities on Nebraska's contributions to film. Out of this project they are developing pilot scripts for thirteen half-hour television programs and a feature documentary on the Nebraska roots and early career of Henry Fonda.*

It is hard to make independent films in any case, but regional filmmakers who develop features outside the major independent film production centers face extra challenges — and possibilities — in America's hinterlands. Robert Haller of the National Alliance of Media Arts Centers estimates that seven out of every ten independent filmmakers come from New York and San Francisco, and most of the rest come from such centers of independent film as Boston, Pittsburgh, Chicago, and Minneapolis. Boston alone has some twenty small media organizations devoted to different aspects of independent production, and it has a wide range of small media production facilities. But what about the film or video producer who works in an area that does not have a high level of activity and support for independent film? In particular, how can these filmmakers raise funds and produce features that reflect their own visions of the areas in which they live?

We talked to a number of regional filmmakers and found in their work a broad range of models for developing a feature film project. At the same time we found that certain experiences were widely shared. We decided to report here on six sets of people making first features in regional settings over the last few years, a time when there has been a small but remarkable blossoming of independent feature activity in America. This approach meant that we did not include pioneers like Chuck and Jane Naumann, who produced and directed an independent feature in 1973 (*Johnny Vic*) out of South Dakota, financing the \$300,000 film entirely through local South Dakota investors. We heard stories of filmmakers and filmmaking groups in North and South Dakota, Florida, Tennessee, Kentucky, Ohio and Oregon, as well as two from the Minneapolis area. (Although Minneapolis has a relatively large population of independent filmmakers, the people there work under many of the same conditions as the other regional filmmakers we talked with.) Sandra Schulberg of New Front Films was particularly helpful in giving us names of people to contact. The budgets of the features produced ranged from \$25,000 (for a film produced in 1978) to \$700,000 (for a film produced that same year). The money for these films came either from a grant or series of grants through a nonprofit organization or was raised through a limited partnership arrangement, generally put together from a group of twenty to thirty investors. The limited partnerships were always for dramatic features that had some kind of profit potential in theatrical

release. As for the decision to go profit or nonprofit, the consensus was that the investment possibilities in a region and the expected financial returns of the film determined that choice. In practice, it has mattered little up to now whether independent films have had profit or nonprofit funding sources, since they have generally not made money. Independent filmmakers hope that picture is changing. Still to be addressed is the issue of how the search for larger audiences and profits will affect the goals of these independently-made films and the degree of control the filmmaker maintains.

Whether going the profit or nonprofit route, the filmmakers we talked to:

- 1) knew the area in which they lived very well, having lived there most of their lives, with a few having been there a shorter time, though at least for five to ten years;
- 2) spent at least a year full-time on developing their project, and often three to five years; then, once the film was produced, they often spent the equivalent of at least another year working full time on distribution;
- 3) had key individuals in their community and state and/or support groups backing them (this included legal and financial expertise);
- 4) chose subjects that were of interest both to their local community and a wider audience, though not necessarily a mass audience;
- 5) relied on major filmmaking centers for technical services and moral and financial support, often travelling regularly between their regional home base and the filmmaking centers where they raised money, got equipment or did their technical work;
- 6) in almost every case, whether they originally planned to or not, sank personal money or credit into the project (sometimes on personal loans of up to \$100,000).

Above all, the filmmakers agreed that making a feature is a consuming task — they often told us that if they had known what they were getting into when they first plunged in, they would never have started. Ross Spears (*Agee*) said he thought he'd never do it that way again: "I should have told my friends to tie me down if I ever mentioned it." One experienced filmmaker, working on his first feature, said there was "a light year's difference" between the shorter and longer forms — the complexity in structure and development of a film (in addition to the financial commitment required) increased exponentially with the length of the film in ways he simply hadn't foreseen.

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And then there is the frustration factor. Doing something for the first time — all the filmmakers we interviewed were describing their first features — is always traumatic. Add to this the length of time and personal commitment needed for a feature and the days and weeks that pass at critical moments in the film's development when the filmmaker can do nothing for lack of funds or resources. Only fleetingly or through personal experience can the pain involved in this kind of total personal investment be estimated. Jude Cassidy, a co-worker with Ross Spears, described that pain:

"There was an eight month period where we didn't get a nickel, not even five dollars, and we had just borrowed money from everybody that we could think of, and it was just a really, really hard period. But he [Spears] never, ever thought of quitting. He'd just say in a depressed way sometimes, 'Do you think we'll ever finish it, Jude?', but he never once said, 'I think I want to quit.' After you've gotten in two years or three years and you've borrowed money and people have donated you things and you've got half of it shot anyway — you're in so deep it's as if there is no alternative. You had to keep going one day and then the next day. You had to finish it. I would say, 'What are you going to do if you don't finish it? Just go ahead and finish it. So what if it will take two or three more years'"

This kind of frustration is intensified in a conservative region where risk ventures in independent film are uncommon. Support groups and contact with other independent filmmakers become even more important in these settings. For example, Ross Spears in Johnson City, Tennessee, told us that being able to discuss the Agee project with other filmmakers at the

Sinking Creek Film Celebration in Nashville was really important to him. Even in Minneapolis, where **Northern Lights** has garnered much publicity, Sandra Schulberg told us she is having a hard time raising money in the private sector:

"I think that there is a fundamental contradiction in trying to raise significant amounts of money from the private sector to make a move basically about ordinary and poor people. We are not selling glamour. . . so it's very, very difficult. You have to find people [*investors*] where a combination of elements are present: someone who has very large resources and therefore discretionary resources, who also believes in what you are doing from a philosophical, or aesthetic or moral point of view, and is not intimidated by the arts or by film in particular, which is a fairly intimidating medium for most people. Especially feature films where basically they don't know anything about it. They think of features as absolutely the purview of the studios, the industry. There's a tremendous educational process involved in explaining that there really are no barriers in getting them into theaters — that it's a matter of experience and contacts and so on, but it's not as though the system is closed to you. It's a function of knowing how to intervene — to plug into it. But that's hard for people to accept because it's so foreign to them. So it's just very difficult."

What did the independent filmmakers who made their features have going for them? How did the six factors mentioned at the beginning of this article — knowledge of the area, long-term commitment by the filmmaker, key supporters, compelling regional subjects and locales, contact with film centers, and personal money investment — come into play?

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## HERB E. SMITH, APPALSHOP, AND HANDCARVED

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Some of the filmmakers we talked to worked out of established independent media production groups. Herb E. Smith produced his first feature (**Handcarved**) out of Appalshop, Inc. in Whitesburg, Kentucky. Founded in 1969 as an OEO project to train Appalachians to document their culture, Appalshop now has some thirty people working on its diversified programs, with about fifteen concentrating on film or video projects. Appalshop is self-governed and has thirty-one films in distribution (as well as records, a travelling theater group and a photography program), six films in production and a weekly Appalachian culture program called **Headwaters** that broadcasts to a potential audience of 80,000 families on prime time over the local NBC affiliate. (This television program has given Appalshop its biggest local exposure, though the group has become well known regionally and nationally for its work in preserving and transmitting Appalachian folk arts and addressing Appalachian social issues.)

Herb E. Smith came into Appalshop in its earliest years as an OEO project. He says his first exposure to the project was accidental.

"I was a senior at Whitesburg High School when Appalshop was set up here, in Whitesburg, which happens to be my hometown. My dad's a coal miner here and I was in school then — just kind of hanging out — and this of-

fice opened up on Main Street. I just kind of wandered in, seeing what was shaking, and the next thing we knew I was turning rewinds and shooting film and stuff. That was the spring of 1970."

Smith has since directed four of the Appalshop films and worked on most of the others. Then a contract to do a 90-minute WNET special about Appalshop gave him and co-director Bill Richardson a chance to work with producer Pery Miller Adato on editing a longer film.

Smith's feature documentary on chair-maker Chester Cornett began as a half-hour documentary funded with \$20,000 from the NEA Folk Arts Program, but the film grew into a feature. It comments on the migration of Appalachians like Cornett to the urban centers of the North and the continuation of Appalachian folk crafts in these new environments. This feature developed organically, then, out of an established regional media production center — one that has been able in the past to raise as much as half its operating expenses from its earned income. Herb Smith describes the evolution of **Handcarved**:

### HANDCARVED

HERB: I'd known this chair-maker for several years, and he's visited us here. He was raised back here in the mountains, but



photo Robert Cooper

Elizabeth Barret and Herb E. Smith

he moved to Cincinnati and was making chairs up in the city in 1970. He came back to visit his kin here, and visited us, and we visited him several times on a trip to Cincinnati. At first he wasn't really that big on doing a film at all. We figured we would try to do a half-hour film and just kind of pry the words out of him, you know. Well, once he decided to do it, though, the whole ball game changed. All of a sudden it was like he was directing the film, more than any personality I've ever dealt with. He just finally decided that we were the right people to do it and he was going to use that film to say some things he had to say. So he would turn to the camera and say, "Now ladies and gentlemen, boys and girls, uncles and aunts and everybody else." We were really having a good time and we couldn't turn the camera off. And so we ended up shooting a lot more film than we had budgeted, and Appalshop kind of backed us in that.

#### DEVELOPMENT OF A FEATURE OUT OF APPALSHOP

The way it works here, we have what we call a Filmmakers' Union. There's more than filmmakers here at Appalshop. There's a theater group and a recording studio and so forth. The film branch at Appalshop meets at least once or twice a month. We call it a Filmmakers' Union meeting, where we just discuss the progress we're making on different films and go over each other's budgets, and just share information and future ideas. So first of all I took this idea for this film to the Filmmakers' Union. There were other filmmakers that were wanting to do similar films, and we initially proposed four half-hour films for the

National Folk Arts Program of NEA. But the program cut that in half and gave us half the money; in the meantime, we decided mainly by default that this film on this chair-maker would be made and another film on a basket-maker.

**QUESTION:** But you had to match that money from the National Folk Arts Program, didn't you?

**HERB:** Right. But we don't have any trouble with the match here. Because we had a lot of equipment here that Appalshop owns and we work for real low wages. Also, we work hard at raising additional grant money.

We started trying to make the films, and I was the director — director/producer — whatever you want to call it. We don't use those titles too much here. What we say is there's a single person who's in control of the film, and then the other people of the group give advice and assistance, but there's this one person that has got the reins, you might say. And so as I started shooting more and more film than we had budgeted, then I started going back to the Union and saying, "Look. We're going to be way over budget here. What do you think we should do?" And everybody pretty much agreed in the group that the best thing for us to do was to continue as the chair was being made; if we stopped shooting to raise more money, then we were going to miss it. So everybody agreed to go ahead and let us spend our finishing money for stock and processing.

So then that left us with the need to go out and raise the finishing money. And also, for various other reasons, the salary money ran out. Mainly it seemed like there were 26

weeks written into the project, and it came to this much bigger project, and so there wasn't enough salary money in the budget to pay me to finish the film. So I was personally on the line and the film was personally on the line in terms of finishing cash. It got pretty hot there. Since there wasn't money to pay me, I went on unemployment and worked for three or four months without pay. Another one of those government grants, you know. The state, I think, puts up a big part of that grant. But anyway, I continued to work on it, volunteering my time on the project — while looking for work. Then there was another job that came up at Appalshop, which I was able to take, and so I worked on the film half time for awhile.

We went back to the Folk Arts Program and they gave us another \$4,000 because of the change in the scope of the project. And that was basically enough money to keep us going. I told them [NEA] while it was happening that this was going on, so they knew about it already. They really weren't that excited about the idea. In fact, they sent a couple of consultants in to look at the work in progress, and one of them said that it should be a half-hour film, and that he didn't think it should be cut into a longer film. The other one really liked it. It was a compromise; they gave us \$4,000 more towards the project. That of course still wasn't enough money to pay me anything, so I was working on the side on it, mainly. There was another real ringer on it. The way it turned out, Elizabeth (my wife, who is also a filmmaker at Appalshop) and I went up there and lived in Cincinnati for two months while Chester made this chair. And we were the only two people up there. Sometimes she'd be shooting the camera and I'd be recording the sound, and sometimes I'd be shooting, and she'd be recording. It was a real intense time.

The way it worked out, we weren't able to slate the film, and also we were already way over budget on shooting it, so we weren't shooting long takes. There would be sometimes as many as forty takes to a 400-foot roll. [*Let's say an average of thirty, and we shot fifty rolls of film.*] That would be 1500 times that the camera turned on, without any slate. So it was a ballbreaker to get the thing synched up. If we had been well-funded, you see, we could have had another person there helping us with slates. We wouldn't have minded the additional amount of film, but we would have spent two feet per take. That's eighty feet, or about eight rolls, just in slates. So we were just squeezing it for every frame of film we could get. We finished shooting in March of '78, then he made one more chair, and in June he got sick and never recovered. He died this past year, so it was the last opportunity to film it.

**QUESTION:** You didn't by chance buy that chair, did you?

**HERB:** Yeah, we did. But we only decided to buy it later, when Chester got hard up for money. The deal we struck with Chester was, "You make whatever chair you want, and it'll be your chair." And so it worked out really good, because he made an incredible chair that I don't think he would have. You know, he would have kept asking us what we want. But the way it turned out, he just did it the way he wanted to.

We just showed *Handcarved* with other films at the Janus theater in Washington and got good reviews in the *Washington Post* and the *Washington Star* when it was still going. I think that was really good. The Independent Feature Project had just plowed the ground a little bit and we could use some of the recommendations they had for how to work it and all. We hope to do that some more.

I'd hoped to spend more time distributing the film in theaters in the mountains. I think there's a real opportunity for independent work to be shown in a lot of small locally-owned theaters here in the mountains, and they are looking for material. They are not able to get top, first-run films because the distributors are sending them to the big cities first, so it seems to me that there's a real vacuum in rural areas for independent work. I just hope that we can spend more time doing that, but it turns out that I'm involved in working on other film projects.

#### DISTRIBUTION/PUBLICITY

**HERB:** The only problem with that film now is that it's in 16mm and we don't plan to blow it up. That's the major problem with local theaters, in that we have to kind of hand-do each show. Which is the way we'd rather do it, actually. The prints aren't a problem, and we'd rather do our publicity because we think there's an audience of people who don't really go to theaters who would really like to see films of this type in theaters, you know — people who aren't 14 to 21.

**QUESTION:** How was the Janus theater showing set up?

**HERB:** We four-walled it, actually. We just called them up and struck a deal. We had shown some films at the Janus in '74, a series of Appalshop short films set up by an organization that was using the show mainly as a fundraiser. Janus



The "Two-in-One" rocker from *HAND CARVED*.

wanted to keep the films on for a longer run, once they saw the films. So we showed them two nights commercially and one night as a benefit for the organization.

### TECHNICAL SERVICES

**HERB:** We do just about all the processing at TVC in New York, and sometimes we mix in New York. It's like one New York trip per film to do that job. Noelle Penratt has been cutting our original for the negative films. We shoot 7247 now — that's what **Handcarved** is shot in. Really love that film. All of the processing is done by mail.

**QUESTION:** You use TVC? A lot of the people we've talked to use DuArt.

**HERB:** We've dealt with DuArt a long time and kind of like those people all right, but TVC gave us a good price. We negotiated with them, especially with the release prints. So we struck a deal with them across the line on processing and the release prints. We got a good price and they do beautiful work, so how can you beat that? I'd say we've got six film projects in the process right now. There's a film on women coal miners, a film on politics in Leslie County, Kentucky, there's a film on the music of the Carter family, a film on tobacco farming, an update on the destruction of community after the Buffalo Creek Flood disaster in West Virginia, and a couple of other contract films that we've got going. We're finding out that with almost all the films in progress now we're going to have to go back and raise finishing costs. We just went to the Benton Foundation in Washington DC, and got \$5,000 to finish up this film on politics in Leslie County.

### FUNDRAISING THROUGH APPALSHOP

**HERB:** When we go to foundations or any kind of funding agency, often they've heard about us, and sometimes they've given us a grant before. There's nothing better than the fact that they already know you due to a good track record of finished films and successful projects. But we haven't gotten grants from a lot of people that should be giving us money. The Rockefeller Foundation has never given us a nickel.

**QUESTION:** Does Rockefeller own coal mines around There?

**HERB:** That's the problem with this whole region. You've got millions of dollars a year going out to these energy corporations, the Rockefellers have made millions from the resources

of the region, and very little of it is returned. Very few of the foundation dollars are returned to the source. We're working on that, but sometimes we're not successful. Sometimes we are.

Another fundraising problem which goes along with outside corporate ownership is that most of our people don't have much cash. In a community with so many people getting by on the cheap, it's hard to raise local money. The only people with a lot of money are coal operators and they aren't about to fund us.

**QUESTION:** So how much of your time and the time of everyone down there is spent just on raising grants and raising funds?

**HERB:** The way we work it, with a single person seeing the whole film through from proposal stage through the ending, that single person is responsible for raising his or her own cash, so all the filmmakers are involved in fundraising to some extent. But we have had one person here who coordinated those fundraising efforts for the whole organization. In terms of percentage of time, that's a hard one because you never know when you're fundraising and when you're making the film. During the early stages of the film, when you're doing the research and writing it up, a lot of that fundraising process really is filmmaking, because you're putting your ideas on paper and discussing those with other people here at the shop, and thinking through it a lot.

### OUTSIDE CONTACTS

**HERB:** We've not been in that close touch with outside groups, like the filmmakers in New York — they haven't been a major source of support for us. You know, we're down here in the heart of Appalachian coal fields, three hours from the nearest airport, 150 miles to Lexington, and 100 miles over bad road to the tri-city airport. So it's not like we can stay in steady contact with filmmakers in New York or the communities in the south that much. I think there's a lot of mutual support and exchange of ideas that we're starting to get more involved in, but we strongly believe that our main front is making it here. It's easy to get too strung out and too diffused, keeping in contact with a big country. But we would like to stay in touch with people across the country, and I think particularly other rural organizations who are trying to work in different areas.

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# LOCAL CABLE PROGRAMMING

## *New Wave or Mirage*

by Diana Peck

Independent producers have heard it all before. A new medium is introduced and glorious opportunities are predicted for marketing programming. Of all the new developments in television, only two indicate truly new directions for the television industry. One development is local programming. The second is a component of local programming — access programming. By understanding the ways these two developments differ from traditional television, independents will be able to gain wider distribution of their programming and may be able to create new markets altogether.

### **A SECOND CHILDHOOD FOR TELEVISION**

Television, it seems, has grown up backwards. Almost from the day it was born, more than thirty years ago, it was a national medium. Television took three hand-me-down commercial networks from its older sibling, radio, and soon made the networks so glamorous and expensive that radio had to become a local medium to survive.

Now commercially mature — and even, some argue, entering its dotage — television has a second chance to go through its childhood. Many means of distributing a television signal are being used for the first time on a widespread basis. The increasing use of new distribution means, such as cable, satellite, over-the-air pay (scrambled signal) and, potentially, direct broadcast satellite (DBS) and low-power television (LPTV), is creating an unprecedented demand for new programming.

Only two of these new means of distribution, however, allow television to grow and develop in a direction that it has never followed before. Both cable and low power television are suitable for distributing local programming to limited audiences. With local use of these relatively inexpensive forms of distribution, television no longer has to reach the largest audience possible with programming of the lowest common denominator. It can finally afford to target smaller sections of its audience, programming for distinct groups rather than for the masses. If the idea of localism in television is allowed to develop, it will offer new opportunities to independent producers.

### **TWO TYPES OF LOCAL PROGRAMMING**

Traditionally, cable TV offers two types of local programming: local origination and access. The distinction is quite simple — local origination (LO) is programming produced by the local cable company, while access is produced by individuals, organizations or institutions within the community. The content could be identical. Coverage of a local softball game could be local origination or access, depending on who is responsible for the production or who has acquired the rights to show it. A cable company could buy rights to a program from an independent producer and it would be considered LO. An access user could arrange to show a program that was produced by a national organization such as the US Fire Administration; that showing would be considered access.

Local origination follows the same structure as commercial television. The cable operator, who expects to sell advertising time, selects the program ideas, then has company staff or outside producers create the programming. By marketing programs to LO directors that appeal to the local rather than national audience, the independent can match the content of a show very precisely with the targeted audience.

Access is an entirely new concept for television, not because it is non-commercial but because it has none of the gatekeepers other television has. Due to the scarcity of television signals, both commercial and non-commercial television stations have to be highly selective about what will be aired. With cable promising abundant channel capacity, television has for the first time since its birth more channels than programming.

### **THE ORIGINS OF ACCESS**

Access programming got its start almost ten years ago when the FCC required cable systems with more than 3500 subscribers to provide educational, municipal, public and leased access. Although the FCC no longer requires access, many municipalities still require that some channel capacity be available for it. Over the years, access has become a community activity in those towns where it has become established. With quality and level of participation varying from town to town. Some have made provisions for paid staff; others have relied solely on volunteers. In some places most access programs are produced by individuals; elsewhere organizations and institutions within the community produce the bulk of it. Some local programs resemble affectionately produced home movies; others are highly sophisticated, often indistinguishable from first-class professional programs. Often the only equipment available is an old 1/2" black and white Porta-pak; in some towns or cities, full color studios and/or mobile vans are available in addition to up-to-date portable equipment.

Although the FCC no longer distinguishes between the different types of access, most communities still do. Educational and municipal access are means of distributing programming that originates from a community's schools or government. The inadequacy of over-the-air channel capacity is clearly illustrated by educational access. School systems or colleges which could get only an hour or two of late-night or early-morning time each week on local public television stations can, with an access channel, telecast programs during normal waking hours.

Public access reserves time for any individual or organization in a community to distribute programming. Originally conceived as an "electronic soapbox" where individuals would be guaranteed free production of a five-minute tape, public access channels now normally schedule full-length programs produced by the community.

Leased access differs from the other types of access because it is commercial. A producer may buy time on the channel at a nominal fee, show any programming as long as it does not violate obscenity, libel, gaming, or copyright laws and, if the producer chooses, sell commercial spots. Some independent producers have supported low-budget productions this way while gaining exposure and experience.

### **INDEPENDENTS AND ACCESS**

For some independent producers access not only serves as a means of increasing distribution of their programs, but also as a way of generating financial support. If a producer is limited to non-commercial productions, sometimes having a guaranteed distribution outlet helps persuade funding agencies. Often access centers can help provide equipment or personnel.

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Access can also offer independent producers a new market for their services. *For the first time, local government and social service agencies have a reason to produce television programs regularly.* Most will not want to hire specialized staff just to produce programs, yet they may not want to rely on volunteers or the amateur skills of existing staff. Independent producers can market their production expertise to such agencies, working with agency staff to develop the content of a program and then supervising and/or executing the production itself.

This approach differs from the traditional way independent producers raise funds in several ways. First, the content is not the choice or responsibility of the independent. Second, the independent does not have to raise the funds for the production — that is up to the sponsoring agency. Third, the independent may not be paid on the basis of the finished product (e.g., so many dollars per minute of tape), but rather on the basis of what services are performed. The model independents could follow for marketing their services in this way to agencies could be one of production consultant rather than producer. A production consultant would be paid on a “per day” or “per service” basis.

As access channels become more widely used, especially in large cities, this way of producing programs should become more common. In Reading, PA, for example, where access has become a part of the community, the City Planning Bureau recently produced two television series to be shown over the access channels. One, a series of 17 one-hour programs, examined architecture in Reading and historic preservation projects. The second, a series of six one-hour programs, applied landscape architecture to row-house backyards by describing techniques and plants Reading residents could use to create gardens in their own yards. Independents could market the idea of producing such programs to existing local agencies.

## THE THREAT TO ACCESS

Despite the fact that it has existed for a decade, the right of access to cable television is not yet secure. While some cable operators support access, providing equipment and staff for programming, others are reluctant to provide even channel time unless they are forced to (especially on older systems with 12 or 20 channels), and some are willing to fight the idea of access in the courts. Some operators realize the benefits they derive from access — improved community relations, free programming that attracts residents who may not otherwise subscribe to cable, and development of cable as an indispensable local medium. Other cable operators feel access impinges on their right to have complete control over the content of all the channels they deliver to subscribers (except required repeating of over-the-air signals). This attitude is becoming more common as satellite-delivered programming promises more revenues from pay tiers and advertising and competes with access for channel space.

The question of whether cable companies should have complete control over the content of all channels is crucial to independent producers. As Ralph Smith, author of *The Wired Nation* and consultant to the cable industry, recently pointed out in a speech to the NFLCP (see box), the cable industry has already prevented producers who have programming — even free programming — for which there is public demand and for which there is adequate channel capacity from distributing their programs on cable. This means that the role of the cable

company goes beyond the delivery of a service to the selection of what services will be delivered and, therefore, to control of the content of the channels.

Some may argue that this is no different from the control television broadcasters already have. But broadcasters, who are already subject to FCC regulations that do not apply to cable, usually do not have monopolistic control of all the channels available to a community. The cable operator, however, would have complete control over the content of all channels coming into a community's homes (except repeated over-the-air signals) unless some access channels or other channel capacity set-aside is required.

## THE NEED FOR REGULATION

The only way access channels can be required is through some type of government regulation — federal, state, or local. Given the current intensity of deregulation fever in Washington, the FCC is expected to continue its recent trend toward relaxing regulations. Only eleven states have cable regulatory offices, and several of those may move toward deregulation. Cable is now regulated, for the most part, on the local level, where a cable company must obtain permission to string wires on utility poles. Municipal governments, which typically grant ten- or fifteen-year franchises to cable operators, usually regulate rates and require minimal levels of service. When cable operators request rate increases, the government may request additional services, such as access channels.

The cable television industry is attempting through its trade association, the National Cable Television Association, to introduce an amendment to federal legislation that would prohibit any rate regulation for any cable service by any level of government. Introduced in July without public hearings, this amendment to Senate Bill 898 (S.898) would prevent any city from requiring free or low-cost channels, from requiring free or low-cost access studio facilities, from requiring that there be a non-commercial rate structure for leasing channel time, or that any public building such as a library or school receive free or low-cost service as is now common practice. Most importantly, if a municipal government has no control over rates, it cannot review the performance of a cable operator when the operator requests a rate increase, including the operator's willingness to make access available. It also means that there is no public review of the rates charged by what is usually a monopoly.

The amendment to S898 has, however, two important exceptions. One exempts public, educational, and municipal access from the rate regulation prohibition. “Access” is not defined, however, and the municipality's most common way of enforcing an operator's delivery of access services would be removed. This exemption resulted from the considerable protest filed by access users, city governments, the NFLCP, the National League of Cities, the National Citizens Committee for Broadcasting, and other groups last year against amendments introduced with another Senate telecommunications bill that would have prohibited cities from requiring any access and that would have prohibited the existence of municipal access.

The second exception to the rate regulation prohibition in S.898 is when cable is deemed to be the only way a community can receive television signals, i.e., a monopoly. The cable industry has argued in a position paper to Senator Robert

Packwood (D-OR), Chairman of the Senate Commerce Committee, that cable should not be considered a monopoly even if there is only one cable company providing a community with cable television services. The cable company is not a monopoly because it competes with over-the-air television, video players, movie theatres, live theatre etc. for a viewer's time and money. Therefore, the paper argues, the cable industry should be free of all regulation and should control all the content of all the channels. If the amendment to S.898 were passed with this second exception, it would set a legislative precedent for cable not being considered a monopoly except under the unusual circumstance when it is the only way for a community to get television.

If access to cable television is denied for any reason, it will be a great loss to the public and to independent producers in the years to come. We are at an exciting time in telecommunications history right now, a time when precedents are being set so quickly that individuals have considerable opportunity to influence the process. Unless citizens become involved in the policy-making process, the public interest is likely to be ignored right now in favor of commercial interests. The Communications Act of 1934, which currently guides FCC policy, contains several assumptions which are now being slighted, if not ignored. One assumption is that the limited broadcast spectrum belongs to the public and should be used to serve the public interest, convenience and necessity. In the past, the FCC has set aside a certain amount of spectrum space for non-commercial use, which is how public television and radio stations acquired their right to spectrum space even though they were not prepared to broadcast as quickly as commercial stations.

Another assumption of the 1934 legislation is that localism in media is important — that the ability of a community to talk to its citizens and its neighbors easily over the electronic media is important. Satellite programming is transforming cable television from a medium with a local focus to a medium that will carry primarily national programming. As consolidation of national corporate ownership increases in cable, local programming will be emphasized only to the extent that it makes money or is required by government. Local opportunities for independent producers will depend, then, on local requirements and local markets for access and LO programming.

Independent producers who want to support the idea of access to the media so that diverse voices can be heard and so that local programming can be developed can do several

things. First, they can contact the NFLCP to get more information, to learn about conferences, and to get in touch with other local producers. Second, they can urge their Congressional representatives to support access to cable television. Third, they can find out what opportunities exist in their own communities, whether or not they have cable television. (The NFLCP provides its members with tips on where to look for the information if it's not obvious.)

By using local television and supporting the public's right of access to the media, independent producers will create opportunities for their own work to reach the audiences who want to see it.

## NFLCP

The National Federation of Local Cable Programmers is a non-profit, grassroots organization with more than 1500 members throughout the U.S. and Canada. Founded in 1976, it is the only national voice primarily interested in developing community television programming and the use of access channels. It provides a national and local voice in support of access, presents annual awards for the best in local programming, holds conferences and publishes information to educate the public about access.

The goals of the NFLCP are to discover and assist users of local channels, to facilitate the exchange of information between people throughout the country who are concerned with community-responsive programming, and to spread innovative programming ideas among community access centers. Finally, the NFLCP seeks to ensure continued public access to television.

To learn more about NFLCP conferences, activities, publications and projects, including a training program for local programming directors, write or call: NFLCP, 3700 Far Hills Avenue, Kettering, OH 45429, (513) 298-7890.

*Now serving as Chairman of the NFLCP, Diana Peck is an instructor in the Communication Department at William Paterson College of New Jersey. A doctoral candidate at Teachers College, Columbia University, she is the principal author and editor of The Cable Television Franchising Primer and has served on the cable TV advisory committee in Hastings-on-Hudson, New York, where she lives. The views expressed by Ms. Peck do not necessarily reflect the position of the NFLCP.*

## FILM FORUM

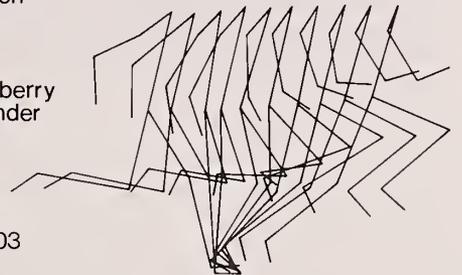
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# WOMEN'S COMMUNITY CABLE

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While there is as yet no women's local cable TV channel in the United States, composite women's channels on cable television have been bid on or awarded in several U S cities. These "hybrid" channels include such national women's cable channels as Beta (ABC/Hearst owned) and USA Network (UA/ Columbia). Some include potential local leased-access programming with ads and sponsors, and also programming originated by the local franchise operator. Except for limited women's public access-type programming (often controlled by the franchise operator), they offer a largely commercial presentation of women's image and needs, like that of broadcast television.

An alternative suggested by the newly-created Women's Cable Television Clearinghouse is women's public access channels, locally programmed and controlled by women, similar in operation to the 90-plus Black-Hispanic, senior citizens' and children's community channels across the country. Such women-run channels would be part of the basic service offered by cable operators, rather than a tiered or subscription service. They would offer local programming by individual women and women's groups: interactive programming between city officials, PTAs and women's groups on issues such as day care, health needs of children, housing; programming on needs for city funding centers for rape crisis or sexual abuse centers, shelters for homeless or battered women; oral histories of women; literature, plays, video art; special events such as Lesbian Pride Weeks or Third World women's conferences; women's speakouts, meetings and demonstrations. Production of such programming would afford women experience in designing and operating their own channel and control of their own image in television.

The Women's Cable Television Clearinghouse is facilitating the development of locally-operated women's community channels by gathering information on the status of franchises, sharing model franchise act clauses with activists and women's groups, giving information on diverse structures for channel operation and video production and ascertaining programming availability.

The first women's community cable channel to turn on will probably be **Women to Women**, in January, in Dallas, for which women's groups are already participating in community video training. Although potentially composite, the Warner-Amex winning bid allows Dallas women to veto the national women's commercial channels on their community channel if they wish. Women's community channel programming is controlled by the Dallas Cable TV Advisory Board and will be run on a first-come basis.

Elsewhere women's community channels are still in the franchising process. At the other extreme from Dallas is the women's channel proposed by Teleprompter in Tucson. This composite channel would feature Beta, local origination programming by Teleprompter and potential leased-access programming. Its limited locally-created women's programming (not public access) is subject to franchise operator control. Seven other companies are bidding on women's channels in Tucson. Other proposals with composite women's channels have been made in Los Angeles' East Valley by Cable America and others, in the Downey Cluster near Santa Ana, and in Boston by Warner-Amex.

Composite channels with national commercial and local leased-access women's programming are likely to spread. Dallas' proposal was made before the national channels became available. Marcia Temple, an independent cable consultant on Teleprompter's Tucson design, points out that composite channels have the advantage of being profitable to the local cable operator; if the cable company started to lose money, it would take the channel away.

Taylor Ross of the Women's Cable Television Clearinghouse contends that where women's channels are provided by the municipality's franchise act or in the cable company's winning proposal, cable operators are obligated to provide the channel.

These women's community channels should be granted for the same reason as other public access channels — as a public service in return for the monopoly the franchiser is granted over municipal channels. "Women's only chance to create our own programming on television as a community and to fully utilize our First Amendment rights may be lost unless women inform themselves about the women's public access channels and seek them out. Women's composite channels, financed by men and operated to exploit the women's market, are no substitute for our own voices on television. Men should not control women's images and programming."

Annie Hall, VP for public relations, Dallas Warner-Amex, spells it out another way. "Just because it [the national channel] is called **The Women's Channel**, sometimes the local women's organizations do not consider that programming appropriate . . . We run into this problem in the religious community in that the local churches or synagogues do not feel that PTL is appropriate complementary programming. They would rather have a blank space in their programming than have PTL . . . because they see themselves as being totally different."

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# AN INSIDER'S GUIDE TO N.E.H. GRANTS

by Jane Morrison

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I recently served as a panelist for the National Endowment for the Humanities (NEH) Media Program to review proposals in film and radio. NEH is an important source of support for independent projects even with the Reagan Administration's budget cuts. I was impressed with the depth and fairness of the panel's evaluation of each proposal.

It is important to realize right from the start that NEH's purpose is not to fund films, but to fund innovative television and radio projects that will utilize current scholarship to promote and develop public awareness of the humanities. So you must evaluate your project in terms of their criteria: does it or can it use the resources and insights of the humanities to present a particular subject to an out-of-school audience — particularly a public television audience? To get an idea of projects that have met their criteria, read descriptions of projects they have funded in the past (available upon request), talk to someone you know who has applied, call a project director in Washington for advice, or read the NEH Research Division's annual report.

Sometimes NEH is particularly interested in a project because it focuses on an area that has not been fully explored in the media, like linguistics or judicial history. Other types of projects such as costly dramatic productions, are so unlikely to be funded that you may be discouraged from applying. The latter advice is usually based upon the realities and experience of past rounds rather than on personal determinations. It may be worthwhile to apply anyway, since the panel and the readers of the proposal make independent recommendations to the National Council and the Chairperson and often surprise the staff with their choices. If the project fits the criteria for the humanities you have as good a chance as anyone.

As applicants, independent producers have some things working in their favor. First we are in a position to be creative and innovative with projects that public television and major producers would never undertake. Secondly, with budget cut-backs, fewer series will be feasible, and one program that does the job a whole series used to do will be more attractive to the NEH.

Once you have determined the viability of your project for NEH funding, you have to write an extensive and difficult proposal. Scholars can help you conceptualize and analyze the central humanities issues, and will often write or rewrite whole sections. Usually you work closely with one or two scholars in their field, who read what the core group does. Project directors can often suggest scholars for you to work with. The bulk of the proposal is documentation of the humanities content and justification of the project's significance to a contemporary audience. You may need as much as three or four months to line up your consultants and prepare the proposal.

The first draft should be submitted 6 weeks before the deadline so that the staff can read it and make recommendations, note incompletions, weaknesses etc. Early submission is not mandatory, but the preliminary examination is useful. What you submit must carry the ball for the whole project, so it should be complete, concise and convincing. Remember that the panel may have to read as many as 70 for one meeting, so make it as distinctive and interesting as possible.

Your proposal goes to a three-stage review: readers, panel and National Council for the Humanities. Since 95% of what the panel recommends is approved, this is clearly a critical stage. The panel is instructed to look at the proposals with the following questions in mind:

Will the project, as presented, contribute significantly to the public's access to and understanding of the humanities? In other words, does the public gain a fresh or distinct view because of the humanities' presence?

Does it make clearly defined use of specific humanities resources, such as published scholarship, field research and artifacts, and are these resources central or peripheral to the purpose of the project?

Does it move beyond the simple presentation of information to an examination and interpretation of these, values and fundamental concepts?

Have humanities scholars and highly skilled and experienced media professionals fully collaborated in the design of the project? Do their projected roles seem adequate and appropriate to the project's needs? Is there an imbalance in the strengths of the principals in the project?

Does the project address the subject matter in a perceptive and imaginative manner that will be attractive to an adult audience? Does it offer some broad clarity to the subject?

Does the applicant appear likely to be able to carry out the project successfully? Is there a sound grasp of the ideas of the particular medium?

Is the budget realistic? Does it reflect sound professional thinking and economy?

Do the schedules make sense and is the production style or technique feasible?

Can the proposal be effectively translated into quality television, film or radio programming?

Is the project a duplication of what is already available?

Is the project likely to be used after its initial airing?

The panel I was on consisted of 5 scholars and 5 media people. There was great mutual respect; we tended, oddly enough, to reach the same conclusions on the strengths and weaknesses of the proposals. The scholars on the panel were typical of the ones I have worked with on my projects: perceptive, flexible, unpretentious men and women, well-versed in their fields, thorough in their analysis.

The staff's role at the panel stage was primarily to remind us of specific content in the proposal, particularly when the panel took a poorly presented idea and got carried away with what it could be. Our enthusiasm often subsided upon reevaluation of whether the actual proposal demonstrated that the applicants could develop or execute an effective project. A successful applicant presents a strong idea, demonstrates knowledge of its value, and has the background as a filmmaker or videomaker comparable to the difficulty of the project.

When you apply for development funds, the idea is more critical than the production personnel. But for the production grants the personnel get a strict evaluation. Being a recipient of an NEH preproduction grant does not make you more competitive at the production level. Some independents get

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turned down at this stage, shocked and disappointed because a panel has not felt their experience equal to the difficulty of the film they propose. If you are worried about not having a strong enough background, try to team up with an executive producer, producer or co-director with a more impressive track record. It is naive to think that most independents can compete with the professional personnel the NEH has used, especially in drama. **The American Short Story** set a standard everyone must meet.

The NEH feels less risk in funding independents for documentary work. In their experience independents' early dramatic work has consistently failed to develop characters and relations between them, so that cold, flat personalities lacking internal intensity often resulted. Control of timing within a scene and from scene to scene is also a frequent problem. While European festivals expect independent films to look and move differently from Hollywood-Network professional standards, NEH clearly does not. Our dilemma remains to maintain the integrity of our own style while meeting these criteria.

NEH's evaluation of your proposal leaves few stones unturned. If the project has overall strength, it may in spite of minor flaws pass. But no proposal with glaring inadequacies gets approval, no matter how good the idea. It gets sent back to the applicant, who then must ask for the criticisms made in

the reviews. No one is specifically asked to reapply, but many do and are funded the second or third time around. You have to evaluate the chances based on the panel's criticisms and your discussions with the staff.

In the future, NEH may have as little as \$3.8 million for media projects compared to the \$9 million they had this year. This means that competition will be three times as tough, expensive dramatic projects even less practical, and all large projects more likely to require other sources of matching funds. Still, if you have an idea for a film or tape that you think they could support, by all means get in touch with them.

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*There are comparable local humanities organizations in every state and Puerto Rico, which offer the same media program on a smaller scale. Outright grants are available at an average of \$20,000, along with some matching grants. Their criteria and process are similar to those of the NEH, although unique in each state. If your project is regional in scope, you may find valuable support there, especially since they are less influenced by national production standards. New York State's Council is one of the toughest, with many applicants and a strict staff.*

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## WEILL PLOTS NEW FEATURE

### by Gordon Hitchens

Hollywood director Claudia Weill, whose recent **It's My Turn** for Ray Stark starred Jill Clayburgh, Michael Douglas and Charles Grodin, has returned from Brazil to New York with plans for another feature. Her next project will be either a musical or a drama about a twelve-year-old girl. She may seek independent financing, despite her new status in Hollywood.

Weill states that she is not closed to occasional documentaries, consistent with her origins in the New York independent documentary movement as a producer and cameraperson. In 1975, Weill directed and shot Oscar-nominee **The Other Half of The Sky: A China Memoir**. Shirley MacLaine produced.

Her Brazilian tour took Weill to Rio de Janeiro, Sao Paulo and Brasilia, screening her independent first feature, **Girlfriends**, in cultural events arranged by the U.S. International Communications Agency. The five-day tour enabled Weill to meet Brazilian cineastes and to observe the burgeoning Brazilian cinema industry.

Reviewing her transition from documentary to Hollywood features, Weill spoke recently (June 3) as luncheon guest of the American Film Festival, produced at the Grand Hyatt Hotel by the Educational Film Library Association. She stated that the Hollywood pace and morality, and the bigness of business there, had her baffled for a time. High costs in Hollywood necessarily impose conservative choices, Weill observed. Producers opt for proven formulae and are fearful of risks, fearful even of low-budget experimentation. A minimum of seven million dollars is needed for a feature, and a director's responsibility for so much money makes him or her beholden to the producing apparatus, causing a certain inhibi-

tion and powerlessness. One becomes an administrator, not a director.

Paradoxically, Weill found that she had less creative freedom in Hollywood, with more money at her disposal than she had had earlier as a shoestring independent in New York. In 1977, Weill directed **Girlfriends** for \$140,000, using loans and grants from the American Film Institute and other sources. Blown up from 16mm to 35mm, **Girlfriends** was a critical and festival success, leading Warner Brothers to pick it up for worldwide theatrical release. This coup led to a two-picture deal in Hollywood.

As part of her new Hollywood persona, Weill had to join the Directors Guild of America, which meant that she could no longer touch the camera, despite her documentary expertise of many years as a cameraperson. Oddly, her success as a filmmaker was distancing her from the actual filmmaking process.

Nevertheless, Weill is determined to continue fiction films and is attracted to feminist themes, calling **9 to 5** a very important political film. She concedes, however, that the capacity of cinema to provoke basic social change is weak and doubtful. Weill's intentions in cinema are more modest — to make people more aware of one another and more responsible toward one another.

Far down the road is a career-biography of her relative Kur Weill, emphasizing his 1920's opera and theater work in Berlin with Bertolt Brecht, until his postwar Hollywood and Broadway period.

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## COURSES/COINFERENCES/SEMINARS/WORKSHOPS

SOCIETY FOR INFORMATION DISPLAY INTERNATIONAL SYMPOSIUM, the only global forum devoted to all aspects of information display, will be held in San Diego CA, May 11-13 1982. Submission deadline for papers: Dec. 7.

For more info: SFID, 654 North Sepulveda Blvd., Los Angeles CA 90049, or Walter Goede, Symposium Program Chairman, Northrop, 2301 West 102 St., Hawthorne CA 90250, (213) 418-4592.

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## FILMS/VIDEOTAPES WANTED

MEDIA CENTER FOR CHILDREN seeks films about anthropology, animals, nature studies, folktales from different cultures, pottery making, kite flying, street games; for inclusion in the American Museum of Natural History's **Christmas Film Festival**. Send promotional material to: Merrill Lee Fuchs, Museum Festival Coordinator, MCFC, 3 West 29 St., 11th Fl., New York NY 10001, (212) 679-9620.

WOMEN IN THE DIRECTOR'S CHAIR is a non-profit organization of professional women dedicated to the expansion of women's roles in the film industry. They are now planning **Short Takes**, a monthly screening series of short films of any genre, written, produced or directed by women. For more info, contact: WITDC, c/o Abby Darrow-Sherman, 1430 West Elmdale, Chicago IL 60660, (312) 262-2723.

