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#INDEPENDENT

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BALANCING ACTS

To the editor:

Renee Tajima's comments on the Atlanta Media Project lead readers to believe that Atlanta's media community is woefully indifferent to the achievements of Black artists. As former program director at Atlanta's IMAGE Film/Video Center, I would like to set the record straight.

During the four years of my involvement with IM-AGE, the center was a yearly participant in the Third World Film Festival. In 1981, Robert Gardner opened the Atlanta Film and Video Festival (sponsored by IMAGE) with Clarence and Angel. Denise Oliver was selected to appear as the sole guest artist in a city-wide women's film festival organized by the Center. Pearl Bowser presented a program on the roots of Black independent cinema. Charles Burnett spoke on Killer of Sheep. Warrington Hudlin and Jennifer Lawson served as festival judges. Spike Lee's Joe's Bed-Stuy Barbershop was shown in Atlanta at the festival long before it was shown in New York, and the I985 program featured a night devoted exclusively to Black video artists. IMAGE's screening series regularly includes works that recognize and celebrate Black culture. Not a bad record for a nonprofit struggling to keep its doors open-and one that I'd say measures up to the programming at Boston Film/Video Foundation, Film-in-the-Cities, and many other national centers.

There will always be criticism that folks should "do more." Worth Long is critical of whites for "sending out brochures to I00 Black organizations and wondering why they [Blacks] don't come." Surely, Long has worked in understaffed, underpaid operations where time and money don't permit full-fledged publicity and networking campaigns.

Tajima neatly avoids the uncomfortable subject of reverse discrimination. The experience of being treated as a token white is just as distressing as the more common one of being treated as a token Black, and it's discouraging to attend an intimate reception for a Third World filmmaker and listen to open talk of whites as "The Enemy" as though one were as invisible as the proverbial invisible man.

Certainly equality of representation in the media is the end sought by all those active in the independent movement. To downgrade and diminish the sincere and dedicated efforts of organizations like IMAGE does nothing to further that goal.

-Linda Dubler Atlanta, Georgia

To the editor:

As the executive director of IMAGE Film/Video Center, one of only three media arts centers in the Southeast recognized as such by the National Endowment for the Arts (the others being Appalshop and the South Carolina Arts Commission Media Arts Center), I wish to reply to Renee Tajima's limited, in-

adequate description of both the Atlanta Media Project and the minority outreach activities of southeastern media arts organizations in her article, "Thinking Globally, Acting Locally," in *The Inde*pendent's October 1985 issue.

I was never interviewed by Tajima regarding the issue of minority outreach and participation at IM-AGE. She called me only to ask how many of our members are Blacks who produce works, and she neither told me the specific reason for her questions nor asked me to respond to the statements made by Cheryl Chisholm (who is now on our board of directors) or Worth Long, who says we don't do enough minority outreach. If she were a responsible journalist, she would have done much more research on this subject, which at least would have been to get IMAGE's side of the story. Mimi Pickering from Appalshop was in town recently (to appear at a Martin Luther King Center nonviolent film festival), and she confirmed that, to her knowledge, Tajima had not contacted anyone at Appalshop to ask questions about Frank Eastes and the Native American Indian Media Center, either. This is unprofessional and only hurts our field when we can't take the time to do the proper research necessary to give ourselves the complete picture. As a newly-elected board member of AIVF, I am doubly concerned and hope this type of cursory reporting of only one side of the story will be corrected.

My reply would have been that we don't do enough outreach to *anyone*; we have a small, underpaid, overworked staff that cannot take on much more work than we have now to run the center's programs and keep the doors open. I wish we had the resources to do more outreach work; it is one of my goals as director, if I last long enough. Our doors are open to people of all ages, races, and genders, and nothing in our past history refutes that policy.

As independents, we are all minorities in a real sense, and I don't think we can afford to subdivide ourselves into even smaller factions that look at the larger group and accuse them of being "cliquish." We are all struggling to survive, and we know we aren't doing enough to reach everyone in the field, but at this point in our fragile history, it does us no good to make unfair accusations of ignorance and insensitivity on anyone's part, be they white, black or purple. In Atlanta, IMAGE exists in a complex web of political, economic, and cultural forces that make it very difficult to please everyone and still maintain even a modicum of integrity and quality, but we have managed to do that so far. If The Independent is to maintain its integrity and quality as a national journal that is accurately reporting the activities and concerns of the media arts field, its writers have to understand the complexity of the issues they are dealing with when they choose to report on regions far removed from their immediate reality. In the future, I hope to see more reports from the field and not articles written in New York City, based on a few phone calls. I will volunteer my services, and I hope other AIVF members will do the same.

—Robin Reidy IMAGE Film/Video Center Atlanta, Georgia To the editor:

Congratulations to *The Independent* and Renee Tajima for giving national voice to those of us, people of color, who struggle daily against the hegemony of independent southern media centers. These organizations differ little, in principle and practice, from their mainstream commercial counterparts, and would rather define and present our history and culture for us than allow us access to the means to interpret and express them ourselves.

I encourage my southern, white media friends to read Tajima's article and to circulate it widely. It should be viewed not so much as an indictment, but as a stimulus for change.

> -Vanessa Greene New Orleans, LA

Renee Taiima replies:

Although IMAGE was never specifically mentioned in my article, Linda Dubler's and Robin Reidy's responses suggest the sensitivity of media organizations to criticism about minority participation. But they seemed to have missed my point: to profile two media centers in the South, controlled by people of color, and to look at their experience from *their own* perspective.

The research on the piece began with the question, why is there so little minority production in the South? Dozens of phone calls were placed by me and Tracey Willard (whose research assistance was unacknowledged), primarily to minority producers and organizations who were the subject of the piece. Although many with whom I spoke had specific criticisms of the failures of established and alternative institutions in the South to support minority producers, I chose not to focus on that failure. I decided instead to take a look at the positive work of two organizations that seek to redress years of media disenfranchisement: the Atlanta Media Project and the Native American Indian Media Center.

But inevitably, AMP and NAIM's own raison d'etre is closely linked to the failure of some existing organizations. From their point of view, institutional racism still exists—never blatant, but just as deleterious. And from their point of view, steps to ameliorate the effects of racism have been inadequate. Indeed, media activists like Worth Long have worked in the nonprofit media milieu for many years. Long knows the lay of the land, knows the record of various media centers, and he thinks it has not been enough.

Racism and discrimination is an uncomfortable issue, particularly in our own ranks. At a recent panel of minority video producers that I moderated for the New York Media Alliance, even I was surprised by the strong, sometimes bitter comments that were directed to the white alternative video establishment. (It's probably a surprise to some that we would even consider them an establishment—that might give you an idea how locked out the locked out can be.) I do not think this anger must be constantly justified.

I am reminded of the story of the reader for a humanities funding cycle who rejected a project on Black Americans, contending that it only looked at slavery and racism without showing "the other side of the story." But I'm surprised at the reaction of representatives from an organization like IMAGE, which ostensibly supports the existence of documentaries that take a point-of-view in the face of PBS dogmas of "objective journalism." I believe there is room for, say, a profile of an 80-year-old nuclear activist and her attitudes towards the bomb. And I think there is also a place for a report that looks closely at the pros and cons of the bomb—just as there is a place for an article on, perhaps, the history of the minority-white relations in southern media. This was not such an article.

I therefore take issue with Reidy's charge of unbalanced journalism. Call Mimi Pickering to substantiate the simple statement that Frank Eastes had a residence at Appalshop? (Appalshop, which is located in predominantly white Whitesburg, Kentucky, would probably not be the subject of an article on race relations anyway.) This article was meant to give insight into NAIM and AMP, not Appalshop, nor IMAGE, and that is why NAIM and AMP personnel spoke generally about their criticisms rather than pinpointing specific organizations.

Reidy asserts that—far away in New York—I do not understand the complexities of the situation in Atlanta. But it is Reidy and Dubler who are speaking a totally different language from Long, TeSheWa, Eastes, Chisholm, or me. When it comes to questions of color, it is not a New York City-other regions issue. I hoped my quote from Frantz Fanon, from the Second Congress of Black Artists and Writers in Rome, would have underscored this.

I regard "reverse discrimination" as a subterfuge. Racism is not a question of easy conversations at cocktail parties. It is a question of power. Who has access? Who has information? Who produces? Whose work gets shown? Nor do I consider all independent producers to be "minorities." People of color and women have a very particular history of economic, political, and social oppression—that is at the root of our disenfranchisement from and abuse by the media. We are not a "smaller faction" that must be placated. At one time in history, a lot of people thought that civil rights was everybody's business. I think the reason organizations like NAIM and AMP must exist is because not enough of us are making it our business today. I hope Reidy's opening line that identifies IMAGE as "one of the only three media arts centers in the Southeast recognized as such by the [NEA]" is not meant to diminish the importance of these two groups. We should not be a field defined only by NEA funding guidelines, but by our constituencies at home.

On the surface, it looks like Reidy and Dubler are shadowboxing. If IMAGE's record of Black participation is as good as Dubler says, the group would not be the subject of criticism. Besides, it would have been more helpful to know what percentage of IM-AGE's programming actually involves the work of Black producers, rather than Dubler's sampling of activities over a four year period. I am glad to see that, since this article was printed, Cheryl Chisholm has joined the board of IMAGE. Some dialogue will probably continue internally. But I hope Reidy and Dubler will come better prepared to participate in that dialogue, with a greater understanding of the perspectives and experience of the people of color who are a part of the independent media community. The article I wrote was meant to be their chance to

Martha Gever replies:

Beyond taking issue with Renee Tajima's assessment of relations between Black independent producers in the South and white-dominated media centers, Robin Reidy questions "the integrity and quality" of *The Independent*. She speculates that Tajima, and perhaps other contributors to the magazine, are ignorant of the complexities of social dynamics in geographical areas far from where they live. She requests an increase in the geographical diversity of authors published in these pages.

I urge Reidy to examine back issues for the past year. She will find many articles written by authors living outside New York City. But our primary aim is not simply to reflect geographical diversity. We maintain a commitment to reporting on and analyzing independent media activity as diverse as the people who make, show, teach, distribute, watch, and otherwise support this variegated matrix—not always determined by points on the map. In this vein, Tajima and others have regularly covered topics for *The Independent* that are ignored in other journals.

Fears about survival and fragility concern many of us engaged in alternative media and related institutions. However, these should not become props, but instead, encourage discussions of racism, sexism, homophobia, and other social diseases. Calling this factionalism, when the differences among us need to be recognized and taken seriously, obscures actual conflicts, reproducing actual social inequities—and fear. If we sink into self-congratuiations—rewriting press relases, asking no probings questions—we relinquish any claims to critical consciousness and erode that foundation of democratic, alternative media.

MODELING CAREER

To the editor:

The trouble with role models is that, as real people, they have weaknesses too—a point Debra Goldman, in her review of *The Legend of Maya Deren* [October 1985], seems unaware of. If Deren "wrestled... with her need for male attention" and changed artistic styles as she changed men, and if she was "stocky" rather than delicate, as she looked in her films, was she really formulating a grand deception or is this just gossip? I think the latter. Her work dealt with themes of ambiguity and sexual confrontation. That those remained unresolved issues in her life is not a fair criticism.

As another Russian Jewish filmmaker from Syracuse, I was strongly influenced by Deren, in part, simply because she existed. There are few other avant-garde women filmmakers in her generation (Leni Reifenstahl's Nazi propaganda films were hardly inspiring). To learn now that Deren led a confused life doesn't diminish her legacy. One discovers perfect people exist only in movies, bad ones.

-Lisa L. Seidenberg New York City







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TUNISIAN AMATEUR HOURS

Bob Brodsky and Toni Treadway

Nineteen sixty-four was a historic date for independent cinema in Tunisia. The Association of Young Tunisian Filmmakers, today the Tunisian Federation of Amateur Cineastes, organized the first session of a festival that has since become one of the most important showcases for national amateur cinema, the International Festival of Non-Professional Film. Amateur film in Tunisia enjoys more popular and government support, organized thinking, and unified action than we independents in the United States can imagine. We were invited to the festival to run technical workshops, and, in spite of our familiarity with amateur movie-making in North America, we were unprepared for the level of enthusiasm that amateur films enjoy in this North African nation.

Twenty-one years after the first session, this festival in the small coastal town of Kelibia has become an oasis for movie lovers-aptly, since "amateur" in French derives from loving. Kelibia is the biannual gathering place for hundreds of amateur filmmakers from Africa, Asia, Europe and the Americas. They come to meet, exchange ideas, discuss production methods, debate cinematic values, and bear witness to their firm commitment to a cinema distinct from the commercial model. As Radhi Trimeche, the director of the 1985 event, explained, participants at the Kelibia festival are dedicated to "an amateur cinema claiming rights to free expression and to diversity, a cinema representing a plurality of social realities and cultural heritages."

Twenty cine-clubs are spread across Tunisia. These local groups of filmmakers have joined together for a variety of reasons, ranging from viewing films to sharing equipment, from teaching film technology to discussing cinema art. The Tunisian Federation put the total national membership of cine-clubs at 30,000, a figure that includes the public for amateur films as well as approximately 600 actively working filmmakers. That total number represents four tenths of a percent of Tunisia's population of seven million: In comparison, imagine over one million Americans actively supporting U.S. independent media on a regular basis.

The cine-club culture is a grassroots phenomenon, but its adherents are all capable of sophisticated political and social analysis. These Tunisian media activists are clear and organized about their desire to create an indigenous cinema culture and foster an educated and concerned viewing public. The Federation and festival organizers are well aware of the issues involved in

accepting government support. They walk a fine line of cultivating support for film production and viewership without compromising their independence, a struggle that closely resembles the constant balancing act of the U.S. independent media community.

For the first time this year the Tunisian Ministry of Culture funded the Federation's purchase of Super-8 production and exhibition equipment for each cine-club. The Federation requested this subsidy to stem a decline in production due to rising 16mm costs and because few individuals are able to buy Super-8 equipment, imported to the Third World as a luxury item. Yet even before this grant was made, the 20 clubs were producing 25 to 30 films a year while sharing four Super-8 cameras and some 16mm equipment. Next year, the clubs anticipate support for ½- and ¾-inch video production and postproduction equipment.

Government support of the cine-clubs was evident at the festival itself, which invited 300 representatives of the 20 Tunisian clubs and paid their room and board for the week so the club members could watch films day and night. These participants took advantage of every chance to watch films and discuss cinema. Each morning they showed up with notes in hand, taking their turns at the microphones in the debate hall to voice thoughtful and passionate opinions on the films they had seen.

Tunisian Ministry of Culture representatives were on hand for official greeting ceremonies and participated with apparent delight in the awards ceremony. Both national and local officials hosted special events for the 60 international guests, making speeches about the importance of amateur film as a bridge to international understanding, offering soft drinks and almondpaste delicacies and giving gifts. We were the only people from the United States at an event that had delegates from at least 30 countries, while many more cultures were represented by films. Most international guests were subsidized by their own governments, but the Federation took all guests in its charge as soon as we stepped off the plane. The Arabic speaking countries were well represented, as were Belgium, France, Spain, Great Britain, Italy, Germany, Portugal, Canada, the Soviet Union, Hong Kong, Senegal, Guinea, Ivory Coast—and Palestine.

In addition to invited guests and cine-club* members, the participation of the townspeople of Kelibia was strong; most nights the 1,300-seat outdoor theater in the Kelibia Cultural Center was filled with ardent spectators. The festival was widely promoted on daily television, in the newspapers, and even through theatrical newsreels that covered many of its activities. We ask-



Festival participants were greeted by a float from the festival parade at the gates of the Kelibia Cultural Center.

Photo Bob Brodsky

ed our hosts at the festival why the public was so receptive to amateur movies and were offered the social and political history of Tunisia as a context. As a result of Tunisia's long colonial history, the people have placed a great priority on redefining their own cultures and identities both nationally and ethnically since independence in 1956.

Yet our hosts noted with evident concern the quantity of imported media with its suggestions of lingering cultural imperialism. French and U.S. movies are pervasive, and locally originated programming makes up only a small portion of the daily television schedule. In the evenings, we saw men assemble in the sidewalk cafes to smoke and drink green tea, while overhead television sets featuring French, Italian, and U.S. programming competed with the din. In most of the Arab states of North Africa, certain kinds of U.S. media seem inescapable: Dallas and Dynasty, satellite-delivered pictures of President Reagan greeting their prime ministers at the White House, the latest Clint Eastwood film from Hollywood, and endless, cheaply acquired reruns of our TV series from the fifties and sixties. Many Arabs we met at the festival are hotly involved with their own independent film movements and yet have no idea that a U.S. independent media community exists. These same peo-

ple would welcome the work of U.S. independents, as well as information about our experiences with media centers, film funding, distribution, and exhibition. Ahmed Zir, a Berber filmmaker, told us he believes that local home video stores could successfully market alternative programming alongside Hollywood features.

The desire to create an antidote to the values of Western commercial media was evident in the festival's goals, prominently displayed on banners that festooned Kelibia's streets during the festival. Films were selected and judged on their contribution to the edification of a national culture, their representation of a national heritage and social reality, and their attention to national liberation movements. Thus the screenings were filled with documentaries or dramatic depictions of social issues: the Polesario struggling for identity in the Western Sahara, life on the Green Line in Beirut, depictions of Palestinian daily life, the beggar child in the streets of Tunis, the plight of the Arab immigrant in the suburbs of Paris, housing scams and shortages throughout the developing world, factory closings, union activities, and more. While we could not understand the Arabic voice-overs, we learned that the world looks quite different from an Arab perspective than to those who view it from the U.S. Only one Arab film-by the Berber Zir-focused on nuclear annihilation; none were concerned with acid rain and only one centered on women's issues. The single feminist film, Entre la Reve et la Realitie, by Habib Mesteri, won a controversial prize for scenario in the international competition. Although generally considered technically weak, the film was one of the first locally-made films to tackle the subject of women's frustration in the Arab world, and the jury felt strongly that this kind of material deserved encouragement.

Throughout the week, we could not help noticing that the Tunisian audiences are more demonstrative than those in North America. In Tunisia, a film lives or dies very publicly; only those who truly like a movie will applaud while others feel free to boo, stomp, or whistle. When the national jury, in a controversial move, declined to give a first prize to a Tunisian film because they felt that none merited it, the jury chair, critic Sophie El Goulli, had the difficult task of explaining to a disgruntled audience that the jury had wanted to use its power to encourage higher standards for next year. Amidst audience heckling, the Golden Falcon, the festival's top prize, was awarded to a modest Argentinian production, Witness in Chains, by Fernando Spiner. In a plot reminiscent of Antonioni's Blow Up, a journalist photographs a murder, takes the photos to the police, and is "disappeared" while yet another citizen documents his death. The exteriors had to be shot very carefully, as the film was made in 1981-1982, under the former Argentinian military regime. But this tightly constructed political thriller could not

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Arab women point and shoot In this graphic for the Kelibia festival program.

match several cinematic extravaganzas in audience appeal.

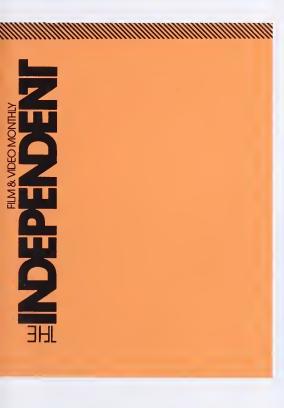
A U.S film, David Casci's Extended Play, was by far the biggest crowd pleaser—a preference that puzzled us, for it was more Hollywood and less amateur than most films screened. Extended Play is a carefully made special effects film about a video arcade buff and his opponent, a video MIG fighter. As the two systematically destroy the rest of the arcade on repeated strafings, the audience roared its approval, while we felt a little embarrassed at yet another Rambo-style U.S. creation. It shared second prize with The Magic Circle, by Zigurds Vidigush. No two films could be more different in style or content. Vidigush's film portrays the life cycle of the sturgeon, from spawning through caviar, with all the mystery that black and white film can conjure. Drawing upon the traditions of Soviet montage and his own considerable skill in optical printing, Vidigush's luminous tale of simple things offers a reprise of the techniques of his national cinema while remaining a very personal film.