GOOD EDUCATIONAL FILMS wanted for distribution. Small company, good sales record, personal product attention. Open to different distribution arrangements. Contact: Peter Lodge, Circle Oak Productions, 73 Girdle Ridge Dr., Katonah NY 10536, (914) 232-9451.

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WOMEN BUSINESS OWNERS OF NEW YORK is a non-profit corporation, founded to support women's significant participation in the economy, generate cooperation and creative competition, and promote the development of a positive atmosphere for women in the business community. For more info: WBOONY, 150 West 52 St., New York NY 10019, (212) 245-8230.

PROJECT COORDINATOR KATHLEEN KLINE announced application guidelines for this year's **Independent Documentary Fund**. Independents (US citizens and resident Americans) are eligible to apply for up to \$90,000 for production funds of new documentaries or for completion of works-in-progress. Deadline for receipt of application is Dec. 1. Contact: IDF, Television Laboratory, WNET/13, 356 West 58 St., New York NY 10019, (212) 560-3194.

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INTERNATIONAL VISUAL ARTISTS EXCHANGE PROGRAM organizes direct swaps of studio and living space internationally. Contact: IVAEP, PO Box 207, Village Station, 201 Varick St., New York NY 10014, (212) 255-5706.

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## PUBLICATIONS

THE MEDIA PROJECT (formerly Northwest Media Project) announces the publication of its new **Oregon Guide To Media Services**, \$5 plus \$1 postage. Contact: MP, PO Box 4093, Portland OR 97208, (503) 223-5335.

NEED MONEY FOR YOUR NEXT FILM? **The Independent Filmmaker's Guide** describes how to raise money from investors and how much to expect realistically from distribution of your shorts and documentaries to cable, PBS, foreign television, educational markets, videotape/disc and theaters. Included are sample distribution and partnership contracts, and budgets for production, premiere and self-distribution. \$16.95, includes postage. Contact: Michael Wiese Films, Box 245-1, Sausalito CA 94966.

## SCREENINGS

FILM FORUM WILL SCREEN: **Garlic is As Good As Ten Mothers**, Nov. 11-24, (with **Werner Herzog Eats His Shoe, & Stoney Knows How**); **Strong Medicine**, Nov. 25-Dec. 8. For more info: FF, 57 Watts St., New York NY 10013.

## TRIMS & GLITCHES

THREE WOMEN from the public broadcasting community have been selected to participate in a pilot women's and minorities' graduate project in public broadcasting management at the Ohio University School of Radio-TV in Athens. They are Tara Missal, program director, WCAE-TV; Valeria Lee, station manager, WVSP-FM; and Mercedes Sabio, program producer, WGBH-TV. For more info: CPB, 1111 16th St. NW, Washington DC 20036, (202) 293-6160.

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INDEPENDENT CINEMA ARTISTS & PRODUCERS announces the appointment of its first advisors: Paige Amidon, Ted Conant, Elyse Eisenberg, George Stoney and Laurie Young. For more info: ICAP, 625 Broadway, New York NY 10012, (212) 533-9180.

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# THE INDEPENDENT

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COVER: *Body Count*. Dan Reeves and Jon L. Hilton. One of the winners of the 1981 D. Visions Video Awards Festival. Other winners include Alex Roshuk, Cecilia Condit, Gary Hill, Kathryn M. Kanehiro, John Sandborn, Kit Fitzgerald, Maxi Cohen, Megan Roberts, Peter D'Agostino, Pier Marton, Reynold Weidenaar. PHOTO: Christiane Siemers

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**Staff Members:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Sol Horwitz, Short Film Showcase Project Administrator; Susan Linfield, Short Film Showcase Administrative Assistant; Fran Platt, Membership Developer; Odessa Flores Administrative Assistant.

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## Correspondence

THE INDEPENDENT welcomes letters to the editor. All correspondence should be mailed to The Independent c/o FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

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

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The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York NY 10012, a non-profit, tax-exempt service organization for the promotion of Independent video and film. Publication of The Independent is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a Federal Agency.

Subscription is included in membership in the Association of Independent Video and Filmmakers, Inc. (AIVF), the trade association sister of FIVF. AIVF is a national association of independent producers, craftspeople and supporters of independent video and film. Together, FIVF and AIVF provide a broad range of educational and professional services and advocacy for Independents and the general public.

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

The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diverse as our member, staff and reader contributors.

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**Assistant Editor:** Fran Platt

**Contributing Editors:** Mitchell W. Block, David W. Leitner, John Rice, Odessa Flores John Greyson

**Staff Photographer:** Sol Rubin

**Layout & Design:** Bill Jones

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## GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you **money!** What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

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## DON'T MISS OUT

More and more programmers have been coming into the AIVF office looking for independent films/tapes for their festivals, cable systems and exhibitions. Please send us material on your films and tapes so that we may make it available to interested parties. Send c/o Film/Tape File, AIVF, 625 Broadway, New York, NY 10012.

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It takes 4 to 6 weeks to process changes of address, renewals and other changes in your mailing status. Don't wait until after you have moved to send AIVF your new address. Give us as much advance notice as possible and include your current mailing label, and you'll keep on receiving THE INDEPENDENT without interruption.

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# CORRESPONDENCE

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## CHAPTERS

Lawrence Sapadin  
AIVF  
625 Broadway, 9th Floor  
New York, NY 10012

Dear Lawrence Sapadin:

I read with great interest your blurb recently in the INDEPENDENT suggesting the establishment of "regional structures." I am not sure exactly what kind of feedback I can provide since there is no way yet to know what functions of efforts to help out independents. However, since The Media Project is itself a regional organization (serving Idaho, Oregon, Alaska, Montana and Washington), I would worry about any duplication of services already provided by us. I also, of course, am worried about stretching the dollars that are locally available to the media arts and which seem to be shrinking with each new edict that comes out of The White House.

However, all paranoia and territoriality aside, we would like to be kept informed of your moves. I love reading THE INDEPENDENT and have a lot of affection for your organization. If you end up setting up a regional structure that is compatible with ours, then you can count on our support.

Sincerely,

Morrie Warshawski  
Executive Director  
The Media Project  
Portland, OR

## SHORT ANSWERS

Michael S. Siporin  
c/o THE INDEPENDENT

Dear Michael:

As an independent, I read your **Questioning Cable Compensa-**

**tion** in the October INDEPENDENT with interest and appreciation. Right away, I got a letter off to my distributor, Coe Film Associates, suggesting they push for higher fees for us.

That is one step we can take for ameliorating the situation. Another is to request ICAP (with whom I also deal) to do the same thing. Still another is to contact the program officers of the cable networks and explain our situation; larger fees mean more material for them in the long run.

I also think that the regional organizations which AIVF is considering setting up could work toward joint statements and deal with local programmers on this question.

If there are ways to help, I would be glad to.

With best wishes.

Sincerely yours,

Jean Mudge  
Chicago, IL

## SHORT ANSWERS

Mr. Michael S. Siporin  
c/o THE INDEPENDENT

Dear Michael:

I read your article on page nine of the October INDEPENDENT issue and wholeheartedly support your criticism of price structure at HBO.

The only way this can be counteracted would be if *all* independents who have product would band together and support each other. Just possibly this might be done through the AIVF.

Yours sincerely,

Robin Lehman  
Opus Films, Ltd.  
New York, NY

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## SUMMARY OF MINUTES

*The AIVF/FIVF Board met on October 6, 1981. Complete minutes are available from AIVF. The highlights of the meeting were as follows:*

**New Staff** — There are some new faces in the AIVF/FIVF offices. John Greyson, an independent video producer, will be coordinating FIVF's media activities while continuing to write for FUSE magazine, where he has been an associate editor. Odessa Flores joins us, coming from WNYC-TV and Young Filmmakers foundation. Heading the National Endowment's Short Film Showcase is Sol Horwitz, a veteran distributor who most recently served as film buyer for the Walter Reade Organization, Loews and Cinema 5.

**IFP/FIVF Financing Seminar** was a success. Some Board members expressed an interest in conducting workshops rather than large seminars.

**WINDOW Conference** was held at AIVF on September 27, 1981. WINDOW is the tentative name for what may become an independent satellite network. The moving forces have been a group of producers from the Independent Film and Video Distribution Center (IFVDC) in Colorado and Public Interest Video Network (PIVN) in Washington DC. Wendy Lidell, AIVF Assistant Director, is one of the two New York representatives on the steering committee.

**Festival Bureau** head Wendy Lidell presented the Board with a proposal for the establishment of independent review panels to pre-select films and tapes for submission to foreign

festivals which are unable to have a festival representative in the US. The matter was tabled for study by the Board.

**WNET** rescheduled the tape **Color** by producer Warrington Hudlin from the general schedule in November to Black History Month on the ground that the tape was too controversial, according to Hudlin, who described his situation to the Board. AIVF will investigate the matter upon receipt of a copy of a letter Hudlin is sending to Metropolitan Division head H. Carl McCall.

**PATCO** letter of support was approved by the Board.

**Los Angeles Office** for AIVF was discussed. The Association's regional representative, Peter Belsito, in New York for the Independent Feature Project (IFP) Market, expressed his willingness to staff an office to represent AIVF on a more formal part-time basis. A committee was formed to develop the idea.

**CPB Scriptwriting Grant** is attached to a professionally unacceptable contract. AIVF has received calls from San Francisco Bay Area and New York area grant recipients seeking to organize a collective response to the draft agreement. AIVF will coordinate efforts and contact the Writers Guild for additional support.

**Student Membership Rate** was approved by the Board. Students will be able to join AIVF as non-voting members for \$15 upon proof of student status.



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# PBS NIXES LEGLESS VETERAN

“BECAUSE they can’t film the future, documentarians concerned about the erosion of civil liberties devote a great deal of attention to the McCarthy era. Among the best of their efforts is Howard Petrick’s *The Case of the Legless Veteran: James Kutcher*. The film relates an incident that was possibly the most egregious example of McCarthyism’s witchhunting, one that demonstrated how it could harm ordinary citizens no less than celebrated victims like Alger Hiss and the Hollywood Ten.

Kutcher was a \$39-a-week clerk at the Veterans Administration who was fired in 1948 when the U.S. Attorney General put the Socialist Workers party on his “subversive list.” Kutcher, a mild, shy man, was proud to be a party member. It was for that right, he said, that he had fought in Italy, where he lost his legs. He decided to fight the Federal Employee Loyalty Program. Ten years later, with help from the party and other sympathizers, and after the Government had stooped low enough to revoke Kutcher’s veteran’s pension, he won.”

Seth Cagin, Soho News

September 29, 1981

Wendy Lidell  
FIVF  
625 Broadway, 9th Floor  
New York, New York 10012

Dear Wendy,

Enclosed is a copy of the letter that I received from Russell James at PBS, and all of the reviews that I have on the film so far.

I talked with Dave Davis tonight and he thought that I should mount a campaign against PBS to try and get them to reconsider broadcasting the film. He outlined the things that he went through with “Song of the Canary” and it sounded like a good approach to me. I do feel that I can still get the film on many PBS stations without going through Washington, and my distributor feels that we have a good chance on cable now that PBS is out of the way. (PBS had first right of broadcast since I received funding from NEH — which I haven’t heard from also)

Since I don’t think that the letter from PBS is much more than an excuse for not wanting to broadcast a political film which might upset the Reagan administration I would be willing to confront them on principle. Feel free to use the letter in any way that might help educate other filmmakers to what is going on since it’s better to fight against this kind of nonsense in numbers and not let it continue if we can help it. I will be glad to work with FIVF and or any other filmmakers who are having problems with PBS.

Sincerely,

Howard Petrick

---

A screening of Howard Petrick’s *THE CASE OF THE LEGLESS VETERAN* will take place at AIVF on March 9th. Come and decide for yourself.

---

August 5, 1981

Mr. Howard Petrick  
Director  
Mass Productions  
110 First Street  
San Francisco, Ca. 94105.

Dear Mr. Petrick:

Thank you for sending *THE CASE OF THE LEGLESS VETERAN: JAMES KUTCHER* to us. It was screened by the programming staff and, unfortunately, it was not recommended for distribution.

The story of James Kutcher is a fascinating one and we wished that you focused the entire program on his history. Though there were other factors which contributed to Mr. Kutcher’s condition, and you tell us what they were, they were not directly related to the issue of the “Legless Veteran.” While the other issues that were raised, such as the history of the Socialist Workers Party, American labor unions after World War II and McCarthyism are important, the amount of time devoted to such issues eventually became detrimental to the main story of the documentary — James Kutcher’s ordeal. By attempting to encompass the whole social history of the era as part of James Kutcher’s story, it resulted in a documentary that lacked focus and was unable to explore the social issues in the depth that they deserve. At times the film was fragmentary and difficult to follow chronologically.

You might wish to check with local public television stations or the regional networks to elicit their interest in your project. A list of regional networks is enclosed.

Thank you for sending *THE CASE OF THE LEGLESS VETERAN: JAMES KUTCHER* to us. Sorry that we could not be more encouraging. Your cassette has been returned to you under separate cover.

Sincerely,

Russell A. James  
Associate  
Arts & Humanities Programming

# BUSINESS

## FILM FESTIVALS by Mitchell W. Block

### The Academy Awards: Short Films and Documentaries

The deadline is December 31 for filing the application and getting the print in. The Academy is located at 8949 Wilshire Boulevard, Beverly Hills CA 90211. Short films must be less than 30 minutes in running time. Live action and animated films must first be exhibited within two years of completion date, in a commercial motion picture theatre in Los Angeles County, for a paid playdate of seven consecutive days between January 1, 1981 and midnight, December 31, 1981. Prior exhibition outside Los Angeles County subsequent to January 1, 1980 in a commercial motion picture theatre will disqualify a film. There are other technical rules that should be cleared with the Academy. Students who enter their film in this competition may *not* subsequently enter the same film in the student Academy Award competition. Films entered in last year's student Academy Award competition may not be entered in this competition.

Documentary films must qualify by being in 35mm or having run in a IFFPA approved film festival. The rules for documentaries are more complicated than the rules for short live action and animated films, and the filmmaker would be well advised to obtain copies of the rules from the Academy.

### The Los Angeles International Film Exposition (FILMEX)

The deadline for the 1981 FILMEX is December 1, 1981. Super-8mm, 16mm and 35mm short films, both live action and animation, are invited. FILMEX is one of the

best film festivals in the world. It is non-competitive and accredited by the IFFPA. Documentaries screened here are eligible for Academy Award consideration, assuming the other rules are met in 16mm! Since FILMEX does not give prizes it does not require an entry fee (other than return shipping costs of films not accepted) and it programs more documentaries than any other IFFPA-accredited festival in the world. Last year over 50 hours of documentaries and shorts were programmed. Write FILMEX, 6525 Sunset Boulevard, Hollywood CA 90028, (213) 469-9400 for more information.

### The Midwest Film Conference

Deadlines for the Midwest Film Conference will be past by the time this publication gets to you, but they might consider late entries. Their official deadline is October 15. This outstanding educational festival charges a modest entry fee of from \$15-\$50 per film, depending on length. It is an excellent festival for finding non-theatrical distributor or educational buyers. It programs outstanding shorts and documentaries, and will preview on videotape. It is non-competitive, attracting about 1,500 buyers, filmmakers, viewers and distributors during its three-day run, February 12-14. For additional information contact the Conference at P.O. Box 1665, Evanston IL 60204, (312) 869-0600.

Avoid the Chicago International Film Festival because of its high cost and questionable judging and audience in terms of sales or work.

If any AIVF members need more festival information, please feel free to contact Mitchell W. Block, c/o Direct Cinema Limited, P.O. Box 69589, Los Angeles CA 90069, (213) 656-4700.

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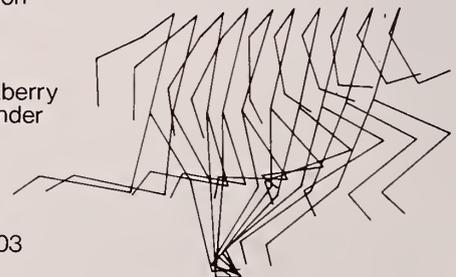
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# IN FOCUS

## WHITHER MOVING IMAGES?

by David W. Leitner

In last month's column, I made passing reference to a panel discussion of the prospects for high-definition television, sponsored last September by the Society of Motion Picture and Television Engineers. With digital television technology around the corner, the subject is most compelling. A cascade of technical advances and an ever-receptive marketplace are setting the stage for a new era of image gathering, processing, distribution and display. What follows, in brief, is a sketch of television technology up to the present and a synopsis of the SMPTE meeting, with an eye towards what all this portends for future tape and film production.

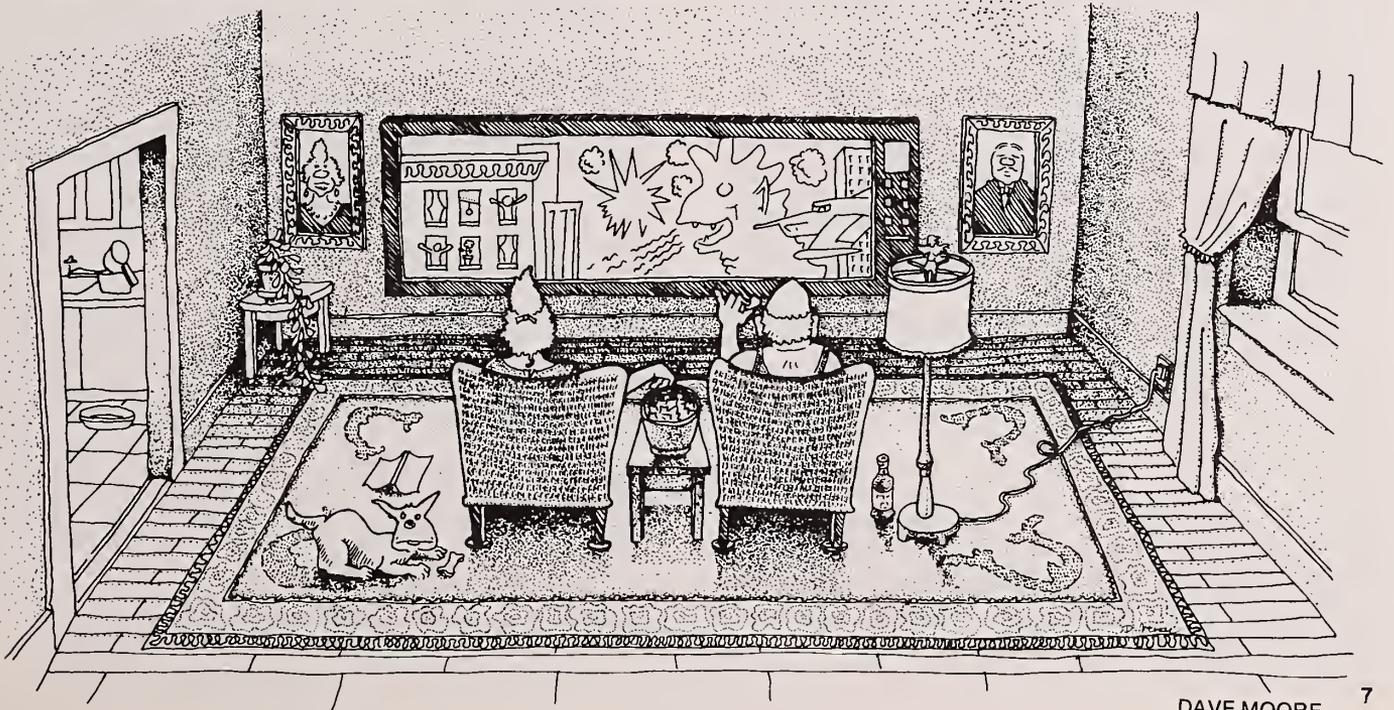
Assembled at CBS Studio 42 on West 57th Street were head research and development personnel from CBS, RCA (which owns NBC), and NHK (Japanese Broadcasting). The FCC was represented by its chief scientist. Even Hollywood played a role, contributing a high-powered producer and its leading iconoclast and futurist, director Francis Coppola. With an audience of close to 500, peppered with VIPs, the atmosphere crackled with anticipation and genuine excitement. That night we glimpsed, perhaps, the future of moving images: a single, all-electronic, digital medium that would consign film and video as we know it to the museum shelf.

Before I report the highlights of the meeting, some history is in order: The 1920s saw several successful American attempts at converting images into electronic signals and transmitting them by radio frequency to distant locations. Through the next decade, competition to develop a commercially feasible system was intense. In 1941 RCA eclipsed General Electric, Philco, Zenith and others by mounting its first commercial programming, a crude news and game show format that was received by a select few in the New York metropolitan area.

The politically powerful radio industry, terrified by television, muscled the FCC into shutting down NBC-TV's transmissions, but television interests regrouped and fought back. A commission formed of industry pioneers, the National Television System Committee, recommended a standard of 525 horizontally-scanned lines and 30 frames per second for monochrome television — little different from the fledgling RCA system. The FCC formally adopted these standards and assigned a portion of the radio frequency spectrum to commercial television transmission.

Television simmered on a back burner during the war years, as national energies were bound up in other, more urgent efforts. The war's end, however, focused fresh attention on the medium's commercial possibilities, and by 1948 over 100 transmitters were active across the country. CBS and Zenith, in spite of this *fait accompli*, resisted the adopted standards, arguing for a wider radio frequency bandwidth per channel — a specification that would have permitted more (i.e. finer) image information to be broadcast in achieving higher definition. RCA, GE and Philco, nevertheless, were eager to implement the designated standards, and by the end of the decade millions of TV sets had been built and marketed.

A defiant CBS stuck to its guns and bent its considerable resources towards the development of an alternative: a full-color system based on a spinning disc which was incompatible with that featuring the horizontally-scanning electron beam. So impressed was the FCC that it approved the CBS color system, rejecting the frantic attempts of RCA to convert its monochrome signal to color. This decision soon came to be



regarded as unwise, since millions of extant black-and-white receivers would have been rendered obsolete upon the onset of color broadcasting. When RCA eventually demonstrated a method of coding color information into what remained basically a black-and-white signal, the FCC reversed its decision, and in 1953, upon recommendation of the reconvened National Television System Committee, it adopted the system still in use today.

The Current NTSC 525-line color system, created out of the rough-and-tumble of capitalist enterprise, has been highly successful in encouraging broadcasters and the public alike to convert from monochrome to color. However, in modifying a black-and-white signal to carry color information, the design of a signal tailored specifically for color transmission and signal processing was thwarted. Meanwhile, the British and the continental Europeans were late in establishing their broadcast standards; different resources and requirements determined a 625-line, 25 frames-per-second system that is incompatible with our own.

To address these realities, SMPTE and others are actively designing digital television systems that will retain conventional 525- and 625-line-type receivers, yet allow the advantages of digital signal processing. If SMPTE and the European Broadcasting Union can agree on worldwide digital standardization, then conversion between the competing systems will be greatly facilitated. That said, we can put the recent SMPTE panel discussion of high-definition television into perspective as we review its highlights.

Joseph Flaherty, CBS Vice President of Engineering and Development, opened discussion by declaring that the opportunity was ripe to "start over where television began" years ago. Explaining the need to develop high-definition television, he suggested that if the public had known it wanted television in the first place, it would have asked for it. Kerns Powers, Flaherty's counterpart at RCA, offered the receiver manufacturer's point of view. He felt that substantial improvements were in store for conventional "low-resolution" television, since current signal bandwidths are not fully utilized. He predicted that sophisticated enhancement techniques that eliminate color "cross-talk" and suppress the appearance of scan lines, now available to studios as costly "black boxes", will be reduced in size and integrated into standard receiver circuitry by the decade's end. Powers concluded that any change in standards (e.g., aspect-ratio) will require a sizable investment on the part of the manufacturer, and that compatibility with present standards would be desirable.

Japan Broadcasting Corporation (NHK) was represented in the person of Dr. Masao Sugimoto. He reported that NHK, Sony, *et. al.* have poured millions of dollars into basic research, and he produced slides of a prototype color high-definition system: camera, requisite signal processing equipment, and wide-screen monitor in use at a stadium sporting event. His presentation detailed the extensive psychophysical research that had been undertaken by NHK before specifying their system technically. In an effort to determine optimal resolution and aspect ratio, NHK collected and analyzed the reactions of test subjects to video monitors of varied shapes, displaying up to 2,000 horizontally scanned lines. (Ordinary people consulted in the process of shaping a technical medium... a first?)

The end result, by several estimates, is virtually equivalent in resolution to a 35mm release print. The system boasts 1125 lines, 60 fields interlaced 2:1 to form 30 frames, an aspect ratio of 1.66, high-fidelity stereo sound, and a bandwidth of 20 MHz, which can be broadcast. The luminance (brightness) and chroma (hue and saturation) components of the signal would

be digitized and sent separately, instead of interwoven in a complicated fashion as is the case of the analog NTSC standard. NHK has also developed a laser flying-spot scanner telecine for transferring 70mm film to high-definition television and is presently perfecting a recording device that employs a spinning magnetic disc instead of tape.

This system is not compatible with any current standard. An SMPTE study group, the BBC and NHK have all concluded that high-definition television cannot be made compatible with existing standards if the advantages of high definition are to be exploited. In this sense, we are starting over; and Dr. Sugimoto, seizing an opportune moment, called for world standardization of high-definition television. If the past is any indication, it's going to be an uphill battle at best.

While the grave official from the FCC expressed doubt that sufficient bandwidth remained for new high-definition broadcast channels and spoke forebodingly of "the era of the wired nation" ushered in by cable and fiber optics technologies, Francis Coppola and producer Glen Larson (**Sheriff Lobo, Quincy**) waxed gleeful over the possibilities of "electronic cinematography." Coppola shared with the audience his scheme for storyboarding and pre-editing an entire feature on tape prior to actual production, using videotapes of actors rehearsing their lines, sketches from videodisc "framestore", and rough animation. As production shots were electronically recorded, he would drop them into place by calling them up as needed from tape, disc or maybe someday, computer bubble memory. Electronic images would be instantly shunted anywhere within a huge complex, processed, displayed or "mixed" much like sound. Coppola likens his concept to the wire armature of the sculptor, which is first twisted into rough shape, then fleshed out with clay. He stated, "There is no future except for the electronic medium."

What's this, a film person cheering on the demise of motion pictures? Clearly, we are standing at a crossroads. Some serious thought ought to be channelled towards the future of moving images, particularly on the part of independent producers, artists and the citizenry-at-large — the very groups that are largely disenfranchised from technical decision-making. Television and motion pictures have permeated our culture for the better part of this century; they affect our lives and livelihoods profoundly; certainly we know enough at this point to "ask for it". Most would agree that wide-screen high-definition television is desirable, but what are the consequences? Will we suddenly dismantle our 40-year-old broadcast system in favor of the new technology? Will we maintain two parallel systems, perhaps one broadcast, one cable? Will theaters forgo film prints for large-scale high-definition display, sounding the death knell for motion picture laboratories? How will independent production fare? Will such a system serve poor as well as rich? Will it become an exclusive plaything of the developed nations?

Why aren't university psychology departments engaged by the government in studying the psychophysical dimensions of wide-screen shapes and heightened resolution? (Certainly there is no dearth of college defense contracts.) Why aren't social scientists projecting the possible changes such an innovation will work on our model McLuhanesque society? The *Laissez-faire* of the marketplace notwithstanding, forward-thinking individuals engaged in video and film production must make an effort to influence the evolution of their media. The future ought not to rest solely in the hands of corporate engineers.

Whither moving images?

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# VOICES FROM THE HINTERLAND: Independent Regional Features— PART II

by Bernard Timberg and Thomas Arnold

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## PENNY ALLEN

We reached Penny Allen in New York at the end of August, 1981, where she was just picking up an answer print of her second feature. She had produced her first feature, **Property**, in Portland, Oregon. That film grew out of an interest in land use in a low-income area of Portland and a campaign by tenants to control their rents and living conditions by getting together to buy the Victorian houses they lived in. Made from 1977 through 1978, **Property** is a satiric look at a real situation Allen had been involved in (she was a major organizer of the group), and all the actors and crew members worked for a deferred percentage of future income from the film. With a budget of \$25,000, **Property** cost less to make than any of the other films described in this article and was able to earn back its costs. Starting in 1979, Allen took the film to the Utah/U.S. Film Festival and the American Mavericks Festival, then invitational film festivals in Portugal, Rotterdam and Florence. For her next feature (**Paydirt**, completed this year), Allen worked with one of the same actresses, the same Portland Cinematographer/editor (Eric Edwards), and a straight dramatic theme. She and associate producer Jack Yost raised money for **Paydirt** on a limited partnership basis: thirteen investors who put money into a film budgeted at \$170,000. The move from nonprofit organization (West Bank Productions) to limited partnership profit organization (Paydirt Productions) is an example of the kind of tactical financing decision mentioned earlier. One senses from talking to Allen that it will not affect the kind of film and filmmaking she is interested in doing.

Allen's first film involved local talent and support, a political and social theme people cared about and an important contribution of money (\$15,000) from outside the area. She talked to us about how that film came to be made.

### ORIGINS

**PA:** **Property** came directly out of the community experience. It had to do with comprehensive land use planning in the state of Oregon which started in 1975, and I was involved in my neighborhood comprehensive land use plan. It was a fascinating experience for me and the only democratic experience I've ever had in this country. Then a particular event started happening in our neighborhood — gentrification.

A block that contained ten rather derelict houses went on the market for a very small price. I organized a bunch of people, first people living on the block and then others in the neighborhood, to try to buy the block so that it would no longer be absentee-owned. In other words it was a transfer of ownership: it would go into the people's hands, rather than the hands of absentee landlords. It was a very complicated process that lasted about a year, and lots of people came and

went through that group. After it was done, in '77, we decided to make the movie **Property** (after Eric Edwards, a cinematographer/editor who lived in Allen's neighborhood, joined the project). It was finished in '78. Because of my theatrical experience, it's not simply a dry movie. I turned it into a satire and comedy.

**Q:** Did you use people from your block?

**PA:** No, I used performers. I'm not that grassroots. All the people in the movie are either actors or performing people of one sort or another: musicians or singers, and a couple of comics. But I spent a lot of time and videotape trying to familiarize them with the real situation, and they became quite interested in it. The "real" people spent a lot of time with the movie people. It was very organic.

**Q:** Was it financed by the same people who got together to save the block?

**PA:** No. Those people were mostly poor. They didn't have the money to do something like that.

**Q:** You had said that some outside people also gave you money to buy the houses?

**PA:** Top priority to buy the houses went to people on the block, and second priority were people in the neighborhood. Most of them were in for \$500 to \$1000. An attorney in New York who heard about what we were doing and had been interested in things like that in the South Bronx, renters in apartment buildings becoming owners, sent me \$15,000 to facilitate the neighborhood project. It was the first chunk of money that began flowing. After the whole thing was secured and we didn't need his money any more, I sent it back to him with a very long letter enclosed, saying that I wanted to make a movie about all the stuff that I had learned from this. And he sent it back as seed money for the movie. The movie actually didn't cost too much more than that: only \$25,000.

**Q:** How long was it?

**PA:** It's a feature film.

**Q:** So that was basically lab costs.

**PA:** Yes. It was done by the seat of the pants, to say the least.

**Q:** Performers weren't paid?

**PA:** A film organization was able to obtain a CETA grant which paid some of the actors, but not all. They have been paid since then, because the film is a real worker-owned product. People earned points by the length of time they worked on the film, so the money that **Property** has earned has been divided that way. People receive money from it all the time.

## DISTRIBUTION

**Q:** Are you involved in distributing **Property**?

**PA:** It has a distributor in New York called Cinema Perspective, and right now it's in a package of independent films that are being marketed to cable. I sometimes get involved in distribution of it in my region. It's played commercially three times in Portland, and I've been involved with that. I haven't given that up, because it's almost like a community event.

**Q:** *When you say three, that's three special showings?*

**PA:** Three different commercial runs in theaters. Three different summers, so far. And it will be playing in Eugene, Oregon, in a couple of weeks for the first time, commercially in a theater. I'll be involved with that, too. I also travel with the film. It was in a lot of foreign film festivals.

**Q:** How did you do that? We've heard about some of the problems in just raising the money to go to a foreign film festival.

**PA:** They invite you. They pay your way.

**Q:** Which, for example?

**PA:** Rotterdam, and the Portugal film festival. The film was really well liked in Portugal and in Italy also, which I thought was interesting. I presume it has a lot to do with its subject matter, since the Left was interested in it. It showed at the Florence film festival in 1979, which was an exciting event. I guess it was one of the first festivals outside the United States of America independent cinema, the first time the new movement was recognized in Europe.

**Q:** They knew about the film through a print that you had sent in advance to the festival?

**PA:** No, the Florence Film Festival had a selection committee. They came to New York, and Marc Weiss oversaw the gathering of films for them to look at. Then they picked something like 18 American films and had a festival. I know it is very costly to do that sort of thing if there isn't hospitality from the festival, and Cannes is incredibly expensive. I'm just now finishing my second film, a long way away from the Cannes film festival, and so it's hard to say whether or not I will be interested in going to Cannes. We'll have to see what happens between now and then.

**Q:** How long did the actual filmmaking process take?

**PA:** It was almost exactly a year until we had our preview in Oregon.

**Q:** It sounds like you had a lot of back-up for the film in the neighborhood project you'd been working on for a long time.

**PA:** Yes, but that was real life. From the time I said "Let's make a film" and started working on a script, it was a year.

## REGIONAL FOCUS

**Q:** Do you want to talk about the differences between your first and second film and their connections to the local community?

**PA:** In Portland **Property** was something of a conversation with my community. It is an anthropological document in which people take positions on one side or the other. They usually have a strong opinion, which is nice. I had strong opinions on it and still do. It's also been a very interesting event in the lives of the people who are in it. For some of them it represented the beginning of a larger-scale performing career. Originally I started out to do a trilogy. **Property** was about a kind of people, and a squeeze on a kind of people, and the end of a radical political era, and also about inner-city housing in a less-than-gigantic city.

## COLLECTIVE PROCESS

**PA:** It takes a lot of people to make a movie, and the larger and more ambitious the concept, the more people it takes. Tasks need to be accomplished, and unless somebody just hands you \$200,000 for a movie, you have to raise it. When you first start out it's like trying to sell the Brooklyn Bridge: you're not selling anything, right? Air. If you occupy your time doing that, you're certainly not going to be writing a script or shooting a movie. It takes more than one person, unless you have all the time in the world, like three or four years. It also tires your brain out. I think you can only spend so much time using your brain at full force every day before it falls apart.

**Q:** How long have you yourself lived in the Portland area?

**PA:** I was born there. I lived there until I went away to school, then I was gone for ten or twelve years. I lived in New York and Paris and Idaho. Then I decided to move back to Portland, by choice, and stayed because I still like it, although I do spend quite a bit of time elsewhere. I've been in New York now for about two months.

**Q:** Were you able to work full time on both films, or were you forced to find other income?

**PA:** Oh, I always worked full time on them. I don't think that I would have been able to get them done otherwise.

## PORTLAND vs. L.A.

**Q:** What are the advantages or disadvantages of working out of Portland as opposed to a place like New York or Los Angeles?

**PA:** There are always equipment disadvantages — equipment's not there. Maybe I won't be shooting in Portland — I don't really know where I'll be shooting — but all the stuff that you do with a lab during the editing process, I won't be able to do this time. And of course there's always an inconvenience in finding people to work with. There is no editor in Portland that I could collaborate with, so I'm going to have to find that person somewhere along the way. That's a missing link in our team.

**Q:** How do you go about doing that?

**PA:** I don't know, actually. I never go about looking for anybody. They just appear. You just wait. Jack, the person who raised the money for **Paydirt**, just appeared. That seems to be what happens in my life. I bet that I'll meet an editor within the next year that I end up working with. It has to happen.

If I were working in Portland with a high budget, and I wanted somebody who cost a lot and lived in Los Angeles, I'd have to shoot them there. So far I write for the people in the film, and I don't really want anyone else. It's not like I've settled for them — it's them I wanted, so it hasn't been a problem. But you can never tell how you're going to develop or what's going to happen or who I may fixate on or want in my next film.

The advantages are that it's a very supportive community, a terrific artistic community, and it's exciting to work with people for whom this project is the biggest thing ever to come down the pike. They put their heart and soul into it. They give you their all. I don't know if you'd run into that in New York or Los Angeles. I doubt it.

**Q:** And you'd never be able to do it on the budget you've been talking about.

**PA:** Oh no, not at all. First of all there's no union in Portland. There's no Screen Actors' Guild. But people do end up owning the film. The general partnership, 50% of the film, is owned in various percentages by everybody who worked on it, so they all benefit.

# ROSS SPEARS, JUDE CASSIDY AND THE JAMES AGEЕ FILM PROJECT.

Ross Spears, who spent five years with associates Jude Cassidy and Anthony Forma making the film *Agee*, also worked out of a regional base with significant periods of time in New York and significant assistance from the New York film community. Having done graduate work in film at Cal Arts in Los Angeles in 1972-73, Spears returned to his home town of Johnson City, Tennessee (population 30,000), because "I didn't know what to make films about California... I had to make films about what I knew, both emotionally and intellectually." He had done a script on James Agee for his Master's thesis at Cal Arts, and after returning to Johnson City he started the James Agee Film Project to raise funds for a film on Agee.

Along the way the project also sponsored activities related to film and photography in the region. With CETA support, the James Agee Film Project started a once-a-week classic film series, which is still going, brought in visiting filmmakers (including Hilary Harris and a camera operator who had worked on *Harlan County USA*), and initiated a project to dig up old photographs of the area for an annual photographic exhibition. But the main purpose of the project was to produce the film.

Though they got small grants from the Tennessee Bicentennial Commission, the Knoxville Arts Commission and state arts agencies, Spears and Cassidy spent five years in Tennessee and New York working on various non-film jobs, shooting the Agee film in pieces and putting together the funding for the film. The third member of the team, Anthony Forma, who had been at Cal Arts as an undergraduate when Spears was a graduate student there, was principal cinematographer/editor for the project. He joined with Spears and Cassidy for all the major shoots and editing sessions while pursuing his own filmmaking activities in New York.

We print here some of Cassidy's thoughts on the long period *Agee* was in the making and the subsequent year she spent learning how to distribute it.

## IMPORTANCE OF TENNESSEE BASE

**JC:** I often think that we were very lucky in getting that first grant in Tennessee, where there still was extremely little competition. We have lots of friends in New York who are fine filmmakers but could not get that first grant because the competition is so fierce. An arts teacher in Johnson City became interested — a woman who knew Ross's family before him. It's a very small town, and people know people, and Ross had always been looked well upon. She had some money to give away, and it came at just the right time. In New York there wouldn't have been anybody like that.

All the things we did [*the other James Agee Film Project activities*] create community support and recognition that makes us visible and shows that we're serious and committed to the community.

**FINANCING QUESTION:** Have you ever figured out what *Agee* cost?

**JC:** No. It was done in five years, and also you would have to define what cost means. Nobody was paid, the actors worked for free, and we were lent almost everything. The equipment was extremely cheap. If we had to rent from F. and B. Ceco, normal rentals, we couldn't have done it. MERC [*Media Equip-*

*ment Resource Center*] in New York was wonderful. They have a system of giving you editing rental space at half the going rate. The spaces are difficult to get, and you have to reserve them in advance. You get them for about a month, so what we would do is just edit 24 hours a day— as long as we could stay awake. We didn't pay full price for anything — only film, development, prints and transfer of sound. So we've never been able to come up with an idea of how much it cost, much less what it didn't cost. I've heard estimates from \$40,000 to \$60,000.

Ross was the one person who carried through the whole time and worked on it and only it. When Ross wasn't actually working on the film he was fundraising or doing other work so he could do that film. That was the only thing he was interested in. All of his ego, creative energies and physical labors were directed toward it.

## SHOOTING DRAMATIC RECREATIONS IN KNOXVILLE

**JC:** We all lived in a big old house right around the corner from where Agee was born. We lived together and cooked together and ate baloney sandwiches and peanut butter, so it was very, very cheap. The house cost around \$50 for the month.

In a town like Knoxville we had front page pictures and stories about us. It was a big event, so people were very willing to chip in and help out. The University of Tennessee people were wonderful about giving us things. They had, for the South, a very good drama department, and actors and actresses from there volunteered. The costume department gave us all those old costumes. Ross's aunt was a florist, and she donated all the thousands of flowers that were used in the funeral scene.

People on the crew spent several weeks in preproduction going around to different stores in the town, like antique shops, and asking if we could borrow things. We could give them credit in the titles and thank them in the publicity. You know that antique toy horse that the little boy rides on, and the quilts? They were brought in. There was a hairdresser and makeup person who volunteered. Our biggest expense was \$80 to rent a casket — they wouldn't donate that, but actually I think it was a real bargain.

## DISTRIBUTION

**Q:** What are your feelings about spending a year distributing *Agee*?

**JC:** I'm really glad that we did it ourselves. There were several distribution companies who wanted it but you get such a small percentage, about 15% of the gross receipts. We needed more money to make our next film [*on the TVA*] and didn't know if we would get funding for that. We were hoping that it would be easier — that people would see *Agee* and be willing to give us some money. But we didn't know. We couldn't afford to give up.

**Q:** So despite all the work, you think it's been worthwhile?

**JC:** I don't think I'll do it again, although I might — we'll cross that bridge when we come to it. We followed what's become known as the New Day model for distribution. It worked well for us. I got to meet all kinds of people through asking for help, making the phone calls, having a booth at the American Film Festival and standing there shaking hands, so it created a very good network that will always be there.

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# WINDOW: DOING IT OURSELVES

by Wendy Lidell

A diverse group of independent film and video producers have recently joined together to develop an alternative programming network dedicated to the delivery of independently-produced media. As of the time of this writing, no formal structures have yet been set down for the WINDOW Network, but independent film and videomakers across the country are being called together to offer their input, discuss their needs, and commit themselves to some level of participation.

These producers are quickly realizing that the original promises of unlimited channel capacity and vast new audiences generated by cable and satellite are rapidly disintegrating into a rerun of last season's network conformity.

Hundreds of independent film and video producers gathered at New York's Lincoln Center on October 9th to hear what's new in cable at New Medium's conference on **Channelling the Future**. We were treated/subjected to promotional reels from most of the national pay TV services and several basic cable networks. The homogeneity of the collection was indication enough for many people of who was really channelling the future. But the conclusive moment of truth finally came when Kin Spencer of the Public Interest Video Network, sitting on the afternoon panel, asked how many producers saw a place for their work among those networks. Four people in Alice Tully Hall (capacity: 1100) raised their hands.

Thirty-two percent of all cable systems are owned by broadcasters. The overwhelming number of administrators and programming people in cable come out of broadcasting, and every week we read of yet another merger among the ever fewer companies in the cable industry.

All this comes on the coattails of the great expectations that were supposed to accompany the "wired nation" and satellite technology: greater diversity, smaller specialized audiences, and an insatiable need for more programming. It hasn't happened and it doesn't seem like it's ever going to.

In an effort to investigate alternative, and presumably more viable, ways to deliver their programs to viewers, more than twenty assorted producers and media activists gathered at KBDI-TV, public television's "maverick" station in Boulder, Colorado, in late August. Out of what was humbly intended as little more than a meeting of minds grew a serious commitment to forming a national satellite distribution network composed and controlled by independent producers.

The network, tentatively dubbed WINDOW, elected an interim steering committee, which is concentrating its efforts in four distinct yet interactive areas: Programming — Ted Krichels (KBDI, Boulder) and Fabrice Florin (Videowest, San Francisco); Administration — John Schwartz (KBDI, Boulder); Marketing — Jeff Nemerovski (Video-west, San Francisco) and Tom Weinberg (Image Union, Chicago); Production — Kim Spencer (PIVN, Washington DC) and Dana Atchley (Network TV, Colorado); and Counsel — Richard Wyde (Los Angeles).

The Boulder conference participants submitted and discussed papers on such topics as: the current and projected availability of satellite transponders — who they can reach and how much they cost; and models for generating revenue — pay TV, advertising support, and non-profit public TV. But to those of

us who joined the conference's third day via telephone and slow-scan video links at the NYU Center for Interactive Television, it was clear that the motivating force behind the enthusiasm for the project was the success of an experiment in live television produced by the group the previous day. The **Boulder Video Barbecue** was an amalgam of live sequences shot grillside (originating in KBDI's parking lot) intercut with canned segments from the libraries of participant producers. A commitment to some kind of live television was born, and a second meeting was set for New York City.