Animation was the focus of particular excitement this year. All the animated entries in the festival were well received, perhaps because they were visually oriented rather than verbal and thus completely comprehensible. In addition, Canadians Richard Clark and Andre Leduc were on hand to give an "animathon." This three-day workshop on 16mm black and white filmstock was planned for 15 to 20 people, but when registration began, more than 80 amassed at the door. Clark and Leduc cut off registration at five cel-drawing teams of 12 each, took over the nursery building behind the cultural center, and set up the camera on a stand in the foyer. The resulting one-minute films, presented double system on a Sonorex projector, were vigorously applauded on awards night by a standing room only crowd.

Our postproduction Super-8 workshop was limited to 20 people—one representative from each cine-club—a decision made quickly in the

face of overflow from the other workshop. We were asked a lot of questions about every aspect of film technology by a room full of men hungry for hands-on help with the equipment. They asked more questions than could be answered in a mere two days, including challenging ones on the status of amateur filmmakers and social relations in the United States. "Does everyone live like they do in Dallas?" "Why are all the children black in the Super-8 film about parent support groups that you brought?" "Does your ministry of culture give your amateur filmmakers equipment?" "Would American people be interested in seeing our films?" And, our favorite, "Why doesn't America have a big international amateur film festival and invite us all?"

As we struggled to answer these questions, we found ourselves rethinking many aspects of U.S. film culture. The definition of "amateur" or "non-professional" was one of the more ticklish issues. Are U.S. independents too professional to participate in an amateur festival? Is it fair for relatively large budget films to compete against those made with tiny budgets-a question that plagues amateur festivals wherever Super-8 competes with 16mm. Some films in the festival were obviously made in local cine-clubs on available 16mm equipment, while others were made by professional film crews on their days off in Super-8 with studio sound mixes. In contrast, many filmmakers from the U.S. alternative media culture start with cheaper formats and low-tech styles only to move into the mainstream with fancy budgets and techno-toys. Sometimes this transition begins with dreams of the big time, while for others it is a financial necessity. Are filmmakers who make this transition still amateurs? Can they still produce films representing free expression, diversity, and plurality of experience? Do confirmed U.S. amateurs even want their films to have a greater audience than that which they can assemble in their living rooms? And further, is the U.S. public at all interested in amateur cinema?



in the



Would they support its creation with their tax dollars? Would they like to see more personal, individual cinematic expressions or experience social realities beyond the cliches currently seen on TV?

U.S. affluence provides media access to people with many different aspirations and the diverse forms of our cine-culture resist centralized organization. This is not the case in Tunisia, where policymakers and press exhibit a high level of organized support for amateur cinema, promoting it without controlling its content. That band of pioneers who initiated the festival knew that cinema arts were an excellent vehicle for people struggling for their national independence and cultural identities. In 1985, in Kelibia, they seem to have found a balance of production and exhibition, public support and independent content. Stated Radhi Trimeche, "As modestly as the festival was born in 1964, thanks to the courage and determination of a few founders, Kelibia demonstrates the ongoing battle to bring together people and their civilization, to develop exchange and communication about cine-culture and finally, and most importantly, to work to create a people's cinema."

Bob Brodsky and Toni Treadway are the authors of Super-8 in the Video Age available in English and Spanish.

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CORRECTIONS

The distribution information published at the conclusion of Scott MacDonald's review of Figures in Motion: Len Lye/Selected Writings [September 1985] was incomplete. Lye's films Color Cry, Particles in Space, Tal Farlow, Rhythm, Free Radicals, Kaleidoscope, and Colour Flight are available from Canyon Cinema, 2325 Third St., Suite 338, San Francisco, CA 94107. Also, the origins of the Rayogram process, credited to Hans Richter, should have been attributed to Man Ray, who first used photograms in his film Retour a la Raison.

Another factual error occurred in Martha Gever's report on media equipment access ["That Obscure Object of Techno-Desire," October 1985]. The Bay Area Video Coalition in San Francisco does *not* possses 1" to 1" CMX editing equipment, nor are their rates \$275 per hour. BAVC's facility includes an on-line CMX A/B roll 3/4" to 3/4" system; their commercial rates are \$125 per hour and \$55 per hour for subsidized projects.

And "Multi-Channels: Chicago Video Groups" [November 1985], by Jim Brooks, contained a misleading statement. The 50 users of the Center for New Television's editing equipment should have been qualified as 50 members per month.



DISSECTING DOCUMENTARY

"Show Us Life": Toward a History and Aesthetics of the Committed Documentary edited by Thomas Waugh Metuchen, N.J.: The Scarecrow Press, Inc., 1984, 508 pp., \$37.50

David Shulman

Political documentary production in the U.S. is facing hard times. Documentary units at commercial TV networks are being decimated by cutbacks and layoffs. The few documentaries being produced are probably not destined for primetime slots. Likewise, the crisis for independent political documentaries continues. With an emphasis on production values needed to compete with mainstream media, they are becoming more expensive to produce and more difficult to finance. The relative generosity and liberalism that existed in the 1970s at agencies like the National Endowment for the Humanities shifted abruptly rightward under Reagan in the early eighties. Memories of "Masterworks" and paranoia linger. The alternative distribution networks formed in the 1960s and seventies, providing outlets for political documentaries, have also encountered obstacles, with formidable competition from home video markets. Some of these distributors, such as Unifilm, Brandon Films, Odeon, and more recently, Iris Distribution, have already gone under. The libraries and universities that support these distribution networks have also experienced severe budget cuts.

At the same time, documentary form seems to be entering an important period of evaluation, in part precipitated by semiological and structuralist writings of the past decades that dethroned realist conventions from any privileged claim to truth, reality, or objectivity. There is also a reaction against formal stagnation. In the struggle to get independent political documentaries on public TV, producers succumb to PBS formulas, as well as dilute political content in the hope of getting past the gatekeepers to reach a wider audience.

Enter "Show Us Life," an absorbing anthology of 23 essays surveying some of the most exciting and exploratory films and filmmakers ininvolved in the complex history of radical documentaries-from the Bolshevik Revolution to the battlefields and national cultural renaissances in Central America. The title, "Show Us Life," (the cry of a Vertovian peasant uncontaminated by the illusionism of dramatic form) ironically suggests an innocent transparency for documentary cinema. Of course, this was never possible, although popular conceptions, some interpretations of cinema verite, and assumptions made by some filmmakers, make that claim. From the opening essay, Seth Feldman's "Cinema Weekly and 'Cinema Truth': Dziga Vertov and the Leninist Proportion," the anthology makes it clear that the earliest newsreel producers recognized complex and encoded uses of symbolic form, and that the dividing line between fact and fiction was never

The book is separated into two historical

blocks covering "pioneers" and "contemporaries." Contemporaries are loosely divided between Western and Third World films and filmmakers. The anthology includes case studies of such films as Native Land, Spanish Earth, Finally Got the News, The Nightcleaners, Harlan County, USA, The Battle of Chile, Hour of the Furnaces, and Waves of Revolution. Throughout, recurring themes and interconnecting threads span diverse historical moments and stages in national political development. Some of these are: the role of the filmmaker as an active participant in political movements, the social relations of production, the role of the Communist Party, audiences and related issues of distribution, relations between use value and aesthetic considerations, and the incorporation of critical techniques to combat dominant cultural forms.

In his introduction editor Thomas Waugh summarizes some of the conclusions of contributors Steve Neale, Paul Willemen, and Claire Johnston: "[The documentary] relies no less than any other filmic genre on its own systems of codes, conventions, and cultural assumptions and mediations." He then offers a succinct outline for one of the central theoretical issues facing documentary production today: "A documentary that doesn't challenge the terms of its own conventions of belief and that does not subscribe to the aesthetic prescriptions of what has become known as 'political modernism' is guilty not only of a fallacious realism but also of political complicity." (Waugh quotes the term "political modernism" from Frederic Jameson, who is presumably referring to artists and critics like Brecht and Adorno and the modernism vs. realism debate, with Lukacs on the side of realism.) Virtually all of the contemporary films described in Show Us Life demonstrate consciousness of conventions of belief. Some films exploit those conventions to achieve political objectives, others consciously try to depose them. For instance, Julianne Burton's "Democratizing Documentary: Modes of Address in the Latin American Cinema, 1958-72," chronicles Latin American filmmakers' attempts to develop pluralistic and democratic modes of address. She examines how undemocratic social structures may be echoed by authoritarian film structures, such as the anonymous, omniscient voice-of-God narrator.

However, the ideological challenge posed by such critical approaches to documentary seems to be sidestepped in Waugh's introduction. What's at stake for the future of documentary production remains for the reader to ponder. Furthermore, Waugh questions whether the



The Commander-in-Chief is transformed into a medieval crossbowman in Santiago Alvarez's 1968 film "LBJ," discussed in "Show Us Life."

common sense understanding of documentary will ever change much, observing, "...the new documentary theory has never even threatened to dislodge documentary as an important and discrete arena of committed film practice. The new skepticism has not led radical film activists to abandon documentary in favor of Godardian introspection: far from it." In a subtle way, this passage seems to pit documentary theory against documentary practice. Waugh refuses to recognize that documentary form in 1985 remains an open question, and the "common sense understanding" he proposes is a paradigm that can and probably will shift dramatically.

Despite this seeming evasion, "Show Us Life" is both timely and significant. Very few books provide either a theoretical or topographical overview of political documentary production of the past 60 years. It would be unfair to expect any single anthology to cover the entire terrain. The anthology took five years to complete and was originally intended to be twice the size. Waugh freely admits that more is needed. Unfortunately, the book reproduces some traditional omissions; there is a conspicuous absence of writings about films made by American Blacks, Asian Americans, Africans, or Chinese.

While Waugh may understate the practical impact of new documentary theory, the essay "Brecht in Britain: The Nightcleaners and the Independent Political Film," by Johnston and Willemens, discusses attempts to overturn traditional power relations between producers and consumers by encouraging viewers not only to think about women workers' unionization efforts but about the limits of the images used to reflect the reality of their lives as well. Johnston and Willemen argue that the device of intercutting black leader in their film refocuses attention on the editing process and destroys the illusion of seamless documentary realism. The black spacing, they claim, also functions to suggest absent images of women's lives that cannot be filmed. But The Nightcleaners may typify a dilemma of political documentaries that experiment with form. They either risk never reaching a wide audience, or playing for an audience that finds the films obscure, therefore confusing. But some films must take these risks. Even without wide distribution, they begin to challenge ways of seeing and suggest possibilities for future generations of producers and viewers.

What makes political films political poses a question that goes beyond cinematic form and content. Steve Neale, in "Notes and Questions on Political Cinema: From *Hour of the Furnaces* to *Ici et Ailleurs*," suggests that the organization of a film's production, distribution, and exhibition—the context in which it is shown—is a more meaningful determination of what's political. Neale points out that distribution systems influence what is possible to produce and program, but the impact of what is possible may also be limited by distribution systems where

political films circulate as entertainment.

Both essays raise major questions for political documentary producers. The critical method embodied in *The Nightcleaners* challenges the workings of conventional political propaganda. Today, when documentaries of the left and right use the same techniques—e.g., appeal to "experts" and other authority figures, shocking imagery, subliminal sound effects, etc.—how does this reflect the power relations between filmmakers and audience? Are these techniques really ideologically neutral? To what extent does the uncritical use of these and other devices threaten the efficacy and credibility of political documen-

tary form today? *Rambo*, the White House "Tuesday Team," and the prominence of right wing groups like Accuracy in Media may offer the most compelling argument for making progressive documentaries that help viewers understand how images embody ideology. Crisis is not a premise of "*Show Us Life*." But, dusting off the tracks of where documentaries have been, the book stimulates diagnostic as well as prescriptive thinking.

David Shulman's videotape Race Against Prime Time was recently broadcast on Britain's Channel Four and WNET in New York.



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ALTERNATIVE FILM EXHIBITION

Nancy Gerstman

Mention the phrase "alternative cinema" to any cinephile over 30 and chances are the sixties come to mind. This was a Golden Age—the heyday of underground cinemas and university film societies—when film lovers could indulge in any number of cinematic appetites. Now, people in the industry refer to the demise of university film societies and the commercialization of alternative film exhibition. At the same time, there has been a remarkable growth of community-oriented cinemas that, in spirit and vitality, are the direct descendants of the university film societies of the late sixties and early seventies.

The first university film societies emerged concurrently with growing interest in film as a course of study. During the sixties and early seventies hundreds of these societies blossomed, showing every type of film-classics, foreign films, experimental shorts, avant-garde features and documentaries of all sorts. Competition with local theaters remained minimal because students would still pay to see the latest release on a Saturday night date. But film courses inspired film buffs, who consequently started programming films that they read about in Film Quarterly and Cahiers du Cinema. As Al Milgrom of the U Film Society in Minneapolis recalls, "You'd drool a little bit when you knew that a lot of these interesting films were available elsewhere and not here....My programming was a natural

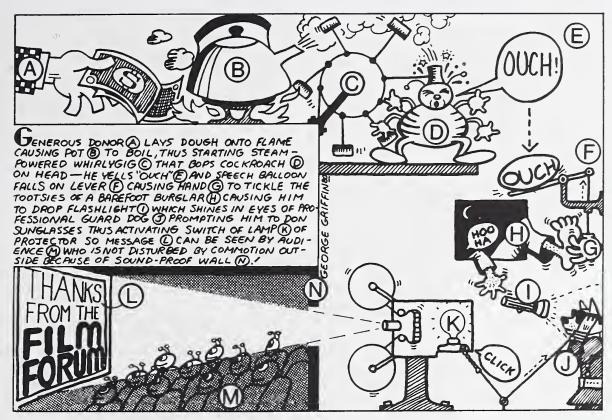
outgrowth of my academic, travel, and film interests." Milgrom also attributes the success of university film societies to the political climate. "During the Vietnam era people became aware that there was more going on on-screen than in the cruder forms of entertainment. TV couldn't supply much emotional punch, so films became more important in changing and directing attitudes."

In those days, Ron Epple's independent Expanded Cinema at the University of Illinois in Urbana showed short experimental films once a month. One of Epple's first programs, Bunuel and Dali's Un Chien Andalou, Nelson's O Dem Watermelons, Anger's Scorpio Rising, Emshwiller's Dance Chromatic, and Warhol's Mario Banana attracted a huge audience—hundreds were turned away. University students accounted for the high attendance figures, but sometimes there were visitors from the local community. Epple remembers that this early avant-garde program attracted the Danville Outlaws, a motorcycle gang that had heard he was going to show a film about bikers.

At the University of New Mexico, film programmer Noah Golden says their 190-seat theater "sold out all the time" during the 1960s. And at Webster College in St. Louis, Missouri, "There was a very politically active film scene, and much avant-garde work was shown," according to programmer David Kinder. "As I looked through some old schedules, some of the films they screened really surprised me." Films

were often screened in haphazard style, with bad projection, hard seats, terrible sound, and prints that varied wildly in quality. But, in some cities, the campus was the only place to see noncommercial movies, and the schools that had political activity and a counterculture scene were also very active on the film front. David Pratt of the University of Wisconsin in Madison recalls that the film society "was legendary-the university encouraged a laissez-faire attitude." It was not that unusual for Jean-Luc Godard, Nicholas Ray, or someone of similar stature to appear as a visiting filmmaker. Comments Pratt, "There was a strong emphasis, as in many schools in the sixties, on auteurist fare and avantgarde, experimental works."

In 1985, things have changed at the University of Wisconsin. "The regular fare now consists of films like Risky Business, The Graduate, and Harold and Maude. And students don't want to see black and white films-they find them boring and antiquated. There is still a small group showing avant-garde and experimental work. But the university is no longer in the vanguard—the local art theater is," say Pratt. "Film students are much more productionoriented now, and much less interested in international cinema than they were," observes film professor Edwin Jahiel at the University of Illinois. "It's the 'Reagan mentality.' Now they know rock singers and TV sitcoms." Milos Stehlik, director and programmer at Facets Multimedia in Chicago agrees, "Students don't



Grophic George Griffin, courtesy Film Forum

support alternative programming at all anymore."

Expanded Cinema has experienced profound changes since its euphoric first years. After presenting successful programs of short independent films, Epple saw a sharp decline in attendance around the mid-seventies. In the sixties and early seventies, attracting 300 people for each show on a weekend was common; now attendance of 300 for an entire weekend is rare. "There is so little interest in anything even slightly 'alternative.' I can't allow myself a luxury or passion that wouldn't make money." Epple won't be playing any foreign language films this year, or any documentaries. He says, "I still won't show Porky's or Rambo but will probably end up playing Pale Rider and most of the other popular fare"—if he can get it before it goes on the local cable movie channel.

Just as programmers link the boom in film fascination to the social flux of the sixties, many credit the demand for more conventional programs to conservative student attitudes. But administrators and faculty are equally implicated. Epple complains that the various departments at the University won't agree to cosponsor films or require attendance for their classes. "This is the only way we can show interesting programs and still make money," he explains. At Syracuse University, the level of concern for film programming is demonstrated by their plans for a student union building—it won't have a theater.

Much university programming has become

monopolized by large distributors who sell in bulk. As Kinder says, "Most college exhibitors are serfs, who have to play off eight or 10 titles to get the two or three they want." This, plus cutbacks of funds to universities by the Reagan administration, has forced once vital film societies to become more timid and Hollywood-oriented. There are, however, a number of film societies that still thrive, showing varied fare. The University of New Mexico film society provides a good example. The current programmer Noah Golden took charge of a society that had previously lost \$25,000 on "popular" films. They now refuse to show what Golden calls "schlock," and "we work hard at our publicity." Once they built a regular audience for their weekly series, the society initiated a series of documentaries, which have proved quite popular. They get standing room only crowds and let teachers know about films that might overlap with academic subject matter. The university has been supportive—a prerequisite for the survival of these societies. They are not budgeted for programming but screening space, offices, equipment, and projectionists are provided.

The formidable film society at the University of Texas at Austin, the sole film programming entity on a campus with 52,000 people, is considered an auxiliary enterprise of the university. Steve Bearden, who programs the series, finds that there is still a large audience for non-Hollywood films, but that the film society in the eighties must be run as a business. "Most film societies

fall down on marketing and overpay for losing films. Consistency is extremely important. You have to be there and showing movies all the time." Bearden programs 25 movies weekly and takes in enough income from popular films like *Destroy All Monsters* to allow risks that would be impossible at most universities.

The "laissez-faire" attitude of the sixties and early seventies described by David Pratt is no longer realistic. Universities that don't supply development money or clamp down on competing, random film societies or put ceilings on profits (thus curtailing additional community outreach) are bound to fail in the pragmatic eighties. Film rentals are expensive and, without such support, a society can easily flounder. The film societies with the most innovative schedules-and the most successful-are those like Cornell Cinema in Ithaca and Webster College in St. Louis that have received some support from their schools but are funded to build audiences in the surrounding community, Also, for the most part, they are the only places in town to provide an alternative to commercial offerings. And they work, remarkably, without interference from university administrators.

Like the U. of Wisconsin, Cornell once had a lot of groups showing films. Unlike Madison, however, the options at Cornell were much more pop-oriented, and there wasn't much variety in presentation. Now, according to Cornell Cinema's programmer Richard Herskowitz, his organization is run like a private business; it is



the only group on campus permitted to charge admissions. Consistent, conscientious grassroots publicity brings in audiences that fill their four theaters; at least one-third of the films are cosponsored by community or school groups. They play big commercial hits, classic films, U.S. independent films, and, surprisingly, experimental and avant-garde cinema is alive and well in Ithaca.