Forty-five media-makers attended the September 27th meeting at AIVF's office in New York, and the discussion moved to its next complicated level. In Boulder the problem was clearly articulated: independent producers simply have inadequate access to audiences at a time when access technologies are expanding at a staggering rate. Everyone could agree on that, and the solution seemed to suggest itself — an independent network with its own transponder. Armed with that kind of consensus, and an array of structural and financial schemes to explore, the Boulder conclave pushed the limits of blue sky potentiality. That's the best way to start. But think about it for a few weeks, come to New York City, and learn that once again "every solution creates its own problems".

How do independent producers maintain their integrity and operate as part of a network? Should the network be a common carrier or a producers' cooperative? Will system operators or viewers "buy" a democratic and unselective service of that nature? How are programming selections to be made while still maintaining democratic accountability to constituent producers? To what extent can we or do we rely on marketplace forces, and how will this affect programming? How much rock and roll will there be, how much politics, and how do we get paid for it?

These questions inevitably prompted a broad range of responses. Many people left the New York meeting feeling that no consensus could be reached on these issues. This is very possibly true. The eventual participants of WINDOW will self-select as the dialogue continues and a particular *modus operandi* emerges as the most feasible.

Although the network organizers have had to weather a barrage of criticism regarding their lack of organization, I think it is significant that they chose to bring the community of producers in at WINDOW's inception, rather than wait and present a fully formulated and irrevocable structure later on.

There was also an experiment in programming in New York. This is a **Test** ran for two hours on Manhattan Cable's Channel 10. It was pulled together at an amazing rate by Tom Weinberg, and featured Mitchell Kriegman in specially-produced segments wrapped around excerpts from works submitted by video producers including Juan Downey, Dee Dee Halleck, Maxi Cohen, Videowest, PIVN and Media Bus; among others. The most exciting moment for many was when we realized that the concert footage of the Rolling Stones we were watching was pirated out of Philadelphia's Veterans' Stadium a mere thirty hours before, by a producer who shall remain nameless.

This is a Test was flawed, skewed, incomplete, and a wonderful example of how theory and practice must be concurrently developed when a project is so dependent upon practice, in this case programming. The test will be carried on at the San Francisco meeting on October 31st, where **Halloween Live** on San Francisco's Channel 32 will create yet another variation in independent programming.

WINDOW is rapidly moving toward formalizing its organization. Money is presently being raised to support a pilot project which will offer up to 13 weeks of programming and compile the resulting market data. During this same period, business and legal experts will conduct a complete investigation of the various possible corporate and financial structures and their implications.

If you are interested in participating in the WINDOW Network, contact your local steering committee member (as listed above), or Karen Ranucci at Downtown Community TV in New York, or me at AIVF, who were elected at the New York meeting.

Coming in the January Issue: WINDOW Steering Committee Member Richard Wyde on "The Satellite Marketplace", a comprehensive assessment of the current and future availability of satellite transponders for the independent user AND an updated progress report from WINDOW's San Francisco meeting.

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## MEDIA ACCESS SHOWCASE IN D.C.

*On Monday, October 19, 1981 a Media Access Showcase was held in the halls of Congress to bring to our legislators an accurate, first-hand understanding of the scope, breadth and quality of alternative and community access programming. Organized by the National Citizens Committee for Broadcasting (NCCB) in conjunction with the National Federation of Local Cable Programmers (NFLCP), the showcase began with a press conference at which statements of the NCCB, NFLCP and AIVF were read. (The AIVF statement appears below.)*

*Throughout the day, a sampling of access programming was presented for group viewing by visitors to the showcase. In addition, a library of tapes was available for individual viewing on one of several monitors in private viewing booths. Several sponsoring organizations, including AIVF, maintained information booths from which organizational representatives argued the importance of access to showcase visitors.*

*In all, an estimated 300 Congressional members and staff attended the showcase.*

*The NCCB has expressed the hope that the Media Access Showcase will become an annual event on Capitol Hill as a celebration of the First Amendment freedoms and rights of the public.*

### INDEPENDENT PRODUCERS AND ACCESS

The Association of Independent Video and Filmmakers (AIVF) is a national trade association of independent producers. Independents work in a range of styles and forms from short animation and video art pieces to feature length documentaries and dramatic narratives. What is common to all independents, however, is that their films and video tapes express their own visions and ideas, not those of commercial sponsors or studio executives.

As independents, we are committed to access of all styles

and viewpoints to the media. Only through a true marketplace of media expression can our culture and democracy be strengthened.

Cable access makes a marketplace of diverse television programming possible. Cable technology, bringing to the viewing home a seemingly limitless number of channels, has for the first time provided the technological basis for diversity in television programming. However, each cable system, with all of its channels, is owned by a single corporate entity.

Thus, despite the greater number of channels, the editorial control of a cable system is even more severe than in broadcast television with its three networks. This is no longer a marketplace of ideas, but the media equivalent of a company town.

Cable operators have consistently argued that they are electronic journalists and should be free of all requirements for the provision of leased or public access channels. Theirs, however, is the First Amendment of a one newspaper town in which no other newspaper can be published. Unlike the press, a cable system can not accommodate the existence of a small or competing system in the same municipality. An independent producer whose work is not to the liking of the system operator has no way — other than through access — to find an audience for his or her work.

The marketplace of ideas can only work if the marketplace is open to all, not where it is owned by one person with the unlimited power to determine who may enter the market.

The availability of access channels, free to the public or leased at reasonable rates to producers or programmers, can help create a true marketplace in which competing forms and ideas are allowed to find their audience and be judged on their merits. The public's right of access must be strengthened.

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# U.S. MARKET UPDATE

*New Medium, a non-profit consulting firm which links artists with the electronic marketplace, asked the staff of Independent Cinema Artists & Producers (ICAP) to develop a current profile of the pay television, satellite network and home video industries geared to the interests of the independent community.*

*These articles originally appeared in New Medium's New Market Updates handbook, developed and distributed to workshops across the U.S. Funding was provided by the National Endowment for the Arts, the New York State Council on the Arts, and the Corporation for Public Broadcasting.*

*In cooperation with New Medium, ICAP is reprinting these articles in the Independent "Pay Television" in this issue;*

*"Satellite Networks" in the January issue, and "Home Video" in the February issue. The cable and new technologies field changes very rapidly; new companies start up and subscriber levels shift in a matter of months. These articles, focusing on programming services actually operating, were originally published in January 1981 in the New Medium handbook, and recently updated by the ICAP staff to reflect current changes.*

*A national non-profit media arts association, ICAP is a pioneer in distributing independent film and video to the pay cable industry and is in the process of developing its first videodisc. For more information on ICAP's services for independent producers, please write or call: ICAP, 625 Broadway, New York, New York 10012; 212-533-9180.*

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## PROGRAMMING TRENDS IN PAY AND STV TELEVISION

*by Susan Einigenburg  
Former Administrator, ICAP*

### WHAT IS PAY TELEVISION?

Pay television ("premium" television) is any service offered to subscribers for an additional fee over and above their basic cable charge. The primary code word for pay cable and STV is "entertainment" and the key programming element is the box-office, theatrical-run feature. Most pay cable services are offered over satellite, with a few services still reaching subscribers via microwave or MDS (multipoint distribution system). Subscription television (STV), or "over-the-air pay TV", is another form of pay television offered for a fee by way of an unscrambled signal on a local UHF broadcast station. STV is proliferating in urban areas which haven't been cabled yet. The total pay and STV subscriber count is currently 8,000,000 and growing rapidly. Projections for 1985 indicate that pay TV subscribers will total at least 17 million, or almost 20% of total U.S. television homes.

Pay television has sought to establish itself as a product worth buying. Such consumer market traits as product appeal, product visibility and product satisfaction are key to the selling of pay television to subscribers. Just as network "free" television is totally dependent upon advertising dollars for its profit margin, pay television is completely dependent upon subscriber dollars. No subscriber satisfaction, no dollars.

Just when a cross-section of the population — primarily families, suburban-dwellers — had rejected the economics of going to the movie theater for a night out at \$4.00 a person for a movie, plus parking and babysitting fees — pay television hit upon a gold mine of profitability. A product which offers 18-28 feature films a month at \$10 a month per family appears as a bargain particularly for the families who depend upon television for their primary, nightly source of entertainment.

The following sections focus on the major elements and trends in the pay TV programming mix. Each type of pay system is also presented from a programming point of view.

### MAJOR PROGRAMMING ELEMENTS AND TRENDS IN PAY CABLE AND STV FEATURES

Feature films are, and will continue to be, the major programming element in pay cable and STV, providing the primary motivation to subscribers to sign up for a service.

The major pay cable and STV services are looking for features with these qualities:

- 1) box-office visibility — product comes (to the subscriber), "pre-sold" with well-known names and established market record.
- 2) familiar cast (even if it's a movie that bombed at the box-office, the fact that it has stars will facilitate placement on pay cable.) Under this category fall all levels of movie quality — the important factor is that the stars are "pre-sold", creating high market appeal.

The Warner Amex Movie Channel's 24 hour service and Showtime's recent expansion to 24 hours (a move to make them more competitively attractive with HBO which commands 63% of the pay TV universe), make it likely that there will be more potential for placement of features that do not fit exactly the criteria listed above. Independent features with box-office visibility or some visibility created by festivals and reviews have the potential of being placed, with perhaps greater chance on regional pay services, mini tiers and STV systems. While the lease fee depends entirely on the feature's

perceived market value, an independent feature with less visibility than a Hollywood studio production should command the same price as a foreign feature or grade B feature.

#### ORIGINAL PRODUCTIONS

An enterprising independent producer with a strong production background, preferably with experience in television and with the support of his or her own production company, can bid for production contracts with the original programming departments of the major services (primarily HBO and Showtime). Many of the concepts are developed within the company and bear that company's imprint (e.g., HBO's "Time Was" series). It is also possible for an independent producer, savvy to the ways of pay TV, to come to the original programming departments with an original concept (which he or she has copyrighted). Then a deal would be made not only for the production but also for the concept and script (here it's wise to negotiate via lawyers). An article which appeared in *Videography* (December, 1979), "Getting a Piece of Pay Cable: Who's Selling, Who's Buying, and How Independents are Getting in on the Action", listed the three elements to be successful in securing original production contracts: a knowledge of the market, a professional presentation, and the basic good idea.

The larger pay services which can afford original productions will probably continue to expand, develop and refine their original programming for pay TV. They will use them not only to enhance and enliven the programming mix but also as a way to avoid total dependence on the precarious supply and demand business of securing leases for Hollywood studio product. Certainly the freedom and creativity evident in these early days of Pay TV make the original programming departments exciting and innovative places to be: an experienced producer can take advantage of this opportunity.

#### SIXTY MINUTE SPECIALS

Finished half hours packaged to create an hour special, or hour productions are being acquired as yet another programming source for pay TV. Again, acquisition will be based on the primary entertainment features of Pay TV: fast-paced, moving, engaging, dramatic conflict. The subject has to hit a popular or mass audience vein; if it's a documentary, it has to be on the order of Pay-TV's "docu-entertainment," "docudrama" or "docuvariety" (the pay systems are developing a genre of documentary that is quite different from independent documentary tradition).

#### INTERMISSION SHORTS

So far, the greatest percentage of independent film and video that has been placed on Pay TV, are shorts shown between features in the intermission breaktime (the systems call them "filler"; ICAP calls them complementary, or "comp" programming). Almost all the Pay and STV systems are currently leasing shorts of 1-30 minutes in running time, the preferred average closer to 10 minutes. The rates are low, but with marketing by a distributor to the full range of pay and STV systems on a non-exclusive basis, it is possible to accumulate an ancillary source of income.

The shorts have to capture the viewer's attention in the first minute or several seconds; pacing and production values have to be broadcast television level. There is more potential for the systems to risk here with an independent production than anywhere else. Still, it is rare when a film using experimental techniques is placed. Documentaries are also hard to place unless they have a strong dramatic appeal and engaging style. No social-issue documentaries done in a serious way will be placed — they don't fit the entertainment formula of Pay TV. Favored shorts are live action, comedy, also outstanding animation. Music is also preferred — the pay systems use a

lot of free video music pieces supplied by the record companies. Other popular themes are Hollywood or star shorts, sports shorts, seasonal shorts.

The shorts are placed in a slot where commercials would be on broadcast television. There is talk about advertising on Pay systems as a way to reduce subscriber fees. Ads might displace shorts. However, there are signs that shorts are in to stay: some systems list them in their program guide, and unpublished audience surveys indicate that more than 50% of subscribers watch and enjoy them.

#### A NOTE ON TRANSMISSION FORMATS AND RIGHTS

The formats acceptable for transmission via satellite-based pay TV are: 16mm transferred to 1 or 2 inch tape; or video production on 1 or 2 inch tape (there is a trend towards 1 inch tape). Non-satellite based systems often transmit on 1" or 3/4" tape. The systems will pick up transfer costs; the film or video producer supplies the correct format.

In order to secure placement of their work on Pay TV, independent producers must own television rights, including Pay TV and STV rights to their work (cable rights are usually a separate right from broadcast rights). All music rights and other material must also be legally cleared in the producer's name.

Placement of work on Pay TV is done on a *lease* basis rather than sale basis. The lease is for a particular contract period. It is important to lease work on a non-exclusive basis rather than exclusively, since that way a work can be placed on a number of systems.

#### BUYER PROFILES: PAY TELEVISION

For purposes of discussion, systems are grouped by type of service:

- I. Pay Cable: Major systems (maxi services)
- II. Pay Cable: Minor and regional systems (mini services)
- III. STV Systems (Pay television offered via UHF broadcast)

#### I. PAY CABLE: MAJOR SYSTEMS (Maxi Services)

Three major services — HBO, Showtime and Warner's The Movie Channel — vie for the major subscriber dollars in the pay universe.

#### HOME BOX OFFICE (HBO)

Owned by Time Inc., HBO is the pay industry leader with more than 6 million subscribers. Started in November, 1972, it was the first to go on satellite, which made its growth out-pace everyone else. Its programming is geared to satisfy the widest possible spectrum of pay viewers. In this sense HBO is perhaps the closest of the pay systems to a broadcast network.

HBO targets its programming to its predominantly 25-45 year old, main-stream middle to upper-income subscribers. Programming is selected and geared to retain the subscriber. In addition to the regular Hollywood Product, HBO has the largest budget for and greatest investment (of all Pay systems) in original productions, recent examples of which include:

- retrospective documentary, part of the "legend" series focusing on distinguished, outstanding Americans (e.g., Eleanor Roosevelt).
- musical concert specials showcasing superstars like Elton John and Kris Kristofferson

- documentaries such as the *Consumer Reports* specials, presenting information in an original and entertaining format (a style developed specifically for Pay TV)
- Broadway shows — theatre for Pay TV, a more recent trend
- Sports specials, such as a gymnastics competition

A recent example of acquired product is the Academy Award winning documentary “Who are the DeBolts and Where Did They Get 19 Kids”, with HBO producing its own exclusive sequel narrated by Kris Kristofferson.

#### SHOWTIME ENTERTAINMENT INC.

Owned by Viacom, the television syndicator, and Teleprompter, the largest MSO (multiple system operator) in the country. Started July 1976 on microwave, now on satellite, Showtime reaches over 2 million subscribers.

Showtime has consistently taken a less conventional tack than HBO in its programming, and tends to program a greater variety of off-beat, risqué original productions (and has, like HBO, made a large commitment to original production for its service). Examples of recent original productions include:

- “Bizarre”, a series of uncensored, unpredictable comedy routines
- “What’s Up America”, an off-beat magazine show produced by independent producer, Charles Braverman
- Broadway and off-Broadway theatre
- American classic films, quality foreign films, movie specials.

#### THE MOVIE CHANNEL

In 1979, Warner Communications and American Express formed a new company, Warner Amex Satellite Entertainment Corporation (WASEC) to deliver programming by satellite. Formerly “Star Channel”, the Movie Channel reaches 1,000,000 (1.1 million) subscribers via satellite. With its new name, it is positioning itself more aggressively to take a greater share as a singly selected pay service through emphasis on its 24 hours of “just movies, nothing but movies” and it’s also trying for the multiple-pay market, where the Movie Channel is paired with HBO or another maxi pay service. Warner’s Movie Channel is dominated by movie product from the standard sources. It does not place shorts and has little or no interest in original productions — but Warner is a company to watch, with the QUBE experiment, and with the Amex money spurring investment in new ventures such as a video music channel.

## II. PAY CABLE: MINOR AND REGIONAL SYSTEMS (Mini Services)

#### PRISM

Although some regional systems have been swallowed up by larger systems, or have died for lack of a foothold in the marketplace, a few have survived to be either a viable alternative to the major systems or an add-on pay service in the multiple pay market. Perhaps the strongest of these is PRISM, located in Philadelphia, and reaching over 200,000 subscribers in Pennsylvania, New Jersey and Delaware. It has done well and grown rapidly by offering a combination of Hollywood feature product plus regional sports. Prism plays light, entertaining, sports oriented shorts between features. There is potential here for half to one hour product to be acquired as specials, preferably entertainment or sports.

#### HOME THEATER NETWORK (HTN)

Based in Portland, Maine, and reaching over 100,000 subscribers, HTN identifies itself as “going after people who don’t take pay because its too expensive or object to R rated movies in their home”. It’s cheap (\$3.95) and hence the audience is more middle or lower income than the other pay services. It really is a mini tier offered to subscribers who want a small service or an add-on to other major services. It plays one feature a night, G and PG only, family oriented. Other family oriented original productions may be more of a reality if and when it is more firmly financed (Westinghouse has recently acquired it).

#### HBO CINEMAX

Introduced by HBO (Time Inc.) as a pay channel or tier designed to complement HBO’s main service, Cinemax reaches over 700,000 subscribers. The motivation for starting Cinemax was to beat out the competition in the growing multiple pay market by introducing a service that could fit perfectly with HBO. The formula so far (24 hours per day as of January, 1981) is as follows:

- 4-6 p.m. — youth and family films (after school features)
- 6-8 p.m. — family fare PG and G features
- 8-sign off — broad range of features, more geared to adults, includes R product (similar type of feature to main service, perhaps less block-busting). Cinemax is counter-programmed to HBO, with staggered starting hours to offer a choice between the two channels. While HBO is primarily mass appeal oriented, Cinemax is designed both for special interest and mass appeal. Subscribers may purchase either service or both.

Because of its 24 hour service and its special interest programming, independent producers may find Cinemax a place for features, hour specials as well as shorts (up to 30 minutes).

#### GALAVISION

Galavision is a maxi service designed for a Spanish-speaking audience. Designed by SIN (Spanish International Network), they play mostly Spanish feature films from Mexico, Spain and South America. Original productions in Spanish are being sought. Galavision currently reaches 75,000 subscribers.

#### B R A V O

Bravo is a mini pay tier developed by four of the larger cable companies: Cablevision, Cox Cable, Daniels & Associates and Comcast Corp., who joined together to form Rainbow Programming Services. Bravo was the first performing arts channel to be announced, followed by basic cable performing arts services, CBS Cable and ABC Video. It is the only one being offered as a pay tier. Launched in December, 1980, and playing on Sunday and Monday nights, Bravo’s format is to premiere a major performing arts cultural event, offered in stereo, followed by a magazine show on the arts. Bravo includes a mix of original Rainbow production and acquired work covering arts not included in the original productions. The formula here is “arts as entertainment”. The current subscriber count is 100,000.

#### OTHER MINI PAY TIERS AND REGIONAL PAY SERVICES:

*Uptown*, a local mini play channel offered only by Teleprompter/Manhattan: 15,000 subscribers.

Optical Systems *Marquee* (Home Premiere Cinema), a pay cable service offered in southern California: 10,000 subscribers.

Theta Cable's *Z Channel*, a pay cable service offered in the Los Angeles area: 70,000 subscribers.

*Vu-TV* (formerly Bestvision), a pay cable service offered in the southwest: 40,000 subscribers

*Private Screenings*, a mini pay tier developed by Satori Productions, consisting of R rated late night adult feature entertainment (sex and action, exploitation flicks)

*Escapade*, same as *Private Screenings*, an R rated service offered by Rainbow Programming Services, recently joined with Playboy magazine.

### III. STV SYSTEMS (Pay television offered via UHF broadcast)

The feature product and much of the programming is the same as pay cable with fewer original productions and more product geared to the particular urban area (such as regional sports).

#### ON-TV

The oldest and most successful of the STV operations. On-TV is operated by National Subscription Television, a company formed by Oak/Chartwell Industries. It's start was in the Los Angeles area, expanding to Detroit, reaching 300,000 subscribers. It offers 10 feature premiers a month, plus family, R rated drive-in movies, sports and other features. On-TV

acquires 60 minute specials and shorts, and is scheduled to expand to new urban markets: Minneapolis, Ft. Lauderdale, and Phoenix.

#### SELEC-TV

Offered by American Subscription Television. Selec-TV plays in Los Angeles and Milwaukee, reaching 65,000 subscribers. Although smaller than On-TV, the programming mix is equally as attractive, and Selec-TV has a reputation as a maverick — more willing to experiment with foreign features or independent features (played *Heartland*).

#### WOMETCO HOME THEATRE (WHT)

Reaching 87,000 subscribers in the greater New York and New Jersey area, WHT plans to expand to Philadelphia and Washington. It offers standard STV fare with shorts between features.

#### SMALLER STV SYSTEMS:

*Preview* (New England Subscription TV), programmed by MSO American Television and Communications Corp, and starting in the Boston area.

*Starcase* (Universal Subscription TV), also in Boston area, reaching 35,000 subscribers.

*Super Time*, (Subscription Television of America) in San Francisco area, 2,400 subscribers.

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October 15, 1981

Mr. Robert Poli, President  
Professional Air Traffic Controllers  
Organization  
444 North Capitol Street, NW  
Suite 820  
Washington, DC 20001

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Dear Mr. Poli:

The Association of Independent Video and Filmmakers (AIVF) supports the members of the Professional Air Traffic Controllers Organization (PATCO) who have been on strike since August 3, 1981.

We believe that the right to strike should not be abridged at the convenience of an employer, public or private. The right to associate - whether as a trade union or a trade association - is protected by the First Amendment of the U.S. Constitution. The right to strike makes that right effective.

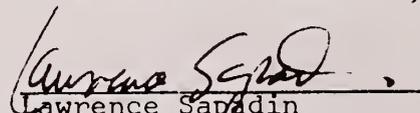
We consider the Administration's response to PATCO's strike - the summary firing of all union members - to be unjustifiable given the important rights at stake and the seriousness of the union's safety claims with respect to both the public and the controllers themselves.

AIVF is a trade association of independent film and video producers and supporters of independent video and film. As independent producers, we are dedicated to the strengthening of First Amendment rights of expression and of access to the media. We have also sought to give a voice to those in our society, such as organized labor, who have typically been underrepresented - or misrepresented - in the commercially sponsored media.

Rights of access, expression and association only exist as long as people are willing to act to protect them. Your strike has our support.

Very truly yours,

BOARD OF DIRECTORS  
Association of Independent  
Video and Filmmakers, Inc.

  
Lawrence Sapadin  
Executive Director

# NOTICES

## BUY/RENT/SELL

RENT: NEGATIVE MATCHING (cutting A & B rolls) & POST-PRODUCTION SERVICES available. Technical advise free. Contact: Bill Hampton Film Services, 21 West 46 St., Suite 702, NY NY 10036, (212) 398-0455.

FOR SALE: Sony 3400 portapak deck 1/2" reel-to-reel BW. AC box and RF unit included. Great condition. \$200 or best offer. For more info contact: (212) 233-5856.

FOR SALE: CP 16R Camera body, viewfinder, four magazines, two chargers & batteries. Mint condition for \$5500. Contact: Michael Hall, 53 Center Rd., Easton, CT. 06612 or call (203) 261-0615.

FOR RENT: Front & rear projection screens available for any purpose. Consultation & installation for all projections and exhibitions. For more info contact: The Klatu Project Ltd. or Klatufilms at (212) 928-2407, 795-3372.

FOR SALE: CANON SCOOPIC with new batteries & charger for \$850. Kit includes filter & case; fully services by Camera Mart. For more info contact: The Klatu Project Ltd., (212) 928-2407, 795-3372.

FOR SALE: Magnetic recording stock 16mm. Sealed cases. 3M stock 341 SP polyester available for \$20 per 1200' roll. Call Steven Jones at (212) 928-2407.

FOR RENT: SQUAT THEATRE available with 16mm projector. Max. 70 people. Rate @ \$35/hr., flexible. Ready daytimes till 7 pm. or after 12 pm, Sun. all day & nite. For info contact: Anna Koos, 256 West 23 St., (212) 691-1238, 242-9709.

FOR SALE: Beaulieu R 16 automatic, with 25mm lens, 50 MA battery & charger. Excellent condition, \$830. Angenieux 12-120 zoom lens. Mint condition, \$1075. Equipment checked out & serviced by official US Beaulieu service center. 16mm 2-gang synchronizer, brand new,

\$95. "The Poor Man's Steenbeck", 16mm flatbed editing table. Dependable editing console at unbelievably low price. Must be seen. Mint condition, \$1550. For more info contact: Tony Perrotto, (212) 826-2000 or 823-0448, leave message if necessary.

## COURSES/CONFERENCES

FIRST INTERNATIONAL ANIMATION conference as envisioned by feature animator Ralph Bakshi being planned for NYC in next 6 months. For more info contact: Ralph Bakshi, 8132 Sunset Blvd., Sun Valley CA 93152, (213) 768-4000.

## EDITING FACILITIES

EDITING & POSTPRODUCTION FACILITIES AVAILABLE: Fully equipped rooms. Two 6-plate Steenbecks, 1-16/35 KEM, sound transfers from 1/4" to 16mm and 35mm mag, narration recordings, extensive sound effects library, interlock screening room. Contact: Cinetudes Film Productions Ltd., 295 West 4 St., NY NY 10014, (212) 966-4600.

EDITING SERVICE AVAILABLE: Quick and efficient synching of 16mm dailies & track. Equipment provided. Contact: Terry, (212) 658-5270.

EDITING FACILITIES: 2 picture 16/35 KEM in fully-equipped editing room. For more information contact: Charles Light, (212) 473-8043 or Jacki at (212) 925-7995.

## FESTIVALS: DOMESTIC

1982 WINTER FILM EXPOSITION for independent 16mm films, optical/silent, maximum 90 min. Entry deadline Dec. 15. For more info contact: Teresa Tucker or Kathryn Feild, Film Expo, 1300 Canyon Rd., Santa Fe NM 87501. (505) 983-1207.

AMERICAN PERSONNEL & GUIDANCE ASSOCIATION Film Festival is accepting 16mm films, filmstrips or 3/4" videotapes. Deadline Nov. 15. For entry forms & guidelines contact: APGA Convention Office, APGA, 2 Skyline Pl., Suite 400, 5203 Leesburg Ave., Falls Church VA 22041.

AMERICAN OCCUPATIONAL THERAPY ASSOCIATION 1982 Film Festival for 16mm, 20 min. maximum films. Videotapes not accepted. Entry by Dec. 31. For more details contact: Suzanne Carleton, AOTA Inc., 1383 Peccard Dr., Rockville MD 20850.

AMERICAN FILM FESTIVAL for nontheatrical 16mm films (education, mental health, social studies). Entry fee: 1-11 min. \$35, 12-25 min. \$50, 25-49 min. \$75, over 49 \$100. Deadline for entry Jan. 14. For more info contact: Nadine Covert, 43 West 61 St., NY NY 10023.

TRAVEL FILM FESTIVAL is designed to give recognition to films produced for the specific purpose of featuring Travel, Vacations & Sports. Entry deadline: Dec. 20. For more info: H. Werner Buck Enterprises, TFF, 1050 Georgia St., Los Angeles CA 90015, (213) 749-9331.

ITHACA VIDEO FESTIVAL is an international touring exhibition presenting a selection of the finest independent video. Tapes of all genres are eligible. Entry deadline: March 15, 1982. For entry forms: Ithaca Video Projects, 328 East State St., Ithaca NY 14850, (607) 272-1596.

## FESTIVALS: FOREIGN

ROTTERDAM-ANTWERP FILM INTERNATIONAL for independent, feature, documentary, 35/16mm films. Entry deadline Jan. 1. For more info contact: Hubert Bals, Kruisplein 30, Rotterdam, NETHERLANDS.

# NOTICES

**ECRAN INTERNATIONAL** Festival of amateur filmmakers to be held in Belgium accepting 16mm, Super-8mm or 8mm documentary, experimental, animation films. Entry deadline Dec. 15. For more info contact: Robert Laurent, Ave. Paul Hymans, 126/20, B-1200 Brussels, BELGIUM.

**LONDON INTERNATIONAL AMATEUR** Film Festival accepting competitors who have made 16mm, 9.5mm, Super-8, 8mm films without professional assistance. Entry by Dec. 31. For details contact: Brenda M. Wood, 63 Woodfield Ave., Ashstead, Surrey KT 21, 2Bt, ENGLAND.

**ISTANBUL INTERNATIONAL** Film Festival open to limited entry accepting feature films, 35mm, not shown outside of producing country. Entry deadline Dec. 8-15. For more info contact: Umit Utku, Samanyolu Sokak No. 50-52, Kervan Ap. Kat 1, Sisli-Istanbul, TURKEY.

**INTERNATIONAL SCIENTIFIC & TECHNICAL** Film Festival for 35/16mm & 1/2-3/4" videotapes produced in 1973 or after. Entry deadline Dec. 15. For more info contact: Anne DePaw, Ave. F.D. Roosevelt So., B-1050 Brussels, BELGIUM.

## FILMS/TAPES WANTED

**NU MOOVEEZ**, a Los Angeles theatre devoted exclusively to screening short subjects, seeks highest quality 16mm comedy, drama, documentary, animation, musical & experimental films under 1 hour. All new programs publicized by NU MOOVEEZ, reviewed by LA Times. Filmmakers divide 20% of box office gross. Mail films (insured with check/MO for return postage) to NY MOOVEEZ, 6515 Sunset Blvd., LA CA 90028, or call (213) 467-7382.

**US ARTS CABLE TV** station, Long Beach Channel 8, seeks dance videotapes up to an hour in length. Contact: Kathryn, 11826 Kiowa Ave. #106, Los Angeles CA 90049.

**BRAVO NEWS MAGAZINE** looking for short films & videotapes on performing artists for cable. For more info contact: Susan Whittenberg, One Media Crossways, Woodbury NY 11797.

**SUPERTIME**, new STV station in San Francisco seeking short, well-produced video pieces. More info contact: Andrea Franco, 1176 Cherry Ave., San Bruno CA 94066.

**THE NIGHTPEOPLE CONNECTION**, a series on KWCM-TV Minneapolis, seeks independent works. Contact: Television Ideas, 2710 West 110 St., Bloomington MN 55431, (612) 884-7262.

**STAND/ALONE SYNDICATION** via cable TV market now available through Feature Associates as venture between 4-year-old newspaper syndicate & NY cable distribution company. Producers with finished videotapes contact: Feature Associates, 3334 Kerner Blvd., San Rafael CA 94901. No phone calls please.

**ICAP'S VIDEODISC PROJECT** seeks broadcasting quality arts-related films/tapes under 15 mins. for inclusion in disc targeted to 9-14 age group. 16/35mm, 3/4", 1 & 2" acceptable. All rights must be cleared for home video use. Postmark deadline Jan. 6. Include detailed description, running time, credits. ICAP Videodisc Project, Att: Kitty Morgan, 625 Broadway, NY NY 10012.

**WOMEN IN THE DIRECTOR'S CHAIR** is a non-profit organization of professional women dedicated to the expansion of women's roles in the film industry. They are now planning Short Takes, a monthly screening series of short films of any genre, written, produced or directed by women. For more info, contact: WITDC, c/o Abby Darrow-Sherman, 1430 West Elmdale, Chicago IL 60660, (312) 262-2723.

**GOOD EDUCATIONAL FILMS** wanted for distribution. Small company, good sales record, personal product attention. Open to different distribution arrangements. Contact: Peter Lodge, Circle Oak Productions, 73 Girdle Ridge Dr., Katonah NY 10536, (914) 232-9451.

**FILMS/TAPES ON STILL PHOTOGRAPHERS** being sought for list being compiled by EFLA. For more info contact: Maryann Chach, EFLA, 43 W. 61 St., NY NY 10023, (212) 246-4533.

**COMMUNITY MEDIA PROJECT** is conducting a search for films, tapes & slideshows which relate to community life, issues & concerns. For more info contact: Marc Weiss or Lina Newhouser, CMP, 208 West 13 St., NY NY 10011, (212) 620-0877.

**ONE WAY FILMS** seeks New Wave/Punk Films to distribute. For more info contact: Richard Gailowski, One Way Films, 1035 Guerrero, San Francisco CA 94110.

**SWEDISH TELEVISION** looking for political, social, wildlife, science, historical, & human interest documentaries 40-60 mins. Also 5-18 min. animated shorts & shorts as fillers. SW representative Frank Hirschfeldt will be in NY Nov. 30-Dec. 5 & Dec. 13-16. Send promotional info immediately to: AIVF, Att: SWEDEN, 625 Broadway, NY NY 10012.

**GOOD THINKING**, a show about Yankee ingenuity in the 80's, seeking quality films/tapes less than 10 mins. Competitive rates. Send synopsis, format & length to: Good Thinking, WTBS, 1050 Techwood Dr. NW, Atlanta GA 30318.

**SOUTHEAST Video Art** competition for works made during last 3 years: entries accepted until Jan. 15, 1982. For entry forms & competition rules contact Video Competition, ICA of the Virginia Museum, Boulevard & Grove Ave., Richmond VA 23221, (804) 257-6479.

**SABES**: South Atlantic Bilingual Education Service Center at Florida International University looking for video or film programs, either bilingual or focusing on particular ethnic group. Spanish, Chinese, etc. welcome. Contact: Maria Lino, SABES, Bay Vista Campus, North Miami FL 33181, (305) 940-5640.

# NOTICES

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**GOLDEN TV PRODUCTION** seeking films & tapes for TV series showcasing independent works. For more info contact: Golden TV Productions, 233 East 70 St., NY NY 10021.

**THE MOVIE CHANNEL**, exhibitor-only pay TV service looking for shorts & documentaries. For further info contact: David Hilton, Warner-Amex Satellite Entertainment Co., 1211 Ave. of the Americas, NY NY 10036, (212) 944-4250.

**CHILDREN'S VIDEO SET** is reviewing tapes suitable for children for inclusion in a catalogue to be distributed to libraries, museums, TV stations & schools. For more info contact: Center for Children's Television, 71 Mercer Ave., Hartsdale NY 10513, (914) 948-0114.

**NEW EARTH TELEVISION WORKSYSTEMS** seeking documentary programs featuring a "wholistic view of natural resources". \$50/minute, plus other benefits. Write: Taylor Barcroft, New Earth TV Worksystems, PO Box 1281, Santa Cruz CA.

**PRODUCERS OF AMERICAN FILM FESTIVAL**, cable TV series spotlighting work of young filmmakers, seeking top quality student & semi-professional films. For info contact: Tish Tash Productions, Greg Roselli, Suite 930, 11 S. LaSalle St., Chicago IL 60603.

**SERIOUS BUSINESS COMPANY** interested in acquiring short erotic films in live action or animation, preferable 20 min. or less running time, for inclusion in 16mm package for distribution to universities & art houses. Films may be humorous, narrative, or non-narrative, but content must be non-violent & non-exploitative. Cinematic technical excellence required. Send films for preview to: Serious Business Co., 1145 Mandan Blvd., Oakland CA 94610, (415) 832-5600.

**MEDIA CENTER FOR CHILDREN** seeks films about anthropology, animals, nature studies, folktales from different cultures, pottery making, kite flying, street games, for inclusion in the American Museum of

Natural History's Christmas Film Festival. Send promotional material to: Merrill Lee Fuchs, Museum Festival Coordinator, MCFC, 3 West 29 St., 11th Fl., New York NY 10001, (212) 679-9620.

## FUNDS/RESOURCES

**THE FILM FUND** awards \$85,150 for media projects throughout the country. Guidelines for applications for next funding cycle available upon request. Contact: Lillian Jimenez, Film Fund, 80 East 11 St., Suite 647, NY NY 10003, (212) 475-3720.

**WRITER'S GUILD OF AMERICA** awards up to 8 \$3500 fellowships yearly for production of scripts or screenplays. Contact: WGA 55 West 57 St., NY NY 10019.

**ANNUAL GRANTS FOR STUDENTS** in film & video available from University Film Association. Write: Robert Davis, Dept. Radio-TV-Film, Univ. of Texas, Austin, TX 78216.

**MINI-GRANTS** by individual artists for community TV productions of up to \$1500 available through NEA Media Arts Program. For more info contact: Mini Grants, Downtown Community TV Center, 87 Lafayette St., NY NY 10013.

**COLUMBIA COLLEGE FILM DEVELOPMENT FUND** will seed writing of 3 original feature screenplays as part of a revolving fund. Contact: Nancy Rae Stone, Film Dept., Columbia College, 600 S. Michigan, Chicago IL, 60605, (312) 663-1600.

**ELECTRONIC MUSIC** for film. For more info contact: Robert Fair Music Productions, (212) 966-2852.

**MUSIC FOR FILM:** Synthesist/composer will provide original tracks for your film or video. For more info: Aural Vision, (212) 787-8284.

**ELECTRONIC MUSIC SYNTHESIST** desires film projects to create original musical scoring. Contact: Jack Tamul, PO Box 51017, Jacksonville Beach FL, (904) 246-8766.

**ARTWORK**, a non-profit arts employment service for employers & qualified artists, offers free services to NYC residents. Contact: Artwork, 280 B'way, Suite 412, NY NY 10007, (212) 233-8467.

**VOLUNTEER LAWYERS FOR THE ARTS** provides free legal representation for artists & arts organizations. Downtown office at 280 B'way opens Oct. 6. For more info contact: VLA, (212) 575-1150.

**ARTWORK** is a federally funded employability program for artists who are New York City residents, and is sponsored by The Foundation for the Community of Artists. For more info: FFTCOA, 280 Broadway, Suite 412, New York NY 10017, (212) 233-8467.

**WOMEN BUSINESS OWNERS OF NEW YORK** is a non-profit corporation, founded to support women's significant participation in the economy, generate cooperation and creative competition, and promote the development of a positive atmosphere for women in the business community. For more info: WBOONY, 150 West 52 St., New York NY 10019, (212) 245-8230.

**INTERNATIONAL VISUAL ARTISTS EXCHANGE PROGRAM** organizes direct swaps of studio and living space internationally. Contact: IVAEP, PO Box 207 Village Station, 201 Varick St., New York NY 10014 (212) 255-5706.

**CONSULTATION & INSTALLATION** services for any kind of projection, theatricals, multimedia presentations. Contact: The Klatu Projects Ltd., (212) 928-2407, 795-3372.

**FREE CONVERSION CHART** includes time, words, feet (16 & 35mm) & meters (16 & 35mm). Useful & free. Send self-addressed envelope to: Darino Films, 222 Park Ave So., NY NY 10003.

**CPB PROGRAM FUND** will make approx. \$1.8 million available for minority program production in FY '82, & will allocate \$750,000 to help

# NOTICES

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underwrite cost of acquiring & producing minority TV programs through PBS' Station Program Cooperative.

CPB's MINORITIES & WOMEN's Feasibility Project has awarded 11 grants totalling \$54,000 for groups & organizations who express interest in establishing & operating public telecommunication entities. Next round of project grants will be early next Spring. For applications contact: Robert Thomas or Cheryl Strange, Station Expansion, 1111 16 St. NW, Washington DC 20036, or call (202) 293-6160.

## OPPORTUNITIES/GIGS

HAMPSHIRE COLLEGE seeking 1-2 faculty members for School of Language & Communications. Requires Ph.D.-level education. Send resume, Statement of Teaching, research interest & letters of reference by Feb. 15 to: Communications Research Committee, School of Language & Communications, Hampshire College, Amherst MA 01002.

WNYC-TV seeking a Television Director and an Assistant to the Production Manager. For more info contact: Tad Turner, Production Manager, WNYC-TV, 1 Centre St., NY NY 10007, (212) 566-7248.

YOUNG FILMMAKERS FOUNDATION has work/study position open: Assistant Scheduling Dept. Contact: Jonathan Weider, 4 Rivington St., NY NY 10002, (212) 673-9361.

FILM IN THE CITIES has newly-created Administrative Director position open. Qualified candidates send resume & 5 references directed to this position to Richard Weise, Executive Director, Film in the Cities, 2388 University Ave., St. Paul MN 55114.

SCRIPTS WANTED: Jones & Spiel Productions seeking materials by independent writers: Short Stories, Action, Horror, Rock Musicals or 60's. Mail materials to Jones/Spiel, 454 Fort Washington Ave., Suite 66, NY NY 10033.

EXPERIENCED CINEMATOG-RAPHER available immediately. Fiction & documentary. Reel available. Access to 16mm equipment. Contact: Igor Sunara, (212) 249-0416.

## PUBLICATION

MEDIA REPORT TO WOMEN: what women are thinking and doing to change communications media. Rate @ \$20/yr. For more info contact: Women's Institute for Freedom of the Press, 3306 Ross Pl. NW, Washington DC 20008, (202) 363-0812 or 966-7783.

IN THESE TIMES: a national news-weekly with regular coverage of the arts. 6 months/\$10.95. For more info contact: In These Times, 1509 N. Milwaukee Ave., Chicago IL 60622.

## SCREENINGS

ART OF FILMMAKING IN NEW YORK: a 3-part series focusing on 3 types of movies: animated films, early comedies, & recent feature films as they developed in NY, will screen Oct. 2-Nov. 28. Tickets \$3.50. For more info contact: Astoria Foundation at (212) 784-4520.

CINEPROBE, now in its 14th year, presents another season of independent film screenings. Oct. 26-Dec. 14 at MoMA's Titus Auditorium. For schedules call (212) 956-7078 or 956-6100.

REDISCOVERING FRENCH FILMS opens at MoMA's Roy & Niuta Auditorium Nov. 5-Jan. 2. Tickets sold one week in advance. For info call (212) 956-7284.

EL DIALOGO/THE DIALOGUE, a one-hour documentary about US resident Cuban exiles, will be screened at the Jefferson Market Library Dec. 2. For more info contact: Karen Ranucci, (212) 677-5977 or 966-4510.

LORANG'S WAY, part 2 of an award-winning anthropological trilogy by Judith & David MacDougall, opens at the Film Forum Oct. 28-Nov. 10. For tickets contact: Film Forum 1, 57 Watts St., NY NY 10013 or call (212) 431-1590.

SUPERFILM SHOW, a 4-part series of films as art for kids, will be shown at the Newark Museum. Showings on Fri. & Sat. Nov. 27-28 & Sat. Dec. 26 at 1:30 & 3 pm. Free admission. For more info contact: Newark Museum, 49 Washington St., Newark NJ or call (201) 733-6600.

## TRIMS/GLITCHES

BOSTON FILM/VIDEO FOUNDATION Inc. was confirmed the amount of \$40,000 by the Rockefeller Foundation. The grant will be used to increase technical as well as administrative support for the video facility.

FILM/VIDEO makers needed to participate in Marilyn Goldstein's Cable TV Video Beats Westway. For champagne planning party and more info contact: Marilyn Goldstein, (212) LI 4-0742.

NAMAC: National Alliance of Media Arts Centers, Inc., a national organization dedicated to advocacy of media arts, is accepting membership applicants. Send your \$10 check to NAMAC, 80 Wooster St., NY NY 10012.

STOLEN: CP 16 A & Angenieux 12-120 zoom, series number 1254487 with 7-inch viewfinder, batteries, charger, mags & blue & silver location case. If equipment is presented to you please notify Jones at (212) 928-2407.

NATIONAL BLACK PROGRAMMING CONSORTIUM, representing 29 member stations, aims to channel work of independents into PBS networks. For more info contact: Frank Rhodes, NBPC, 700 Bryden Rd., Suite 135, Columbus OH 43215.



**FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.**  
**625 BROADWAY**  
**New York, N.Y. 10012**

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**PAID**  
**New York, N.Y.**  
**Permit No. 7089**



the **Independent**

Film and Video monthly

**JANUARY 82**

**4/9**

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# THE INDEPENDENT

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**Staff Members:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; Sol Horwitz, Short Film Showcase Project Administrator; Susan Linfield, Short Film Showcase Administrative Assistant; Fran Platt, Membership Developer; Odessa Flores Administrative Assistant.

**AIVF/FIVF Board of Directors:** Jane Morrison, President; Marc Weiss, Vice President; Kathy Kline, Secretary; Matt Clarke, Treasurer (FIVF Board); Richard Schmiechen, Chair; Eric Breitbart, Pablo Figueroa, Jessie Maple, Kitty Morgan, Judy Irola, Julio Rodriguez, Robert Richter; Lawrence Sapadin, Ex Officio.

4 **The Independent** is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York NY 10012, a non-profit, tax-exempt service organization for the promotion of Independent video and film. Publication of **The Independent** is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a Federal Agency.

6 Subscription is included in membership in the Association of Independent Video and Filmmakers, Inc. (AIVF), the trade association sister of FIVF. AIVF is a national association of independent producers, craftspeople and supporters of independent video and film. Together, FIVF and AIVF provide a broad range of educational and professional services and advocacy for Independents and the general public.

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

The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diverse as our member, staff and reader contributors.

10 **Editor:** Bill Jones

**Assistant Editor:** Fran Platt

**Contributing Editors:** Mitchell W. Block, David W. Leitner, Odessa Flores John Greyson

**Staff Photographer:** Sol Rubin

**Layout & Design:** Bill Jones

**Typesetting:** Compositype Studio

**Advertising Representative:** Michelle Slater

It takes 4 to 6 weeks to process changes of address, renewals and other changes in your mailing status. Don't wait until after you have moved to send AIVF your new address. Give us as much advance notice as possible and include your current mailing label, and you'll keep on receiving THE INDEPENDENT without interruption.

### Correspondence

THE INDEPENDENT welcomes letters to the editor. All correspondence should be mailed to The Independent c/o FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

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## GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you **money!** What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

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## DON'T MISS OUT

More and more programmers have been coming into the AIVF office looking for independent films/tapes for their festivals, cable systems and exhibitions. Please send us material on your films and tapes so that we may make it available to interested parties. Send c/o Film/Tape File, AIVF, 625 Broadway, New York, NY 10012.

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## CHAPTERS

Dear Mr. Sapadin:

Please find enclosed copies of a questionnaire and letter I sent out a couple of months ago to about 25 AIVF members living in Chicago. The purpose of this questionnaire and letter was to a.) gather information on regional AIVF members for my own personal business reasons, and b.) get feedback on organizing a regional Chicago/Illinois/Midwest AIVF chapter. Unfortunately, for one reason or another, only 6 of the 25 members responded. But I am happy to say that those 6 members seem to be, at least on paper, experienced and well-qualified independent filmmakers, and most are interested in forming a regional office.

I do not understand why only 6 of the 25 members responded. Perhaps most Chicago members are student and have left Chicago. Perhaps the Chicago AIVF membership list you sent me several months ago is out of date. Perhaps the questionnaire should be sent from your office. Perhaps members aren't interested. At any rate, I would like to send out another follow-up questionnaire. I also think a notice in the INDEPENDENT would make AIVF members more aware of the fact that this information is needed, if we are ever going to have a Midwest structure.

I had hoped to organize a meeting of Midwest members in Chicago or Champaign, sometime in November or December. But this meeting may be delayed until I receive more responses from AIVF members.

I hope that you are not offended that I've taken these actions. I'm only attempting to open the channels of communication among members. As I stated in my letter to you of March 30, I think we need regional chapters, and I'm willing to invest a fair amount of time in developing and organizing a Midwest group. Regional structures should be set up wherever there is a high concentration of members, like Chicago or L.A. and/or where there is enthusiasm for such a structure. I would suggest having members from each structure decide/appoint/elect a regional representative for each chapter. If your budget allows, offices could be set up, conferences, festivals, and monthly or seasonal meetings could be held. Films and videotapes could be exchanged among chapters. And regional reports should be included in the INDEPENDENT. How successful will these chapters be? That depends on your budget and how innovative, creative, and enthusiastic your representatives are.

I would also suggest having one person from your New York office be responsible for keeping tabs on your regional structures. Finally, I strongly suggest that you read the Sierra Club's **A Guide for the Member**. This brochure will provide you with information on how the Sierra Club is organized. Not only are they a national environmental organization, but they also have regional chapters, local groups, a Regional Conservation Committee, as well as a Board of Directors, the Sierra Club Council, and the National Committee and Task Force. This brochure might give you some ideas on how AIVF can begin to establish regional structures. If you are interested in reading this brochure, write to:

National Office  
Sierra Club Headquarters  
530 Bush Street  
San Francisco, CA 94108

Or drop me a line and I'll send you a copy of mine.

Now, can you please answer the following questions?

1. How many AIVF members are there? What percentage of the membership is located in New York? In other cities?
2. Can you please publish in the INDEPENDENT or send me a "financial report"? As an AIVF member, I'd like to know what are our monthly expenses, and I'd like to have some idea of how much money comes into the organization, where it comes from, and where it goes.
3. From now on, I'd like the minutes from your Board meetings to be sent to me. Can you please send them? Thanks.

I hope this information will help you in establishing regional chapters. Once again, I'd be glad to help in any way. Just let me know.

Sincerely,

Joyce T. Z. Harris

## SCREENED OUT

Janet Maslin  
The New York Times  
229 West 43 Street  
New York, NY 10036

Dear Ms. Maslin:

The Association of Independent Video and Filmmakers (AIVF) is a national trade association representing independent producers. As you can imagine, we were very pleased and gratified to see that all of the United States films selected for presentation in the New York Film Festival were the work of independent producers.

New York Film Festival selection has come to represent — in addition to public exposure — critical review by **The New York Times**. For this reason, we were very disappointed that the Festival screening of **Stations of the Elevated** by Manfred Kirchheimer went unreviewed by **The New York Times**, notwithstanding your careful review of the companion piece scheduled with **Stations**.

**I am unaware of any other Festival entry that went unreviewed by The Times**. While, of course, **The Times** is not obligated to review any particular film, its consistent practice of reviewing Festival entries, and the public expectation that all Festival entries will receive critical comment from **The Times**, make this omission particularly distressing and unfair to us, not to mention Mr. Kirchheimer.

I urge you to consider and review **Stations of the Elevated**. It would be my pleasure to help arrange a special screening of **Stations** at your earliest convenience. My thanks in advance.

Very truly yours,

Lawrence Sapadin  
Executive Director

# IN FOCUS: THE 123rd SMPTE TECHNICAL CONFERENCE

The 123rd Society of Motion Picture and Television Engineers' Technical Conference and Equipment Exhibit was held the last week of October in the Los Angeles suburb of West Hollywood. A record number attended the seminars and toured the exhibit, which featured on display new technologies from an international host of manufacturers. Although many state-of-the-art techniques are costly and not readily available at present, there was much on hand to interest independent producers of film and video.

Kodak, seeking to turn aside all challenges to its industry leadership, pulled several rabbits out of its corporate top hat. A modified print stock, 5384/7384, is forthcoming. Intended to supersede the current 5383/7383 with no accompanying increase in price, it promises improved cyan-layer dye stability and should prove less susceptible to variations in processing. Also unveiled was a fast Ektachrome balanced for daylight. With an exposure index of 400 ASA, 7251 is perfect for daylight high-speed photography, for example, or low-key interiors lit for 5400° K with small HMI's or Cool Lights (see *below*). 7251 is color-balanced for 5400° K xenon projection, rendering it ideal for film-to-tape purposes.

Kodak's biggest surprise, however, was certainly its introduction of a much-rumored high-speed color negative, 5293/7293. Available in the spring of 1982, this wide-latitude emulsion boasts an ASA of 250 and a spectral sensitivity identical to 5247/7247. Old and new share the same process: any lab currently developing '47 can develop '93. Kodak clearly intends the two color negatives to complement one another, much as Plus-X and Double-X in black-and-white. The new product contains more silver than '47, and the odds are that it will be more costly. This will be more than offset by the greater economies of lighting afforded the cinematographer, who will find her or himself at competitive advantage with regard to "electronic cinematography" (more on this later).

Speaking of lighting, Cool Light Company, Inc. exhibited a line of lightweight, extremely efficient tungsten light sources that are ideal for low-budget use. Each unit features a pyrex reflector coated with dichroic crystals that reflect visible wavelengths of light while passing ultraviolet and infrared, or heat, out the rear of the lamp house. The result is an appreciably lower working temperature in front of the fixture. In addition to the standard dichroic reflector, a special dichroic reflector that reflects only higher color temperatures is available to convert the 3200° K tungsten to 5400° K without the need for filtration. This series features the Mini Cool, a featherweight fixture housing lamps from 85 to 250 watts, the Cool Nine Light with a choice of 600 or 650 watts per bulb, and the Cool Starlight at 1000, 1500, and 2000 watts. All units can be plugged into the wall to provide cheap 5400° K for outdoor fill, indoor mixing with HMI's, or replacement of HMI's with their ballasts and flicker constraints altogether.

Rosco, the filter company, demonstrated a novel, low-cost fog and smoke machine that represents quite an improvement over conventional bee smokers. About the size of a six-pack of beer, the unit uses a specially formulated liquid that contains no mineral oil or petroleum-based products. It is OSHA-approved and leaves no residue on nearby surfaces. The "smoke" can be mingled with dry ice vapors to concoct a

gloomy fog for spooky gravesite props, or it can be used alone to fill a room with a diffuse, atmospheric mist that mutes colors, softens edges, and makes visible shards of light for an accomplished photographic look.

Camera companies showed little that was surprising. One exception was Arriflex, which displayed a Super-16mm SR, apparently the only one of its kind. It employs standard SR magazines, but the body itself is not convertible back to regular 16mm. Arri is making the camera available on a limited basis and will wait to evaluate the market further before committing additional SRs to the larger format.

Aaton demonstrated its extraordinary Clear Time Recording system at the exhibit, establishing itself as the first camera manufacturer offering 16mm time code in the United States. Central to the system is an on-board camera microprocessor that keeps time and records "events" such as start and stop. As each frame is pulled down past the aperture, the year, month, day, hour, minute and second are recorded on the edge of the film by an array of miniature diodes. These data, printed in legible alpha-numeric characters, repeat every 24 frames, or second of time. A Nagra, fitted with a special circuit, exploits the pilotone signal to produce identical data, which is printed onto the 16mm perforated mag during transfer. The various cameras and recorders on a shoot are synchronized beforehand by a "master clock", and dailies and synched up by matching the film and mag edge numbers. Clapsticks and sound heads are eliminated in the synching process.

Aaton's Scribe, which resembles in size and appearance a hand calculator, serves as an electronic scratch pad. As a shoot progresses, information such as camera #, shot#, take #, f-stop and whether a take is "OK" or "n.g." can be entered into Scribe's memory. At day's end, Scribe is connected to each camera and recorder to retrieve event data, e.g. start and stop times, which it then sorts and collates with keyboard-entered data to produce daily logs. This data can be displayed by CRT, listed by line printer for hard copy readouts, or relayed by telephone modem to a distant computer. The Aaton time code can be easily transcoded into SMPTE video time code, providing an avenue to shoot video double-system with its attendant advantages in mixing and fidelity. Further description of the possibilities inherent in Aaton's Clear Time Recording is beyond the scope of this brief review, but the economies of legible time code and data processing applied to film production speak for themselves and stand to benefit independent production first and foremost.

On the lens front, no news was bad news. Affiflex could not say when the much-anticipated Zeiss 10-100mm T.2 would actually become available. Angenieux displayed a prototype of a very fast 10-130mm zoom for 16mm. Considerably larger than the popular 12-120mm, it won't be noticed on the set for some time. Interestingly, consideration is being given to producing a Super-16mm version only.

**"A new world of filmmaking is opening up and Ikegami wants you to take part in it."**

That astounding statement was lifted from a brochure describing the EC-35 "electronic cinematography" camera on

display by Ikegami and its American partner, Cinema Products. The EC-35 is painted flat black, comes equipped with a serious-looking matte box, and resembles a CP-16 sans magazine. It represents a minor revolution in approach to videomaking.

Video sets are flooded with light because high-quality color pickup tubes are relatively slow, and key-to-fill ratios must be small in order to preserve relevant picture detail. Multi-camera setups, in turn, cover simultaneous master and close shots and require satisfactory lightint from multiple angles. This suffices for game shows and sit-coms but is inappropriate for serious dramatic vehicles. Ikegami and CP have decided that a rethinking of the video camera is in order. The result is a device instantly familiar to film folk. The EC-35 sports a rotatable viewfinder, mounts easily on a tripod or dolly head, and by size and compartment permits a single-camera shooting style that encourages careful lighting on a shot-by-shot basis. Interchangeable prime and zoom lenses, specially designed by Canon and Fujinon to overcome back-focus problems, are calibrated in T-stops. Unlike conventional video cameras, the iris can be used to vary depth of field; gain, or signal strength, control is accomplished elsewhere. The linear response of the 2/3" Plumbicon tubes has been altered so that highlights are compressed to contain detail in a manner similar to film, raising the possibility of 3:1 lighting ratios and something closer to that "film look." Conventional effects filters are suitable, and there's even a follow-focus knob for the focus puller!

This camera has a very simple setup box (CCU), does its own setup automatically through microprocessor control, and is tailor-made for the skeptical cinematographer. The claim is put forward that original productions shot with the EC-35 will qualitatively match those originated on 35mm and transferred to video. Time will tell, but the writing's on the wall for quality original video production.

In the same vein — although this has less bearing on current independent production — a system demonstrated by Compact Video of Burbank, California is worth brief mention. Compact Video reconfigured the standard NTSC 525-line, 30 frames-per-second signal into a 655-line, 24 fps. modified PAL signal, sequentially scanned rather than interlaced 2:1. The idea is to explore the possibilities of electronically recording film-style images for distribution on film or via satellite to theaters equipped for electronic projection. By trading off frame rate for scan lines, Compact Video has kept the bandwidth of its high-fidelity signal within the spectrum capabilities of existing satellite transmission equipment. (This suggests commercial exploitation in the not-too distant future.) Special noise reduction techniques and a chroma bandwidth twice that of NTSC have contributed to what Company claims is a usable 150% increase in overall definition. A large Bosch-Fernseh camera with a special 30mm Plumbicon tube achieves 800 horizontal lines of resolution, which is recorded on a redesigned Fernseh 1" recorder running twice normal speed. The camera is outfitted with a single high-resolution zoom lens, but is designed for single-camera shooting utilizing sophisticated film lighting techniques. The result, dubbed ImageVision, ain't film, but a lot of people would be fooled.

The other development in video cameras is the relentless shrinking of size and weight concomitant with the development of broadcast quality on-board recording. This, of course, would cut the conventional video camera from its umbilical cord, like crystal synch freed the film camera. Of keen interest was RCA's Hawkeye with its newly developed high-performance 1/2" VHS pickup tubes and 1/2" VHS videocassette recorder, all weighing slightly over 20 lbs.; Sony's Betacam with its 2/3" Tricon tube, special Beta VCR, and weight of 18

lbs.; and similar systems from Ikegami and Panasonic. Each is designed to record continuously for up to 20 minutes in an ENG context. While none are yet wholly available, even to the networks, this trend in design will prove popular and the resulting know-how will spill over into lower-priced systems.

Animation Video exhibited a fascinating video animation stand. It resembles a conventional table with the video camera tracked on two vertical columns. The camera lens, which is integral to the system, is a programmable zoom. Recording can be accomplished on any 3/4" or 1" VTR. The animator specifies the video frame or frames to be recorded, and the VTR is automatically prerolled, then brought up to recording speed. Using SMPTE time code, the indicated frames are located on tape and "exposed." Although a bit expensive at the moment, this system is fast, simple to operate and well designed, and it produces beautifully articulated images.

For those who consider film editing a more tactile endeavor than tape, Control Video and Ampex demonstrated their versions of the "interactive CRT". Tagged Lightfinger and TouchScreen respectively, each is a CRT that displays a "menu" of tape edit commands, then executes the command as the operator touches a command on the surface of the CRT. Keyboards are avoided entirely. Each system operates on the principle of the interrupted light beam, much like the larger version that signals the supermarket door to open as one steps into its path. A series of tiny vertical and horizontal beams form a grid barely above the screen, and as the finger enters the grid, its location is matrixed and matched to the underlying word or words. With obvious applications in many areas of information display, pointing a finger at what one wishes — if childlike — is fun.

There were many units in display throughout the exhibit that from a distance resembled 16mm flatbed editing machines, but upon close inspection revealed themselves to be hybrids, like KEM's table for editing sound tracks against a video image on a monitor mounted above the table. Several featured flatbed-style film transports and optics tied into video cameras for quick-and-dirty transfers, notably the Videola by Moviola. What particularly struck this observer throughout the three days of the exhibit was the extent to which video systems from cameras to animation to editing are coming under the influence of film technique, while at the same time film is increasingly influenced by video, e.g. Aaton's time-code system and the growing use of video tapes for instant display of film camera images. Some even tout "electronic cinematography" as the economically superior method of obtaining original images for film distribution, others 16mm negative transferred by means of telecine using CCD technology as a superior method for video. It's clear that once the dust settles, a mesh will be apparent; both technologies represent a means to the same end, and both, in their distinct advantages over one another, are complementary.

The year 1981 marked the 30th anniversary of commercial color broadcasting. Video has certainly come a long way since the early days when studio monitors had to be filmed because no one had yet invented the videotape recorder. Economics as much as technology has determined the present-day sophistication of video, and economics will continue to redefine the role of film vis-a-vis the future of the industry. Perhaps an apt symbol resides in the fact that the 123rd SMPTE Technical Conference and Equipment Exhibit was held at the Century Plaza Hotel, the site of which was carved in the mid-60's from the backlots of Twentieth Century Fox, the very grounds where Shirley Temple once romped with Bill Robinson though ersatz Southern mansions. To clear the way for additional real estate development, the studio itself — with its cavernous sound stages that are both up-to-date and historic — is soon slated for the wrecking ball.

# SATELLITE NETWORKS

## by Sandy Mandelberger

While pay cable television has captured the lion's share of media and consumer attention, it is basic cable that may hold the most promise for innovative, alternative programming. Basic program services are those that are made available to cable system subscribers as part of the basic service provided for a monthly subscription fee (generally between \$5 and \$10). With the dual development of domestic satellite communications and urban-based cable systems able to deliver 40 or more channels, basic cable has become a natural market for programming distributed by satellite. Following the bold step of Home Box Office — which has become the largest, most profitable cable service — satellite networks have developed as audience-reaching, (relatively) inexpensive supplements to locally-produced programming.

Users of these satellite networks break down into three groups: **cable service providers** (i.e. HBO, USA Network, ESPN) who lease time directly from satellite owners (RCA's SATCOM I or Western Union's WESTAR III); **satellite "brokers"** who lease time to commercial entities or to non-profit and government organizations for a basic fee (i.e. commercial: Satellite Program Network; non-commercial; Public Service Satellite Consortium, Appalachian Community Service Network); and **"superstations"**, which are commercial broadcast television stations available to cable systems nationwide via satellite transmission (i.e. WTBS, Atlanta; WOR, New York; KTVU, San Francisco).

The multitude of available channels, plus the "instant" national network created by satellite distribution, have ignited an abundant need for original programming. Marketed as an alternative to "free" commercial television, with anywhere from 3 to 24 hours per channel to fill, basic cable is developing programming formats which promise to be a boon to the cable producer and viewer alike. Similar to the development of commercial radio, cable is being utilized for what it does best: reaching a targeted audience via a network of specialized programming (referred to as "narrow-casting"). In cable's short history, there have appeared actual and planned narrow-cast developments in: children's programming (USA Network's **Calliope**; Warner-Amex's **Nickelodeon** and **Pinwheel**); sports (ESPN, USA Network); arts and culture (CBS Cable, ABC Video Enterprises' **Arts**); foreign programs (ENGLISH Channel, **Telefrance USA**); and targeted communities (**Black Entertainment Television**, and **Christian Broadcasting Network**).

ICAP feels that there are tremendous possibilities for independent film and video in these specialized markets. Since 1975 we have been successful in placement of original works on both pay and basic cable services. We have demonstrated an important precedent — that independent productions enhance programming services and build audience recognition. Now able to reach a wide-ranging audience, the independent producer can expect greater television exposure and increased lease revenues based on growing subscriber counts and increased commercial advertising. While budgets are small in comparison to network television, there have been steady incremental increases in fees paid to producers as the industry attracts a greater percentage of American television homes.

Cable's identity as alternative television is particularly suited to independent productions characterized by varying running lengths, topic areas and genres; uncensored, freer expression and less reliance on "star" names or big budgets. Cable is open to experimentation, although documentaries and avant-garde work are still a hard sell. However, ICAP believes that this programming *can* attract and sustain an audience if properly packaged and publicized in thematic series and included in cable system program guides and audience feedback surveys. Obviously, some works will attract a greater audience response than others, but on a 40-50-60 channel system, there is room enough for all acquired tastes.

Recent developments and trends in the basic cable industry have created new potentials and problems for independent producers. As these national networks grow, and as commercial broadcast entities (i.e. CBS, ABC, Time-Life) enter the cable market to protect their primacy in the entertainment field, "numbers" and "audience shares" may become primary considerations. To attract larger audiences, hard-hitting, subjective or experimental programming could be neglected for more commercial "audience-pleasers".

Into this complex arena comes the mixed blessing of advertising. Most of the satellite cable networks are heavily soliciting (and for the first time, receiving) hefty corporate advertising contracts. Increased revenues means higher cable system programming budgets, and therefore, higher revenue return to producers. It also creates the opportunity for producers to become engaged in more ambitious in-house productions. There is a concern, however, that a significant tilt towards programming aimed to attract a *mass* audience will change the nature and original intentions of cable television. Regular interval advertising also brings up the issue of commercial interruptions, and their effect upon the integrity of longer works. Cable networks generally follow a policy of "clustering" commercials at the beginning and end of shorter works (half-hour or less) and mid-point interruptions of longer works. At this point, it is unclear what control, if any, a producer can expect to have in determining where interruptions will be placed in his/her film.

The great majority of cable networks current lease films and tapes on a non-exclusive basis, negotiating contracts for a number of airplays during the term of the contract (generally 1-2 years). Cable sells itself as an audience convenience medium and has many more repeat cycles (5-15 plays per period) than network or PBS. Of late there have been increasing demands for exclusive rights by the cable system for *all* cable and broadcast television, and for exclusive (or first refusal) marketing to the home video technologies (video-cassette and videodisc). ICAP has traditionally advised producers to retain all rights to their product. Some systems are interested in retaining a "premiere window" (an exclusive premiere and repeats for the first three to six months), but should be prepared to pay for this exclusive. Non-exclusive contracts give the producer great control over his/her work and keeps the film in circulation for other program buys.

These new cable networks have an insatiable need for new, innovative and inventive programming. Opportunities abound for resale of: children's, sports and leisure, arts and performance, "issues", "portraits", live-action and animated shorts and quality independent features. Cable systems prefer to screen works in 16mm film or 3/4" cassette. On the whole, cable systems will take on the costs of transfer from 16mm or 3/4" cassette to 1 or 2 inch broadcast format.

## BUYER PROFILES—SATELLITE NETWORKS

by Sandy Mandelberger

*The following is a list of names and programming needs of most of the major basic cable satellite network services. The information provided covers the areas of: program needs and formats, subscriber count and audience demographics, program airtime, associated costs or fees. Each of the systems has been appraised for its need and receptivity to independent programming. Future trends and programming plans have been included to illustrate the growing need for original programming to assure the success of these ventures. Independent producers should be aware of securing television (broadcast and cable) and music rights to all films that are submitted to distributors or to the systems themselves. Use of and compensation to unionized actors, technicians or musicians/composers is still an unresolved area.*

### ARTS

This joint venture between ABC Video Enterprises and Warner-Amex Satellite Entertainment Corporation is a satellite-delivered basic cable service devoted to the performing and visual arts. ARTS began operations in April, 1981 with 3 to 4 hours of arts programming 7 nights a week beginning at 9 o'clock EST. Programming will range from full-length operas to jazz concerts, feature films to portraits of artists. Most of the first year's programming has been purchased from foreign sources. There is a healthy interest in independent features, shorts, and arts programming. However, at this point, ARTS is negotiating for exclusive cable/broadcast rights and first-refusal on home video. Information on license fees is unavailable at this time. This is the pilot project for ABC Video Enterprises with ventures with Hearst Publishing, Westinghouse & ESPN going on-line in the next few months.

### APPALACHIAN COMMUNITY SERVICE NETWORK

Recently expanded to 64 hours of programming per week, this non-profit satellite "broker" recently received a \$410,000 grant from the NTIA to "stimulate public service use of satellite communications". ACSN has specialized in satellite transmission of important non-profit industry conferences (such as the recent teleconference of the US Conference of Mayors live from Seattle) and home-instruction "telecourses" for college credit. ACSN is particularly interested in educational, "how-to" films and tapes, and material that could be used in an educational format. With an expected expansion into more than its current 13-state reach, ACSN expects to produce series and acquire programming for issue and Americana-related films/tapes. ACSN is collaborating with NEA to produce a series on American folk arts.

### BLACK ENTERTAINMENT TELEVISION

This specialized network distributes black-oriented programming (mostly feature films, musical specials etc.) for a weekly 2-hour transmission on Friday nights. The service is advertising-supported and expects to increase its programming schedules. BET is interested in independent programming

that is directed to a black market, and mainly interested in features and celebrity concerts. Programmers are not interested in social documentary or issue films. Future plans call for more sports and public affairs programming. All contracts are non-exclusive. BET will not underwrite production costs.

### CABLE NEWS NETWORK

Cable's first 24-hour-all-news station is part of the media empire of Atlanta businessman, Ted Turner. CNN has set up news bureaus in 20 cities around the globe. Most programming used comes from in-house production or acquisition from other news agencies. As CNN grows and its "magazine" section expands, the possibilities of placing "hard news", issue, social documentary and "portrait" films increases CNN has expressed an interest in working with video news "stringers" and in material that is shot on location.

### CALLIOPE

USA Network's Calliope is a satellite-distributed children's series that reaches a potential audience of 4 million viewers (adults and children). Hosted by Gene Francis, Calliope's programming covers a broad range of topics and genres: live-action dramatic films, educational and "how-to" films, short animation and experimental works (particularly those with dynamic movement, sound and color). Calliope acquires all of its programming and has used independent film and video extensively. Films and tapes must be of high quality and must communicate with the child (age range 7 to 14) on his/her own level. Calliope contracts are non-exclusive and cover a 2-year time period.

### CBS CABLE

CBS Cable is the network's first foray into cable television. Designed to reach the audience "between CBS and PBS", this satellite-delivered basic cable service will present performing arts and cultural programming in a variety of formats. CBS plans to produce in-house about 60% of its material. For its in-house production it has acquired the talents of some of the most talented production people in the field, including Merrill Brockway (producer-director of *Dance in America*), Roger Englander (producer-director of *Young People's Concerts*) and Jack Willis (producer of *Paul Jacobs and the Nuclear Gang* and the groundbreaking *Great American Dream Machine* on PBS in the early 1970's). The remaining 40% acquisition will be drawn from foreign sources, new domestic material and independent works. A half-hour series, *Mixed Bag*, is a potpourri of original & acquired works from independent sources. CBS Cable has expressed interest in independent film and video, particularly features and arts and performance programming. As of this writing, CBS is restricting its acquisition to works that are "virgin" — that have never appeared on broadcast television (including PBS) or cable television (including the pay cable systems). Contracts with CBS are non-exclusive, with provisions for a premiere "window" (a 6-12 month premiere exclusive, with rights to distribute to other systems afterwards). Payment for material is still being worked out. Opportunities will increase when CBS expands its programming day sometime next year.

### CHRISTIAN BROADCASTING NETWORK

CBN distributes programming 24 hours a day, 7 days a week, with a specifically Christian orientation. Almost half of the programming is produced in-house or picked up from regional ministries. The network is carried on over 1,500 cable systems around the country. CBN is interested in independent work,

particularly in the areas of arts programming, women and children's programs and issue documentaries. However, because of their point of view, the "message" of a film or tape takes on great importance. CBN is not interested in many avant-garde, subjective film or tape takes on great importance. CBN is not interested in many avant-garde, subjective works or works that advocate violence or sex. Advertising revenues and cable affiliate payment for the programming are the major sources of funding for acquisition of outside material. This could become a major resource for independents who specialize in family-oriented, "moral message" films and tapes.

#### **ENGLISH CHANNEL**

Advertising-supported English Channel, now carried by USA Network, is a unique mix of foreign product and domestic acquisition. Foreign material includes programs from England, Canada and Australia. Domestic material runs the gamut from social issue documentaries to subjective "portrait" films to music and dance performances. English Channel has been very receptive to independent film and video. Now reaching up to 4 million cable subscribers, it has been able to attract large corporate advertisers, including Volkswagen, GTE and Exxon. Programs exceeding 30 minutes will be interrupted by commercials, but the programmers at English Channel are sensitive to preserving the integrity and flow of the complete work. Revenues are based on number of showings per period (average \$30/min.)

#### **ENTERTAINMENT & SPORTS PROGRAMMING NETWORK (ESPN)**

ESPN is a satellite-delivered 24-hour sports programming network reaching over 6 million cable subscribers around the country. Current programming consists of live and taped coverage of sporting events generally not featured on the commercial networks, with an in-house sports show called **Sports Center**, which is repeated several times a day. The network has purchased independent productions as "filler" between sporting events. Generally a half-hour or hour length, this programming must be sports or leisure-related (i.e. films on boxing, skiing, running, swimming, mountain climbing etc.) ESPN is interested in "portraits" of athletic or sports figures, or documentation of a sports or competitive event that is a bit unusual (i.e. karate, bodybuilding, etc.) ESPN is planning to expand into various genres (original drama, game shows etc.) and to set up sports news bureaus around the country. At this point, ESPN is asking for exclusive marketing rights to the films it acquires. Fees vary based on the market value of the production and the terms of the contract (how many times will it be repeated, for how long a term, and whether it is shown at prime time). ESPN has been very successful in attracting large advertisers, including Proctor and Gamble and Anheuser-Busch.

#### **MUSIC TELEVISION (MTV)**

Warner-Amex Satellite's 24-hour video music channel premiered this summer for 4 million cable subscribers. Described as "AM radio for the eyes", MTV is a mix of record promotion clips, original productions, live and taped concerts and musical specials. Opportunities for original programming geared towards MTV's 14-35-year old audience range to exist, but budgets tend to be tight. Acquisitions of film, video or computer graphic material is a possibility in the future, after MTV tires of rerunning the promo clips it gets for free from record companies. The success MTV has had in attracting major advertisers assures its continued growth.

#### **NICKELODEON**

Warner-Amex's children's programming network, Nickelodeon, provides 12-13 hours of programming a day which is seen by over 3 million homes. Although programs are consistently repeated, this service is hungry for independent programming from outside sources. Programmers are looking for films and tapes that relate to the child on his/her level, and are supplementary to their school education (generally the range is between 3rd and 8th grade levels). This would include: original dramatic works, music and performance, educative films (as opposed to educational), travel and nature films, sports and leisure films and live action/animated shorts. Fees are negotiable for non-exclusive unlimited runs over the course of 2 years. Nickelodeon also includes some ongoing children's series: **Livewire**, produced by Video Trends; **Pinwheel**, a children's series directed to the preschool (ages 2-6) audience; and programs produced at Warner Amex's QUBE system in Columbus, Ohio. Each of these series uses film material for specific segments.

#### **SATELLITE PROGRAM NETWORK**

SPN is one of the leading satellite "brokers" for commercial programming. Currently broadcasting on 2 satellites (SATCOM I and WESTAR III), the network charges the program producer for satellite airtime, but the producer may then sell advertising time within the program. Rates vary dependent upon the time of day and repeat frequency. Prices range from \$1000 per hour for prime time to as low as \$400 per hour for off-hours if there is a weekly repeat for 4 months. A one-time special could cost anywhere from \$1500-2000.

SPN defines itself as a "family viewing" network which reaches over 3 million cable homes. The network follows a policy of "counter-programming": presenting material not available anywhere else at unconventional times and in unusual formats. Programming could include: arts and performance, social documentaries, portrait and issue films, original drama and features, travel and nature films, children's and women/minority films. They will not air material of a "questionable nature". Examples of series that currently air on SPN: **The Paul Ryan Show**, produced on a local origination channel from Theta Cable in Los Angeles; **Telefrance USA**, a nightly section of the best films and television from France. This coming year, SPN will shift its emphasis to women's and children's programming, and has several projects of that nature in the works (not as in-house productions but as ad-supported individual program or series buys).

#### **PUBLIC SERVICE SATELLITE CONSORTIUM (PSSC)**

PSSC, founded in 1975 to assist public service organizations to deliver their messages more efficiently utilizing satellite technologies, is a national, nonprofit satellite "broker". The Consortium provides consultation, arranges networks for video and audio distribution, and presents suggestions for cost-effective use of media. PSSC offers transmission of continuing educational and instructional programs through the National Satellite Network, health education programs distributed live via satellite, video teleconferencing and transmission of live events. Members of PSSC include: the American Heart Association, New York Institute of Technology, the Association of Hospital Television Networks and 110 other organizations. PSSC membership is open to non-profit education, business or government organizations only. Documentaries and social and portrait films would work very well in this format.

## COMING IN '82

### DAYTIME

The second joint venture between ABC Video Enterprises & Hearst Publishing will be a women-directed daytime service that will cablecast mostly original programming for 6 hours a day. Daytime will collaborate with special-interest magazines to produce series programming about cooking, grooming, housewares, etc.

### RCTV — THE ENTERTAINMENT CHANNEL

Touting themselves as the "second generation of pay-TV", RCTV's schedule will be a mixture of highbrow cultural events, popular cultural programs and programs imported from the BBC in England. RCTV will be producing most of its own programming, but will be open to acquisitions for its children and shorts programming slots. Rates are yet to be negotiated.

### THE PLAYBOY CHANNEL

The metamorphosis of Rainbow Productions' current ESCAPADE service, this pay cable service will rely on a mixture of originally produced and acquired action/adventure and soft-core films.

### ABC-WESTINGHOUSE NEWS SERVICE

The news service designed to compete with the successful CABLE News Network, this news update service from two broadcast heavyweights will have magazine-type segments for which they may acquire independent programming. Stringers and on-location personnel for the bureaus planned for the service will be needed.

## USA NETWORK

Like ESPN, the forte of USA Network is live sporting events during prime time hours. Each night is usually devoted to a different sport, such as **Thursday Night NBA** and **Monday Night NHL**. Currently reaching 6 million cable homes, USA Network is growing to be one of the most varied and commercially viable of the satellite networks. With initial programming from ICAP, USA is experimenting with programming slots between sporting events. **Time-Out Theater** will be leasing programs that are sports and leisure-related: portraits of athletes and sports figures, documentation of unusual sporting of competitive events (karate, motorcycle racing, weight lifting), "light" documentaries on sports and physical fitness and educational/historical films on the traditions of sports and competition. **Night Flight**, a weekly series of rock films and independently-produced music segments, has a healthy need for short musical programs with an eye towards the late-night youth audience.

### SUPERSTATIONS

Superstations are independent commercial broadcast stations that are transmitted via satellite to cable systems around the country. A local station now can become "super" by transmitting, commercials intact, far beyond the reach of its over-the-air signals. Like most large commercial stations, programming relies heavily on old movies, sporting events, syndicated programs and reruns of old series. Superstations currently use very little programming supplied by independent producers. Current superstations include WGH Chicago, WTBS Atlanta, WOR New York, KPIX San Francisco and KTVU San Francisco.

# FOREIGN CORRESPONDENCE THE IRISH FILM BOARD

by Helen O'Donoghue

Ireland's film festival, held in Cork in October 1981, reflected through both film product and seminar discussion the state of Irish film. Several of the latest films made by Irish independents were screened, and seminar discussion centred on filmmaking in Ireland in the light of the formation of an Irish Film Board.

In December 1980 the Irish Film Board Act was passed by the Irish parliament. The Act has several aims:

- (a) The establishment of a Film Board.
- (b) Assisting and encouraging the development of a film industry in the State.
- (c) Empowering the Board to provide funds for the making of films in the State.
- (d) It may also establish a national film archive and finance training in filmmaking.

At one of the seminars during the Cork Film Festival, the Film Board Act was under scrutiny. Independent filmmakers expressed hopes that a representative of the Association of Independent Producers of Ireland would be appointed to the Film Board and so safeguard their interests and needs. They fear that the available money (\$4,100,000 to be distributed over an unspecified period of time) will go towards keeping the National Film Studios of Ireland (i.e. Ardmore, County

Wicklow where John Boorman's *Excalibur* was made) in operation. Since the Cork Festival, the AIFI has decided to boycott the Film Board to publicise these concerns.

Sheamus Smith, managing director of NFSI, feels "that with the passing of the Film Act, Ireland for the first time will have incentives to bring foreign filmmakers here." He hopes that the board of the NFSI will in 1980 has been the Arts Council of Ireland's annual film script award. Radio Telefis Eireann (the national television network) has also provided some financial assistance plus some training in film technique, since no formal film training facility exists in this country. Interestingly, the greatest financial infection for completion of film projects has come from the British Broadcasting Corporation.

Irish independent filmmakers have had to battle against a financially unfavourable climate and a mood of general apathy towards their craft for many years. The fact that they produced films at all manifests their commitment to their art. They now need, and indeed deserve, a new era of financial prosperity so that the art and craft of filmmaking can flourish. Hopefully, a balance will develop where a profitable film industry can exist side by side with, and even nurture, an indigenous Irish filmmaking scene.

# FILM FESTIVAL REPORT

Edited by Wendy Lidell

Compiled by Leslie Cocco/Foreign

and Sian Evens/Domestic

January and early February contain an exceptional number of festival deadlines. We have tried to compile the pertinent data on those of interest to independent producers. *Never send your work without contacting the festival first* to determine if there have been any changes.

These lists have been put together with the help of **Gadney's Guides, Bury's Directory**, and our office files. This material may be consulted in our office or purchased (see **THE INDEPENDENT**, vol. 4, no. 7). Your feedback on any of the festivals we review would be most helpful for future reference by other producers. Send your comments to Festival Bureau, FIVF, 625 Broadway, New York NY 10012.

## DOMESTIC FESTIVALS

**AMERICAN FILM FESTIVAL AND VIDEO COMPETITION**, continuous tour & screening in June. Contact EFLA, 43 West 61 St., NY NY 10023, (212) 246-4533. Deadline for entries: Jan. 15. Open to all; films and tape of non-theatrical nature accepted. Length can vary from 1 to 110 minutes; fees vary accordingly from \$50 to \$110. Work must be available for purchase, rental or free loan in US, as winners are part of traveling exhibit touring schools, libraries & universities. AFF is one of most prestigious festivals for educational, non-theatrical market. Winning blue or red ribbon a high honor. Also good place to pick up distributor. Film should be in 16mm.

**USA FILM FESTIVAL**, March. Contact Jane Sallis, P.O. Box 3105-SMU, Dallas TX 75275, (214) 692-2979. Deadline for entries: Feb. Sponsored by NEA, this important festival seeks short independent & student work in 35mm & 16mm. Production notes, synopsis & stills needed for application. Viewing attracts over 8,000 to Bob Hope Theatre in Dallas, where "critic's choice" format places selecting critics onstage with winning films. 50 min. maximum.

**ITHACA VIDEO FESTIVAL**, continuous tour. Contact Philip Mallory Jones, 328 East State St., Ithaca NY 14850, (607) 272-1596. Deadline for entries: Feb. 15. Tapes of all genres acceptable. International touring exhibition presents fine independent video works to public in museums, galleries, libraries & schools. Work should be on 1/2" or 3/4" cassettes, no longer than 30 min. Artists must give permission for duplication of work for tour. No fee.

**NEW YORK INDEPENDENT FILMMAKERS EXPOSITION**, Expo/Tour Feb.-May. Contact Nick Manning, c/o BACA, Brooklyn Museum, 200 Eastern Parkway, Brooklyn NY 11238, (212) 783-3077. Deadline for entries: Jan. 10. Sponsored by NY State Council for the Arts & other national educational & arts organizations. Filmmakers with 16mm pieces less than 60 min. in length welcome to enter 16-year-old event which attracts average of 250 entries, awards 50 finalists. Winning films tour US; judges' criticisms published to facilitate publicity. Fee: \$8. Awards of \$3,000 distributed among winners.

**FLORIDA INDEPENDENT FILM & VIDEO FESTIVAL**, Mar. 6-8. Contact Diane Howe Eberly, 512 N. Florida Ave., Tampa FL 33602, (813) 223-8286. Deadline for entries: Jan. 26. Sponsored by Arts Council of Tampa, festival open to anyone from Florida or Southeastern region. Awards of certificates & \$5,000.

**SOUTHEASTERN VIDEO COMPETITION**, Feb. 26. Contact Institute of Contemporary Art, Virginia Museum, PO Box 7260, Richmond VA 23221. Deadline for entries: Jan. 15. Video artists of Southeast invited to show works in professional setting. Selected works viewed as part of ICA series **Videoworks 1981-82** on Mar. 26-28. Entries must be on 3/4" tape cassettes & no more than 30 min.

**DATSUN FOCUS COLLEGE & UNIVERSITY STUDENT FILM & WRITING COMPETITION** ("Focus"), Apr. 13. Contact Tina Ferleiter, 1140 Ave. of Americas, NY NY 10036, (212) 545-0270. Deadline for entries: Feb. 2. Best-known college film festival, sponsored by Nissan Meter Corp., EMI Films, National Lampoon & others. Features student work in 16mm. 30 min. max.

**FIRST ANNUAL SANTA FE WINTER FILM EXPOSITION**, Feb. 24-Mar. 17. Contact Kathy Feild, Film Expo, 1300 Canyon Rd., Santa Fe NM 87501, (505) 983-1207. Deadline for entries: Jan. 15. Entries restricted to 16mm, not previously viewed in a festival. Open to US & Canadian filmmakers. No fee.

**SACRAMENTO FILM FESTIVAL**, Mar. Contact Sacramento Metropolitan Chamber of Commerce, 917 7th St., Sacramento CA 95814. Deadline for entries: Jan. All forms & subjects of 16mm work by independents welcome. \$10 fee.

**FILMSOUTH**, Jan. Contact Alfred Schmitz, Converse College, Spartansburg SC 29301, (803) 585-6421. Deadline for entries: Jan. Intended to promote regional work in Super-8, 8mm and 16mm, Festival invites Southeastern amateurs, students of all ages & independents. 30 min. max.

**KENYON FILM FESTIVAL**, Feb. Contact Phillip A. Hooker, PO Box 17, Gambier OH 43022. Deadline for entries: Feb. Open to any independent working in 16mm; festival running since 1965. 60 min. max.

**SAN DIEGO CONFERENCE VIDEO FESTIVAL**, Jan. Contact Michael Real, Community Video Center, Dept. of Telecommunications & Film, San Diego State Univ., San Diego CA 92182, (714) 265-6575. Deadline for entries: Feb. 1. Any 3/4" videocassette on subject of **Culture & Communications** acceptable for consideration. Fee: \$10. Selected entries may be cablecast. Small stipends awarded.

**DANCE & MIME FILM & VIDEO FESTIVAL** (formerly Dance Films Festival), Apr. Contact Susan Braun, 250 West 57 St., Rm 2201, NY NY 10107, (212) 586-2142. Deadline for entries: Feb. Held to aid independents in distribution of all types & lengths of 16mm, 1/2" & 3/4" cassettes on dance. Work should be available for general distribution.

**WESTERN HERITAGE AWARDS**, Apr. Contact National Cowboy Hall of Fame, 1700 NE 63rd St., Oklahoma City OK 73111, (405) 478-2250. Deadline for entries: Feb. Both film & video entries accepted, as well as variety of other media, which relate to theme of the Old West.

**COLORADO FILMMAKERS COMPETITION**, Apr. Contact Ron Henderson, 1245 Champa Rd., PO Box 17508, Denver CO 80217, (303) 825-1897. Deadline for entries: Feb. Open to

residents of Colorado. Festival recognizes work in 35mm, 16mm and ¾" transfers of work done in film (for viewing only). Entries must not have been entered in Denver Int'l Film Festival.