"There is a really devoted audience for films by people like Bruce Conner or Kenneth Anger," says Herskowitz. He hosts at least 15 visiting filmmakers every year, including one prominent European director. This past October over 15 documentaries were screened. Like most of the successful film societies, there is a conscious effort to build audiences. According to Herskowitz, "Ithaca is conservative as to whom they'll admit into their pantheon. They'll accept Satyajit Ray, but not Mrinal Sen. But people really seem to like events, so we'll have an Indian Film Festival to encourage audience acceptance.

Even with this impressive record, they recently eliminated one of their series, and they've had to play a bit to commercial interests. Almost no funding comes from the university: \$10,000 of their \$270,000 budget. Although they receive less funding from state and national arts councils than other programs of their scope, the New York State Council on the Arts contributes about \$5,000 a year. Cornell Cinema encounters pressures similar to those of a commercial

theater: home video and cable diminishes audiences for the most popular films. And they need this revenue to underwrite the alternative programming. At this point, he intends to apply for more university and arts council support, while resisting commercialization by a number of means, including possible sales of video cassettes.

Like Cornell, the Webster Film Society had to identify off-campus audiences and pursue them vigorously in order to change their programs from "strictly Hollywood" to more diverse offerings. In 1980, David Kinder remembers, "I became fascinated by the American independent movement and wanted to bring in independent films when no one else was doing it." That year, the budget for the film series was healthy because the society became an arm of the administration instead of the student body. At the same time, Kinder recognized the threat presented by video rentals and cable, the need to find "a second audience besides the entertainment-oriented one." He faced this challenge when, in the fall of 1982, the society's audience fell 75 percent, because 90 percent of the homes in the outlying areas of St. Louis were wired for cable.

Kinder began bringing filmmakers to speak about their films, and when the school requested that he curtail that program because of the expense, he applied to the Missouri State Arts Council for a grant. And got one. He also secured money from other areas within the school, like the Black Students Association and the women's organization, which underwrote the cost of some programs. The Missouri Arts Council has renewed funding for the program, and this fall there will be a visiting artist every week of the semester. Kinder has consolidated his audience by developing a large mailing list, printed schedules, bulk, targeted mailings for every film shown, and course-related series, along with cultivating hard-won support from newspaper and TV critics in the area. Kinder admits that it is still "really hard to bring in crowds but there is an audience for just about anything." Because of the influx of cable and VCRs, his first-run screenings have been substantially more popular than second-run commercial programs. "Films like Seeing Red, The Good Fight, and Bix have been very popular. Studio films that have never opened in St. Louis, like Barbarosa, Zoot Suit, and The Ballad of Gregorio Cortez have done really well." He plays a number of films with political themes "depending on their availability. In the first six months of 1985 we played about seven feature-length political films, in the second six months, none."

Film societies that do grassroots marketing mirror the community-oriented cinemas that began to appear around 1972, when the art houses fell into decline and the National Endowment for the Arts started funding film exhibition. B. Ruby Rich, director of the Film Pro-



gram at the New York State Council on the Arts, explains, "In the early days alternative exhibition was mostly housed in museums. The first was the Pacific Film Archive, the prototype that the other museums and media centers followed." NYSCA's 1972-73 grants included the first (\$11,500) funding for the Film Forum in New York City, a nonprofit exhibition space specializing in independent, experimental, and avant-garde works that opened as "50 folding chairs in an 88th Street loft," according to director Karen Cooper. In 1974, "a watershed year for New York State," in Rich's words, 80 exhibition organizations were funded, compared to 55 the previous year. "Funding went wild... from \$479,000 in 1973 to \$1,007,172 in 1974."

Though increased funding paved the way for community cinemas, other factors inspired their development. Many exhibitors credit the women's movement—the most permanent manifestation of the sixties political culture—as providing their first, and most important, audience base. They also acknowledge the significance of U.S. independent films, a form with renewed energy in the mid-seventies. Independent filmmakers saw their efforts as perfectly compatible with the sites that provided alternatives to Hollywood products. And exhibitors could cooperate with smaller distributors who put more care into their efforts and could support their important grassroots work. Many of these cinemas were founded with the aim of showing

films that weren't commercially available. Most were established as an antitdote to the limited choices offered in large cities, and some were opened in cities that had no discernable film culture. Some were even opened as an extension of or alternative to more conventional university film society programming.

A few, like Facets Multimedia in Chicago, intended to combat a "dreary" film scene that, in the sixties, had been "pretty active and interesting," according to founder Milos Stehlik. Along with the Film Center at the Chicago Art Institute and Chicago Filmmakers, Facets wanted to bring diversity back to film exhibition in Chicago. Stehlik started in 1975 with \$40 and a typewriter; subsequently Facets received funding from the National Endowment for the Arts and Illinois Arts Council. Now 84 percent of their income is earned, but the money goes directly back into operating expenses, creating "a perpetual state of being broke." Facets has worked very hard at expanding audiences by giving attention to community interests and has succeeded. "We would never be happy going the museum route, establishing a small core audience and depending on them," says Stehlik. "We direct our programs at the ethnic communities, and we are always reaching out to them."

The Neighborhood Film Project in Philadelphia began with a similar goal, described by director Linda Blackaby as "working with community groups who wanted to use film, and to bring alternative exhibition to a city that showed practically no non-English-speaking films at all." With an \$11,000 grant from a local community foundation, their first programs were anything but conventional, screening Chris Choy's From Spikes to Spindles, two films on women's health, a feature-length documentary on Puerto Rico, and Hugh King's We The People. Later they premiered films like The Memory of of Justice, Merchant of Four Seasons, and Aguirre, The Wrath of God. Blackaby remembers, "There were virtually no first-run houses for foreign films, so we kept getting these incredible premieres."

Since then, the cinematic climate in Philadelphia has changed. Some commercial theaters now show films similar to those the Neighborhood Film Project pioneered. But Blackaby doesn't see her organization's role as competitive. "In a lot of cases we develop audiences for the most commercial cinemas, and our role is to show the things they're afraid of, that are risky." She believes that the advantage of an alternative exhibition space is "to get behind a film, and to present it in an appropriate context. When the Roxy Cinema showed *Variety*, people thought it was a porno movie and walked out. They were totally unprepared for it."

At the U Film Society in Minneapolis—now more community-oriented because it is a guest of the University but receives no funding from it—competition with local commercial venues

CINE DE VERANO EN LOISAIDA



can be intense. And competition with Film in the Cities and the Walker Art Center, media centers with large exhibition programs, contributes to a very rich cultural life in Minneapolis/St. Paul. According to Al Milgrom, the Film Society was at first "very auteur-oriented and brought in a lot of directors." Their first programs in the sixties were extraordinary—one calendar listed El. Way Down East, Nosferatu, Leda, Underworld, Bombshell, The Southerner, Family Portrait, experimental films, local independent films, and a Dutch film, The House, with the director present. The schedules continue to be exceptionally diverse with a strong Eastern European emphasis and many special events. Though attendance and memberships have increased over the years—with a slight drop this year—Milgrom, like Stehlik at Facets, complains about the demands of his audience and the need to "stand on his head" to get them to come. "Audiences aren't enthusiastic anymore. Film was important in the Vietnam era but now we have to compete with the Tiffany lamp fern bars. The activists have become middle-aged and are staying at home. The only way we can attract people is to make filmgoing more of an event-to create excitement." Fifteen percent of U Film's budget is accounted for by grants and memberships, but they only break even. Milgrom attributes many of these financial problems to distributors. especially the classics divisions, who have "driven up the costs of films that years ago

would have played at the drop of a \$100 bill."

Some exhibitors have also made an impact in large cities where, due to a surfeit of theaters, they should have had a more difficult time carving out a niche. For instance, Boston, with its active campus film scene and many theaters serving diverse interests, is home to the 12-year old Angry Arts, a collective dedicated to showing films "about people in struggle." According to collective member Henry Wortis, organized political activity in Boston, like everywhere, has dwindled, but with "good audience development, people have come to rely on our judgment about films." Angry Arts receives no subsidies, and they have never had a salaried staff. However, attendance has increased yearly, now averaging 300 people per show. Their biggest money-makers last year were Malcolm X, The Battle of Chile, and Choosing Children-testimony to the possibility of programming radical material. "Getting crowds still takes a lot of effort, and getting reviews is difficult," comments Wortis. "We're doing well because we offer something different." But there is still a lot of competition for a finite audience-23 new theaters have opened in Boston in the last three

Another unconventional venue, Films Charas in New York City's East Village, opened in 1981. Founder Doris Kurnish explains, "The neighborhood had died as much as it was going to die and had to begin building again." From the

beginning, Charas offered an eclectic schedule while remaining community-oriented. They brought filmmakers to speak about their films, and they showed many Spanish-language films in order to serve local residents. Critics, charmed by their spirit and ingenuousness, began writing about them. Grants from NYSCA and the Film Bureau at Film/Video Arts have enabled them to expand their activity. Strong community support has helped Charas bring in sizable audiences for some unusual programs. "One time we sold out our 400-seat theater with Haitian footage by Maya Deren. We had people standing down the block," recounts Kurnish. Charas also occupies a 200-seat cabaret-style theater. "People love to come there," says Kurnish, "because it's a comfortable setting, and not intimidating. When John Sayles came to speak with Baby, It's You, he was so excited-the energy was amazing-that he talked until midnight.'

Helena, Montana, Lincoln, Nebraska, or Huntingdon, Long Island, may not appear to be likely sites for dynamic film exhibition. But expectations aside, the Second Story Cinema, the Sheldon Film Theatre, and the New Community Cinema provide exciting cultural oases for the film-starved. Arnie Malina, a transplanted New Yorker started the Second Story Cinema in Helena "with \$6,000 and a need for something culturally stimulating in a town of 25,000 people." Lincoln's Sheldon Film Theatre serves a city that is mostly conservative, white, and



middle class, but as a subsidized entity in a town with only commercial theaters, the Sheldon can function as an art house as well as sponsor museum-type programs. Still, both Second Story and the Sheldon are prone to the same worries of other alternative cinemas: changes in audiences and the incursions of home video and cable. And lately, Dan Ladely, the Sheldon's programmer, has been preoccupied with drumming up private funding to "keep the film program alive" after the Nebraska Arts Council cut his budget this year. Over the years, however, community support in Helena and Lincoln has been heartening.

The New Community Cinema in Huntington, Long Island-so close to New York City yet so far in terms of filmgoers' tastes-has become an integral part of their community, and the community loves them for it—up to a point. Charlotte Sky, who started the cinema as a bringyour-own-chairs situation in a small dance studio, expresses serious concern about the future. "The town government has tried to close us down several times, but people came out and protested, so they got nervous and backed off. But the new town administration is very conservative. They hate our guts and we know it." Certain programs have upset town officials, especially a night of Cuban films. Now they are trying to force the cinema to close down again. The Cinema's landlord—the town itself—has not officially evicted Sky and her partner, Vic Scolnick, but has repossessed the theater's lounge and raised the already-hefty rent every six months. Funding covers 10 percent of New Community Cinema's budget, and NYSCA and the Film/Video Arts Film Bureau has been "wonderful," says Sky. "However, profits go right back into programming and operating expenses. There is no fat in the budget." At this point, the New Community Cinema must find new quarters and supplement their funding. "When you are constantly worrying about how much money each program is going to bring in, you can't take programming risks anymore," Sky regrets. "We have heard that any association with left causes will hurt our fundraising." To preserve their independence, they are applying to more liberal political foundations for funding and help in securing bank loans, in addition to organizing a series of fundraising events.

Problems similar to those of the New Community Cinema notwithstanding, NYSCA reports that in the last few years they have received strong exhibition requests from all over New York State. And this trend can be observed nationwide. Over the years, most community cinemas have experienced some financial fluctuations, but, for the most part, these changes have not seriously affected programming.

Looking to the future, the challenge of video and cable is being met by more imaginative programming, special events, and improved or expanded presentation. At least 16 out of the 19

programmers interviewed for this article plan to improve their theaters or are moving to larger, more comfortable quarters. At least half are investigating video programming, and a third intend to package cable programs or provide alternative video rentals for their audience. Facets Multimedia has already entered the cassette business. On a recent trip to England, B. Ruby Rich noted that "VCRs do not seem to be hurting nonprofit, alternative sites, but in 15 years they will have completely changed the commercial repertory. I believe that will happen here too."

What insures the survival of community cinemas in this country is the very thing that makes them so unique and worthy of emulation—a visionary, yet practical approach to film exhibition.

I would like to thank Richard Peterson for his assistance in conducting research for this article.

Nancy Gerstman coordinates theatrical bookings at First Run Features in New York City.

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FOR THE CULTURAL BOYCOTT

Charlayne Haynes

In these times there has been no other political issue that has so markedly divided artists of various disciplines, whether they identify themselves as independents or not, than support for the cultural boycott against South Africa. Debate has flourished in the pages of this magazine, questioning the correctness of the boycott, its impact on the apartheid system, and the appropriate course for independent filmmakers.* It is imperative that we put the boycott in proper perspective, look at its history, purpose, and reason for existence, and realize why it is central in the battle to destroy apartheid and advance cultural, as well as political national liberation.

Apartheid cannot be compared to the racial segregation that characterized the southern United States for the last few centuries. Nor can it be mistaken for the racial discrimination that people of color experience in the northern industrial centers. Codified in 1948, apartheid is a legally sanctioned system of economic, political, and cultural domination and oppression, authorized by the South African government to safeguard its class interests and privileges, imposed on 72 percent of its population on the basis of color. Since then, the white majority in South Africa has enacted over 200 racist laws designed to disenfranchise and dehumanize the Black, Indian and other Asian populations, leaving the Black majority entrenched as cheap labor in an exploitative economic system.

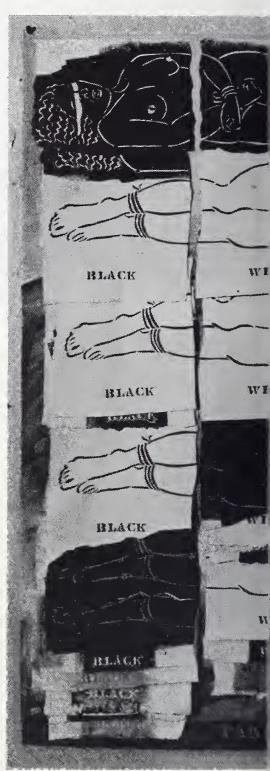
The white minority of approximately four million, about 18 percent of the total population,

*Ed.'s note: In the June 1984 issue of The Independent, a one paragaph item summarized the response of the African National Congress to solicitations of the films for the Durban International Film Festival. Consistent with its cultural boycott strategy, the ANC counselled nonparticipation. In a letter published in the September 1984 Independent, producer Robert Mugge argued against the ANC position, defending his choice to show his films at festivals in South Africa, hoping "to provide whatever small encouragement I can to the forces of resistance in an oppressed society." Mugge's letter was then reprinted, without permission from The Independent, in the Journal of the South African Film and Television Technicians Association. Replies taking issue with Mugge and supporting the cultural boycott, from Gerald Horne, St. Clair Bourne, and Mable Haddock, appeared in the November 1984 and March 1985 issues of The Independent, along with one, by David Appleby, in favor of ignoring the governs South Africa through its elected representatives. The parliament is tricameral only on paper; only the white chamber, elected by whites only, holds real power. Indeed since colonialization, the white minority has always assumed authority over the entire country. Without consultation or negotiation with the Black majority, the whites unilaterally decided which parts of the country should be Black and which white. Whites gave themselves 86.3 percent of the land and the remaining 13.7 percent to the Black population. No land was allocated to the Asian or Indian peoples, who account for about 15 percent of the total population.

In 1959, that 13.7 percent was divided into 10 "Bantu Homelands," or Bantustans, with the passage of the "promotion of Bantu Self-Government Act." These rural ghettos have been labeled "homelands" for about 16 million Black Africans. The Bantustans have separate governments with limited powers: legislative assemblies comprised of appointed chiefs, headmen, and elected members. Government propaganda insists that the Bantustans are independent and economically self-sufficient. As part of a series of expensive newspaper supplements placed in the U.S. press, one New York Times advertisement in the late seventies claimed that "six of the Black nations living in South Africa already have local self-government in their historical homelands," and that "the per capita income of the Xhosa nation (Transkei) and of the Zulu nation (kwaZulu)—both Bantustans is considerably higher than that of many independent African countries."

These claims, intended to elicit support from U.S. racists and separatists, are misleading. So-called "self-government" for these reservations for Black Africans is a fraud. For instance, although the Transkei has had "self-government" for almost 25 years, the national white minority government holds all power. The Transkei Legislative Assembly cannot discuss major questions, and all decisions, no matter how trivial, must be approved by Pretoria. The Board of the Xhosa Development Corporation, which is responsible for the economic development of the Transkei, includes no representative of the Transkei government.

The bantustans are totally incapable of supporting their inhabitants. To survive, those who can must seek migrant labor contracts and spend most of their lives separated from their families. In the past 20 years, 3.5 million people have been uprooted from their homes in areas designated "white." Two million are now under the threat of removal. A total of 5.5 million, more than the



The art reproduced in these pages, part of the Art Against Apartheid campaign, helps spread the word about the anti-apartheid struggle. Above: "Take One," by Emma Amos.

Courtesy Art Against Apartheid

OF SOUTH AFRICA



total white population in the country, will be relocated under this merciless act. As for living standards, the per capita income of the Xhosa people, for instance, is approximately \$42 a month, the maximum average paid to unskilled workers in the Transkei. Even the village heads, or chiefs, receive between \$18 and \$53 a month.

Actually, the government's propaganda about the "homelands" conceals the important fact that only about seven million of South Africa's 16 million Blacks reside on these reservations. The other nine million live in the misnamed "white" areas, where they outnumber four million whites and two million Indians and other Asian people. The government emphasizes the "homelands" theme to support its false claim that European and Black African settlers reached South Africa at about the same time, and the "homelands" or Bantustans were the only areas ever settled by Black Africans. But this contradicts documented history and ethnology. Stone ruins of the ancient kraals of Black Africans date from six centuries before the first Europeans arrived and still stretch across the gold-rich Transvaal and Orange Free State.

In South Africa, labor is cheap and profits high. South Africa's apartheid policies are based on the demand for large pools of cheap labor. With such labor readily available, the vast mineral resources can be tapped for the benefit of white South African capital and foreign investors. In diamond mining, the industry where most Blacks are employed, the average monthly wage for Black workers is \$260; the average wage for white workers is \$1,290. Africans who do this work are permitted to remain in the white areas where every movement is governed by a maze of laws. One very durable law-the "Organizational Movement and Settlement of Black Persons Act," enacted in various forms since 1960—strips Blacks and other people of color of any human rights concerning where they live. Blacks can be forcibly removed from their homes, often with little advance warning and severe penalties for disobedience. The regime's goal is to gradually unload South Africa's Blacks onto bantustans, all of which will eventually be called "independent." In reality, this means that Africans will be stripped of their nationality and arbitrarily classified as citizens of fictitious countries on the basis of their ethnic ancestry, even if they have never visited the bantustans.

Aside from the shocking equation—87 percent of the most productive land reserved for 18 percent of the people, with the more barren 14 percent set aside for the 72 percent Black majority—the government's justification for this

division rests on the main tenet of apartheid: the differences between the races are fixed by Almighty God for eternity, and these differences must be maintained by separation of the races.

An increased militancy has erupted in the bantustans, protesting the substandard health conditions and facilities that rural residents endure and the inferior educational system for Black children. A backlash against the many local chieftains, who are merely puppet agents handpicked by the government to maintain the apartheid structure by presiding over a sham assembly, has prompted them to desert their posts to save their own skins. They are viewed as traitors, and many have been publicly condemned and even mysteriously killed. But unified protests against these conditions have brought government retaliations to the bantustans, in the form of severe and arbitrary rent and utility increases: more of the same misery at a higher price.