**CHARLES GREEN OPEN SCREEN FESTIVAL**, last Fri. of each month. Contact Charles Jenulevich, SGS, Middle Collegiate Church, 50 East 7 St., NY NY, (212) 477-0666 or 260-2123. No deadline. First come-first served. All filmmakers welcome to bring Super-8 or 16mm films.

**ASIFA EAST ANIMATED FILM AWARDS**, Jan. Contact Richard Raugh, 25 West 45 St., NY NY 10036, (212) 288-4165. Deadline for entries: Jan. 7. This festival petitioning work in all forms of animation from cel to stopped. Submissions should be in 16mm, any length. Fees vary from \$30 to \$40. Winners sent to San Francisco for possible entry in International Tournee of Animation & to ASIFA-Hollywood for screening.

**INTERNATIONAL TOURNEE OF ANIMATION**, continuous touring for 2-3 years. Contact Prescott Wright, 4530 18th St., San Francisco CA 94114, (415) 863-6100. Deadline for entries: Feb. Most prestigious showcase of animated shorts in US, sponsored by ASIFA. 15 pieces in 16mm and 35mm, no longer than 15 min. each, selected to tour universities, museums, art theatres & societies in Americas. Promotional material & stills required.

**ANN ARBOR 8MM FILM FESTIVAL**, Feb. 17-19. Contact Gerald Fialka, c/o Ann Arbor Film Cooperative, PO Box 7592, Ann Arbor MI 98107, (313) 769-7787. Deadline for entries: Jan. Oldest 8mm Film Festival in US, aimed towards both 8mm & Super-8. No restrictions on length.

**NATIONAL VIDEO FESTIVAL — STUDENT COMPETITION**, June. Contact American Film Institute, JFK Center for Performing Arts, Washington DC 20566. Open only to video students enrolled in post-secondary institute during 1981 &/or '82 academic year. Over \$100,000 in SONY (the sponsor's) video & audio production equipment. Documentary, information, dramatic & experimental categories. Entry deadline: Feb. 15.

Non-competitive section of NATIONAL VIDEO FESTIVAL programmed by invitation only. Last year's festival (the first), directed by James Hindman, was great success as celebration of state of the art, got good publicity. This year's theme will be performance video. FIVF's John Greyson has been asked to participate as consultant, is accepting written materials about appropriate tapes from AIVF members. No tapes please.

**VISUALIZATIONS GALLERY**, Mar. 22-29. Contact Visualizations Gallery, 130 West 72 St., NY NY 10023, (212) 873-4009. Deadline for entries: Feb. 15. Week-long festival accepts wide variety of work by independent artists, including documentations & performances. ½" & ¾" accepted, as well as film transfers.

**SAN FRANCISCO ART INSTITUTE FILM FESTIVAL**, Mar. Contact Dan Lloyd, 800 Chesnut St., San Francisco CA 94133, (415) 771-7020. Deadline for entries: Feb. Send work in Super-8 & 16mm, 35 min. max. Small fees & cash prizes. Emphasis on "film as art".

**FILM FESTIVAL FOR THE EXCEPTIONAL INDIVIDUAL**, Mar. Contact Children's Hospital of Los Angeles, PO Box 54700, LA CA 90054, (213) 660-3450. Deadline for entries: Jan. Films or tapes on subject of the multi-handicapped individual accepted.

**AMERICAN OCCUPATIONAL THERAPY ASSOCIATION FILM FESTIVAL**, Apr. Contact AOTA, 6000 Executive Blvd., Rockville MD 20852, (301) 770-2200. Deadline for entries: Jan. Films in 16mm on subject of health & rehabilitation should be no longer than 30 min. Fee of \$40.

**MODERN LANGUAGE FILM FESTIVAL**, Apr. Contact James Dodge, PO Box 623, Middlebury VT 05753, (802) 388-2598. Deadline for entries: Jan. 31. Sponsors invite 16mm work, 60 min. max., on any subject that illuminates non-English-speaking cultures. Festival may buy prints of winning entries for distribution to foreign language teachers. More than 8,000 attend New York City opening.

**BIG MUDDY FILM FESTIVAL**, Feb. 2-7. Contact Dept. of Cinema & Photography, S. Illinois University, Carbondale IL 62901, (618) 453-2365. Deadline for entries: Jan. Since 1979, Big Muddy's purpose is to expose independent filmmakers to possible funding & create exchange of ideas. Open to students, amateurs & independents. Small fees & prizes.

**RIVER CITY ARTS FESTIVAL**, Apr. 16-17. Contact Arts Assembly of Jacksonville, 632 May St., Jacksonville FL 32214, (904) 633-3748. Formerly Jacksonville Film Festival, now part of 21-year-old multi-media arts festival sponsored by community & city government of Jacksonville. Deadline for entries: Feb. 14. Open to all, Festival accepts Super-8 and 16mm work of 30 min. or less length. Fee of \$15-20. Cash prizes of \$100-\$500 awarded.

**BIRMINGHAM INTERNATIONAL EDUCATIONAL FILM FESTIVAL**, Mar. 24-28. Contact University Station, PO Box 2641, Birmingham AL 35291, (205) 323-5341. Deadline for entries: Jan. Established 1973 to encourage use of creative educational media. Accepts both video & film up to 60 minutes. Fees: \$25-30. Awards: \$150-600.

**CLEVELAND INSTRUCTIONAL FILM FESTIVAL**, Feb. Contact Dr. Alan Stephenson, 4300 Brookpark Rd., Cleveland OH 44134, (216) 398-2800. Deadline for entries: Jan. Categories of **Elementary & Secondary**. \$20 to \$40 fees for submission. Films should be in 16mm, under 45 min., & of classroom interest.

**SANTA CRUZ VIDEO FESTIVAL**, Feb. 22-23. Contact Open Channel, Peter Brown, PO Box 1273, Santa Cruz CA 95061, (408) 475-8210. Deadline for entries: Jan. 23. Open to all, this Festival attracts work by independents & community access groups. Theme: **Community Reflections**. Submissions should be non-instructional & in video.

**EXPOSE YOURSELF FILM FESTIVAL**, Feb. Contact Jeffrey Hyde, Biograph Theatre Group, 2819 M St. NW, Washington DC 20007, (202) 338-0707. Deadline for entries: Jan. Semi-annual festival requests work from DC, MD & VA residents who work in 16mm. Entries screened by Biograph theatre, judged by audience response. 25 min. max.

## FOREIGN FESTIVALS

**Australian International Film Festival for Children**, April 6-May 24. Contact: Ms. Eileen Sharman, Director. Australian Council For Children's Films And Television, Education Department of South Australia, Film Study Section, 164 O'Connell Street, North Adelaide, South Australia 5006, Australia. Deadline for entry: February 13.

Short and feature films wanted for children between the ages of four and thirteen. Sponsor may negotiate for six-month lease of films in Australia. No entry fee.

**Avoriaz International Fantasy Film Festival**, January 24-26. Contact: Promo 2000 Society, 33 Avenue Mac-Mahon, 75017 Paris, France. Deadline for entry: January 15.

Established to promote fantasy films in France. Only 35mm films with subtitles or two-page resume of the script are accepted.

**Berlin International Film Festival — Film Market**, Budapest Strasse 50, D-1000 Berlin 30, West Germany. Deadline: January 12. The market provides screening space and booths for commercial exchange at the festival. Fees are DM 120 for two hours of 35 or 16mm screening time, and DM 60/hour for video. Publicity and advertising available on request. The Independent Feature Project (212-674-6655) will probably have a booth, so if you plan to attend the market, you might want to touch base with them.

**Cartagena International Film Festival**, March 4-10. Contact: Victor Nieto, Director, Apartado Aereo 1834, Cartagena, Colombia. Deadline for entry: January 31. Deadline for sales market: February 4.

The purpose of this festival is to show quality work by international filmmakers. Feature films previously unshown in Colombia; in original language with Spanish subtitles are eligible. There is also a non-competitive section for information films. Free screening rooms are provided for those interested in the sales market of the festival; films must arrive by February 18. Entry fee is \$200 for feature film category.

**Espaces Days of Cinema in Marge**, January 30-February 23. Contact: O. Ceresa, Vice Director, Hirschengraben 22, CH-8001 Zurich, Switzerland. Deadline for entry: January 10.

A competitive festival for independent 16mm and Super-8mm films by young filmmakers.

**Horoshima International Amateur Film Festival**, July 29. Contact: Mayumi Hirabayshi, Secretary, Chugoku Broadcasting Company, 21-3 Motomachi, Hiroshima City (730), Japan. Deadline for entry: January 31.

The purpose of this film festival is to present amateur works dealing with themes of peace and humanity, which are twenty minutes maximum in length. One entry per person. Competition winners in other Japanese film festivals aren't eligible for awards.

**Movie Maker Ten Best Amateur Film Competition**, August 24. Contact: Tony Rose, Movie Maker Magazine, 85 High Street, Hemel Hempstead, Herts HP1 3AH, England. Entry Deadline: January 3.

The competition is held at the National Film Theater in London, and as a British traveling exhibition. Copyright clearance is required of all entries since the sponsors may

reproduce the entries at their own expense, and make winners available for public exhibitions.

**Oberhausen International West German Festival of Short Films**, April 24-29. Contact: Wolfgang Ruf, Director, Grillostrasse 34, D-4200 Oberhausen 1, West Germany (RFG). Entry deadline: January 20.

Established to present new trends in international filmmaking. This well-respected competitive festival accepts short, documentary and animation films in English; two years old maximum, unshown in competition at other international festivals, unshown on West German television, and 35 minutes maximum. Preliminary selection at Goethe House New York, German Cultural Institute, 1014 Fifth Avenue, New York, NY 10028.

**Paris International Festival of Science Fiction and Fantasy Films**, March 10-21. Contact: Association Ecran Fantastique, 9 Rue du Midi, 92200 Neuilly, France. Deadline for entry: January 30.

The festival is devoted to greater knowledge and distribution of the genre. Entries must be 35mm features not released in France.

**Rotterdam-Antwerp Film International**, February. Contact: Hubert Gals, Director, Rotterdamse Kunststichting, Kruisplein 30, Rotterdam, Netherlands. Deadline for entry: January.

Established in 1972 to bring international films into the Netherlands. This non-competitive festival accepts features and documentaries (in 16mm and 35mm) which are shown in non-profit theaters in the Netherlands. Filmmakers' attendance is requested. Rotterdam is reputed to offer a congenial atmosphere, good for idea exchange. Possible distribution in Netherlands and Belgium theaters and television, remitting a portion of box office rentals to filmmakers. No entry fee.

**Viennale**, March 24-April 1. Contact: Postfach 35, Rathausstrasse 9, 1082 Vienna, Austria. Deadline for entry: January 20.

Designed for the continuity of cinematic art on a non-competitive basis. It is recognized by the IFFPA and sponsored by the Austrian Filmmuseum. Feature or short films previously unshown in Austria are eligible for entry. Script is required for films without German subtitles. Postage is paid by the festival.

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## FILM FUND ANNOUNCES GRANTS

The Film Fund, an organization providing grants for the production and distribution of films, videotapes, and slide shows on social issues, recently awarded \$88,150 to fifteen projects. Approximately 420 proposals were reviewed by a screening panel composed of Dave Davis, Loni Ding, Chris Spotted Eagle, Gayla Jamison, Valeria Lee, Carlos Penichet, Jackie Shearer, Charles Sherwood and Sue Thrasher. The following producers and projects were selected:

James Gambone, **Agent Orange: A Story of Dignity and Doubt** (\$3,000); Michael Chin and Emiko Ormori, **Faulty Diagnosis** (\$3,000); Helena Solberg-Ladd, **From the Ashes: Nicaragua Today** (\$10,000); Rob Epstein, Frances Reid, Greta Schiller and Lucy Winer, **Greetings from Washington, DC** (\$4,350); Peter

Lowy, **A Guide to Gay Film** (\$1,500); Lucy Phenix, **Highlander: Unearthing the Seeds of Fire** (\$6,000); The Independent Feature Project, **The Independent Feature Catalogue** (3,500); Meg Switzgale, **In Our Water** (\$5,000); Jeffrey Schon, **Office of the Future** (3,000); Robert Richter, **Pesticides and Pills: For Export Only** (\$10,000); Tami Gold, **Prescriptions for Change** (\$6,000); Bonnie Friedman, **The Last to Know** (\$8,000); Jacki Ochs, **The Secret Agent** (\$12,000); Mark Lippman, **To Have and to Hold** (\$3,500); and Lynn Goldfarb, **The Union Busters** (\$6,300).

Guidelines for applications and dates of the next funding cycle are available from the Film Fund, 80 East 11 St., Suite 647, New York, NY 10003.

*(reprinted from Afterimage)*

# WOMEN FILMMAKERS SYMPOSIUM

## *Independent by Default — or by Choice*

by Marion Cajori

The second International Women Filmmakers Symposium took place at the Directors' Guild of America in Los Angeles on September 14-18, with sessions on **Working with the Studios, The Independent Film, Working in Television, Perspectives on Directing and Selling the Film.** Organizer Kristina Nordstrom also directed last year's symposium in Thessaloniki, Greece, as well as the 1972 and 1976 Women's International Film Festivals. The symposium was sponsored by the Film and Video Workshop and supported by grants from Twentieth Century-Fox, the Mobil Foundation, NBC, Paramount Pictures and Warner Communications. Participants were selected by committee on the basis of their work in dramatic film. Approximately 80 women producers, directors, writers and cinematographers attended the week-long symposium, representing many states, and countries as diverse as Haiti and Iran. With the exception of Australia, where an enviable film industry and culture are developing, most of us have gravitated to the American film capitals, Los Angeles and New York City.

Each morning and afternoon, symposium participants sat in a circle in a large conference room, dispensing with the usual infinitely long table and turning our backs to photographic portraits of the pipe-smoking, dour-looking and definitely all-male cast of past directors of the Directors Guild. On the first afternoon, we introduced ourselves as best we could, sharing commitment, humor and success stories until dusk. Subsequent sessions were characterized by a despairing frustration over the paucity of opportunity for women filmmakers, which seemed entrenched in our misogynist society. By later in the week, however, this mood lifted as we began to define our stances, make friendships and build professional networks.

Films were screened twice a day in the Guild's theatre and in another conference room. Under the constraints of a meager budget the symposium could not afford to rent the better projection facilities of the theatre full time. Most participants travelled at our own expense and received no honoraria for screenings. In marked contrast to the industry's lukewarm interest in its own discriminatory practices, the press covered the symposium well, including a generous report by Linda Gross in the **LA Times**.

At the symposium professionals learned of each other's existence: producers met writers, directors met cinematographers; many saw each other's work for the first time. It gave industry and independent filmmakers alike an opportunity to discuss the special problems the industry holds for us as women, as workers, as artists and as an audience, and to develop strategies to resolve them.

Although every filmmaker present seemed concerned with progressive issues in terms of content of their work, few of the films showed deviation from conventional linear narrative. The few exceptions were seen as stylistic experiments rather than as critical contributions to the development of a politically significant alternative form. Perhaps due to a lack of after-screening discussion, little interest was expressed in questions raised by feminist and independent filmmakers about female representation in the culture and the political repercussions of the relationship between what is meant and how it is expressed.

The issue of social responsibility in filmmaking was forcefully raised by one of the regrettably few women of color present at

the symposium, and the greatest leftist consciousness was shown by self-described independents. Despite unanimous emphasis on women's participation in television, an informal split developed between independents and mainstream-oriented filmmakers over the kind of influence women would or could bring to bear upon the Hollywood system and its product. Mainstream women put much faith in the idea that the mere presence of women in the present structure would make the product for which they were responsible generally better and more sensitive to human relations and social problems — this despite the fact that women executives in attendance claimed only the power to say "no". The power to say "yes" turned out to be the sole province of a man at the lonely top ahead of them all.

According to these women who had attained a place in the industry, the studios' short-term profit motives led them to rely heavily on precedents and not take risks with "unknown factors" (read: women). The excuses the industry gave for not hiring women or distributing their work were that it was unsellable because it was too "soft" or too "personal", and that women couldn't be trusted to handle action. If they had worked admirably irrespective of the low budgets available to them, their ability to handle a multi-million dollar budget was questioned. Thus the idea that women would be capable of changing the ideological course of the image industry from within seems contradictory and fantastical, considering that in order to get into Hollywood, you have to do what it already does. Anyone with a different cultural and political vision doesn't seem to stand a chance, given Hollywood's need for precedents and the growing conservatism of this country. The group recognized this in moments of cynical lucidity, when we cackled over claims that "things were much better for women now".

With very few exceptions, women had turned to independent production as a way out of long and frustrating years of work without being given any opportunity within the Hollywood system. Despite the evident success of independent filmmaking, many women perceived it only as a rite of passage necessary for proving themselves before graduating into the mainstream — not as an end in itself. The objective fact is that Hollywood still dominates the economy of distribution — the key to financial return and profits. This Catch-22 makes "going Hollywood" a bitter candy, but a candy nonetheless.

Still, a commitment to independent production gathered momentum throughout the symposium, because it offers more freedom and control over the quality of work, not to mention the possibility of actually practicing one's craft. The hardships incurred by choosing this path are neither greater nor less than those encountered in the other. The three largest obstacles to independence perceived by the symposium participants were: 1) lack of access to distribution facilities; 2) fear of business transactions, which impedes imaginative financing strategies; and 3) the individuated nature of independent activity. The symposium provided the beginning of a cure for these maladies. We began to recruit one another into the already ongoing efforts of many filmmakers and administrators to create an alternative aesthetic and economic system. The participants are now networking information about jobs, screenings and financial opportunities, and a national committee has been formed for the continuation of the International Women Filmmakers Symposium.

# THE SATELLITE MARKETPLACE

## by Richard S. Wyde

(reprinted from THE SKY'S NO LIMIT)

*This article addresses some of the more functional aspects of the satellite marketplace, focusing on the current and future operators, their services and the costs for some of those services. It also suggests the means for implementing a satellite network and the likely costs for acquiring a transponder on each of several satellites. The article was originally written as a background paper for the Leftstar conference, held in Boulder, Colorado in August, 1981 to organize independent producers. The paper has been rewritten and updated for this publication in order to help make the marketplace better understood factually and therefore more usable for our readers.*

Companies that own and operate satellites have historically been regulated by the Federal Communications Commission (FCC) as **common carriers** under the Communications Act of 1934. Like the telephone company, these carriers are required to provide first-come first-served, cost-based **transponders** (satellite channels) and/or uplink and downlink services.

In addition to satellite owners, other entities lease transponder channel capacity, which they sublease to other, smaller users. These are either regulated as **resale carriers** (e.g., American Satellite Company) or not regulated even though they operate very much like carriers and also provide additional services. For example, the Robert Wold Company leases transponder time to users on an **occasional** (hourly or more) basis, and also provides production services for video or teleconferencing. These entities are distinguishable from such distributors as HBO or Showtime, which lease full or partial transponders from satellite carriers or resale carriers to distribute their own materials to CATV systems.

The current satellite marketplace is relatively stable, with most C-band (6/4 GHz) satellites filled. These operators include RCA, Western Union (WU) and Comsat (AT&T (GTE). Satellite Business Systems (SBS) has launched 2 Ku-band (14/12 GHz) satellites that are slowly being filled by corporate users, largely for data and voice services.

### THE CABLE TELEVISION SUB-MARKET

RCA Americom owns Satcom I, the satellite which provides primary programming services to the cable TV industry on 22 transponders (Cablenet I) — the other two transponders are non-functional. When Satcom III was lost in December 1979, RCA arranged with Comsat and AT&T to use the Comstar D-2 for its customers who had leased transponders on Satcom III. Comsat has co-located Comstar D-1 with Comstar D-2, and these two partially-operating satellites combine to operate as one 24-transponder satellite.

RCA is planning to launch Satcom IIIIR as a replacement for Satcom I/Cablenet I in November 1981. Satcom IV will serve as a replacement for Cablenet II customers currently on the Comstar system; it will be launched in January 1982. RCA is expected to provide the primary video services to CATV systems for the foreseeable future. This situation is likely because most of the 3,000 or so cable systems with single earth stations will continue to **point** them at Satcom I, which broadcasts HBO's pay-TV service, the "superstations" and the other major cable programming services.

In order for Satcom IV to emerge as the second major cable network, as RCA plans, several events must occur. First, the 10 or so current customers on Comstar D-1/D-2 must be joined by 14 others so that the entire satellite is filled with program-

ming desirable to cable systems. These systems are slowly installing additional (usually second) earth stations to receive signals from a second satellite. RCA hopes that its mixture of programs will convince cable systems to point these additional earth stations at Satcom IV. However, other current and future satellite carriers are vying for these second earth stations. Western Union now operates 3 Westar satellites with transponders on each. Westar III is being touted as a second cable network by WU and Southern Satellite systems, which has been trying, somewhat unsuccessfully, to offer programming to cable systems on this satellite. CBS Cable, Wold Communications, Granada International Network, Private Screenings (X and R films) and others are also signed up on Westar III.

Hughes Communications Inc. has announced a plan to create a second cable network on its Galaxy I. Hughes calls its first 24-transponder satellite, to be launched in May 1983, a "video shopping center". Eighteen of the transponders are being *sold on a non-common-carrier basis* to the types of programmers which Hughes believes will induce cable systems to point their earth stations at Galaxy I. The effort to *sell* transponders has come under attack and is being subjected to FCC scrutiny at the present moment. If the Commission prohibits the sale of transponders, questions exist as to whether Hughes' video-shopping-center concept will succeed.

Time Inc., owner of HBO, has purchased 6 transponders on Galaxy I. These will probably be used for new programming services, such as teletext and video programming offered on a pay basis or with advertisements. Group W Satellite Communications, owned by Westinghouse (which recently purchased Teleprompter, the largest American cable system operator), has purchased 4 transponders. The Times Mirror Corporation has purchased 2.

Turner Broadcasting, owned by Ted Turner, has purchased 2, probably for his planned Cable News Network II. Viacom, a syndicator of television programming, half-owner of Showtime (the second largest cable programming service), and a CATV system owner, has also bought 2. Two more transponders will be sold on this satellite, and 6 will be leased on a preemptible basis to other users for programming for cable systems.

Southern Pacific Communications Company (SPCC) will operate 2 satellites called Spacenet I and Spacenet II, to be launched respectively in February and October of 1984. Spacenet I and part of Spacenet II will be used to distribute programming to the CATV sub-market by the following companies: The Pop Network (5 transponders); Satellite Syndicated Systems (3); Wold Communications (2 or 3); Landmark Communications (2); Double B Enterprises (2); The Southern Baptist Convention (2); Bonneville International (4); Midwest Radio and TV (1); Spanish International Network (SIN) (1); and United Video (1).

AT&T has signed up the National Entertainment Television Network Inc. for its experimental satellite video service. (See **The Commercial Television Sub-Market**, below for a description of this service.) This San Francisco-based company will offer video programming services beginning in the Spring of 1982 to CATV, and pay-TV and advertiser-supported TV programming to full- and low-power commercial TV, MDS and MATV outlets.

## EARTH STATION CAPACITY

At the present time, the receiving earth stations (dishes) owned by most cable systems are capable of receiving signals from only one satellite at a time and are pointed at SATCOM I. Some systems own second dishes presently pointed at Comstar D-2 which has approximately 1] cable signals, or Westar III. Or they plan to install second dishes to be pointed toward the future satellite or satellites with enough cable programming to warrant such an investment.

The development of earth stations capable of accessing all of the satellites within 52° of the orbital arc could remove one of the major constraints on the satellite market serving CATV.

Several manufacturers are presently selling such devices. If a cable system could install one earth station capable of receiving 10 satellites' signals, cable programmers could lease transponders on most of the authorized satellites, thereby reducing the need to lease or buy transponders on the second cable satellite. These earth stations cost about \$30,000, in contrast to single-satellite-receiving antennae which cost approximately \$8,000.

Even though such antennae could access 14 satellites at the present 4° spacings, no single earth terminal could look at all the proposed cable birds (satellites) at once, since if Southern Pacific's Spacenet I is included at 70°, the farthest west the antenna could see would be 122° — thus excluding Westar V at 123°, Satcom IIIR at 131°, and possibly the cable bird Satcom IV at 139°.

Satellites in the middle of the orbital arc could be accessed by antennae set up to receive signals from either extreme, however. These include Westar IV at 99°, AT&T's Telstar I at 95°, Telstar II at 87°, WU's Advanced Westar at 91° and Southern Pacific's Spacenet II at 119°. Except for Westar IV and, to a certain extent, Spacenet II, however, these satellites have not been marketed as cable birds. The 2 inner lines radiating out from approximately 80° and 130° on the earth display the satellites that could be received from a single antenna pointed at the center of the orbital arc.

## THE PUBLIC BROADCASTING SUB-MARKET

Western Union's Westar I is used by PBS to transmit video signals to more than 150 earth stations and by NPR to transmit audio signals to over 200 NPR-affiliated stations. Four transponders are leased by CPB for public TV use. The main uplink is located in suburban Virginia, and several other uplinks are regionally located. These 150 earth stations are used by the public TV stations to receive video signals; in addition, they are now usable by Western Union for commercial traffic. The FCC has authorized WU to split its revenues with CPB and the stations from which it derives such revenues.

In essence, WU has a *de facto* monopoly over the satellite transmission of video signals to public broadcasting. However, it should be noted that the Wold Company and the Hughes TV Network lease occasional time from WU and sublease channel capacity to PBS when needed. Moreover, PBS is subleasing its spare satellite capacity to other users such as Blairsat, which distributes commercials to commercial TV stations. PBS also leases satellite time directly to independent producers and distributors for transmissions to PBS.

## THE COMMERCIAL TELEVISION SUB-MARKET

The three major commercial networks will continue to rely on AT&T terrestrial facilities for daily transmission of their commercial programming. However, AT&T has filed a tariff with the FCC to initiate an experimental 3-year satellite TV transmission service. Up to 5 transponders could be leased by one customer, as well as uplink and downlink services, beginning in the fall of 1981 (not coincidentally, when the RCA customers depart from the Comstar system). So far, NBC, CBS, ABC, the Wold Company and the National Entertainment

Television Network have all signed up for the service. The FCC has recently found certain elements of the tariff unlawful, and AT&T has filed a revised tariff which should satisfy the FCC's concerns with the initial filing. AT&T's tariff will then go into effect, so that customers who have requested the service will begin receiving it shortly. The transponders initially leased will be on Comstar satellites and will be offered later on the Telstars which will be wholly owned and operated by AT&T. (Comstar is owned by Comsat and leased exclusively to AT&T and GTE).

One other significant aspect of AT&T's strategy is that it plans to phase out its full-time terrestrial video services as it integrates the networks into satellite services. The terrestrial video services will eventually be available only on an occasional or back-up basis. Thus, it is likely that a substantial number of AT&T's transponders will ultimately be leased to the major networks.

Independent commercial networks are also beginning to use satellites to syndicate programming — for example, Post-Newsweek. More significantly, Group W, owned by Westinghouse, will also use satellites to distribute programming to its own TV stations. In addition, Group W has proposed to use its spare transponder space to distribute its programming to other commercial stations and other programming to other stations. This project is known as Vidsat.

Group W's recent arrangement with Western Union to lease and purchase 10 transponders on Westar IV and V, as well as its recent purchase of 4 transponders on Hughes Communications' Galaxy I, will allow Group W adequate satellite capacity to distribute its programming and that of others. This programming could be delivered to commercial TV stations and other types of outlets, such as CATV and low-power TV stations in the future. (Group W's merger with Teleprompter has been approved by the FCC, thus making Westinghouse owner of one of the largest CATV MSOs and half-owner of Showtime, the second largest pay-TV service to cable systems. If Group W has the capital to buy the second largest cable MSO, it will very likely wait until low-power stations emerge and develop into networks, and then buy one of them as well.)

As discussed above, Wold and Hughes distribute programming on an occasional basis to independent commercial TV stations. They lease transponders now from WU and RCA, and Wold will be leasing space on the Comstar/Telstar and Spacenet systems. Wold is also using some of its transponder space for distributing programming to such independent TV networks as Cox Broadcasting, Spanish International Network (SIN) and Fisher Broadcasting. — End Part I —

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### WINDOW UPDATE

The newly-formed WINDOW Network, organized by independent producers to distribute programs via satellite to television everywhere (see THE INDEPENDENT, vol. 4 no. 7), held its third regional producers' meeting in San Francisco on November 1st. Over fifty local producers met with eight members of WINDOW's steering committee at Video Free America to discuss the genesis of the new program service and how it can provide greater access to the airwaves for independent producers.

The steering committee had assembled in San Francisco from its other regional locations: New York, Boulder, Chicago, Los Angeles and Washington DC to produce a three-hour program special to test the waters and celebrate Halloween. Over a hundred producers were ultimately involved in the creation of this collage of music, comedy and documentary under the direction of Fabrice Florin and Videowest. Already existing material acquired from independent producers was mixed with specially produced segments, and held together with live wraparounds originating in a specially created "Video Crypt". Friends of Videowest were invited down in costume to complete the on-location Halloween party atmosphere.

The show was broadcast live on San Francisco's PGS affiliates, KQEC and KQED (which took only one hour), and then aired later in the week on PBS stations in Tampa FL, Boulder CO, Houston TX, Springfield MA, Madison WI, and Annandale VA.

The San Francisco Halloween Special represents just one manifestation of the kind of programming the WINDOW Network hopes to provide with its programming service. Like September's New York production, it couldn't possibly reflect the diversity of artistic vision and political sensibilities belonging to the independent community.

by Wendy Lidell

While continuing its research and development, WINDOW will produce more guerilla television, surfacing in locations across the country and drawing on the talents of regional film and tape producers. The next event is scheduled for Valentine's Day 1982. If you have already existing work on the subject of love and human relationships or you can offer specific production services, or if you would like to host a producers' meeting in your local area, please contact your regional representative.

Remember. This is a Test.

### THE WINDOW NETWORK — STEERING COMMITTEE

DANA ATCHLEY  
Oakland, California  
(415) 339-2312

FABRICE FLORIN  
San Francisco, California  
(415) 957-9080

TED KRICHELS  
Boulder, Colorado  
(303) 469-5234

WENDY LIDELL  
New York, New York  
(212) 473-3400/677-1280

JEFF NEMEROVSKI  
San Francisco, California  
(415) 957-9080

KAREN RANUCCI  
New York, New York  
(212) 677-5966

JOHN SCHWARTZ  
Boulder, Colorado  
(303) 469-5234

KIM SPENCER  
Washington, D.C.  
(202) 797-8997

TOM WEINBERG  
Chicago, Illinois  
(312) 649-0370

RICHARD WYDE  
Los Angeles, California  
(213) 478-3089/478-3090

Public Broadcasting has been told to "experiment" with advertising for the first time, and industry opinion ranges from enthusiastic optimism to resigned opposition. Following urgings from Congress and the FCC, the Temporary Commission on Alternative Financing for Public Telecommunications approved the 18-month test which will commence before January 1, 1982, involving 10 volunteer radio and TV stations each. The guidelines limit the stations to two-minute ad clusters between programs, and prohibit editorial, political or religious advertising.

While many radio stations have pledged vigorous non-cooperation ("The very nature of public broadcasting stems from its not owing its survival to commercial sponsors," says Bruce Therault of KRBD-FM), some of the larger TV stations are ready to get their paws wet (or dirty, depending on your viewpoint). Jay Iselin, WNET chief, spent much of a recent WNET Community Advisory Board meeting whipping up enthusiasm for the experiment. As he saw it, the issue at stake was only the "quality" of the advertising, "good taste" being the key. Not many medium- and smaller-sized stations can afford to make such a distinction, since, as Warren S. Park, Jr. points out in the October 26 *Current*, the potential ad revenues (given their current viewer ratings) would barely cover their sales costs! Furthermore, the loss in public donations and member support could potentially eliminate the profits the larger lucky few might make.

Critics of the experiment call it too short and too narrow to draw anything but dangerous conclusions from. AIVF fired off a mailgram to the commission making its position clear: "The selling of public TV to commercial sponsors will reduce public accountability in a system built at public expense, curtail innovation, and squeeze out independent producers — a prime source of non-commercial public TV programs."

## THE TRIALS (AND TRIBULATIONS) OF HOME VIDEO

Sony estimates that five million homes have video recorders, and those five million owners must be watching the courts with increasing apprehension, to say the least. In two related copyright cases, a total of seven major movie studios including 20th Century Fox and Disney are suing. The first, filed November 8, 1981, involves a tavern in Kennebunkport, Maine, which had the affrontery to play a few pre-recorded pix like *Smokey & the Bandit* for its clientele; the second, dating from 1976, challenges the right of one William Griffiths to even use his machine.

The intent of the former case is to establish a ruling on "home" vs. "public" usage. The studios are claiming a loss of box office profits and royalties. The decision will affect the thousands of bars, clubs, motels and colleges involved in such closed-circuit screening practices. The case also has implications for video art venues who screen artists' work using "found" footage from the airwaves (don't say we didn't warn you, Nam June).

The second suit, much broader in scope, has not only Griffiths but also the manufacturers and retailers (e.g. Sony, Henry's Camera Co.) standing trial for making such home recording possible in the first place. This October, the Federal Appellate Court of San Francisco reversed the 1979 ruling on the case to establish that such home recording *is* a copyright infringement, but the defendants quickly stated their intention to take it to the Supreme Court.

If the decision is upheld, it will mean that five million homeowners have 40 pounds of potentially illegal technology in their living rooms. It will also mean that independents who broadcast or cablecast their work will be protected from (for instance) libraries who want to copy it off the air for the collection, instead of purchasing a print or dub. However, a ruling on "public" vs. "home" use, by itself (for recording as well as playback) would establish that. The Griffiths case conjures up scenarios of SWAT raids on xerox machines. Think twice before you photocopy this article for your great-aunt in Poughkeepsie.

## DEREGULATION, DIVERSITY AND DAT LONG-DISTANCE FEELING

If you hear the word "deregulation" one more time, you'll scream, right? The FCC is one more federal agency who's adopted this buzzword as its *cri de guerre*. On September 17, they urged Congress to eliminate the Fairness Doctrine, that shaky piece of accountability legislation which is hardly adequate as it is, but certainly better than nothing.

This was the climate Henry Geller faced when he petitioned the FCC to require large-capacity cable systems — 30 channels or more — to lease a percentage of the National Telecommunications and Information Administration, proposed the following quotas: 30-49 channels — 5-10%; 50-99 channels — 15-20% 100-plus — 20-25%. He explained the range as politically rather than economically or scientifically determined, reflecting the necessity of diverse sources of information. It's a modest proposal, but faces tough going with a commission bent on washing its hands of just about any responsibility.

Interestingly, former FCC Chairman and practicing lawyer Newton Minow, who represented AT&T at the House Telecommunications Subcommittee hearings on "Diversity" (September 15, 23), echoed the "common carrier" approach which is so virulently abhorred by the cable industry. His catch? Bell, like any other potential lessee, would have equal access to the system. Hmmm... Perhaps he things it's beside the point to compare the number of minutes Bell vs. an impoverished community organization could afford to buy.

Minow's version of what a common carrier can do fits in neatly with the overwhelming passage of Senate Bill 898 on October 7, which allows AT&T to compete in unregulated markets through separate subsidiaries, though they can't own cable systems or provide pay services. Several hotly-debated cable provisions were dropped from the bill at the last minute (much to the dismay of the Cable lobby), which would have substantially eliminated the regulatory power of cities and states over cable TV. Meanwhile, CBS and AT&T have announced plans for a joint test of a videotex computer-based home-information system that will commence in the fall of '82. CBS will provide the software, Bell the hardware. A marriage made in heaven? Busy little buggers — as that long-distance feeling gets closer, it seems more and more like a game called monopoly.

## LOW POWER, LOW PRIORITY

Remember Low Power TV? Over 5000 license applications are on file at the FCC, yet the Commission has frozen all discussion on LPTV, and deleted the topic three consecutive times from their meeting agendas. Access magazine reports that

Chairman Mark Fowler is strongly opposed to the implementation of the new service, and probably won't move on it until the Commission's Report and Order on LPTV is released in early '82. They've estimated that it will cost at least \$100,000 to process the applications, which probably means they'll cry "budget cuts" as an excuse for further delay.

Meanwhile, John W. Boler began originating programming from his LPTV station in mid-November, the first to be licensed in the nation. His was the first application the FCC received and the only one they've granted to date. Serving the 3889 residents of Bemidji, MN, he's combining local and national programming with an additional pay service that may include movies pulled from satellites.

#### **CABLE NEEDS CONSCIOUSNESS RAISED**

Pluria Marshall, executive director of the National Black Media Coalition, has called cable "the most racist part of the whole communications industry", asserting that it "doesn't deserve to be in your living rooms." His sentiments were echoed (more diplomatically) during Congressional hearings on minority enterprise by witnesses like Seattle Mayor Charles Royer, speaking for the National League of Cities. He called on Con-

gress to ensure minority participation and ownership in cable, coming out strongly against monopoly control.

This situation is being redressed — slowly. The Media Coalition maintains a list of "redneck" cable companies with discriminatory hiring practices. The newly founded non-profit organization Minorities in Cable attempts to match prospective minority employees with cable companies. For the first time in Michigan, the state has awarded a cable franchise to a black-owned company: Barden Cablevision will service the city of Inkster. Diasporic cable is long overdue.

#### **THE DGA'S WORKING NINE TO FIVE**

Bravo! The Directors Guild of America has backed a voluntary boycott of film and TV production in fifteen states that have still not passed resolutions supporting the Equal Rights Amendment. ERA will be defeated unless three more states ratify it by June 30, 1982. The boycott will be an act of individual conscience. Anyone doubting its effectiveness should consider the following: at least two directors, Michael Ritchie and Joseph Sargent, are dropping plans to shoot in non-ERA states, representing a loss of more than \$1 million in location shooting for those areas.

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# AIVF Forum

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## SUMMARY OF MINUTES

*The AIVF/FIVF Board met on November 3, 1981. Complete minutes are available from AIVF. The highlights of the meeting were as follows:*

**Health Insurance Plan** — Representatives of the Entertainment Industry Group Insurance Trust described a plan for membership health insurance coverage to the Board. The plan is underwritten by Connecticut General Life Insurance Co. and provides hospital/surgical, major medical, life insurance and accidental death and dismemberment coverage at reasonable rates and with a low deductible. The Board voted to offer the plan. Written materials and eligibility criteria will be worked out by the staff.

**Chapters** — An AIVF member in Chicago, Joyce Harris, has expressed a strong interest in helping form an AIVF chapter for the Chicago area. The Board resolved to thank her for her efforts, and to assign the matter to the committee addressing the question of forming chapters.

**WNET/Independent Focus** — A committee was formed to monitor WNET's handling of the **Independent Focus** series, and to ensure that it is structured to select works through a peer panel and with the involvement of an outside coordinator.

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November 3, 1981

Ad Hoc Committee on  
Program Fund Policies  
and Priorities  
Corporation for Public Broadcasting  
1111 Sixteenth Street, NW  
Washington, DC 20036

Dear Ad Hoc Committee members:

The Association of Independent Video and filmmakers (AIVF) is a national nonprofit trade association of independent producers.

On July 23, 1981 AIVF addressed the full Board of the CPB to express its views and make certain recommendations concerning the policies and practices of the Program Fund. I would like today to resubmit that statement for the record of this Ad Hoc Committee — but with certain modifications.

### **FUNDING OF INDEPENDENTLY PRODUCED PROGRAMS SHOULD BE INCREASED**

We reaffirm without modification our claim to the 50% of the Program Fund budget that Congress intended to be reserved for distribution to independent producers to for the production of programs. Congress, in the Public Broadcasting Amendments Act of 1981, recently reaffirmed its "current commitment to independent producers" (Cong. Record, H.5688, July 29, 1981). The House, which drafted both the 1981 Act and its predecessor '78 Act, restated and clarified its intention that "50 percent of (national program funds) be reserved for distribution to independent producers and production entities" (House Report No. 97-82 at 21).

Even at its most expansive, CPB management has never claimed to have reserved more than 40% of the Program Fund budget for independent production, and we maintain that the percentage has, in fact, been significantly lower. Funding of independent production must be increased.

### **ARTIFICIAL THEMATIC STRUCTURES SHOULD BE ELIMINATED**

In our July Statement, we recommended that the Board direct

the Program Fund to develop program structures "that complement rather than conflict with the inherent nature of independent production." We argued that thematic series should be administered with greater flexibility. We reaffirm our general call for flexibility, but take our argument one final, necessary step with respect to thematic series: Today, we call for the elimination of the predetermined thematic series as the primary vehicle for funding independent programs.

From the earliest days of independent film, from the socially and artistically alternative film organizations of the 1930's to the explosion of video art in the 1970's and 80's, themes have emerged from the work of independent producers. New ideas have developed and found their appropriate form without the bureaucratic imposition of predetermined thematic guidelines.

CPB's dogmatic adherence to a "series-at-all-costs" approach to programming has proven either self-defeatingly restrictive or so loose as to be meaningless. The first round of CPB-funded independent programs was called **Matters of Life and Death**. These programs include a humorous meditation on definitions of personal success, three men telling stories — some "true", some scripted — about the sexuality of power, a fictional treatment of teenage pregnancy and a documentary about the resurgence of the KKK. None of these are matters of life and death, except in the most literal sense of the phrase — which, of course, could cover any subject at all. At the other extreme, the **Crisis to Crisis** series, with its specific subjects and arcane guidelines, has frustrated most independents, and in one round resulted in no work being funded at all. A waste.

Our recommendation is simple: set aside funds for programs by independents. constitute peer panels from time to time throughout the year to evaluate program proposals received from independents. For this purpose, the panels should be made up exclusively of people from the independent community. Panel selections should be respected unless there is some substantial and objective reason for not funding a particular proposal. If certain themes or styles emerge, the panel should be free to suggest a series, or mini-series, reflecting those concerns. Otherwise CPB could package the entire group in some general, non-content-related way, along the lines of WNET's independent acquisition program **Independent Focus**, or its loosely-titled series **Non-Fiction Television**. This is a reasonable approach to packaging material that is thematically varied and stylistically diverse.

Beyond this body of independent work, CPB would be free to create such thematic series as it chooses, enlisting the talents of public television stations as well as independent producers to execute the Program Fund staff's concepts.

Only by allowing independents to express their own passions and explore their own ideas will the Program Fund promote the creation of vital, non-commercial public television. While the commercial cable companies inundate us with ersatz culture, CPB has the opportunity to contribute to the creation of television as an art form. However, this means permitting independents to work without one hand tied behind their backs. This is the challenge facing CPB today. We urge you to meet the challenge.

Very truly yours,

Lawrence Sapadin  
Executive Director

# NOTICES

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

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FOR SALE: 6-plate Sera S-8 editing table, 9x7 viewing screen, \$4000; Beaulieu 5008S S-8 sound camera with Angenieux zoom, just checked out, \$975; Sony TC-124 cassette field recorder, \$150; Beaulieu 708EL S-8 used projector, \$1400. For more info contact: Andrew Pearson, (207) 439-1835 between 5-8 pm.

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FOR SALE: Mitchell 1200' magazine, \$600; Anvil case for two 1200' Mitchell mags, \$125; Frezzi F-30 EXF 30vdc fast-charge power belt & Frezzi BC-30 fast-charger \$700. Also F&B Seco Ball-leveling fluid-head tripod, standard wooden legs, Anvilite case & NCE triangle, \$225. Frezzi double-shoulder body brace for 16mm cameras, \$150. For more info call (716) 885-9777.

FOR SALE: Steenbeck 900W 6-plate 16mm \$9,500; Moviola 16mm \$750; Uhler optical printer 16-35 \$1,850; Auricon 16mm w/12-120 Ang. case & 2 mags \$1,800; Sony 1610 camera w/2 batteries, Sony 3800 U-matic recorder, Sony AC color & charger unit \$2,900; Nagra III \$2,000. For more info contact: Nugent, (212) 486-9020.

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## COURSES/CONFERENCES

FIRST INTERNATIONAL ANIMATION conference as envisioned by feature animator Ralph Bakshi being planned for NYC in next 6 months. For more info contact: Ralph Bakshi, 8132 Sunset Blvd., Sun Valley CA 93152, (213) 768-4000.

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# NOTICES

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NEW EARTH TELEVISION WORK-SYSTEMS seeking documentary programs featuring a "wholistic view of natural resources". \$50/minute, plus other benefits. Write: Taylor Barcroft, New Earth TV Worksystems, PO Box 1281, Santa Cruz CA.

PRODUCERS OF AMERICAN FILM FESTIVAL, cable TV series spotlighting work of young filmmakers, seeking top qualify student & semi-professional films. For info contact: Tish Tash Productions, Greg Roselli, Suite 930, 11 S. LaSalle St., Chicago IL 60603.

SERIOUS BUSINESS COMPANY interested in acquiring short erotic films in live action or animation, preferable 20 min. or less running time, for inclusion in 16mm package for distribution to universities & art houses. Films may be humorous, narrative, or non-narrative, but content must be non-violent & non-exploitative. Cinematic technical excellence required. Send films for preview to: Serious Business Co., 1145 Mandan Blvd., Oakland CA 94610, (415) 832-5600.

NY MOOVEEZ, a Los Angeles theatre devoted exclusively to screening short subjects, seeks highest quality 16mm comedy, drama, documentary, animation, musical & experimental films under 1 hour. All new programs published by NU MOOVEEZ, reviewed by LA Times. Filmmakers divide 20% of box office gross. Mail films (insured with check/MO for return postage) to NU MOOVEEZ, 6515 Sunset Blvd., LA CA 90028, or call (213) 467-7382.

US ARTS CABLE TV station, Long Beach Channel 8, seeks dance videotapes up to an hour in length. Contact: Kathryn, 11826 Kiowa Ave. #106, Los Angeles CA 90049.

BRAVO NEWS MAGAZINE looking for short films & videotapes on performing artists for cable. For more info contact: Susan Whittenberg, One Media Crossways, Woodbury NY 11797.

SUPERTIME, new STV station in San Francisco seeking short, well-produced video pieces. More info contact: Andrea Franco, 1176 Cherry Ave., San Bruno CA 94066.

THE NIGHTPEOPLE CONNECTION, a series on KWCM-TV Minneapolis, seeks independent works. Contact: Television Ideas, 2710 West 110 St., Bloomington MN 55431, (612) 884-7262.

GOLDEN TV PRODUCTIONS seeking films & tapes for TV series showcasing independent works. For more info contact: Golden TV Productions, 233 East 70 St., NY NY 10021.

THE MOVIE CHANNEL, exhibitor-only pay TV service looking for shorts & documentaries. For further info contact: David Hilton, Warner-Amex Satellite Entertainment Co., 1211 Ave. of the Americas, NY NY 10036, (212) 944-4250.

SOUTHEAST Video Art competition for works made during last 3 years; entries accepted until Jan. 15, 1982. For entry forms & competition rules contact Video Competition, ICA of the Virginia Museum, Boulevard & Grove Ave., Richmond VA 23221, (804) 257-6479.

SABES: South Atlantic Bilingual Education Service Center at Florida International University looking for video or film programs, either bilingual or focusing on particular ethnic group. Spanish, Chinese, etc. welcome. Contact: Maria Lino, SABES, Bay Vista Campus, North Miami FL 33181, (305) 940-5640.

STAND/ALONE SYNDICATION via Cable TV market now available through Feature Associates as venture between 4-year-old newspaper syndicate & NY cable distribution company. Producers with finished videotapes contact: Feature Associates, 3334 Kerner Blvd., San Rafael CA 94901. No phone calls please.

ICAP'S VIDEODISC PROJECT seeks broadcasting quality arts-related films/tapes under 15 mins. for inclusion in disc targeted to 9-14 age group. 16/35mm, 3/4", 1 & 2" acceptable. All rights must be cleared for home video use. Postmark deadline Jan. 6. Include detailed description, running time, credits. ICAP Videodisc Project, Att: Kitty Morgan, 625 Broadway, NY NY 10012.

GOOD EDUCATIONAL FILMS OR TAPES wanted for distribution. Independent production/distribution company has excellent sales record for films appealing to specific markets — films that might otherwise get "lost" in a big distributor's catalog. Contact Pete Lodge/CIRCLE OAK PRODUCTIONS, 73 Girdle Ridge Drive, Katonah, New York, 10536, (914) 232-9451.

MEDIA CENTER FOR CHILDREN seeks films about anthropology, animals, nature studies, folktales from different cultures, pottery making, kite flying, street games, for inclusion in the American Museum of Natural History's Christmas Film Festival. Send promotional material to Merrill Lee Fuchs, Museum Festival Coordinator, MCFC, 3 West 29 St., 11th Fl., New York, NY 1001, (212) 679-9620.

WOMEN IN THE DIRECTOR'S CHAIR is a non-profit organization of professional women dedicated to the expansion of women's roles in the film industry. They are now planning Short Takes, a monthly screening series of short films of any genre, written, produced or directed by women. For more info, contact: WITDC, c/o Abby Darrow-Sherman, 1430 West Elmdale, Chicago IL 60660, (312) 262-2723.

FILMS/TAPES ON STILL PHOTOGRAPHERS being sought for list being compiled by EFLA. For more info contact: Maryann Chach, EFLA, 43 W. 61 St., NY NY 10023, (212) 246-4533.

COMMUNITY MEDIA PROJECT is conducting a search for films, tapes & slideshows which relate to community life. issues & concerns. For more info contact: Marc Weiss or Lina Newhouser, CMP, 208 West 13 St., NY NY 10011, (212) 620-0877.

ONE WAY FILMS seeks New Wave/Punk Films to distribute. For more info contact: Richard Gailowsky, One Way Films, 1035 Guerrero, San Francisco CA 94110.

GOOD THINKING, a show about Yankee ingenuity in the 80's, seeking quality films/tapes less than 10 mins. Competitive rates. Send synopsis, format & length to: Good Thinking, WTBS, 1050 Techwood Dr. NW, Atlanta GA 30318.

EXHIBITOR ONLY: a pay-TV service, The Movie Channel, looking for shorts & documentaries on variety of subjects. For more info contact: David Hilton, Warner-Amex Satellite Entertainment Co., 1211 Ave. of the Americas, NY NY 10036, (212) 944-4250.

UPTOWN VIDEO has rare opportunity for anyone interested in showing their 3/4", 1/2" Beta or VHS tape in an informal cafe atmosphere. For more info contact: Gloria Hunting, (212) 427-3450.

FOOTAGE SOUGHT of Polish-American Day Parade, Oct. 3, 1982. 16mm & 3/4" tape accepted. For more info contact: Jill Godmilow, 135 Hudson St., NY NY 10013, (212) 226-2462.

# NOTICES

## FUNDS/RESOURCES

THE ENTERTAINMENT CHANNEL, pay cable service which begins operating in 1982, looking for existing productions & interested in co-production with independents of established reputation. For more info contact: Arnie Hibberman, The Entertainment Channel, 30 Rockefeller Plaza, NY NY 10012.

CBS planning a cable service beginning Fall. Emphasis on cultural programming, particularly material dealing with performance & the arts. 60% will be produced in-house, 40% open to video/film independents. For more info contact: Jack Willis, CBS Cable, 51 West 52 St., NY NY 10019.

ACCESS ATLANTA seeking ¾" cassettes, Beta or VHS of any length & content for its weekly show, **For More Information...**, contact: Annette Haywood, Access Atlanta, PO Box 5289, Atlanta GA 30378, (404) 523-1333.

EXPERIMENTAL T.V. CENTER accepting applications from video artists working with electronic image processing. Program open to independents concerned with video as visual art, able to use hybrid analog/digital image & sound processing system for new works. Application deadline Jan. 15 for works beginning Feb. 3. Send resume indicative of video production experience to: Sherry Miller, ETC, 180 Front St., Owego NY 13927, (607) 687-1423.

REMINDER: New application deadline for NEH funding Humanities Projects in Media: Jan. 8 for projects beginning after July '82. For more info contact: Mara Mayor, Media Division, Mail Stop 403, NEH, 806 15 St., NW, Washington DC 20506.

\$500,000 NEA grant has been awarded to new series on WNET/THIRTEEN on **American Masters**. The 15-part series will document profiles of major American figures in the arts. Series scheduled for Fall 1982. For more info contact: Max Friedman, (212) 560-3009.

ARTISTS EXCHANGE PROGRAM for studio & living space. International; open to visual artists. For more info contact: International Visual Artists Exchange Program, PO Box 207, Village Station, 201 Varick St., NY NY 10014, (212) 255-5706.

ELECTRONIC MUSIC for film. For more info contact: Robert Fair Music Productions, (212) 966-2852.

MUSIC FOR FILM: Synthesist/composer will provide original tracks for your film or video. For more info: Aural Vision, (212) 787-8284.

MUSIC FOR FILM: Synthesist/composer will provide original tracks for your film or video. For more info: Aural Vision, (212) 787-8284.

ELECTRONIC MUSIC SYNTHESIST desires film projects to create original musical scoring. Contact: Jack Tamul, PO Box 51017, Jacksonville Beach FL (904) 246-8766.

WOMEN BUSINESS OWNERS OF NEW YORK is a non-profit corporation, founded to support women's significant participation in the economy, generate cooperation and creative competition, and promote the development of a positive atmosphere for women in the business community. For more info: WBOONY, 150 West 52 St., New York NY 10019, (212) 245-8230.

INTERNATIONAL VISUAL ARTISTS EXCHANGE PROGRAM organizes direct swaps of studio and living space internationally. Contact: IVAEP, PO Box 207 Village Station, 201 Varick St., New York NY 10014 (212) 255-5706.

ARTWORK, a non-profit arts employment service for employers & qualified artists, offers free services to NYC residents. Contact: Artwork, 280 B'way, Suite 412, NY NY 10007, (212) 233-8467.

VOLUNTEER LAWYERS FOR THE ARTS provides free legal representation for artists & arts organizations. Downtown office at 280 B'way opens Oct. 6. For more info contact: VLA, (212) 575-1150.

CONSULTATION & INSTALLATION services for any kind of projection, theatricals, multimedia presentations. Contact: The Klatu Projects Ltd., (212) 928-2407, 795-3372.

FREE CONVERSION CHART includes time, words, feet (16 & 35mm) & meters (16 & 35mm). Useful & free. Send self-addressed envelope to: Darino Films, 222 Park Ave. So., NY NY 10003.

CPB PROGRAM FUND will make approx. \$1.8 million available for minority program production in FY '82, & will allocate \$750,000 to help underwrite cost of acquiring & producing minority TV programs through PBS' Station Program Cooperative.

CPB'S MINORITIES & WOMEN'S Feasibility Project has awarded 11 grants totalling \$54,000 for groups & organizations who express interest in

establishing & operating public telecommunication entities. Next round of project grants will be early next Spring. For applications contact: Robert Thomas or Cheryl Strange, Station Expansion, 1111 16 St. NW, Washington DC 20036, or call (202) 293-6160.

THE FILM FUND awards \$85,150 for media projects throughout the country. Guidelines for applications for next funding cycle available upon request. Contact: Lillian Jimenez, Film Fund, 80 East 11 St., Suite 647, NY NY 10003, (212) 475-3720.

WRITER'S GUILD OF AMERICA awards up to 8 \$3500 fellowships yearly for production of scripts or screenplays. Contact: WGA 55 West 57 St., NY NY 10019.

ANNUAL GRANTS FOR STUDENTS in film & video available from University Film Association. Write: Robert Davis, Dept. Radio-TV-Film, Univ. of Texas, Austin, TX 78216.

MINI-GRANTS by individual artists for community TV productions of up to \$1500 available through NEA Media Arts Program. For more info contact: Mini Grants, Downtown Community TV Center, 87 Lafayette St., NY NY 10013.

COLUMBIA COLLEGE FILM DEVELOPMENT FUND will seed writing of 3 original feature screenplays as part of a revolving fund. Contact: Nancy Rae Stone, Film Dept., Columbia College, 600 S. Michigan, Chicago IL, 60605, (312) 663-1600.

## IN PRODUCTION

EDITING now being completed on **Smithereens**, a film by Susan Seidelman. Starring Susan Berman, Brad Rinn & Richard Hell. Original soundtrack by John Cale. Director of Photography Chirine El Khadem. To be released this winter. For more info contact: Susan Seidelman, 176 Broadway, NY NY 10038.

## OPPORTUNITIES/GIGS/ APPRENTICESHIPS

YOUNG FILMMAKERS FOUNDATION has work/study position open: Assistant Scheduling Dept. Contact: Jonathan Weider, 4 Rivington St., NY NY 10002, (212) 673-9361.

SCRIPTS WANTED: Jones & Spiel Productions seeking materials by independent writers: Short Stories, Action, Horror, Rock Musicals or 60's. Mail

# NOTICES

materials to Jones/Spiel, 454 Fort Washington Ave., Suite 66, NY NY 10033.

**EXPERIENCED CINEMATOGRAPHER** available immediately. Fiction & documentary. Reel available. Access to 16mm equipment. Contact: Igor Sunara, (212) 249-0416.

**HAMPSHIRE COLLEGE** seeking 1-2 faculty members for School of Language & Communications. Requires Ph.D.-level education. Send resume, Statement of Teaching, research interest & letters of reference by Feb. 15 to: Communications Research Committee, School of Language & Communications, Hampshire College, Amherst MA 01002.

**WNYC-TV** seeking a Television Director and an Assistant to the Production Manager. For more info contact: Tad Turner, Production Manager, WNYC-TV, 1 Centre St., NY NY 10007, (212) 566-7248.

**CAMERAMAN** with equipment available. Ikegami HL-77, Sony deck, 2 full rigs, editing. For more info contact: Paul Allman, (212) 477-6530.

**APPRENTICESHIP AVAILABLE:** video artist Wendy Clarke is forming small group to assist in development of public video art event. Send resume & cover letter detailing special interest to: Kineholistics Foundation, Satellite Project, 24 Horatio St., NY NY 10014.

## PUBLICATIONS

**THE MEDIA PROJECT** (formerly The Northwest Media Project) announces the publication of its new Oregon Guide To Media Services, \$5 plus \$1 postage. Contact: MP, PO Box 4093, Portland OR 97208, (503) 223-5335.

**NEED MONEY FOR YOUR NEXT FILM?** The Independent Filmmaker's Guide describes how to raise money from investors and how much to realistically expect from distribution of your shorts and documentaries to cable. PBS, foreign television, educational markets, videotape/disk, and theaters. Included are sample distribution and partnership contracts, and budgets for production, premiere and self-distribution. \$16.95, includes postage. Contact: Michael Wiese Films, Box 245-1, Sausalito CA 94966.

**MEDIA NETWORK**, new newsletter about censorship of media in relation to workers, health & safety, available now. Cover price \$1. For more info contact: Media Network, 208 West 13 St., NY NY 10011.

**MUSEUM OF THE AMERICAN INDIAN** has selective catalog describing 400 filmstapes produced since 1970 about Native Americans in North, Central, South America. Limited copies available free to Native American organizations. Letterhead stationery required. To order send \$5.60 to: Film Project, Museum of the American Indian, 155 St. & Broadway, NY NY 10032.

**GET THE MONEY AND SHOOT**, published by Documentary Research Inc., available now. This 170-page funding guide tells filmmakers how to find \$, write proposals, prepare budgets, approach the gov't & learn from rejections. Cover price \$15 (NY residents add sales tax). Mail check or money order to: Documentary Research, Inc., 96 Rumsey Road, Buffalo NY 14209.

**NATIONAL EXHIBITION DIRECTORY FOR VIDEO** offered by Bay Area Video Coalition available in Jan. issue of BAVC's newsletter, **Video Networks**. Copies \$2. Send check to: BAVC, 2940 16 St., San Francisco CA 94103.

## PUBLICATION

**IN THESE TIMES:** a national newsweekly with regular coverage of the arts. 6 months/\$10.95. For more info contact: In These Times, 1509 N. Milwaukee Ave., Chicago IL 60622.

**MEDIA REPORT TO WOMEN:** what women are thinking and doing to change communications media. Rate @ \$20/yr. For more info contact: Women's Institute for Freedom of the Press, 3306 Ross P. NW, Washington DC 20008, (202) 363-0812 or 966-7783.

## SCREENINGS

**WHITNEY MUSEUM OF AMERICAN ART** presents an exhibition of film & video: **Fire Walls Four** by Bill Stephens, Dec. 23-Jan. 12; **Discord** by Bill Lundberg, Jan. 20-Feb. 9; **It Starts at Home** by Michael Smith, Feb. 19-Mar. 11. For times & more info contact: the Whitney, (212) 570-3633.

## TRIMS/GLITCHES

**FILM/VIDEO** makers needed to participate in **Marilyn Goldstein's Cable TV Video Beats Westway**. For champagne planning party and more info contact: Marilyn Goldstein, (212) LI 4-0742.

**NAMAC:** National Alliance of Media Arts Centers, Inc., a national organization dedicated to advocacy of media arts, is accepting membership applicants. Send your \$10 check to NAMAC, 80 Wooster St., NY NY 10012.

**STOLEN:** CP 16 A & Angenieux 12-120 zoom, serial number 1254487 with 7-inch viewfinder, batteries, charger, mags & blue & silver location case. If equipment is presented to you please notify Jones at (212) 928-2407.

**NATIONAL BLACK PROGRAMMING CONSORTIUM**, representing 29 member stations, aims to channel work of independents into PBS networks. For more info contact: Frank Rhodes, NBPC, 700 Bryden Rd., Suite 135, Columbus OH 43215.

**COOP HOUSEHOLD** seeking media worker. Feminist preferred. For more info contact: Fred Cook, 1996 Fell St., San Francisco CA 94117, (415) 751-3952.

**CPB** held the 11th annual Public Local Program awards on Oct. 28 in New Orleans. Awards were issued for excellence & creativity in local public TV program productions.

**MEDIA NETWORK** announces their new Media Information Coordinator, Ms. Abigail Norman. She was formerly Director of Women Make Movies.

## WORKSHOP/CONFERENCES

**AMERICAN FILM INSTITUTE** offering program for advanced film/videomaker, or people without experience concentrating on directing, cinematography, production design, producing, screenwriting. Application deadline Feb. 1, 1982. For more info contact: Center Admissions B, American Film Institute, 2021 N. Western Ave., Los Angeles CA 20027.

**THE ARTS/UCLA Extension** offers 1-day discussion, **Pay TV: Challenges & Opportunities for the Creative Community**. Sat. Feb. 6. For more info contact: Barbara Marcus, (213) 825-9064.

END

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# INDEPENDENT

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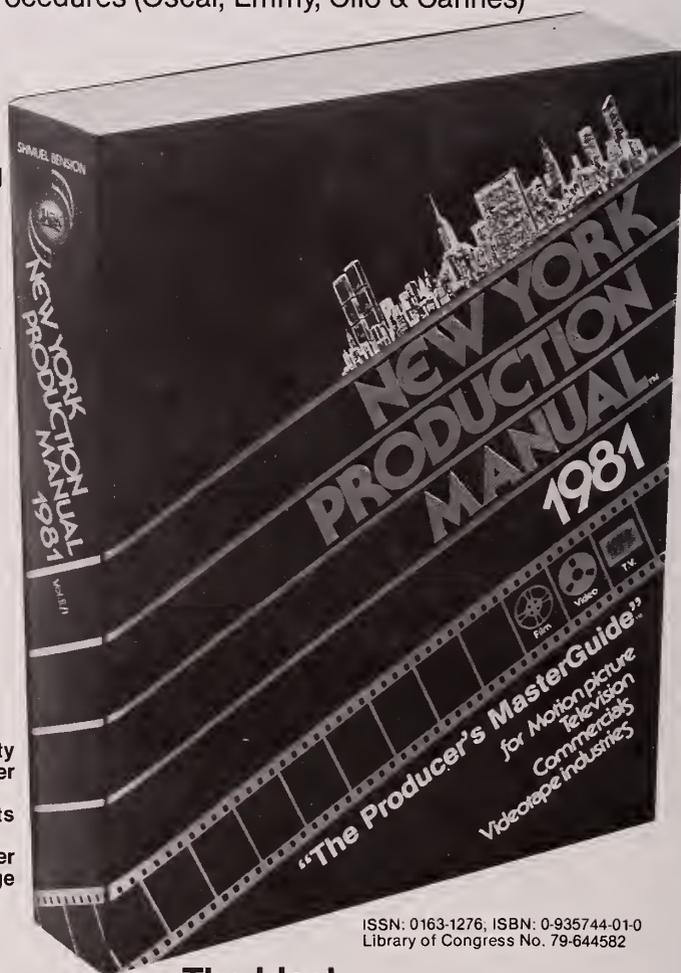
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- "... indispensable publication". — Stanley Ackerman, Asst. Executive Secretary, Directors Guild of America
- "... a great industry guide". — Mike Procia, V.P., I.A.T.S.E.
- "... useful reference work for industry professionals". — Variety
- "... comprehensive & essential production guide". — Millimeter
- "... invaluable resource guide for planning, producing & budgeting". — Theatre Crafts
- "... substantial, accurate & thoroughgoing". — American Cinematographer
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# THE INDEPENDENT

FEBRUARY 1982 • VOLUME 4, NUMBER 10

**COVER PHOTO:** Willard Van Dyke, the noted documentarist, is the subject of Amalie Rothchild's recent film *Conversations With Willard Van Dyke*. In this issue, Kitty Morgan talks to Rothchild about the making of the film.

**Publisher:** Lawrence Sapadin  
**Acting Editor:** John Greyson  
**Assistant Editor:** Fran Platt

**Contributing Editors:** Mitchell W. Block, Odessa Flores, John Greyson, David Leitner, Wendy Lidell

**Contributors:** Thomas Arnold, Leslie Cocco, Sian Evans, David Leitner, Kitty Morgan, Abigail Norman, Joy Pereth, Bernard Timberg,

Michael Toms, Richard Wyde

**Designer:** Deborah Thomas

**Art Director:** John Greyson

**Advertising Director:** Michelle Slater

**Staff Photographer:** Sol Rubin

**Typesetting:** Compositype Studio

**Printing:** Red Ink

*THE INDEPENDENT* is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, a non-profit, tax-exempt service organization dedicated to the promotion of independent video and film. Publication of *THE INDEPENDENT* is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a Federal agency.

Subscription is included with membership in the Association of Independent Video and Filmmakers, Inc. (AIVF), the trade association sister of FIVF. AIVF is a national association of independent producers, directors, technicians and supporters of independent video and film. Together, FIVF and AIVF provide a broad range of educational and professional services and advocacy for independents and the general public.

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

The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors—they are as diverse as our member, staff and reader contributors.

**AIVF/FIVF Staff Members:** Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; John Greyson, Media Coordinator; Sol Horwitz, Short Film Showcase Project Administrator; Susan Linfield, Short Film Showcase Administrative Assistant; Fran Platt, Membership Developer; Odessa Flores, Administrative Assistant.

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## CORRESPONDENCE

### FESTIVE IDEAS

Dear *Independent*:

Thanks for the excellent article (round-up) on the festival books. That was an extremely well-put-together and useful piece (*INDEPENDENT*, Nov. '81). Although I haven't seen the Springer publication yet (in fact haven't seen *any* of them) I suspect you may have been a bit hard on it. It does sound a bit expensive but almost all such limited-target newsletters are like that. They offer a very special service to an extremely small readership and it's the only way they can stay afloat. For example, if you want to receive the 8-page *Television Digest* it will cost you about \$650 a year.

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

Ralph Arlyck

### LEGAL LAURELS

Dear *FIVF*:

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

up the good work!

Patricia Broadbelt, Attorney at Law

### IN ANTICIPATION

Dear *FIVF*:

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

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

Jennifer Stearns

*THE INDEPENDENT* welcomes letters to the editor. All correspondence should be mailed to *THE INDEPENDENT*, FIVF, 625 Broadway, 9th floor, New York, NY 10012. Letters may be edited for length and clarity.

### • IN MEMORIAM •

AIVF/FIVF joins family and friends in mourning documentarian Kit Clarke of Blue Point, New York. Kit died on December 6, 1981 after a long illness. A former film producer for WNET/THIRTEEN, she worked as an independent in recent years and was a longtime member of AIVF. Her body of work includes *Sticky My Fingers*, *Slit My Feet*, and an ongoing video project in New Jersey prisons called *The Unheard Unseen*.

## MEDIA CLIPS

FCC ATTACKS EEO...  
AND OTHER STORIES

JOHN GREYSON

The FCC is presently considering whether to eliminate portions of the Model Employment Program, which requires radio and television stations to file 10-point "Equal Employment Opportunity" (EEO) forms every time they seek to renew their licenses. These forms include: 1) comparison of the station's workforce with the local labor force; 2) an up-to-date employment profile; and 3) station self-evaluation of its efforts to recruit, train and promote minorities and women.

Last August, the FCC received a memo from the Reagan Administration's Office of Management and Budget (OMB), directing the Commission to effectively eliminate this ten-year-old regulation. Since its adoption in 1970, there have been significant increases in the numbers of women and racial minorities employed by broadcast stations, but if anything, the regulations need to be strengthened. If the directive from the OMB is not overturned, it will mean that the FCC would only have to discipline the very worst offenders in the area of discriminatory hiring practices.

The OMB order will automatically go into effect on March 31, 1982, unless it is overridden by a majority vote of the seven FCC commissioners. In anticipation of their meeting on December 17, a coalition of forty-eight religious, educational, labor, civil liberties and civil rights organizations (including the National Black Media Coalition, the United Auto Workers, the United Church of Christ, the National Organization for Women, AIVF) submitted a joint petition defending EEO. The vote was put off until January 13, 1982.

Earlier in December, Pluria Marshall of the National Black Media Coalition had harsh words to say about EEO *within* the FCC, claiming that Mark Fowler, the current FCC chairman, hasn't hired one black person since he came into office. He referred to the recent resignation of Terry Banks in particular, who had been the top-ranking black in a decision-making role until he was effectively demoted through reorganization.

For further information on the current status of EEO, contact: The Telecommunications Consumer Coalition, Suite 921, 105 Madison Avenue, New York NY 10016. Phone: (212) 683-3834.

## AD HOC TOY TROUBLE

In mid-December, the Action for Children's Television organization filed complaints with the Federal Trade Commission against Tyco Industries and the Ideal Toy Company, claiming both used deceptive and unfair advertising practices in their TV commercials advertising two of their products. Evidently, the ads for the Tyco *Jeep CJ Snake-Track* and Ideal's *Dukes of Hazzard Electronic Slot Racing Set* employ "special video techniques" which "distort and exag-



gerate the size, appearance and performance of the products". In addition, ACT claims that the Tyco commercial shows more feet of track than are included in the boxed set, and that special lighting effects suggest that the track glows brightly in the dark, when actually it only glows dimly. Ideal allegedly exaggerates the performance of its cars through slow motion effects and unusual camera angles. Sounds like the marketing departments were a bit too creative with their Christmas sales strategies.

## THE MOZAMBIQUE MARKET

The ratio of independent vs. commercial American films shown in Mozambique is perhaps the highest in the world, and surprisingly, we have the U.S.-based Motion Picture Export Association (MPEA) to thank for this. This socialist African nation's Film Institute imports about ten-odd films a year for distribution to the country's 35 movie houses, and wanted only a third of those to be American. They tried to work out a contract with the MPEA, but the negotiations fell through when the Association proposed importing a *minimum* of 150 titles.

This unofficial MPEA boycott means that next year Mozambican audiences will be enjoying *The War at Home* and *El Salvador: Another Vietnam?* among others. Given the

uphill struggle their own film industry faces, this is perhaps more fitting fare than *Raiders of the Lost Ark*. Since the Institute was founded in 1976, it has managed to produce 70 documentaries (five feature-length) with second-hand machines and a printer that recently passed on to that post-production rest home in the sky. Currently, Pedro Pimenta, assistant director at the Institute, and Camilo de Sousa, a filmmaker, are touring the U.S. with a package of their films to raise \$10,000 to buy a new printer. For more information: Positive Productions, 48 Q St. NE, Washington DC; or call (202) 529-0270.

OUR RIGHTS VS. THEIR  
REWRITES

Another deregulation bill (S.1629), aimed at radio and to a lesser extent TV, is before the Senate, introduced on December 10 by Senator Howard Cannon. The numbers are different, but the intent is the same—to help rewrite the Communications Act of 1934, conveniently eliminating the "restrictions" that are supposed to encourage community responsibility on the part of broadcasters.

If enacted, S.1629 would prohibit the FCC from requiring radio broadcasters to provide "news, public affairs, locally produced or any other programs" or to adhere to a particular program format, maintain program logs or ascertain "the problems, needs and interests" of their service areas. Nor could the FCC restrict the "amount, length, frequency or scheduling of commercial material."

It would require the FCC to renew the license of any broadcaster whose operation "has been free of serious violations" of the Communications Act or the FCC's rules and regulations. The FCC would not be permitted to consider competing applications for a license up for renewal.

Coincidentally, on the very same day, House Telecommunications Subcommittee Chair Timothy Wirth introduced a long-anticipated bill (H.R.5158) to promote competition in the telephone industry. H.R.5158 will deregulate AT&T (on a more restricted basis than S.898—see *The Independent*, Vol. 4, #9), permitting it to offer enhanced services through a separate subsidiary.

Besides potentially higher phone bills, what does this mean for independents? At this point, letting Wirth know what you'd like to see (and not see) in the new communications act and where you stand on such deregulatory practices might be a good idea. His address is: Hon. Timothy E. Wirth, Chairman, U.S. House of Representatives, Subcommittee on Telecommunications, Consumer Protection and Finance, Room B-331, Rayburn House Office Building, Washington DC 20515.

## TV OR NOT TV...

Remember your Uncle Humboldt telling

you not to sit too close to the television with your legs uncrossed? The town of Onandaga, NY, has thought very seriously about the radiation hazards TV offers, and has managed to obstruct the building of a TV station in their community for almost two years.

In April 1980, Filmways Communications of Syracuse purchased a site in the town and were ready to start construction on their proposed station. In August, the town board, rejecting Filmways' arguments that the proposed station would pose no health hazard, adopted an ordinance barring construction for a twelve-month period. This moratorium was extended for an additional year when the town's Environmental Advisory Council, after much research into the potential threat the station might represent, could not resolve the question.

In the meantime, Filmways had suggested that the Onandaga station adopt a standard that was five times as restrictive as any in the world. When the extension was announced, however, the company decided to go to court. Claiming that its First Amendment freedom of speech rights and the public's right to "an uninhibited, diversified flow of communications" were being infringed, the company is seeking a removal of the con-

struction ban and damages totalling \$5,350,000.

**FLY-BY-NIGHTS**

A dozen independent video artists are being given national cable television exposure on *Night Flight*, carried to over 9 million homes by the USA Network.

The series debuted on January 2 with the work of AIVF members Kit Fitzgerald and John Sanborn. The genesis of the series was a direct result of an FIVF panel discussion, *TV Becomes Video: New Technology Creates New Forms*, held in October '81. Video artist John Sanborn and *Night Flight* producer Stuart Shapiro, both members of the panel, began a discussion that evening which led to the creation of the eight-part series entitled *The Video Artist*.

*The Video Artist* series, produced by Stuart Shapiro and Eric Trigg of Electronic Arts Intermix, will span eight weeks with a new segment each week featuring one artist or artist team. Participants will include Ed Emshwiller, John Sanborn, Kit Fitzgerald, Shalom Gorewitz, Nam June Paik, Stephen Beck, Steina and Woody Vasulka, Aldighieri/Tropicain/Bone and Twinart. Electronic Arts Intermix is the tape distributor for all the artists included in the series. ■

**FESTIVALS**

**CANNES CAN-DO:  
A SURVIVAL COURSE**

JOY PERETH

Whatever you've heard about Cannes is true. It's like no other film festival in the world. Film markets may come and go around the world, but nothing can eclipse the charisma of La Croisette in May. Every year, thirty thousand or so film distributors, TV buyers, producers, directors, film festival directors, journalists, actors and assorted film buffs, starlets, groupies and tourists descend upon this charming Mediterranean spot and transform it into the Greatest Show on Earth.

I'm not going to serve up a technical handbook about Cannes here. One already exists and I recommend that you request it from the French Film Office in New York. It explains who does what, how and where and also defines the qualifying criteria for the different sections of the Festival—the Main Competition, Un Certain Regard, the Directors' Fortnight and Critics' Week. It also lists such important information as the official shipping agents, etc., etc.

The purpose of this article is to give you some first-hand advice about how you might

approach Cannes in an organized way to achieve your goal: to showcase your new film and sell it as widely as possible.

There are some important guidelines to consider. To begin with, Cannes is a showcase for theatrical films, not shorts. There are other much more appropriate showcases for short films, such as the MIP television market, which also takes place in Cannes, a couple of weeks prior to the Cannes Film Festival. Also, the official festival is not the only way to showcase a new feature. The Marché du Film or Film Market takes place simultaneously and attracts hundreds of films and thousands of buyers.

Remember that films selected for the Cannes Festival cannot have been exposed in any other major European festival, and they must be new productions. Whether your film has been officially invited, or if you want to enter your film into the Market independently, as an independent you will be up against the heavy-hitters in terms of money spent on promotion, advertising, entertainment and so forth. The name of the

**Are you  
or have you  
ever been...**



**A MEMBER OF AIVF?**

If not, perhaps now is the time. As the national trade association for independent producers, we've been working since 1974 to provide the sort of representation you need. For instance:

- Testifying before congress on legislation affecting independents
- Monitoring developments in public TV, cable and telecommunications
- Participating in media coalitions
- Reaching out to the general public with the independent's viewpoint

Along with our sister organization, the Foundation for Independent Video & Film (FIVF), we provide our members with such services as:

- Comprehensive Health Insurance at incredibly low rates
- The Independent, our monthly film & video magazine
- Short Film Distribution through the NEA's Short Film Showcase
- Festival Liaison for independents through our Festivals Bureau
- Comprehensive Information Services at our downtown NYC office—resource files, reference library, free consultations with our helpful staff (drop by soon!)
- Screenings, Seminars & Workshops designed to reflect our members' needs and interests

In all, AIVF continues to provide a strong collective voice, concrete services and a wealth of information for independent producers and supporters of independent video and film. Of course, we can't survive without your input . . . and assistance. Write, call or drop by our office today, and we'll be happy to tell you more about what membership in AIVF could mean for you.

**AIVF** ASSOCIATION OF  
INDEPENDENT  
VIDEO AND  
FILMMAKERS, INC.

625 Broadway, 9th floor,  
New York, NY 10012  
Phone: (212) 473-3400

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# Yes!



**YES, I WANT TO SUPPORT THE ACTIVITIES OF AIVF/FIVF.**

I would like to be a member of AIVF and to receive a year's subscription to *The Independent*.  
 \_\_\_\_\_ individual \$25/yr \_\_\_\_\_ first class mailing of *The Independent* \$30/yr  
 \_\_\_\_\_ organization/institution \$50/yr \_\_\_\_\_ outside the U.S. and Canada \$30/yr  
 \*Please make your check/money order payable to AIVF.

I would further like to support the work of FIVF with a contribution of:\*\*  
 \_\_\_\_\_ \$15 \_\_\_\_\_ \$25 \_\_\_\_\_ \$50 \_\_\_\_\_ \$100 \_\_\_\_\_ \$500 \_\_\_\_\_ other

\*\*Contributions are tax-deductible and should be made payable to FIVF.

NAME \_\_\_\_\_  
 ORGANIZATION \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

I would like some additional information about AIVF.

Please return this coupon with your payment to:  
**AIVF/FIVF**  
 625 Broadway, 9th floor  
 New York, New York 10012

CLIP 'N SEND

game at Cannes is "creating a presence", and this takes money. It also takes a team effort and, ideally, professional assistance.

If your film is officially invited, you will be expected to pay for a blow-up to 35mm if the film was shot in 16mm, as well as subtitling in French and shipping costs. As a director, you will be given hospitality at a hotel for three days or so. Additional items you must be prepared to include in your Cannes budget are: professionally produced press kits (500 for journalists and seriously interested distributors), good-looking but simply produced flyers or postcards with which you blitzkrieg the town (at least 500), 100 posters with which you also blitzkrieg the town, putting them up in restaurants and on walls and hoping they won't all be taken down the next day, in which case you paper the town all over again.

If you choose to showcase your film in the Market, remember that this organization has an entirely separate administration from the Festival. Frankly, I don't believe the Market will be of use to you unless you work with a good producers' representative who has established contacts with distributors, knows where to reach them and enjoys schmoozing with them till all hours of the night. Screenings at the Market are relatively inexpensive, and should be arranged at least two months in advance. You may screen 16mm unsubtitled prints. You should request a minimum of four screenings spaced throughout the Market. The best times to ask for are 9:30 am, or at the end of the day, but before dinner, at 5 or 6 pm. It's a very good idea to have videocassettes with you also, for last-minute screenings for buyers who may have missed your official screenings. The videocassette screenings can often be arranged with very little notice and quite inexpensively.

It's hard to tell whether it's worth spending money on advertising in the daily official bulletins of the Festival. One small ad will probably get lost, so if you're going to advertise at all you should be prepared to take out several small ads spaced over the Festival fortnight. This can add a couple of thousand dollars to your budget. Again, professional reps can be very helpful in getting you some free publicity in the daily bulletins. It will also be very helpful to get friendly with some of the international film festival directors and key journalists. One of the nicest aspects of Cannes is that newcomers who are serious about their work are quickly accepted into a network of independent distributors, festival directors etc. who help each other out and give each other tips and information. I've always enjoyed a great sense of camaraderie there—a little like being in the trenches.

Another good reason for working through a producers' representative is their ability to negotiate deals with confidence and experience, because they understand what each market will bear and how to protect their

clients. There's nothing quite like the sight of scores of clusters of distributors wheeling and dealing over drinks in every hotel lobby, the buzz of deal-making, the ever-darting glances to see who's walking by.

There are several small but important points which you should bear in mind if you decide to tackle Cannes: (1) Don't bother trying to reach anyone by phone in their hotel after 8 a.m., they've all left for screenings. Indeed, reaching people is the accustomed way to make appointments is practically impossible. You're much more likely to find them in the course of your dining, drinking or simply walking up and down La Croisette on your way to and from other meetings or screenings. And you have to buttonhole them then and there. (2) In order to be admitted to the evening screenings of the main competition you must abide by the traditional etiquette, which means no jeans or beach wear. They're very formal. Indeed, if your French isn't so hot, it's a very good idea to include someone on your team who speaks it fairly fluently. It can make a tremendous difference when you're trying to get through some tiresome bureaucracy. (3) It's actually cheaper to share the rent of a small flat for the month of May than it is to stay at a decent hotel for two weeks in Cannes. In either case, you shouldn't make your reservations later than January or February, and make certain there is a telephone in your hotel room, or that one will be connected for you if you stay in a flat. It's at all possible financially, you should stay in the center of Cannes, "where the action is". (4) Be conscious of your public relations. It will often be necessary to lay on the charm to get what you want; this is especially true for getting tickets to hot movies or making sure your concierge is extra vigilant with your messages. If you're staying in a flat, a telephone answering machine is very helpful. (5) Working with or without a producers' representative, be sure to get letters of agreement on every deal you make. It's preferable to get a deposit from the buyer as well, unless he or she is well known to you. If you don't work through a rep, you must be prepared to follow through on the particulars of every deal made, which is a time-consuming and detailed job.

My favorite Cannes story is the one about the seasoned agent and his wife who had been coming to the Festival for 20 years and never saw a film. They just sat on the Carlton Terrace from breakfast to midnight, doing all their business from their table, the agent seated so he could see who was walking up the steps from the Croisette, his wife seated opposite so she could keep her eye on who was coming out from the bar. Now, that's organization!

**CANNES INTERNATIONAL FILM FESTIVAL**, May. Contact: French Association of the International Film Festival, 71 rue du Faubourg Saint-Honore, 75008, Paris, France. Entry deadline: March. ■

**ZAGREB**

Zagreb, founded in 1970, has gained recognition as one of four principal festivals for animated films, along with Ottawa and Varna, and Annecy with which it alternates. Held biennially, it is well covered by the press, well attended by distributors and viewers and provides an amiable atmosphere for entrants. A patio is set up as a meeting place where filmmakers can converse with each other. The sales portion of the festival and a daily press conference are also held at the patio. This central meeting place makes it easy to contact anyone at the festival, and each entrant is provided with a mailbox. Halfway through the festival a picnic in the country is sponsored.

Zagreb offers an excellent opportunity to get films shown and bought by the many distributors in attendance. "There's an immense exhibition hall in which the films are viewed," said Tissa David, a filmmaker who entered the festival in 1974. There's even an informal screening room to show work that is not entered in the competition to prospective buyers.

Each Zagreb festival also hosts a retrospective honoring important animators. A travelling exhibition tour entitled "The Best of Zagreb" results from the competition. The tour travels to well-known art institutes such as the Museum of Modern Art in New York and the Art Institute of Chicago.

"There is a strong American participation of independent films," said Charles Samu, the American coordinator for the festival. Although the majority of the buyers are European (the BBC, German, Swedish and Yugoslavian television), a few American distributors also attend. At the 1980 festival, American distributors bought approximately 15 films. Out of 450 films entered, 70 were accepted in the competition and another 30 were selected for the noncompetitive Information Section. The selection committee consists of three prominent animators. The winners of the competition in 1980 were chosen by a seven-member committee of animators, critics and a television producer.

Zagreb specializes in showcasing new directions in world animation, and is particularly interested in films from Third World nations. Films not accepted in the competition but having a quality or uniqueness deserving of exhibition are submitted into the non-competitive Information category. The other categories are: Longer Than Three Minutes, Shorter Than Three Minutes, First Work, Educational, For Children, and Television Series. The maximum length of the film must not exceed 30 minutes.

Entrants do not have to worry about exorbitant postage fees, because all films are collected by Charles Samu at the New Jersey address below and shipped out together, saving the entrant a significant amount of money. All films must be received by April

1, 1982.

Contact: Charles Samu, Festival Coordinator for the USA, 49 Victory Place, East Brunswick NJ 08816. No entry fee. ■

Leslie Cocco

**MELBOURNE**

Along with Sydney, which overlaps it by one week, Melbourne (June) is the most important festival in Australia. They accept fictional shorts up to 30 minutes, for which there is a competition awarding substantial cash prizes. There are also official and information sections for feature films and documentaries up to 60 minutes. They are very receptive to American work. Last year's selections included John Lowenthal's *The Trials of Alger Hiss* and Connie Fields' *The Life and Times of Rosie the Riveter*, and an American short won the Grand Prize Gold Boomerang Trophy.

Melbourne is particularly well-run, and set up well for wide exposure. They have a new director who is moving the main screening space from out in the sticks into the downtown area in 1982, so that this situation should be even further improved. They have very good press relations and you can get excellent help from the festival staff, especially Natalie Miller, who can get you publicity on TV and in the press.