Under South Africa's Internal Security Act of 1982, any person can be held in detention indefinitely without trial or formal charges. The government can automatically outlaw any organization it says threatens the public order. The government can stop the printing and distribution of any periodical or newspaper. The government can enforce random police searches. In the last five years, and especially during the last two, the government has escalated its war game of using the resettlement policy, banning orders (any person can be exiled from his or her home indefinitely and may never be in the company of more than one person at a time), influx control laws (which punish the illegal passage of Blacks from the rural to the urban areas to find work; since 1916 more than 18 million people have been detained for this "crime"), or failure to produce the passbook that all Blacks over 16 must carry at all times, with records of employment, permits to enter white areas, and a description of family

Black workers have stepped up their waves of organized protests with illegal stikes and shutdowns, mass demonstrations, and major confrontations with the South African police, the most repressive and well-equipped in the world. From September to November 1984 about 150 people were killed at Sebokengs; 225 people in February 1985 at Crooroads, and at Langas in March 1985, 45 people were killed exactly 25 years after the Sharpeville massacre, where 69 defenseless people were shot down and 180 wounded in a peaceful march against the pass law system.

A state of emergency was declared in July

1985. And with it, an inevitable twist has developed in the strategy of South African warfare: bloody and murderous raids on "soft targets"-residential areas that are branded suspect headquarters for "rebel" leaders. In late summer 1985, the men, women, and children of the Gabarone township were bombed in their sleep, their homes burned to the ground. Many who managed to survive were tortured. In these instances, the government unleashes its mighty army, which along with the police and special commando units, totals about 275,000. In addition to the 700 who have died in the last year, almost 3,000 people have been detained since the state of emergency was announced. Thousands more have been arrested, including most leaders of the United Democratic Front, a nonracial alliance at the forefront of the anti-apartheid protest; members of the Congress of South African Students, a militant high school organization; and suspected members or friends of the banned African National Congress, the recognized cultural, political, and spiritual leader of the liberation movement in South Africa.

The ANC was founded in January 1912 "to defend Africans against repression." In the early years, its orientation was reformist rather than revolutionary, and it tried to achieve its goals through legal political action only. In 1961, Nelson Mandela, a leader of the group, formed Umkhonto We Sizwe, which means Spear of the Nation in Zulu, the ANC's military wing that began a campaign of sabotage against "the symbols of apartheid." When South African police discovered its underground headquarters in 1963, the principal ANC leaders were arrested, and Mandela was sentenced to life in prison. For the past two decades, international governments and renowned citizens have petitioned South Africa for release of this revered leader, but the government has been steadfast in its refusal. During the many periods of unrest last summer. the government offered Mandela a release if he agreed to disavow violence and leave South Africa. But he is as steadfast in denouncing the apartheid system now as he was in 1964, and remains behind bars.

After the Sharpeville and Soweto massacres in the sixties, the ANC developed a more revolutionary program within South Africa to defend itself and the oppressed majority against the pervasive militarism of the South African government. The role of armed struggle in the liberation of South Africa has been criticized by many on principle. But all cultures, in some way, condone the use of physical violence for selfdefense. To deny the right of the Black majority in South Africa to use violence in its fight against the extremely degrading conditions of apartheid is to deny a most fundamental human right—the right to defend one's family and oneself against assault. The forces fighting for a nonracial society, that is, a democracy for all South African

people regardless of race, color, or creed, relied on nonviolent methods for over half a century and only resorted to armed struggle after it became clear that the government would make no concessions to peaceful protest. Against this historical background of oppression, fear, flagrant violations of rights to health care, education, employment, and even the right of self-defense, the people of South Africa battle for liberation and the destruction of apartheid.

Over the last 30 years, the United Nations has sweated volumes of resolutions attempting to impose limited sanctions against South Africa. In 1968, the U.N. General Assembly adopted Resolution 2396, requesting "all states and organizations to suspend cultural, educational, sporting and other exchanges with the racist regime...." A 1980 resolution appealed directly to "writers, artists, musicians, and others to boycott South Africa" for the first time. It placed a cultural boycott in the context of a total campaign to isolate the South African government internationally. The cultural boycott is designed as a tactical weapon to destabilize South Africa's access to cultural enrichment in the world.

Those of us who comprehend the boycott's strategic importance criticize the artists who are unwilling to deploy a political weapon that can destabilize apartheid. We don't accept the argument that this is an amputation of cultural exchanges that might magically stimulate oppressed people to victory. Still, it's clear that there are many artists who do not understand apartheid or its political apparatus. Filmmakers who send their films to festivals in South Africa, presuming that South Africans will benefit from our culture, cast themselves as liberal mechanics who blindly refuel a bad and worn-out machine. If you perform in South Africa, send your work there, or participate in cultural or educational exchange programs, you deny the priorities of the liberation struggle and the international antiapartheid movement: the right of self-determination for the South African people and the total isolation of the South African government to achieve that right. The cultural boycott is a pivotal move toward those ends. However, like other, related anti-apartheid strategies-the sports boycott and the divestment campaign-the cultural boycott encounters formidable opposition.

At the heart of the isolation strategy, the cultural boycott has been devalued and its goals undermined by the South African propaganda machine. Efforts to placate apartheid have concentrated on placing ads in the western media, particularly in the U.S. and Britain. In 1984–1985 alone, millions were spent on public relations campaigns that misrepresent apartheid and the challenges to it, both inside and outside



"Swapo I," by Kathy Deacon. Courtesy Art Against Apartheid

the country. Representative of the South Africa consulate in New York City, Abe Hoppenstein, has hopped from radio to TV to newspapers defending petty reforms and their promises, and assailing actions like divestiture and the cultural boycott. His objective is to preserve the status quo at any cost.

The cultural boycott in the U.S. has affected the attitudes of big-name personalities who were once hooked on South Africa, but after exposure, took the pledge. If the moral argument against apartheid failed to convince an artist or



athlete—the two big prizes in apartheid eyes—to forfeit collaboration by not performing, these boycott busters would end up losers at the box office or the gate. Singer Stephanie Mills is the best example of a well-known artist who took money for performing in South Africa and then ran back to the U.S., invoking her "right as a free agent in the marketplace." But the rising heat of domestic condemnation burned her at the box office and record stores. Eventually this pressure forced her to reconsider and make a public apology. Conversely, international enter-

tainers Roberta Flack and Stevie Wonder wouldn't court South Africa for the \$2.5 million and \$5 million offered, respectively, because their opposition to apartheid could not be bought off.

Sometimes, however, the effort to win support for the cultural boycott over the years has been haphazard and nearsighted. For example, there has been a dearth of educational programs for the public outside of the constituencies of organizations like churches, trade unions, political groups, and narrow venues of cultural exchange. The same groups have historically represented the bulk of the small but growing anti-apartheid movement in this country, and consequently have faced gargantuan limitations. The realities of no money, no resources, no organizational or administrative planning, no media expertise—or very little—have hindered the boycott's overall success.

But, in the last five years, there has been a steady surge of participation among professionals and cultural workers in music, dance, and the visual, literary, and media arts. A welcome blossoming of organizations and coalitions speak directly to artists with different levels of influence and spunk. Some of these include the organization Artists and Athletes against Apartheid and the Art Against Apartheid campaigns in the U.S., as well as various ad hoc groups endorsed by the U.N. Special Committee against Apartheid.

Some credit for the spreading support for the cultural boycott in the U.S. should be given to the visibility of artists like Harry Belafonte, who has spoken out against apartheid for decades and has spearheaded many campaigns and the commitment of those like Stevie Wonder and Roberta Flack. Their actions have helped convince other celebrities and artists who want to take an active stand against apartheid. Also, the growing divestment campaigns that have taken root on college campuses and in church basements, union halls and state and city legislatures around the country have contributed to the goals of the cultural boycott and the antiapartheid movement as a whole.

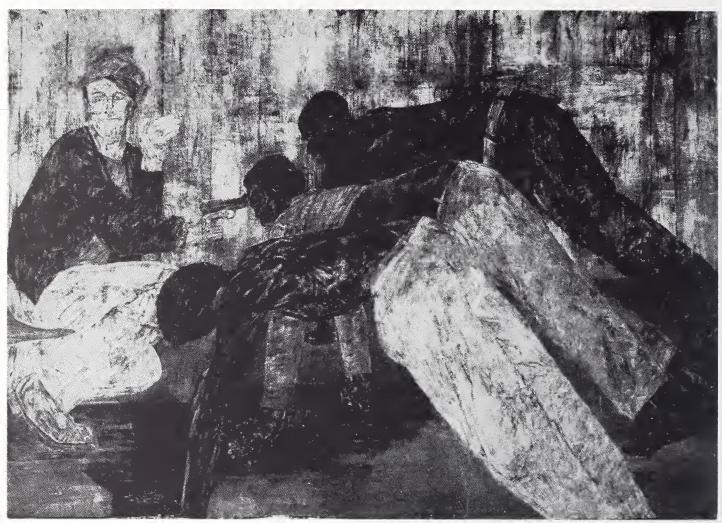
The South African government is suffocating because of its isolation. One of its cultural diamonds in the rough, the Durban Film Festival, testifies to its fear of international ostracism. Festival director Ros Sarkin, the wife of a distinguished South African surgeon, is represented in an interview in the Journal of the South African Film and Television Technicians Association as one of the most sacrificing film pioneers. According to this article, she has almost singlehandedly enlarged her humble film festival from an event with seven films to a major South African cultural affair in seven years. Durban "sells some 40,000 tickets... show[ing] about 50 films from all over the world," according to another article in the SAFTTA Journal. Indeed, 1985, the year of the most public activity around

the cultural boycott and the call to end apartheid, has been Sarkin's best. This spring the Durban Festival received "a record number of U.S. entries," according to an article in the *New York Times*. The kind of publicity that Sarkin's festival can generate in the *Times* legitimates apartheid and diffuses international pressure at a time when pressure is critical. And her festival helps the South African government's PR campaign to camouflage its policy of exploitation and cultural domination at home.

Sarkin was praised in the SAFTTA Journal for "making considerable attempts" in the Durban Townships "to arrange screenings and discusssions in places accessible to those without transport." In addition to providing transport from the townships to the main university site, Sarkin trots her festivals to the townships to show films in places where she has special arrangements with local organizations. But her "considerable attempts" means that she also shows her films to segregated audiences in the townships. She explains in the SAFTTA interview how she manages to get access to facilities for the festivals by persuading her all-Black committees to mediate for her with local authorities. This means that Sarkin gets preferential use of facilities that the Black people who live in the township never get to use at all.