There are lots of buyers at Melbourne and they are generally easy to meet. The festival provides a number of accommodations, including cost-free private screenings, to facilitate the transaction of business. Melbourne

and Sydney share about 30% of their films and will often pay travel costs for the filmmaker. There is no entry fee and the festival pays return postage for selected entries. Contact: Geoffrey Gardner, 53 Cardigan Street, PO Box 357, Carlton South, Victoria 3053, Australia. Entry deadline: February 28. (Based on information provided by John Lowenthal). ■

Wendy Lidell

*The Festival Report has been compiled by Wendy Lidell, Leslie Cocco, and Sian Evans with the help of Gadney's Guides and the FIVF files for the convenience of our readers. Listings do not constitute an endorsement, and since dates and other details change faster than we can keep up with them, we recommend that you contact the festival for further information before sending your material. Application forms for some festivals are available from FIVF. Lastly, many festivals are beginning to accept videotape, although our latest information may not reflect this. If a particular festival seems appropriate, you should call them and ask if they accept video. (Perhaps if they get enough calls, they will change their policy!) For additional listings, turn to the NOTICES section.*

*Guest columnist Joy Pereth, former Director of the Independent Feature Project, is now President of Affinity Enterprises, Inc., which specializes in the marketing of American independent feature films and documentaries to the world television and theatrical markets.*

**IN FOCUS****A LOOK AT  
COLOR NEGATIVE**

DAVID W. LEITNER

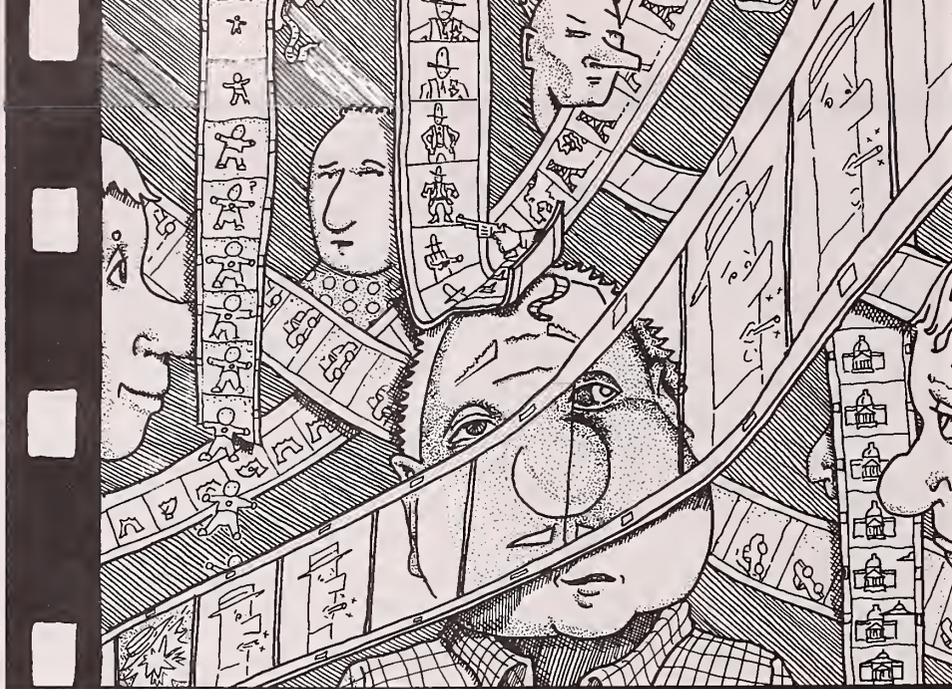
Despite prognostication to the contrary, film hangs in there. Year after year, more of the stuff is manufactured, and its popularity holds. Of all the advances in cameras, lenses and lighting, perhaps nothing contributes as significantly to this phenomenon as the continued improvement—some might say perfection—of color negative.

Color negative represents the latest step in the eighty-year evolution of color cinematography. By the latter half of the 19th century, the basic principles of additive and subtractive mixing of colored light had been applied to photography, and sundry schemes to impart color to moving images followed in due course. Early motion picture inventions that sought to reproduce natural color by means of selective exposure of black-and-white

negatives through colored filters date back to the first decade of this century.

This approach reached full flower in the Technicolor three-strip camera process of 1932. A beam-splitting prism behind the lens divided the image between two apertures, one filtered for green and the other for magenta, its complement. Through the green-filtered aperture a green-sensitive black-and-white negative was exposed; through the magenta-filtered aperture two strips of black-and-white negative—one red-sensitive, the other blue—were exposed in contact with one another. Upon development the result was three black-and-white negatives, each a record of a component primary color.

The Technicolor printing process required



the manufacture of a *matrix* for each color-separation negative. A matrix, for those not familiar with dye-transfer techniques in still photography, is a photoengraved copy of the original red, green or blue color-separation negative, chemically etched so that the image is in relief as on a lithographic plate. Each matrix is wiped with dye, and the print is literally *printed*. (This is the non-photographic printing process heralded of late by Martin Scorsese.) Drawbacks of this system included the requirement of perfect mechanical registration of the three component images from camera to dye overlay (precluding its usefulness with regard to formats smaller than 35mm), the size and weight—not to mention noise—of its multi-magazine camera, and the boggling logistics of generating effects such as dissolves and wipes from three negatives in tandem.

Kodak and DuPont each developed a *stripping negative* for color cinematography in the late 1940s. The more successful of the two (relatively speaking), Eastman Multi-layer Stripping Film, consisted of three black-and-white negative emulsions, each sensitized to red, green or blue respectively, layered onto a single acetate base. After exposure but prior to development, the top two layers, blue- and green-sensitive, were peeled off individually and redeposited on two separate acetate strips. The three black-and-white emulsions were then processed conventionally and printed via the Technicolor dye-transfer method. Incredibly, the thickness of this sandwich in the camera gate was equivalent to the then-current Pan-X negative with its single black-and-white emulsion! Only one feature, released in 1953, was ever completed utilizing this cleverly-wrought but intricate system.

If each layer of the stripping negative were to contain its own dye, and if a corresponding print stock featuring incorporated dyes were to be devised as well, then there would be no need to strip the negative layers apart. Such reasoning led to the announcement in 1950 of the original Eastman Color Negative

5247, daylight-balanced with an exposure index (E.I.) of 16. Supplementing this *monopack* color negative was the original 5381 color print film and an interpositive/negative system for duplication.

The original 5247 contained three black-and-white emulsions, the top emulsion (facing the lens) sensitive to blue, the middle green, and the lowermost red. Developed simultaneously, the three emulsions yielded silver deposits forming a negative image. Chemical compounds suspended in each emulsion alongside the light-sensitive silver halide crystals caused small clouds of color to envelop each developing grain of silver. These chemicals, called *dye couplers*, were the key to monopack color negative. After development, the silver crystals were dissolved or *bleached* out of the emulsions, leaving behind the microscopic splotches of color in their stead. In the blue-sensitive layer, yellow dyestuff remained; in the green, magenta; in the red, cyan—all in perfect, permanent registration.

Succeeding generations of Eastman Kodak color negative have retained the basic structure of the original 5247 while incorporating periodic advances in emulsion technology. In 1953, Kodak introduced 5248 with an E.I. of 25 and an increase in the speed of the blue-sensitive layer, obtaining a balance for tungsten lighting. In 1959, with 5250 negative, the E.I. was doubled to 50. 5251, introduced in 1962, demonstrated a significant reduction in graininess. In 1968, with no increase in graininess, 5254 doubled the speed of its predecessor to E.I. 100. 5247, the current product, was introduced in 1972 and reintroduced with improved color reproduction in 1976. In the fall of 1981, Kodak announced with great fanfare the availability in mid-1982 of 5293, with a nominal E.I. of 250 and color characteristics and graininess closely matching 5247.

Other manufacturers pioneered monopack color negative with dye couplers as well. Tokyo-based Fuji first manufactured color

negative for motion picture use in 1951 (available in the US since 1970) and currently markets two: 8517, with an E.I. of 100, and the fast 8518, the first fine-grain color negative with a speed of 250, introduced in 1980. Gevaert of Belgium introduced its first motion picture color negative with an E.I. of 16 in 1948. (Agfa-Gevaert did not distribute Gevacolor negative in the US until 1976.) Their current product, Type 682, is rated E.I. 100.

New dye couplers and more sensitive silver halide crystals are largely responsible for steady improvements in grain structure and speed. Two further innovations distinguish the most recent color negative emulsions by these manufacturers. The first of these is the double-layer emulsion technique. The green-sensitive layer, for example, is divided into two thinner layers, each maintaining identical spectral sensitivity. The uppermost layer, the first to be struck by incident light, consists of larger, faster crystals, while the second, coated underneath, is densely packed with smaller, less photo-sensitive ones. The first layer with its relatively coarse grain assures speed, and the second layer, provided adequate exposure, contributes fine grain—the sum total of which is the exposure latitude of a medium- and high-speed film combined, without the penalty of increased graininess.

The second recent technique, developed in the 1960s, is the use of Development Inhibitor Releasing couplers. A DIR coupler is a colorless chemical compound that is activated during developing to inhibit the further development of a given silver halide crystal, limiting the size of the dye cloud forming around it, and therefore its contribution to color granularity. With a sizable silver halide crystal yielding a diminished dye cloud, crystals can be closely spaced. Since the speed of an emulsion is directly related to the size of its silver halide crystals, DIR couplers can obtain very fine-grained color images at exposure indices previously unattainable. At the same time, image detail is enhanced and overall resolution improved.

All current Kodak, Fuji and Agfa-Gevaert color negatives are slit to gauges of 35mm and 16mm (no 8mm), the latter available with either a double row of perforations or, for the Super-16mm format, a single row. All, including Fuji's fast E.I. 250 negative, are compatible with the prevalent Eastman Color Negative II (ECN II) process. This means that virtually all color film labs can develop each of these products. Since color and contrast characteristics vary among the brands available today, the filmmaker should actively investigate the aesthetic possibilities before settling for the conventional. ■

*David W. Leitner is an independent producer who works at DuArt Film Labs in New York. Next Issue: A Further Look at Color Negative.*

## THE MEDIA NETWORK

# PLUG-IN STRATEGIES FOR EXPANDING AUDIENCES

ABIGAIL NORMAN

The survival of independent media depends upon the development of new strategies for expanding our audiences. *Media Network* is emerging as one of the national groups at work on this task. After two years of groundwork, two of its projects, the Information Center and the Community Media Project, are making substantial progress. As an alliance of community and media activists, Media Network focuses on promoting awareness of the limitations and biases of mass media, increasing the use of independent media as an alternative and promoting community involvement in media issues.



**"I always wear my Network button," says Rosalynn Carter**

In 1978, Marc Weiss, now director of Media Network, initiated a study on the distribution and use of social issue media. The study, designed to explore problems and possibilities for building audiences for independent work, found that many groups hungry for media weren't using it. The most common reason was these groups' lack of a centralized source of media information that was relevant to their work. In addition, most groups had no experience ordering films or tapes, setting up screenings and integrating media into their work. Ironically, organizing around social issues and the problems faced by the disenfranchised have traditionally been areas of active involvement for independents, who are partially defined by the challenge they pose to the political and aesthetic status quo.

To bring together producers and potential

audiences, Media Network has developed the Information Center and the Community Media Project. The Information Center is a clearinghouse for information on films, videotapes and slideshows that deal with social issues. The service is based on a new user-oriented cataloguing system with over 900 subject headings, developed in conjunction with the Columbia School of Library Science. Subject headings cover local, national and international affairs and range from tenant organizing to disarmament, from multinationals to reproductive rights.

Already, in the months the Information Center has been in operation, hundreds of requests have come in—from a group planning a black film festival in Minneapolis, a New York union local seeking to use films in its organizing campaign, a Tennessee group doing community education around federal budget cuts, a Kansas organization working on appropriate technology, as well as others concerned with gay and lesbian rights, the oil industry, farmworkers' organizing, national liberation movements and other issues. The Information Center now contains over 2500 titles and is constantly growing. It includes work that is long and short, plain and fancy, documentary and fiction, with descriptions that help match media with a particular organization's needs.

The Community Media Project, which recently received a grant from the National Endowment for the Humanities, will help neighborhood groups in New York City use media to stimulate discussion on community issues and concerns. This 18-month demonstration project, designed to provide intensive experience with media use at the grassroots, will later be adapted for use throughout the country. During the seven-month planning period for the Project, over 200 groups asked to participate, and the New York and Brooklyn Public Library systems pledged their cooperation, calling the Project "vital to the growth" of the libraries. Along with panels of library staff members and humanist scholars, the Project staff has worked closely with leaders and activists from community organizations like the Northwest Bronx Community & Clergy Coalition, the West Harlem Community Organization and the Gray Panthers. One member of the panel, Don Kao, wrote, "For once someone has made community groups a priority and is willing to design a program to meet their needs as defined by

themselves."

A national search for community-related media brought in hundreds of responses. With selections from this pool, the Project will coordinate six series of screenings beginning in the spring of 1982 and continuing throughout the year. In the process, about twenty works will be purchased and donated to the libraries' media collections. Later, an evaluative *Guide to Community Media* and a workbook for use in planning community screenings will be published for national distribution.

In addition to administering the Information Center and the Community Media Project, Media Network publishes a newsletter, offers discounts on certain media-related publications and helps hook its members up with each other on issues of media produc-



**Media Network staff at their NYC office**

tion, access and use. As part of its work, it has brought people out to testify at the December hearings on New York City's cable franchise; conducted a survey to determine the need for a proposed film on redlining; carried out a search to help the United Auto Workers find an independent filmmaker to produce a film for them; arranged screenings of alternative history films for teachers in New York City's public schools and helped develop study materials to go with them; and helped various independents launch their work into distribution.

For more information on Media Network, the Information Center or the Community Media Project, write Media Network, 208 West 13 St., New York, NY 10011 or call (212) 620-0877. ■

*Abigail Norman is the Information Coordinator at Media Network, the former director of Women Make Movies, and an independent video producer.*

## INTERVIEW WITH AMALIE ROTHSCHILD

# CONVERSATIONS ABOUT WILLARD VAN DYKE

KITTY MORGAN

**Kitty Morgan:** How did you come to make your recent film, *Conversations with Willard Van Dyke*?

**Amalie Rothschild:** The film came about because of Austin Lamont [current president of the Boston Film and Video Foundation], who thought that Van Dyke would make a good subject for a film. He asked me to take on the project in 1977, three years after he had originally started it with another filmmaker who didn't work out. By the time the chance came for me to make the film, Willard and I already had a long history of discussing film ideas together, and we knew there were many areas of philosophical agreement. For me, the film was a chance to discover my generation's collective roots as social change filmmakers, by learning the life story of this man who was the previous generation. I first met Willard in 1968, but only began to get to know him in 1970 at the Flaherty Film Seminar, where *Woo Who? May Wilson* was shown. *May Wilson* was my first film, completed in 1969.

**KM:** When did you start shooting?

**AR:** On May 29, 1977. Austin put up a loan to film the big retrospective of Van Dyke photographs at the Witkin Gallery. I shot a day at the gallery, filmed a day of interviews with him in his apartment, then the opening. I then went up to the State University of New York at Purchase, where he was teaching in the film program that he started there in 1973. I filmed him for a day working with his students. The shooting worked out so well that the project took on a life of its own.

**KM:** Were you able to work full-time on it?

**AR:** No. At the time I was developing other film projects. I was teaching production at New York University; I was also on the Board of Directors of AIVF and very active with that. This was also the period during which I was finishing editing *Doing it Yourself*, a handbook on independent film distribution [available from FIVF: \$3.75/AIVF members, \$5.50/non-members] which grew out of my work with New Day Films. For the first year and a half I worked part-time on *Conversations*. A couple of months would go by and I would tape some oral history interviews with him. Then we'd find out someone like Joris Ivens was com-

ing to New York, and I'd pull a crew together. For example, we shot four days in May 1977, then in August for two days. The following November, we went to Vermont and filmed with Ralph Steiner. In January 1978 we did the first Polaroid shooting. In February we filmed Joris Ivens. In June Donald Richie, who lives in Japan, came to New York and we filmed him. The following October, Cole Weston came to the East Coast and we filmed a sequence with him. It went on like this over quite a long period until I finally settled down to cut the material.



**Willard's first camera, 1920**

**KM:** How long did the production take?

**AR:** Almost four years. It was your classic independent filmmaker's experience: I never had enough money to make the film, and it was start and stop. At one point I stopped everything for six months trying to raise money. After Austin's initial loan, I immediately began the usual grant proposal writing and submissions. I did get two grants from NEA. With Austin, the co-producer of the film, I raised more money from individual donations. I was able to negotiate a series of loans to tide me over, all of which will eventually have to be paid back. Until *Conversations*, no film of mine had cost more than \$20,000. It's quite another thing to make a film for \$104,000, which is what this film finally cost!

**KM:** Can you give us a brief background history of Van Dyke's accomplishments?

**AR:** I didn't know the details of Willard's background when I started the film. He lived in California and began his career as a still

photographer. He was a colleague and close friend of Edward Weston, and also one of the founders of Group f64, which was very influential in bringing to national attention the aesthetic of sharp-focus photography, which at that time was being deeply explored by photographers on the West Coast. Van Dyke was the youngest member of that group, which included Weston, Ansel Adams and Imogen Cunningham. Willard is not generally known for his still photography because he only worked extensively in the field for about seven years before commencing his main career in film.

In 1935, he moved to New York and became a cameraman on Pare Lorentz's classic *The River*. That was his first big break. He went on to make his own films and set up production companies. He is probably best known for *The City*, which he co-directed with Ralph Steiner. That film was made especially for the 1939 World's Fair, where it played four times a day for two years. It is a classic American documentary, still in widespread distribution through the Museum of Modern Art.

In 1940 Van Dyke made his favorite film, *Valley Town*, and worked for the Office of War Information's Overseas Motion Picture Bureau, during World War II. From the end of the war through the middle sixties, he made close to a hundred sponsored documentary films of all sorts, from 1958 to 1965 almost exclusively for television. He made a couple of *High Adventure* shows with Lowell Thomas and then eleven programs for CBS's *The 20th Century*, which were hosted by Walter Cronkite.

He became rather disillusioned with television and when the opportunity came in 1965, he left film production altogether to become Director of the Department of Film at the Museum of Modern Art. He is probably best known now in that role.

All his life he's been a champion of committed films, a believer that noncommercial films should be shown to as broad an audience as possible. People like me probably wouldn't be filmmakers if it weren't for the work of people like Van Dyke.

**KM:** The thirties were a particularly important time for documentary films in this country. Can you give us a historical perspective of that time?

**AR:** In my film Van Dyke says (speaking

of the thirties): "I had the feeling that social injustices could be rectified by calling people's attention to them; not by making a revolution or by other violent action of some kind, but if *artists* would only use their minds and their work, bringing inequities to the attention of people, then people would automatically begin to take action for change." This optimism seemed to be prevalent. There was some government support for endeavors in all art fields towards constructive change, and this was the only period in American film history when documentary films actually had widespread commercial distribution in movie theatres.

After the war, the social problems were supposedly solved and there was no place for the kinds of films that had been made before the war. Van Dyke and many of his colleagues faced disillusionment; they found they could not continue to produce the way they wanted to.

**KM:** What are your thoughts on *cinema verité*?

**AR:** It is widely thought in some quarters that *cinema verité* has ruined the documentary form. The portable synch sound camera and Nagra tape recorder, which freed filmmakers to capture spontaneous, unrehearsed life, also gave a lot of people the notion that all they had to do was go out there, shoot a lot of film and put it together in some way, and this would make them filmmakers. *Cinema verité* became an excuse for lack of craft, lack of technique, lack of control. I think it's time we understood, first, our heritage as filmmakers, and second, our responsibility to the craft of filmmaking.

Van Dyke, and the first generation of American documentarists in general, were complete professionals from the craft point of view. They made films that were aesthetically beautiful and carefully thought out. They didn't just point the camera and paste together what they got. They planned it, they lit it, they set it up. They were closer to fiction filmmakers in many respects, but they did gather certain materials spontaneously. Remember, they didn't have synch sound, and all their films were 35mm.

When there was good material, sometimes they would stage additional shots for continuity. For example, there's a wonderful sequence in *The City* about the problems the Fire Department had in getting through traffic to a fire. One of the cameramen, Eddie Anhalt, was going home one night and got stuck in traffic. He had his camera, a 35mm Exemo, sitting on the seat beside him, and there was a fire engine trying to get through the traffic. He picked up his camera and shot it. When the editor saw the shot, he said, "This would make a great sequence. What have you got to go with it?" And Eddie said: "Well, I don't have anything." So they staged a whole sequence within which they used the "real" shot.

**KM:** Of course, there are many people

who would disagree with you about *cinema verité*. Many extraordinary, moving films have been made in that style. Tell us about the techniques *you* use in your film, why you use them, and why you feel they are important.

**AR:** There had to be some kind of mix between *verité*-type shooting and some of the techniques of Van Dyke's generation, though I must say that nothing in my film was staged for continuity. I did try to use music as an important element, and I think the composer, Amy Rubin, did a terrific score. The excerpts from Van Dyke's films serve as examples of alternative forms within the context of material gathered in unrehearsed shooting sessions.

I did not have footage of Van Dyke making *The City* or shooting *The River* or working for the Office of War Information, or at the Museum of Modern Art. I had to rely largely on reminiscences. This poses problems in making portrait or biographical films. The director has to create as relaxed an atmosphere as possible, that can enable



**Willard and Ralph Steiner (r.) reminisce over old times in "Conversations..."**

the subject to relive the past in as exciting a way as possible—which translates to an audience as good storytelling. I also believe that interaction between subject and director is often necessary.

**KM:** When you begin a shoot, do you have an idea of what you want to happen?

**AR:** Yes, I always know what information I'm interested in going after. I have a series of questions, and directions in which I want to take things. In the sequences of Van Dyke with Ralph Steiner, and also of him with Joris Ivens, there was such rapport and energy that certain key questions got them started; the conversations would take off because they really had things to talk about as part of their friendship. I became the catalyst, knowing that it would illuminate aspects of both men and be of value to the film. Of course, I'd done my homework, and knew Ralph and Joris—I'd studied their work and developed a feeling of trust with them personally. They weren't merely

foils for Willard; they knew that they would have their own roles in the film, that they would appear as accomplished professionals in their own right.

**KM:** Did you have trouble editing so much interview material?

**AR:** Sure. Most films of this kind are really written in the editing room. I give a writing credit to Julie Sloane, who was my editor. Together we "wrote" the film using the material I had gathered—close to 50,000 feet.

**KM:** Did you expect to rely so much on an editor when you began the film?

**AR:** That's hard to answer, because I've always worked with an editor in close collaboration. I don't think it's an admission of inadequacy or failure to work with one. In fact, I think that many independent filmmakers make a mistake thinking they have to edit their own material. When you invest two, three, four years of your life on a project, you really don't see what's coming off the screen as other people do. I went through two editors and lost a year, reconstituting the film twice, before I found the right person who understood my point of view, could recognize the film I wanted to make in the material I had gathered and had the skill and taste to shape it.

**KM:** Did you feel you had to make any compromises in the editing for the sake of distribution?

**AR:** No. The only consideration of that kind had to do with length. The first cut of the film was ninety minutes. I liked it, but I didn't think an audience would have sat through it. Obviously, an hour is much better for distribution purposes, especially in the college market, where its long-range life will be, realistically.

**KM:** What was Van Dyke's role in the making of the film?

**AR:** He didn't participate in the editing, and didn't see any of the rushes until the film was basically shot. Then he looked at them all and went away. It was only when Julie and I had our first assembly, and at certain critical stages thereafter, that we'd call him in to look at it and give us his feelings. Most of it was the cogent criticism of a professional, and very valuable. Some of it, naturally, was simply personal. There were a few disagreements, but they were resolved. I think Willard is really quite pleased with it, though he still doesn't like the end of the film. He wanted us to use another sequence, but Julie and I felt that what he wanted wouldn't work.

**KM:** What considerations determined which excerpts from Van Dyke's films were chosen?

**AR:** They were carefully selected to represent his style, technique and artistry. At the

*Continued on page 12*

## INTERVIEWS WITH INDEPENDENT PRODUCERS

# VOICES FROM THE HINTERLANDS... PART THREE

BERNARD TIMBERG & THOMAS ARNOLD

*In this third installment of Voices From the Hinterlands, the authors continue their series of interviews with independent producers pursuing various effective working models of film production outside of the major centers.*

Some filmmakers decide to finance their first feature in a limited partnership of a number of investors who put up money in exchange for a percentage of the film's eventual profits. Starting out with \$50,000 of their own money, Pat Wells and Peter Markle raised the balance of the \$375,000 needed to produce their film *The Personals* by this method. We talked to Pat (producer/major fundraiser) and Peter (writer/director/cinematographer) about their film and got a detailed picture of how they went about it.

Peter Markle had been a Minneapolis area filmmaker for seven years. Pat Wells had a business background, having developed a \$12 million real estate company in Minneapolis, but had always been a film enthusiast, and in 1978 he decided on a career change. He spent 16 months in Hollywood and then Toronto (a growing film production center because of Canadian tax incentives), learning the workings of the film industry and attempting to put together various projects. Not satisfied with what he had been able to accomplish, he returned to Minneapolis ready to give up this new career. There he met Peter Markle, who had a dramatic script he wanted to produce as a feature, and the two teamed up to work on *The Personals*.

Registering their film venture under article 146 of the SEC, Pat and Peter invited potential investors in groups of three and four, showed them a demo reel of Peter's previous work, and gave each person the prospectus required by the SEC as well as a 30-page marketing report on the film business. Pat had prepared the report for people who knew business but were unfamiliar with the particular ways in which the film business worked. Both Pat and Peter had come from, and still had associations with, the "silver spoon" community in Minneapolis, and expected to raise money from some of the older wealthy families. Finding, however, that the more established business people were not interested, the filmmakers had much better success with those who were used to high-risk investment and liked the

idea of participating in a film venture. Their approach worked well enough that they were able to line up 22 investors—once their package had been prepared—over a sixty-day period.

Actual production proved more difficult. Most of the shooting took place from May through September 1980, but additional takes and pickups continued in December and as late as August 1981. Peter worked with a revolving crew of volunteer production assistants, shot much of the film himself and worked from an original script that emphasized character, mood and scenic locales. Both Pat and Peter felt the Minneapolis setting was crucial to the feel of the film, and Peter spent a lot of time and film capturing specific qualities of early morning and late afternoon light. They used 35 SAG actors, many of whom had performed at the Tyrone Guthrie Theatre, with Bill Schoppert playing the lead. (The story centers on a man who has gone through a painful separation and falls for a married woman who has responded to his ad in the "personals" section of a newspaper.)

We talked to Peter in August when he was reediting his film; many of his concerns focused on the editing and reshooting process and how, with editor Steve Rivkin, the film was being reshaped.

## SHOOTING QUESTIONS

**QUESTION:** Why did you decide to shoot in 16mm?

**PETER MARKLE:** In 35mm we would have shot a third the number of days and a quarter the amount of footage. What people are going to be looking for in this film is whether or not the drama works, whether or not the acting is good. I know enough from working in the past with talent that you can't make it working on a 2/1 or 3/1 ratio. The reason that we're shooting in 16mm is essentially that it's about 20% as expensive, maybe 15%, because we own 16mm equipment. There's no 35mm equipment in Minneapolis, so we'd be getting it out of New York or Los Angeles, and 35mm film is so much more expensive. Let's say we shot 140,000 feet of film—which is what we shot in 16mm—well, that would have been 350,000 feet in 35mm.

**Q:** What was your shooting ratio over all?

**PM:** 35 to 1.



Sara Dennard being directed in "Psychodrama"

COURTESY PETER MARKLE

**Q:** Are there other production limitations associated with making a feature in Minneapolis?

**PM:** Well, you have to skimp in Minneapolis to a certain extent, because they're not really geared up to doing a feature. For example, it's hard to find a dolly in town. We used an Elemack for almost everything. It was hard to get a Fisher at some of the smaller places. The Fishers that were available didn't go up or down, and there was no crane in town. We really tried to keep things fairly simple—and clean. However, we did rent a helicopter for two days, and we ended up using three helicopter shots in the film that last for a total of maybe ten seconds. We'll probably go with the end shot for a while, which is about twenty, thirty seconds. We didn't really skimp in a lot of areas.

## MUSIC

**PM:** We did an original score by a guy named Will Sumner. He's done five films for me, and I think he's one of the best in the country. We're also using six songs from Nicolette Larsen which we bought from Warner Brothers.

**Q:** That must have been a major item in the budget.

**PM:** It was a major item. We put that in the demo and it was one of the things that helped to sell the film, so I think the money that went to Warner was well worth it. Her music is perfect with the movie. We did a seven-minute trailer in the demo; then we had two additional minutes of montages that were just cut to Nicolette's music. They were actually in the film—the open and the close—but the main thing that sold the people [investors and potential distributors] was the seven-minute trailer. The dialogue and the acting have to be convincing—that's the main thing.

## CREW

**PM:** We simply couldn't afford to hire the best crew in Minneapolis—there was just no way. It was better for us to use people and

train them, and shoot a whole bunch of days, than it was to take the very best crew and shoot it over twenty days, because it wouldn't have worked. I needed to learn too much myself while I was doing this film.

Essentially I wrote something that was too long, with some scenes working better than others. It turned out that we did have a nice tight little story after cutting a lot of peripheral scenes. At the point we're at right now, everyone gets totally caught up with the first third and the last third of the film. It's the middle third I'm having some trouble with, which is the best part to have lousy



Scene from "Psychodrama"

because I can deal with that. That's what I'm writing right now, some transitional scenes—places where the film peaks. You've got to keep people moving up and down in these things. It's not like a 30-second spot where you can pretty much choreograph it on a wall, or even a documentary where you can keep a lot of shots in your head. I was always directing while shooting and writing. It's something I definitely don't recommend.

**AUSTIN COMMUNITY MOVIE COMPANY**

A unique approach to independent filmmaking is evolving in Austin, Texas, and originator David Brown thinks it will solve many of the financing and distribution problems of the independent producer. Two years ago, Brown, a former actor and University of Texas film department graduate, set up the Austin Community Movie Company. This nonprofit, educationally-based and oriented company advertises itself (using a quote from Coppola) as "a family or a large repertory company engaged in making movies." David Brown says of ACMC, "All of us here are living in heaven. We don't have to go out and do the traditional kind of economic deals, and yet we have an income source which is steady enough to keep our organization going while we try to prepare to do the film to come."

ACMC's support comes from workshop fees. The 130 students expected to enroll this fall will pay \$50 a month for their experience. Brown and assistant Nina Elswick will be coordinating 21 workshops, giving instruction and hands-on experience to students wishing to work either in front of or

behind the camera. ACMC's literature explains that no experience is necessary to become involved: "We believe anyone can learn to make movies or act in movies; there is no elitist nonsense here."

ACMC's ultimate goal is to train a group of filmmakers who will be able to make and distribute "completely independent (fiction) feature films". To date, ACMC has borrowed equipment from cable access television to work on eight ten-minute original dramatic productions (in 3/4-inch video) and four sixty-minute discussion shows titled *The Great Motion Picture Debates*. The company is currently producing two original thirty-minute dramatic pieces, *Outside the System* and *Psychodrama*, in 3/4-inch video. Brown says, "I think within ten years you'll see an awful lot of these kinds of organizations. I think we're the first to concentrate on dramatic stuff, and I think, boy oh boy, it's going to be the wave of the future. I really do believe it will."

The directors coordinating *Outside the System* and *Psychodrama*, along with many of the instructors at ACMC, are University of Texas faculty members. Ties with UT are strong and will be sustained, Brown says. He has been able to enlist people with industry experience to conduct some of ACMC's workshops. Below, Brown and Elswick describe ACMC's development, relationship to Austin and UT and future plans.

**DEVELOPMENT**

**NINA ELSWICK:** We've been down here a year and a half. During the first nine months people were in workshop situations before they got hands-on experience. Starting in January 1981, we put people out making short original pieces. We are now shooting two 30-minute original dramatic pieces. People who are working on these production crews with Tom Schatz and Loren Bivens are paying for an apprentice-type situation. They're paying \$50/month to go out and learn by doing. We're shooting these pieces in order to enter them in national contests, to get some recognition for the company. We had hopes that we might be able to sell something to cable or the European TV market.

**DAVID BROWN:** These two half-hour tapes are essentially intended to win us a lot of contests and recognition, to help us get all the money we can and pour it back into our organization. Originally, it was set up so that all the profits, if any, would go to United Way and other entities here. But as it ends up, the law states that you can only expend monies on those interests indicated in your articles. We literally had to pour all the monies back into the organization, but that's no setback at all.

**QUESTION:** Has it been frustrating—the amount of time and effort it takes to build up something regionally?

**NE:** I think it's been terribly frustrating for

**SPARE HOURS?**

AIVF could use them, around the office, during our seminars and workshops, or researching articles for *The Independent*. Valuable skills we'd appreciate? Typing, filing, transcribing, selling tickets... In return, you'll benefit from working with our genial staff, from the goldmine of in-house information resources—and the coffee's on us. Call John Greyson at 473-3400 and make AIVF work better for you.

**GROUP SHIPMENTS**

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

**AIVF BULLETIN BOARD**

**UNION COMMITTEE**

At a recent panel discussion "Shooting Union: Bridging the Gap Between Independents and Unions," AIVF resolved to form an independent producers/union committee to discuss and sharpen the issues related to shooting union and to meet with union and guild representatives on these issues.

If you wish to work with this committee, please contact AIVF Union Committee, 625 Broadway, 9th floor, New York, NY 10012.

**WNET COMMITTEE**

IN RESPONSE TO RECENT DEVELOPMENTS, AIVF HAS DECIDED TO FORM A LIAISON COMMITTEE OF INDEPENDENT PRODUCERS TO MONITOR THE CURRENT SITUATION AND REPRESENT OUR NEEDS AS INDEPENDENTS TO WNET, NEW YORK'S PUBLIC TV STATION. ALL INTERESTED MEMBERS SHOULD CONTACT JOHN GREYSON AT 473-3400

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COURTESY PETER MARKLE



## THE SATELLITE MARKETPLACE

# A DOWN-TO-EARTH LOOK AT OUR OWN NETWORK

RICHARD S. WYDE

*This two-part feature addresses some of the more functional aspects of the satellite marketplace, focusing on the current and future operators, their services and the costs for some of those services. Part One included descriptions of the commercial, cable and public television submarkets and the functional capacity of earth stations. This concluding half focuses on Direct Broadcast Satellites, the availability of transponders and the potential of implementing an independent network.*

*Originally presented at the Leftstar Conference (Boulder, Colorado, August 1981), "The Satellite Marketplace" has been rewritten and updated for The Independent, in order to help demystify this extraterrestrial marketplace for our readers.*

Several significant developments will affect the availability of transponders and the satellite market for independents. In addition to RCA, WU and Comsat, Satellite Business Systems (SBS) has also launched two domestic communications satellites. SBS originally planned to integrate data, voice, teleconference and facsimile information into one digital bit stream for the creation of private networks for very large corporate customers. By transmitting in the Ku-band (14/12 GHz), which is less saturated at the terrestrial level, SBS is able to send satellite signals that can be received by relatively small earth stations.

SBS recently announced, however, that it was offering transponder capacity for video transmissions on a limited basis. Six transponders may be leased as back-up transponders to SBS's normal digital services. As of the date of this article, two of the transponders have been leased.

Because of the ability of SBS to transmit relatively powerful signals to relatively small earth stations (i.e. 3 meters), SBS may be able to bridge the gap between satellite services offered for the transmission of signals to cable systems and television stations, which then distribute the programming to the home, and direct broadcast satellites (DBS) which transmit satellite signals directly into the home.

In fact, WU is proposing to use Ku-band transponders on satellites which are being designed for joint commercial services and NASA experiments (Advanced Westar) for

direct-to-home satellite services. Focus Broadcast Satellite Services is proposing to create a mixed pay/subscription and advertiser-supported DBS system using some of the advanced Westar transponders.

Fourteen applicants applied to provide DBS services (including WU and Focus), of which nine have been accepted by the FCC. These range from pay and subscription services to common carrier services and a high-definition television service proposed by CBS. For the purposes of independent producers, the common carrier services proposed by DBS Company are most relevant. An hour of satellite time might be available to independents for as little as \$400 an hour. However, it is important to remember that DBS services will not be available until mid-decade, unless Focus broadcast can use the Advanced Westars which are to be launched in 1984.

Both Hughes and Southern Pacific Communications Company have suggested that part or all of their second satellites will be used for some non-video business services, such as voice, data, electronic mail or teleconferencing. WU has sold an ownership interest in all of its satellites to the American Satellite Company (ASC), which is owned in partnership by Continental Telephone and Fairchild Industries. ASC provides high-speed voice and data services to commercial and military users. Also, WU has sold transponders on Westar V to Citicorp, Dow Jones, Equatorial Communications and the Telemine Company, in addition to those sold to Westinghouse.

WU has also been authorized by the FCC to build Westar VI. No orbital slot has been granted, but this authorization suggests that WU may be close to the front of the line for one of the few remaining orbital slots.

RCA has sold Satcom V, which has not been launched yet, to Alascom. Alascom provides telecommunications services within Alaska and between Alaska and the continental United States.

It is unclear how General Telephone & Electronics (GTE) will use its two satellites. They will obviously be used for long-distance voice traffic and for data traffic for Telenet—one of the public packet switched-data networks owned by GTE. GTE has also reportedly leased transponders for video services to the Pop Network.

## *Outstanding Issues Affecting the Marketplace*

Several major issues remain unanswered regarding the satellite marketplace. What follows are a few which will significantly affect the availability of transponders in the next five or more years.

1. *How many transponders will be used for teleconferencing?* Holiday Inns is building a national network of hundreds of earth stations which will be used for receiving video programming for guests (Hi-net). In addition, Holiday Inns will provide teleconferencing services between its hotels. Transporting workers to regional or local hotels for conferences or training sessions will be more cost-effective than transporting them to one centralized location. Hi-net will require several transponders, and these have not been obtained yet. Several other companies are marketing teleconferencing services independently, as well as non-profit organizations such as PBS and the Cable Service Satellite Consortium. In short, the demand for teleconferencing services is just beginning to emerge, and it could have a major impact on the satellite market.

2. *How many transponders will be used for linking low-power television stations?* Over 5,000 low-power TV station applications have been received by the FCC. Although many of these are competing applicants, numerous traditional networks, coalitions, confederations or *ad hoc* distribution networks will emerge in the next two to three years. Several transponders will certainly be obtained to link these stations, which are likely to obtain earth stations as part of their initial capital outlays. In fact, National Entertainment Television has announced that it will use the AT&T Satellite Service for this purpose.

3. *Is the sale of transponders legal?* WU and Hughes have both sold transponders to large corporate clients. The FCC has not resolved the questionable legality of this activity by these satellite common carriers, although the Commission has asked for comments from interested parties on their views. If buyers are able to obtain transponders for their own private uses beyond the regulatory oversight of the FCC, independent producers and smaller users may find it very difficult to obtain access to satellites at reasonable, cost-based rates.

4. Will the FCC deregulate satellite carriers in its general deregulatory docket? If satellite carriers are deregulated, rates will almost certainly escalate, and obtaining transponder space may be difficult.

**Satellite Rates**

Satellite operators generally offer several services at different rates. This section distinguishes full-time rates from occasional hourly rates for transponders. Additional costs can be incurred for uplink and downlink costs, administrative costs, and costs for terrestrially transmitting this information to the satellite uplink location.

**Full-Time Rates:** RCA offers three-year and six-year long-term full-time leases. The three-year lease costs \$1.8 million per year. The six-year lease costs \$1,174,000 for the first year, and it increases yearly, with the last two years costing \$1.7 million each. These are rates for protected transponders — the most expensive grade of service. If a protected transponder fails to operate, the carrier will provide the customer with a replacement by forcing a preemptible user off the satellite. Preemptible transponders are the cheapest, for obvious reasons. A middle-priced grade of service is *unprotected* service. Unprotected users can't be forced off satellites, but have no right to displace others in the event of their channel's failure. (All pre-emptible transponders are also unprotected.)

The most recent event in connection with full-time satellite transponders was the purchase of Premiere's lease on Satcom I by Landmark Communications. Landmark paid \$10.5 million for the *right* to the lease (and \$1.5 million for Premiere's satellite uplink facilities in Connecticut). Landmark will also have to pay RCA for the yearly lease of the transponder. New rates were recently requested by RCA for its transponders, but these rates are being investigated for their potentially illegal high rate of return.

At a recent auction at Sotheby, Parke, Bernet in New York, RCA sold seven transponders on Satcom IV to buyers bidding as high as \$14.5 million. At the time of this writing, the FCC had yet to announce whether they would approve of these sales, or rule them void on the basis of "first-come, first-served" rules which govern access to common carriers.

Sublease rates on Satcom I for full-time transponders reflect the "best market rate" (i.e., the most accurate at this time due to their demand). If the FCC did not regulate the rates, RCA would probably charge a sum which incorporated its current rates and a figure close to the amount Landmark paid Premiere, spread over the lifetime of the lease.

The lease rates for the SBS/video transponders will vary from channel to channel, according to their level of protection and the

length of the lease. They range from \$1.8 million to \$3.2 million per transponder. At the present, the most expensive and protected transponder was leased for \$3.2 million for two and a half years, and one other was leased for \$2 million for two years.

Prices on Spacenet satellites which have been announced so far include \$75 million for the four Bonneville transponders and the \$1.37 million that Pop Network paid as down payment for its five transponders, representing one month's payment.

News reports indicate that Dow Jones paid WU \$23 million for the purchase of two transponders with a guaranteed 10-year life on Westar V (with provision for back-up transponders). Citicorp is said to have paid \$2 million per year for the same arrangement.

<b>SIGNIFICANT LAUNCH DATES</b>	
RCA IIIR	November 19, 1981
RCA IV	January 12, 1982
Westar IV	First Quarter, 1982
Hughes Galaxy I	May, 1983
Westar V	Fourth Quarter, 1983
Spacenet I	February, 1984
Spacenet II	October, 1984
Advanced Westar Satellites	1984

It is reported that Hughes has offered transponders for \$18 million apiece, guaranteed for nine years. Renee Anselmo of Spanish International Network (SIN) has alleged that Hughes has sold transponders on Galaxy I at volume discount rates, selling six to Time, Inc. (owner of HBO) at \$8.5 million apiece and four to Westinghouse (owner of Teleprompter) at \$9.5 million apiece. These figures are speculative, because the sellers refuse to officially disclose the sales prices and terms. Finally, American Medical Buildings reportedly paid \$3.5 million for the rights to the lease of a transponder on Comstar D-2 from the Satellite Communications Network, to be used for its Las Vegas Entertainment Service. American Medical will be entitled to lease a transponder on Satcom IV at the then-tariffed yearly rate.

AT&T is offering its experimental service on a leased monthly basis of \$138,725. This rate doesn't include the option of using an AT&T-provided 7-meter receive-only earth station located on the customer's premises at \$1,900 per month plus a non-recurring charge of \$27,600. A transportable transmit/receive station is available at a rate of \$5,400/day plus non-recurring charges.

**Occasional Time:** Occasional or hourly rates are also available from satellite carriers or resale carriers, such as Compact Video, which leases occasional transponder time on Satcom I and Comstar D-2. The following are its rates for leasing transponder time:

- **Satcom I:**  
 Non-preemptible Transponder Time  
 Prime Time:  
 0-150 hours/month — \$600/hour  
 Prime Time:  
 150 hours plus/month — \$540/hour  
 Weekend Rate — \$540/hour  
 Off-Prime Time Rate — \$480/hour
- **Comstar D-2:**  
 Preemptible Transponder Time  
 0-370 hours/month — \$360/hour  
 370 hours plus/month — \$240/hour
- **Uplink Charges**  
 (via their Burbank, CA uplink)  
 \$150 first hour per transponder  
 \$100 each additional hour
- **Downlink Charges**  
 \$120 first hour  
 \$90 each additional hour

Compact Video will also lease a transportable uplink earth station to users at \$6,750 for one day plus \$250/hour of use; they charge \$3,300 for the second day, as well as a \$1,000 flat fee to set up the equipment the day prior to the first day of service.

Robert Wold offers transportable antennae and transponder channel capacity at approximately the same rates, with slightly reduced uplink and downlink charges.

PBS will lease its spare transponder space to independents who wish to transmit programming for approximately \$250/hour, plus administrative costs and minimal uplink charges (\$90/hour).

If a user requires a transponder on a month-to-month basis, WU offers the following rates: \$200,000/month for protected service; \$130,000/month for unprotected service; and \$100,000/month for preemptible service.

Thus, while it is not too costly to lease occasional transponder time, it is nearly impossible to obtain a full-time current transponder directly from RCA, or probably WU; and it is becoming difficult to buy or lease a transponder on a future satellite, due to the number of recent purchases and leases.

**Implementation**

In short, I suggest that it might be feasible to obtain the rights to a full-time transponder in order to implement a satellite network. The major steps necessary to create such a network are outlined below.

Initially, a choice of which satellite to use must be made. This decision will determine the type of financing required under the current marketplace. For example, if the network is to be on a Hughes satellite, the transponder may have to be purchased. It is highly likely that some percentage of the total sale payment would be required from the purchaser initially, with the remaining payments spread out over a period of months. For example, Hughes might demand \$1 million upfront and the remainder (e.g. \$9 million, if the total price is \$10

million) over a three-year period. (This analysis assumes that we would *consider* purchasing a transponder. It should be recalled that this sale-of-transponder policy is under investigation at the FCC; and until resolved, this investigation will prevent certainly about transponder availability.)

If a lease-form were chosen, the common carrier's sales representative or marketing director would be contacted to discern the availability and costs of a transponder. Either a full-time transponder or a percentage of a transponder could be obtained. For example, a group could try to lease a ten-hour block of time on a transponder. If a full-time lease were obtained and couldn't be used completely, the spare time could be leased to other users.

Uplink facilities would also be needed, probably as close to an available studio or production facilities as possible. The uplink would need to be leased from another party, or constructed in a location free of inter-

ference.

#### Conclusion

Independent producers and entrepreneurs hoping to enter the satellite marketplace should expect to find a shortage of full-time transponders, but available occasional time. The costs are not prohibitive. However, one of the major problems in the future will be availability as more types of users recognize the possible applications of satellites. Producers should begin entering the satellite marketplace, if for no other reason than to learn firsthand how it operates. Do not be reluctant to call these common carriers, resale carriers, PBS or companies like Robert Wold. Satellites are a useful technology only if you understand how to use them and are willing to try. ■

*Richard S. Wyde is a telecommunications attorney and a member of the Window Network steering committee living in Los Angeles.*

## AIVF FORUM

### A CALL FOR DEMOCRATIC COMMUNICATIONS

*In August 1981, a group of concerned individuals working in the media and related fields met in Willow, New York, to discuss the politics of international electronic communication, and especially UNESCO's MacBride Commission Report calling for a "new world information order." The AIVF/FIVF Board, following its December meeting, endorsed the Declaration which is set forth below along with an explanatory Statement. For more information, contact Karen Paulsell, NYU/TITP, 725 Broadway, 4th Floor, New York, NY 10003.*

In 1979, the United Nations Educational, Scientific and Cultural Organization (UNESCO) released the final report of the International Commission for the Study of Communication Problems. For over three years the Commission's sixteen international communication experts and their chairman, Nobel and Lenin Peace laureate Sean MacBride, had been investigating the present inequitable world information infrastructure. When the report first appeared, its recommendations — to decolonize and democratize world communication — were greeted with enthusiasm by most of the world's media. But scarcely a peep was heard from the U.S. press. Since then, there has been a growing rumble of resentment in the U.S. towards the Commission's work. The resentment has grown to open hostility toward UNESCO itself, and has brought about a movement in Congress to cut funds to that body. The elite media, the academic establishment, the Department of State, and

such organizations as Freedom House and the World Press Freedom Committee have portrayed the McBride report as a conspiracy by the Third World to limit democracy, gag Western reporters, destroy the free exchange of ideas and stifle news.

What is the reality here? The roots of the MacBride Commission inquiry lie in the growing movement of countries in the less developed world to redress the economic and social imbalances that are a legacy of colonial rule. In the early 1960s, leaders in the Third World began to call for a "new international economic order". They soon realized that colonial rule had also created and perpetuated a cultural dependency and an information imbalance. Thus, by the early 1970s, Third World nations began calling for a "new world information order" to redress these inequities as well. The predominantly one-way flow of information from the nations of Western and Eastern Europe and North America tended to perpetuate economic dependency, to distort local news and to contaminate local cultural values. Some of the concrete demands for a new world information order include a more equitable distribution of the world's limited radio frequencies, termination of unauthorized remote sending satellite surveillance of crops and mineral resources, and increased coverage of Third World affairs in the press of the developed world.

These and other demands are based on fears that technology in general, and communication technology in particular, has

## PRINCIPLES & RESOLUTIONS

These are the founding principles of the AIVF, followed by resolutions that were approved at the April 1980 membership meeting by the entire membership.

### FOUNDING PRINCIPLES OF THE ASSOCIATION

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

1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

### RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

been advancing at such a rate that its capital-intensive character puts its control into the hands of large monopolistic interests (both capitalist and communist), while fewer and fewer people are able to use it. Information is defined by the powerful as wealth and the powerful act accordingly to control that wealth. More and more, the movement and production of real goods are dictated by information flows. To have no access to information is to have no access to wealth and is one of the causes of the world's imbalances, resulting in real hunger and real inflation in real time. The question before the entire world is whether an advanced electronic information environment of broadcasting and cable television, computers, satellites, digital data streams, fiber optics and video publishing can be responsive to basic human needs. Can this technology lead to more decentralized and democratic forms of self-reliance and interdependence? Can information be shared with greater justice and equity?

The MacBride Commission addressed these matters in its report, but the U.S. press chose to ignore the substance of this work. Information needs and disparities in all parts of the world, including the industrialized countries, were catalogued in great detail by the Commission but were not mentioned in the U.S. media. The many recommendations for increased public access and participation were overlooked. Suggestions for strengthening democratic information structures were glossed over. Instead, an issue (which appears not in the McBride Report itself, but in a study commissioned after its publication) has been singled out by the so-called "free press" in the West. This item, a call to protect journalists by issuing them licenses, was seized upon as the only "newsworthy" element of the coverage of these deliberations. Even the National News Council, in a study of the coverage of these discussions, found the U.S. press sorely lacking in objectivity.

Such distortions are precisely what developing countries have found intolerable and what the MacBride report is all about: imbalance of information and the need for reordering of priorities. This kind of sensationalized, one-dimensional view is often the perspective from which many international events are reported in our media. Our national and local information is often just as biased; for as much as the U.S. media have penetrated the cultural life of most of the world, they fail to reflect the authentic diversity and depth of our own political and cultural life. Western media have called for what is tantamount to a global First Amendment, while monopolizing and restricting the right and means to communicate domestically.

In recognition of this and in solidarity with all information-poor people of the world, we offer the following declaration in support of continued inquiry into communication problems.

## THE WILLOW DECLARATION

We are a group of artists, educators, researchers, film and video producers, electronic technicians, social scientists and writers united in our support for democratic communications. The economic, cultural and spiritual welfare of humanity is increasingly tied to the structure for production and distribution of information. Most communications today is one-way, from the centers of power to passive audiences of consumers. We need a new information order here in the U.S. to give the power of voice to the unheard and the disenfranchised. We strongly support freedom of the press, but we see that in our country, this freedom now exists mainly for corporations to make high profits, to promote socially useless consumption and to impose corporate ideology and agendas. As workers who produce, study and transmit information, we pledge to change this reality. We will work to preserve and encourage face-to-face communication: people can speak best for themselves without the intervention of professionalism or technological mediation. We support that tech-

nology which enhances human power and which is designed and controlled by the communities which use it. We use it. We support the participation of workers and trade union and community organizing. We support the development of community channels for programs, news flow and data exchange. We support popular access to and control of media and communications, and criticize and deplore the fact that this right is being attacked now in the U.S. by efforts in Congress to eliminate the Fairness Doctrine and public interest broadcast regulations. While these laws have been underutilized and difficult to apply, they have been the principal tools for forcing even token public debate. We who live and work in the U.S. pledge ourselves to struggle for the democratization of communications within our communities, our places of work and our political institutions. We support further inquiry by international organizations such as UNESCO into the social relations of the electronic environment. We hope that these discussions will continue and will resonate among and between nations and peoples. *Willow, New York, August 1981* ■

### SUMMARY OF MINUTES

The AIVF/FIVF Board met on Dec. 1, 1981. Complete minutes are available upon request. Highlights of the meeting follow.

**THE INDEPENDENT:** Executive Director Lawrence Sapadin announced that FIVF is seeking a new editor for *The Independent*. Resumes have been solicited through local advertising and a notice to AIVF members. This change accompanies the complete redesign of the magazine and a more aggressive solicitation of advertising.

**CPB PROGRAM FUND:** A CPB Ad Hoc Committee on Program Fund Policies and Priorities met on Nov. 3 to take public comments on the performance of the CPB Program Fund (see *The Independent*, Jan. '82). Following public comments, the chairman announced that the committee, established last April, had failed to perform its review function, and would return the issue to the full Board with no recommendations.

Having attempted without apparent success to work with the CPB Board to make the Program Fund more responsive to the concerns of independent producers, the AIVF/FIVF Board resolved to bring public pressure to bear on the CPB Board and Program Fund.

**WNET:** AIVF has had considerable correspondence with WNET concerning the implementation of the *Independent Focus* series. At last word, the station did not appear willing to commit itself to the use of an outside coordinator for the

series, as requested by AIVF. The Board resolved to bring the matter before the station Boards of Advisors and Trustees. (WNET has since issued a press release setting a schedule for the series and providing for the use of a series coordinator, although the coordinator's role is unclear.)

**WILLOW DECLARATION:** The Executive Director asked the Board to consider and endorse a declaration concerning the MacBride Commission Report on international communications. The Declaration was distributed to Board members, and later approved by telephone vote.

**FUNDRAISING:** The Board authorized the Foundation to solicit and accept support from non-entertainment industry corporate art funders, in addition to support from government, foundation, individual and film and television industry sources, provided that such funds be entirely discretionary and that the Board have the right to review all materials used and the list of organizations to which they are sent.

**WINDOW:** The incipient independent satellite distribution program service Window has expressed an interest in placing its headquarters in AIVF's offices. AIVF/FIVF, through Assistant Director Wendy Lidell's participation on the Window Steering Committee, has become increasingly involved in the Window project. The Board resolved that AIVF/FIVF supports the efforts of Window and will investigate the possibility of providing space for its office, or finding suitable alternative space. ■

## NOTICES

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

### FOREIGN FESTIVALS

**ADELAIDE INTERNATIONAL FILM FESTIVAL**, June 6-18, promotes new filmmakers, shows new trends of international cinema and provides "non-political" meeting place for idea exchange. Adelaide accepts features, shorts, documentaries and animated films in 70, 35 and 16mm. Preference is given to Australian premieres. No entry fee; festival pays return postage on accepted entries. Contact: Ian Laurie, Director, GPO Box 354, Adelaide, South Australia 5001, Australia. Entry deadline: March 15.

**HUESCA INTERNATIONAL SHORT FILM FESTIVAL**, April 11-16, accepts short films up to 45 minutes in Spanish or with subtitles. Huesca conducts an International Short Subject Seminar, retrospectives and information sections. 35mm films only accepted for the competition; 16 and 35mm for the information section. No entry fee; entrant pays all postage. Contact: Peña Recreativa Zoití, José María Exriche Ojal, Director, Coso Bajo 15-17, 1, Izada, Apartado de Correos, No. 56, Huesca, Spain. Entry deadline: March 10.

**AGE D'OR PRIZE**, April, founded in 1973 to award fiction features (35 and 16mm) whose cinematographic style, ingenuity and subversive spirit are commemorative of Luis Buñuel's 1930 masterpiece *L'Age D'Or*. Films entered must have been completed within the previous two years and be unreleased in Belgium. Substantial cash prizes are awarded and a print may be purchased for the archives. The 1981 winner was Peter Adair's *The Word is Out*. All films are insured by the festival for print cost. No entry fee; entrant pays all postage. Contact: Royal Film Archive of Belgium, Jacques Ledoux, Curator, Palaise des Beaux-Arts, 23 Ravenstein, 1000 Brussels, Belgium. Deadline for entry: March 1.

**FIDE INTERNATIONAL FILM FESTIVAL ON THE ENVIRONMENT** May 16-20, wishes to draw public attention to the human environment as well as to the technological and administrative struggles against pollution. They keep an international reference file of environmental films. Entry fee: 200 Francs; entrant pays postage. Contact: FIDE, Jean A. Ternisen, President, Hotel de Ville, 14150 Ouistreham, France. Entry deadline: March 15.

**BUDAPEST INTERNATIONAL SPORTS FILM FESTIVAL**, May 9-15, intended to popularize sports culture in Hungary. Sports films from around the world and over 25 minutes are accepted by festival approval. No entry fee; entrant pays postage. Contact: Hungarian National Office for Physical Education and Sports (OTSH), Catherine Ruszkai, Secretary, Rosenberg hp. u.l., 1054 Budapest, Hungary. Entry deadline: March 15.

**VARNA INTERNATIONAL FESTIVAL OF RED CROSS AND HEALTH FILMS**, June 16-25. Their motto is "Through Humanity to Peace and Friendship". They wish to show the

best Red Cross, health, educational and humane films in an effort to promote cooperation among health and film workers. There is a sales market, competition and conference. No entry fee; festival pays return postage. Contact: Central Committee of the Bulgarian Red Cross, A. Marinov, Director, 1 Boulevard Biragov, Sofia 1527, Bulgaria. Entry Deadline: March 1.

**AUSTRALIA'S TEN BEST ON EIGHT/MOOMBA INTERNATIONAL AMATEUR FILM FESTIVAL**, March 5-14, open to amateurs and students under nineteen years old working in 8mm and Super-8. Contact: Melbourne 8mm Movie Club, Donald C. Wood, Director, 12-14 Tannock Street, North Balwyn, Victoria 3104, Australia. Entry Deadline: February 22.

### DOMESTIC FESTIVALS

**ANN ARBOR FILM FESTIVAL**, March 6-19, held at the Univ. of Michigan to showcase independent work. Winning films tour some 20 theatres and colleges. Submissions in 16mm will be judged on creativity by the likes of Larry Cuba, past judge, and others. Awards include \$6,000 and tour. Contact George Manupelli, PO Box 7283, Ann Arbor MI 48107, (313) 663-6496. Entry Deadline: Feb. 24.

**BALTIMORE INTERNATIONAL FILM FESTIVAL**, April 29-May 12, is accepting entries in 35mm, 16mm and Super-8. Categories include Animation, Documentary, Dramatic, Experimental and For-by-about children. Winners receive cash awards of \$4,000 and rental fees for additional screenings (past halls have included the AFI in DC, MCPB and Hirschhorn Museum). This festival attracts eminent artists and judges alike. Recent winners have included Suzan Pitt, George Griffin, Peter Rose, Paul Brekke and Catherine Orentreich with John Waters and Michael Siporin among past judges. Contact: Baltimore Film Forum, Kenneth Moore, Room 401, 516 North Charles St., Baltimore MD 21201, (301) 685-4070. Entry Deadline: Mar. 1.

**NATIONAL EDUCATIONAL FILM FESTIVAL**, April 28-29, was established in 1970 to show the best educational films and filmstrips to educators and audiovisual administrators. They report an average attendance of 2500. 16 and 8mm films and 35mm filmstrips are accepted in educational, student and feature categories. Cash awards are based on judging by 150 students, educators, film professionals and parents. Contact: Monterera Educational Film Foundation, Carol Howe, 5555 Ascot Drive, Oakland CA 94611, (415) 531-0626. Entry deadline: March 10.

**ATLANTA INDEPENDENT FILM AND VIDEO FESTIVAL**, April '82, accepts work of all genres, with a large portion of recent entrants being documentaries. Past judges have included Ed Emschwiller, Vickie Polon, Juan Downey, Nancy Cain, Sara Petty and Regina Cornwall. Winners participate in an AIVF tour and receive \$5,000. They also attend the Festival

itself. Extensive festival workshops have featured Kit Fitzgerald, Bob Gardner and John Jeremy. This year's Festival is particularly interested in site-oriented installations and other non-traditional viewing situations. Contact: F/V Image Centre, 972 Peachtree St., Suite 213, Atlanta GA 30309, (404) 874-4756. Entry Deadline: March 1.

**BALTICON AMATEUR FILM CONTEST**, held Easter weekend, accepts 16mm and 8mm films about science fiction stories and horror fantasies. Past judges have included George Romero and Dick Dzizzel. Contact: Starlaghrag, Dave Ellis, 4221 White Ave., Baltimore MD 21206, (301) 488-0899. Entry Deadline: March.

**GLOBAL VILLAGE VIDEO AND TV DOCUMENTARY FESTIVAL**, April/May '82, is a well-known forum for 16mm films and ½" or ¾" videotapes done for TV. Global Village was the first non-profit alternative media center and production group in the US to study creative portable videotaping. Ribbons will be awarded to the best works, which are screened on consecutive weekends in New York. Festival pays for return postage. Contact: Clare Larson, Global Village, 454 Broome Street, New York NY 10013, (212) 966-7526. Entry deadline: March 1.

**REFOCUS NATIONAL FILM, PHOTOGRAPHY AND VIDEO FESTIVAL**, March 4-13, invites entries by US amateurs working in 16mm, Super-8, 8mm and ¾" video. This festival is considered the largest student-run event of its kind in the US. Work should be no more than 1 hour in length. Contact: Iowa Memorial Union, Iowa University, Iowa City IA 52242. Entry deadline: February 26.

**AMERICAN INTERNATIONAL WIDESCREEN FILM COMPETITION**, March '82, is sponsored by the publishers of *Widescreen* magazine. Amateur work in 16mm, 8mm or Super-8 which is designed for projection at a ratio wider than 1.33-1 is invited. Contact: Bill Fleming, Widescreen Association, USA Division, PO Box 32361, Washington DC 20007. Entry Deadline: Feb. 28.

**INTERNATIONAL COMPUTER FILM FESTIVAL**, May 4-7, at the Evergreen State College. Winners form a tour to conferences and institutions. 16mm works, 40 min. max., should relate to computers. Contact: R. Speer, Dept. of Computer Services, ESC, Olympia WA 98505. Entry deadline: Feb.

**INTERNATIONAL WILDLIFE FILM FESTIVAL**, April '82, accepts film and video works about "animals as they relate to their habitat". Fees range from \$35-\$15. Contact Dr. Charles Jonkel, Wildlife Biology Program, University of Montana, Missoula MT 59812, (406) 243-5272. Entry deadline: March.

**INTERCAT INTERNATIONAL CAT FILM FESTIVAL**, April 23-25, is held at the Orson Welles Cinema, Cambridge MA, and as an internationally-traveling exhibition. All proceeds go to people who feed stray cats. Any film about cats is accepted. Contact Pola Chappelle, 29 West 89 St., New York NY 10024. Entry deadline: Feb. 1.

**SHERWOOD OAKS EXPERIMENTAL COL-**

LEGE FILMMAKING COMPETITION, June '82, is accepting entries in 16mm, Super-8 or 8mm, 60 min. max. Cash prizes of \$1000 in each category: dramatic, animated, documentary. Contact: Gary Shusett, 6353 Hollywood Blvd., Hollywood CA 90028. Deadline: Mar. 1.

TOADSKIN FILM AND VIDEO EVENT, February '82, is open to 8mm, 16mm or 3/4" video. Contact: Philip Perkins, Medium/Rare, 358 West 22nd Ave., Eugene OR 97405.

PALO ALTO FILM FESTIVAL, April '82, is accepting entries from residents of northern California. Contact: Palo Alto Cultural Centre, 1313 Newell Road, Palo Alto CA 94303, (415) 329-2366. Deadline: Mar. 1.

NORTH CAROLINA FILM FESTIVAL, April '82, is known as a serious contemporary showcase. Entrants should be residents of North Carolina and work should be in 16mm, Super-8 or 3/4" video. Contact: North Carolina Museum of Art, Raleigh NC 27611, (919) 733-7568. Entry deadline: March 1.

GREAT LAKES FILM FESTIVAL, April 3-9, invites work of all kinds made by students and independents who are residents of the Great Lakes region. Awards consist of cash and rental fees from public viewings. Contact Steve Weingard, 815 North Cass St., Milwaukee WI 53202, (414) 277-7777. Entry deadline: Feb. 20.

MIX/MOVING IMAGE EXPOSITION, March 3-5, is open to independent 16mm films by residents of Kansas, Iowa, Nebraska, Missouri, Oklahoma or Arkansas. \$1000 total in cash awards are made. Contact Kansas City Art Institute, John D. Ford, 9115 Warwich Blvd., Kansas City MO 64113. Entry deadline: March 1.

TEXPO SOUTHWEST FILM AND VIDEO FESTIVAL, March, will be held in the Rice University Media Center during the Houston Arts Festival. Screening fees (per minute) are awarded to selected works. Entries should be from regional residents. Categories include independent documentary, fiction, animation and experimental. Contact: Ed Hugetz, Southwest Alternate Media Project, 1506 1/2 Branard St., Houston TX 77006, (713) 522-8592. Entry deadline: March 1.

INFINITE FORUM VISUAL RECORDING ARTS EXPOSITION, April '82, accepts all types of experimental work. Contact: Infinite Forum, 1214 Webster St., Oakland CA 94612, (415) 763-7880. Entry deadline: March.

MMPC GALA NIGHT FILM FESTIVAL, April 24, has been showcasing amateur films for nearly 50 years. Contact: Dewey Nusante, Metropolitan Motion Picture Club of NY, 34 Yonkers Ave., Tuckahoe NY 10707. Entry deadline: Mar.

NORTHWEST 6 BEST AMATEUR FILM CONTEST, March 15, invites amateurs working in 16mm or 8mm film. Contact Earl Sutton, PO Box 4545, Tacoma WA 98401. Entry deadline: Feb. 15.

CHARLES GREEN CENTER FOR FILM ARTS OPEN SCREEN FESTIVAL, last Friday of each month. Contact Charles Jenulevich, SGS, Middle Collegiate Church, 50 East 7 St. NY NY, (212) 477-0666 or 260-2123. All filmmakers welcome to

bring Super-8 or 16mm films. Cash prizes. Deadline for entries: first come/first served.

1982 WOMEN'S INDEPENDENT FILM FESTIVAL, May, is now accepting non-commercial films in 16 & 35mm for a non-competitive festival showcasing new films by women. This year's site is still uncertain, but last year's exhibition at the Bleecker St. Cinema in Manhattan drew hundreds of spectators and received extensive press coverage. There will be honoraria for films selected for exhibition. The festival is sponsored by Women Make Movies, Inc., a non-profit feminist media distributor. Please write for application instructions and send no films at this time. No entry fee; entrant pays all postage. Contact: Women Make Movies, 100 Fifth Ave., Ste. 1208, New York, NY 10011. Entry deadline: February 28.

### FILMS • TAPES WANTED

WNYC-TV 31 seeks tapes by black independent videomakers. Send tape description, phone # & address to: Vicky Jones, WNYC-TV, 2500 Municipal Bldg., Centre St., NY NY 10007.

MID-HUDSON ARTS & SCIENCE CENTER interested in obtaining/showing videotapes to visitor/guest audiences. For more info contact: Paul Gershowitz, MASC, 228 Main St., Poughkeepsie NY 12501, (914) 471-1155.

WOMEN IN FOCUS, non-profit feminist media center, looking for tapes by women which document & explore topics of concern & interest to women for distribution. For more info contact: WIF, No. 6-45 Kingsway, Vancouver BC Canada V5T 3H7.

AMERICAN FILM SHOWCASE, 1-hr. weekly series featuring work of independent filmmakers, seeking submissions. Also developing **Video Bandstand**, a 1/2 hr. weekly showcase for rock videotapes. For more info contact: Bill Horberg, Tish Tash Productions, 222 South Morgan St., Chicago IL 60607, (302) 733-2679.

NEW ZEALAND FEDERATION of Film Societies, composed of 40 membership film societies throughout the country, interested in feature films by American independents. Films considered for purchase, if received critical acclaim at festivals or in media. If chosen, filmmaker receives \$1500 for screening rights within member societies for 1-2 years, \$500 for print purchase & 25% commission. Federation will act as broker for films for NZ TV sales. For info contact: Lindsay Shelton, NZFFS, c/o New Zealand Film Commission, PO Box 11546, Wellington, New Zealand.

WOMEN IN THE DIRECTOR'S CHAIR, non-profit organization of professional women dedicated to expansion of women's roles in film industry, now planning **Short Takes**: monthly screening series of short films of any genre, written, produced or directed by women. For more info contact: WITDC, c/o Abby Darrow-Sherman, 1430 West Elmdale, Chicago IL 60660, (312) 262-2723.

GOOD EDUCATIONAL FILMS/tapes wanted for distribution. Independent produc-

tion/distribution company has excellent sales record for films that might otherwise get lost in a big distributor's catalog. For more info contact: Peter Lodge, Circle Oak Productions, 73 Girdle Ridge Lodge Dr., Katonah NY 10536, (914) 232-9451.

YOU ASKED FOR IT, syndicated TV program viewed on Channel 9 every day, seeks action footage on any subject. Require non-exclusive use of 3 edited min. per tape. \$15-20/ft. or \$540-720/min. Contact: RoseAnn Kahn, Sandy Productions Inc., 645 Madison Ave., NY NY 10022, (212) 628-2770.

### EDITING

COMPLETE 3/4" color video production & postproduction facilities available. For more info contact: Robert Aaronson or Richard Henning, Global Village, 454 Broome St., NY NY 10013, (212) 966-7526.

EDITING SERVICE AVAILABLE: quick & efficient synching of 16mm dailies & track. Equipment provided. For info contact: Terry, (212) 658-5270.

EDITING & POSTPRODUCTION FACILITIES AVAILABLE: Fully equipped rooms. 2 6-plate Steenbecks, 1 16/35 KEM, sound transfers from 1/4" to 16mm & 35mm mag, narration recordings, extensive sound effects library, interlock screening room. Contact: Cinetudes Film Productions, Ltd., 295 West 4 St., NY NY 10014, (212) 966-4600.

FOR RENT: 8-plate Ken Universal by month \$600, 3 16mm picture heads, 2 16mm sound heads. For more info contact: Pat Russell, (212) 581-6470, leave message.

### FUNDS • RESOURCES

CPB seeks proposals by independent producers for elementary & secondary instructional TV series. \$1 million allocated for this solicitation. Deadline for proposals: 5:30 pm on Feb. 26. For detailed guidelines contact: May Sceiford, ITV Project Officer, Office of Educational Activities, CPB, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

ARTIST HOUSING HOTLINE, a program of the Foundation for the Community of Artists, offers information & referral services on housing legal aid. For info contact: AHL, (212) 285-2133.

THE FILM FUND awards \$85,150 for media projects throughout the country. Guidelines for applications for next funding cycle available upon request. Contact: Lillian Jimenez, Film Fund, 80 East 11 St., Suite 647, NY NY 10003, (212) 475-3720.

CPB will consider unsolicited proposals that do not fit into guidelines of current invitations for proposals. Submit proposal, cover letter, project description, budget & resumes of key production personnel to: John Wicklein or Don Marbury, Program Fund, CPB, 1111 16 St. NW, Washington DC 20036.

THE INFORMATION CENTER, one of the services of Media Network, is a clearinghouse for information on films, videotapes & slideshows dealing with a variety of social issues. Also communicates info on funding organizations, distributors & independent producers. For info contact: Media Network, Information Center, 208 West 13 St., NY NY 10011, (212) 620-0878.

NYS CA APPLICATION DEADLINES for Film and/or Media Program for 1982-83: March 1, 1982. For more info and guidelines contact: Media Program, (212) 587-4537 or Fiscal Dept., (212) 587-5424.

**COURSES • CONFERENCES • WORKSHOPS**

MIDWEST FILM CONFERENCE accepting videotapes for Feb. 12-14 event held in Chicago. For more info contact: MFC, PO Box 1665, Evanston IL 60620, (312) 869-0600.

YOUNG FILMMAKERS offers workshops for beginners & experts. Feb. 20-21, 3/4" Videocassette Editing; Sony 2868 Rm 430 video system. Mar. 3, Advanced TV Studio Production: experience necessary. Mar 15, Basics of Portable Video Production: an intro in-the-field course for beginners. April 13, Directors Project: an intro to process of directing actors for film & TV. Also a special workshop, Films Services Marketplace: representatives will discuss their specialties of technical aspects of filmmaking, & production opportunities to independent media arts community. For more info contact: Young Filmmakers, 4 Rivington St., NY NY 10002, (212) 673-9361.

WANTED: New Jobs for Artists-Options in Educational Settings, a series of seminars to give artists info on employment options. April 3-4, four sessions. Sat. Apr. 3, 9:30-12:30—Educational & Cultural Networks; 2:00-5:00—Artists-in-Residence. Sun. Apr. 4, 10:00-1:00—Working with Different Populations; 2:30-5:30—Those Who Can . . . Also Teach. Fee: \$35/2 days or \$10/individual sessions. For more info contact: New York Foundation for the Arts, 5 Beekman St., Suite 600, NY NY 10038, (212) 233-3900.

VIDEO EXPO trade show combines vast display of video hardware, software & related services w/ series of seminars & workshops. San Francisco, Feb. 23-25. For more info contact: Anne Stockwell, Knowledge Industry Publications Inc., 701 Westchester Ave., White Plains NY 10604, (914) 328-9157.

GLOBAL VILLAGE seminar: The Independent Producer, Public TV & the New Media, Feb. 18-19. New York seminar will be held at Film Forum; screening of Extending Input on evening of Feb. 19 at Global studio. Free admission on first come/first served basis. Pre-registration suggested. For more info contact: Global Village, 454 Broome St., NY NY 10013, (212) 966-7526.

**SCREENINGS**

FILM FORUM announces another round: Feb. 3-16, John Heartfield, Photomontagist. Feb. 17-Mar. 2, New Animation. Mar. 3-16, I Heard It

FEBRUARY 1982

Through the Grapevine with James Baldwin, Mar. 17-30, The Atomic Cafe. For times & more info contact: Film Forum, 57 Watts St., NY NY 10013, (212) 431-1590.

WHITNEY MUSEUM OF AMERICAN ART presents an exhibition of film & video: Discord by Bill Lundberg, Jan. 20-Feb. 9; It Starts at Home by Michael Smith, Feb. 19-Mar. 11. For times & more info contact: The Whitney, (212) 570-3633.

NAM JUNE PAIK exhibition schedule at the Whitney Museum: Apr. 30-June 27. All aspects of Paik's career as an artist will be presented with over 60 pieces of work. Highlights include performances with Charlotte Moorman, Joseph Beuys in Germany via satellite. For info contact: The Whitney, (212) 570-3833.

**PUBLICATIONS**

MEDIA REPORT TO WOMEN: what women are thinking & doing to change communications media. Rate @ \$20/yr. For more info contact: Women's Institute for Freedom of the Press, 3306 Ross Pl. NW, Washington DC 20008, (202) 363-0812 or 966-7783.

WANTED: photography (b/w), stories (fiction & non-fiction), poetry, music & art reviews, drawings, film & videotape reviews & creative input for new publication, Edge. Please include SASE or postage addressed to: Edge, 4734 Myla Lane, West Palm Beach FL 33409.

WANTED: Stories of film/video experiences; personal viewpoints & details of progression of projects. Very interested in stories geared to documentary filmmaking/videotapes. Send SASE reply to: Edge, 4734 Myla Lane, West Palm Beach FL 33409.

ARCHITECTURAL FILM LIBRARY, first independent film/tape production & distribution center specifically set up as service to international architectural community, open for membership. Fee \$20. For more info contact: AFL, Snibbes Inc., 77 Irving Pl., NY NY 10003, (212) 475-1730.

MUSEUM OF THE AMERICAN INDIAN has selective catalog describing 400 films/tapes produced since 1970 about Native Americans in North, Central, South America. Limited copies available free to Native American organizations. Letterhead stationery required. To order send \$5.60 to: Film Project, Museum of the American Indian, 155 St. & Broadway, NY NY 10032.

**OPPORTUNITIES • GIGS • APPRENTICESHIPS**

SAN FRANCISCO PRODUCTION CO. seeking animators & writers to develop pilot for nationally syndicated children's series to be filmed in the Bay Area. Send resume & 16mm films or 3/4" videocassettes, SASE to: Blackhawk Films, 510 3rd St., San Francisco CA 94107, (415) 777-1970.

YOUNG FILMMAKERS/VIDEO ARTS has Equipment Loan Manager position available immediately. Requirements: organizational skills, strong 16mm experience, knowledge of 16mm,

S-8, audio/visual equipment, ability to relate with public. Bilingual in English/Spanish helpful. For details contact: Jon Weider, (212) 673-9361.

GRADUATE TEACHING ASSISTANTSHIPS available at Univ. of New Orleans in film, theater, TV beginning spring & fall '82. For more info contact: Barbara Coleman, Dept. of Drama Communications, Univ. of New Orleans, Lake Front, New Orleans LA 70148.

MATTERS OF LIFE & DEATH invites program proposals for 2nd season. The CPB series concerns itself with "the human condition in contemporary American society". Selected programs up to 30 min. in length. To request copies of invitation, contact: Matters of Life & Death, Program Fund, CPB, 1111 16 St. NW, Washington DC 20036.

RIGHTS & PERMISSION SERVICES to film/videomakers available. If you have a rights problem or have no idea of the cost to obtain rights, Barbara Zimmerman's service can help. Long-term or freelance basis. For more info contact: Barbara Zimmerman, Rights & Permissions, 145 West 86 St., NY NY 10024, (212) 580-0615.

AVAILABLE IMMEDIATELY for editing work in dramatic, documentary, union/non-union with or without my flatbed. Please contact: Jill Godmilow, (212) 266-2462.

**NICARAGUA COMMUNICATES!**

Film production in Nicaragua is severely hampered by the lack of adequate equipment. The newly founded Nicaraguan Film Institute (INCINE) lacks editing facilities. There is one flatbed table in the country, and it belongs to an independent production group.

Nicaragua Communicates (Comu-Nica) is a group of North American and Latin American filmmakers who have come together to channel support for INCINE. We are now raising funds to purchase a 16-35 8-plate Steenbeck as our further contribution to the development of Nicaraguan cinema. To achieve this goal, we are asking all of our friends and supporters to send contributions of \$25. Whatever you can give will be appreciated by the people of Nicaragua.

Contributions are tax-deductible, and should be made out to Nicaragua Communicates—The Film Fund, Box 612 Cathedral Station, New York, N.Y. 10025.

FACULTY POSITIONS AVAILABLE at University of Wisconsin-Madison School of Journalism & Mass Communication. Applications accepted from specialists in advanced journalistic writing/reporting, advertising & public relations, mass communication theory & research. Requires Ph.D. or significant professional experience. Salary & rank appropriate to qualifications. Women & minority persons particularly encouraged to apply. For more info contact: Prof. William Hachten, Search Committee, School of Journalism, Univ. WI, Madison WI 53706.

UCSD COMMUNICATION PROGRAM may have 2 permanent & temporary positions open: (1) assistant/associate or professional level, (2) lecturer to acting/visiting professional series. Requirements: Ph.D. or equivalent, research &

teaching ability in Mass Communications. Salary depends on level of appointment. Send vita, statement of interests & 3 names of references (do not send letters of references or placement files) by Feb. 15 to: Recruitment (MRW) Communications, DOO 3, Univ. CA at San Diego, La Jolla CA 92093.

VIDEO VISIONS, independently-owned production company, seeking established network of cross-country independent producers to develop weekly boxing magazine. Other formats also under consideration. Interested parties send description & public relations material to: VV, PO Box 755, Richboro PA 18954.

SCRIPTS WANTED: Jones & Spiel Productions seeking materials by independent writers: short stories, action, horror, rock musicals or 60s. Mail materials to: Jones & Spiel, 454 Fort Washington Ave., Suite 66, NY NY 10033.

EXPERIENCED CINEMATOGRAPHER available immediately. Fiction & documentary. Reel available & access to 16mm equipment. For more info contact: Igor Sunara, (212) 249-0416.

YOUNG FILMMAKERS/VIDEO ARTS has post-production assistant position open as of Feb. 1. Requirements: knowledge of Super-8, 16mm, 1/2" open reel & 3/4" cassette equipment. For details & more info contact: Nancy Meshkoff, (212) 673-9362.

CERTIFIED PUBLIC ACCOUNTANT interested in exchanging accounting tax services for participation in film project. For more info contact: D.S. Moore, (415) 647-4631.

FRED RICHMOND, Representative for 14th Congressional District, Chairman of Congressional Arts Caucus, offers arts administration internship on Capitol Hill from June 1-Dec. 31, stipend \$265/month. Send resume, writing sample & 2 references by Feb. 15. Top 5 candidates will be interviewed. Send material to: Congressman Fred Richmond, 1707 Longworth Bldg., Washington DC 20515.

**IN PRODUCTION**

COME ABRO on Susan Stoltz's new production, **Big Red** the trans-Siberian express. The 30-min. documentary recreates Susan's journey through the Soviet Union the summer of 1980. For more info contact: Susan Stoltz, (212) 966-1757 or Clarissa Sligh, 254-6626.

PETRIFIED MAN, a 28:30 video drama by Denise Bostrom, has been completed & will air on PBS KQED in Feb. For more info contact: Denise Bostrom, Knickerbocker Pictures, 1403A Montgomery St., San Francisco CA 94133, (415) 777-4096.

BLACK & GREEN, produced by St. Clair Bourne w/script by Lou Potter, in production in Northern Ireland. Follows 5 prominent black activist on fact-finding mission sponsored by an Irish nationalist support group. Shot on location in Dublin and Ireland, will include meetings with families of imprisoned Republicans Bobby Sands & Joe McDonald, who died on hunger strikes at Long Kesh prison recently. Bournes' most recent project, **In Motion: The Amiri Baraka Tapes**,

scheduled for postproduction/editing in 1982. For more info contact: Owen Levy, (212) 869-3451.

WOMEN IN THE SILK, a new production by New Jersey Visual Arts Foundation Inc., has been completed. The documentary presents the history of girls & women in the silk industry of Paterson in the late 19th & early 18th centuries. For rental & more info contact: New Jersey Visual Arts Foundation, 80 Lupton Lane #2L, Haledon NJ 07508, (201) 595-1234.

**BUY•RENT•SELL**

FOR RENT: Complete 3/4" Panasonic NV9600 editing facilities. \$25/hr. Also complete film editing room with 16mm 6-plate Steenbeck, \$5/hr. Sound transfers available. For more info contact: Nugent, (212) 486-9020.

FOR SALE: Steenbeck 900W 6-plate 16mm, \$8,500; Nagra 111 \$1,800; Sony 1610 camera 2/2 batteries; Sony 3800 U-matic recorder, Sony AC color & charger unit \$2,100; Auricon 16mm 2/12-120 Ang. case & w mags \$1,200; Moviola 16mm \$800; Uhler optical printer 16-35 \$1700. For more info contact: Nugent, (212) 486-9020.

AMAZING GIVEAWAY: Assorted film light bulbs, quartz & incandescent, 220 volts. Available free on first-come, first-served basis. Write: Silo Cinema Inc., 10 Beach St., NY NY 10013. If no response, they've found a home.

FOR SALE: Eclair NPR 2 magazines 12-120 Ang. zoom, Perfectone motor, Cine 60 battery belt, pistol grip, cases, raincoat and Barney, \$7500. Pat Maxam, 93 Lone Oak Drive, Centerport, NY 11721. (516) 754-1687.

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FOR RENT: 3/4" editing facilities with off-line Cezar, JVC with or without operator, FM dubbing, screenings, time-base corr., 1/2" transfers optical. For more info contact: Franz, Abraxas Films, 118 East 28 St., NY NY 10016, (212) 683-1247.

FOR SALE: 2 Sony VO 2860 3/4" editing machines w/RM 430 edit controller, \$6,000. 2 Sony VO 3800 portable 3/4" decks w/accessories, \$1,500 each. 1 Sony DXC-1610 color camera w/case & accessories, \$800. 1 Hitachi GP-7 color camera w/accessories, \$1,600. Also misc. 1/2"

**PROMO INFO, PLEASE**

*Why should you send us your press releases, brochures, photos and posters? Here are the reasons . . .*

1. Programmers, buyers, distributors and festival organizers use our reference files constantly to select tapes & films.
2. The Independent publishes photos & descriptions of new productions.
3. Our Festivals Bureau is increasingly becoming the liaison between indies and foreign festivals. In other words, you're on our mailing list, and we should be on yours. Send to: Film/Tape Files, AIVF, 625 Broadway, New York, NY 10012.

open-reel equipment, including several Sony 3400 portable recorders & cameras (some available separately), 3600 & 3650 playback/record/edit machines. Call for prices & details: Annie Follett or Andy Rosen, UCV, (612) 376-3333.

FOR SALE: Beaulieu R-16, Angenieux 17-68 zoom, grip w/battery, charger, sync generator & cable, fully serviced, \$750. For more info contact: Carol Burns, 4311 Cooper Point Rd. NW, Olympia WA 98502, (206) 866-7645.

**TRIMS•GLITCHES**

BRONX COUNCIL on the Arts assumed sponsorship of P.S. 39 & is converting 13 classrooms into studio space for artists. Space available on annual basis. Send resume & S-8 slides to: Norma Torres, Arts Service Coordinator, BCA, 2114 Williamsbridge Rd., Bronx NY 10461, (212) 931-9500.

WNET/THIRTEEN named Barbara Winard Manager of Humanities Programming of the public TV station. Ms. Winard served as writer/producer of a special, **Remembering The Holocaust**.

WNET/THIRTEEN has full-scale production on 11-part documentary series, **Civilization & the Jews**. Series depicts history & destiny of the Jewish people over 4,000 years of existence. National presentation over PBS in 1983.

WOMEN'S OCCUPATIONAL HEALTH Center has 1982 calendar on **Working Women: Designs for Workplace Health**. Available for \$5 + 75¢ postage & handling. Mail check to WOHR, Columbia Univ., Univ. School of Public Health, 60 Haven Ave., B-1, NY NY 10032.

CORRECTION: In December '81 INDEPENDENT, Tish Tash Productions' **American Film Showcase** cable series was incorrectly identified as the "American Film Festival"; it has no connection with the Educational Film Library Association's annual American Film Festival.

LOWELL-LIGHT MANUFACTURING, Inc. moved to new location to expand production, shipping & office capabilities. Known for lighting equipment since 1959, Lowell-Light can be reached at: 475 Tenth Ave., NY NY 10018, (212) 947-0950.

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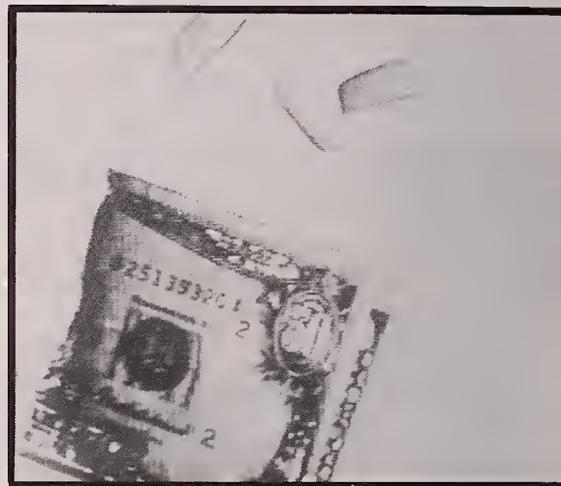


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## NEW TAPES: CAPS-ICI TRAVELLING VIDEO FESTIVAL 1981

FIVF presents the only NYC engagement of the seventh annual Creative Arts Public Services (CAPS) Video Festival. Featuring video art by thirteen New York State independent producers who are recipients of this year's CAPS awards, this series represents a broad cross-section of current video activity, ranging in content from formal explorations of the medium to experimental narratives and social commentary. The artists will be present to introduce their work on each of the three evenings. The festival was curated by Nino Sundell.

Series tickets (available at the first screening):  
\$5/members, \$8/non-members

## Tuesday, January 26

Screening at FIVF:

### PROGRAM ONE: VISUAL FICTIONS

\$2/members, \$3/non-members

Ron Clark: Investigation of modern society's political culture

Rita Myers: Video narrative exploring mythic and transcendent states

Deans Keppel: Semi-narrative examining the ramifications of modern culture

## Tuesday, February 9

Screening at FIVF:

### PROGRAM TWO: ELECTRONIC SUBJECTIVITY

\$2/members, \$3/non-members

Peer Bode: "Process Tapes" electronically manipulate visual perception

David Rose: Imagery alluding to the intangible beauty of everyday life

Shalom Gorewitz: Examination of experiences through conceptual techniques

Julie Harrison and Neil Zusman: Synthesized video that melds dialogue and dance

## Tuesday, February 16

Screening at FIVF:

### PROGRAM THREE: ALTERNATIVE DOCUMENTATION

\$2/members, \$3/non-members

Skip Blumberg: Social, cultural commentary of real-life situations

Antonio Muntadas: Structural critique of television and the mass media

Joseph Stelmets: Focus on social change and industrial development in NY State

Verity Lund and Henry Moore: Record of the 1978 Indian March on Washington

## Tuesday, February 23

Workshop at FIVF:

## TAKING STOCK: How to Select & Handle Your Motion Picture Film

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Cal Hotchkis is Regional Coordinator of Engineering Services for the N.Y.C. Region of the Motion Picture & Audio Visual Markets Division of Eastman Kodak Co.



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