Derek Malcom, a film critic for the *London Guardian*, who is critical of Sarkin's festival but supports its good intentions, identifies the facility she used in Umlazi, "one of the gaunt and crowded black townships that provide Durban with cheap labor," as "Mangosothu Technikon, a huge, superbly designed college for Africans through which the regime seeks to create a Black middle class able eventually to buttress Afrikanerdom with a vested interest in the status quo." Ironically, the film Sarkin selected to screen in Umlazi was Tomas Gutierrez Alea's *The Last Supper*.

The Durban Festival also receives preferential treatment from the censors. Entries are shown under a special dispensation from the Directorate of Publications and Entertainments, which determines what films will be banned or cut. Many films and publications have been banned because they are critical of or antagonistic toward apartheid. Oppositional filmmakers in South Africa have developed underground film distribution systems for their work because they know they would never get past the censors. But Sarkin has no such worries. She affirms, "The Durban Film Festival has over the years demonstrated that it is an event which is dedicated to showing films of an artistic and cultural nature which has in certain cases, I believe, prompted the Director of Publications to allow us certain exemptions." It is the state that allows Sarkin's festival to proceed uninterrupted, because it provides valuable publicity for the government's "reforms," while the daily practice of apartheid continues unabated.



"Mercenaries (V), " by Leon Golub.
Courtesy artist, photo David Reynolds

The apartheid government champions Sarkin's festival, financially supports it, and gladly relaxes its standards to strike a dual coup: basking in the short but sweet spotlight of world media recognition and successfully sabotaging an international campaign. Festivals like Sarkin's give credence to the government's false image as a cultivated sponsor of the arts and allows it to flaunt its white supremacy on the global stage. The money that helps to pay for this festival—and any other state supported event—comes from the criminal exploitation of Black workers. There is no dividing line between this festival of apartheid and the apartheid system itself.

The cultural boycott continues despite independent producers who place the value of a film festival over the value of peoples' lives. It is precisely because culture plays such a critical role in the politics of apartheid—how South Africa manipulates its own cultural assets to its political advantage—that makes the cultural boycott and support for it so vital. The cultural boycott alone will never break apartheid, and yet it presents an opportunity for individual artists to make a contribution to the struggle for its destruction, not its reform. By refusing to collaborate in any cultural activity the South African government sponsors, an artist gives weight to a moral commitment and recognizes Black South Africans' desires to enrich their own identities after decades of cultural domination.

Instead of giving your life's work over to apartheid, consider the alternatives:

- Produce educational programs that address the cultural boycott and apartheid system. Bring together experts on the boycott, organizations involved in the anti-apartheid movement, critics, and people who have lived under apartheid.
- Work with a community or artist group to sponsor a series of films or videotapes that provide an analysis of the background of the South African liberation movement or the development and rise of the labor movement among South African workers and their allies. The oppressed people of South Africa do not get their ideas about freedom from films. They know

what-they're doing. We are the ones playing catch-up.

- There are many organizations that focus on the apartheid issue and the cultural boycott. The American Committee on Africa in New York City and the Washington, D.C.-based lobby for African affairs, TransAfrica, have information and speakers' bureaus that can put you in touch with others in the U.S. working to end apartheid. Also, the U.N. Special Committee against Apartheid sponsors and endorses both small and large programs.
- The money that you would spend to ship a film via UPS to South Africa could pay for copying and mailing program notices to your friends.

Charlayne Haynes is an arts and media producer who lives in Brooklyn.

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NORTHWEST PASSAGE: THE SEATTLE INTERNATIONAL FILM FESTIVAL

Coco Fusco

Before their films were chosen for the 10th annual Seattle International Film Festival, held last spring from May 9 through June 10, Kerouac's John Antonelli and Heartbreakers's Bobby Roth were directors with common predicaments. Antonelli was frustrated by several failed attempts to find a distributor, while Roth, who was already working with Orion, was disappointed by the distributor's lack of interest in his film. Then Kerouac was spotted by a Seattle festival representative at Filmex. The subsequent favorable audience response at the northwestern festival led to Kerouac's opening at the city's Grand Illusion theater, where it ran for five weeks. In a similar manner, Seattle theater owner and one of the festival's three directors Darryl Macdonald saw Heartbreakers at the Berlin Film Festival. His business partner and fellow festival director Dan Ireland explained that they both liked the film so much they designed a new publicity campaign for it and opened it at their own Egyptian Theatre, where it played to enthusiastic crowds for 14 weeks. "It's a worthwhile festival," commented Antonelli. "Seattle is reported on in Variety, which helped us line up other cities." Roth, whose film will soon be aired on cable television, agreed with Antonelli's assessment, adding, "Seattle is a great film town. You'll never have a better, more educated audience with nontraditional taste."

According to Jeff Dowd, the third in the triumvirate of directors, the three have refined the programming strategy over the last decade. When they began, all of them were running theaters in Seattle (Dowd has since moved to Los Angeles). "We had to figure out a way to get these films into our theaters," he said. "We wanted to take the festival in a certain direction, launching films locally and nationally. Producers now seek us out. We absolutely use that festival to make specialized films more economically viable." Ireland observed that the industry uses the festival to test films about which they're not sure. Seattle audiences are known for their "broad taste," he added, and representatives from Island Alive, Cinecom, New World, MGM, and a few West Coast festivals come to screenings to witness viewer reactions. In addition, many call after screenings for reports. The Seattle festival overlaps with Cannes, which accounts for scanty attendance by other festival representatives, but Dowd claims that some people attend both.

A number of independents testified to the



Golden anniversary couple Gean Harwood and Bruhs Mero, pictured here in the 1940s, are profiled in "The Silent Pioneers," screened at the Seattle Film Festival.

Photo: Patricia Giniger Snyder

benefits of an appearance in Seattle. Although the five-week event did not directly result in any on-the-spot deals with distributors for Henry Jaglom's Always, the warm reception it received ultimately helped him sign with Goldwyn. Dan Bessie, the maker of Hard Travelling, sent a flyer with the results of a Seattle audience questionnaire to distributors and got responses from several majors. The Silent Pioneers, a film by Lucy Winer, Patricia Giniger Snyder, and Paula de Koenigsberg, will be appearing at Seattle's Neptune Theatre. On the Edge director Rob Nilsson claimed that the presence of Dowd, who is a producer's rep and Sundance Institute board member, as well as principal scout for U.S. films for Seattle, was reason enough to attend. When Dowd was asked if his many jobs represented a conflict of interest, he answered flatly, "No. We have to fill 150 slots. If I'm representing a film and it's good, we'll put it in."

While Discovery Weekend turns attention to independent U.S. films looking for theatrical release, the festival continues to live up to its reputation as a springboard for international art cinema. This year's premieres featured the U.S. opening of Kiss of the Spider Woman and the introduction of several Dutch films, including the world premiere of Paul Verhoeven's Flesh and Blood. Films from 31 countries were screened in the main showcase; the United States, represented by 32 films, had the largest number of entries. Sidebar programs included an evening of short films, a festival retrospective, a tribute to Nicholas Roeg, and outer space and midnight movie series. The mixture of "high art," kitsch, and documentary, explained assistant director Gary Tucker, reflects the tastes of the individual programmers/directors. But the fact that the festival depends on the box office to break even also affects their selection.

For many independent films, Dowd observed, the Seattle festival represents their first public screening. In 1985, 300 films were viewed before the selection was narrowed to 156. Although the directors do not refuse unsolicited submissions, all the filmmakers interviewed said their films were invited after being seen at places like Filmex, the U.S. Film Festival, Berlin, and private screenings in Los Angeles. "We have a network and we listen," Dowd explained, noting that the directors look for films that "go to some extreme. Interesting, nice—that's not what we're looking for. No slice of life films. Many independents tell stories that should be poems or short stories, not movies."

To gear up for the event, Nancy Locke, a three-year veteran of the festival staff, orchestrates a publicity effort that begins many weeks in advance. Last year specially designed flyers were sent to women's groups, gay community organizations, and other target groups. In an attempt to help three films that did not have distributors, a separate mailing about Discovery Weekend went to 60 distributors. Local television and press coverage, Locke said, was constant and, indeed, several of the filmmakers arrived to find that three or four interviews had been set up for them. The emphasis of publicity is on introducing filmmakers rather than film reviews. "This is a big event in Seattle," she explained. "TV and radio stations call us."

For the first time last year, Golden Space Needle Awards were given on the basis of audience ballots. *Flesh and Blood* took first prize, while *Heartbreakers* came in second. The atmosphere at the festival was informal and relaxed, a mood enhanced by the near absence of competition. "We're not uptight and business suit oriented," said Tucker. Organized activities for filmmakers were few and, as visits usually lasted two or three

days, many of those who attended felt that the multi-week festival was too spread out for them to meet anyone. But when several filmmakers and industry biggies arrived in one weekend, an impromptu party was thrown in their honor. Los Angeles Times film critic Sheila Benson hosted a seminar on film criticism focusing on Cutter's Way, and Henry Dean Stanton participated in a question and answer period after an evening tribute to his work.

Beyond publicity, material support for participating filmmakers was as varied as the tastes of the programmers. Some filmmakers and actors were flown in and provided with accommodations, while others only received accommodations. And some, like the short film section participants, were left to fend for themselves. "It depends on the budget," said Ireland. "Last year we brought in 50 people, and we spent half our budget on it. If we're crazy about a movie, we'll bring in the filmmaker." Those who did attend praised the volunteer hospitality committees who worked with them.

Films were shown simultaneously at the Egyptian and Market Theatres, but no one complained about the overlap. Except for one projector mix-up, there were no serious technical problems. And even the victim of the projector accident, Jeff Townsend, was full of praise. Dowd had seen his short film Landscape with a Waitress in Los Angeles and persuaded the other festival directors to extend submission deadlines for him. Having paid his way to the festival with birthday money from his parents, Townsend arrived to find out that his film had been given an extra screening. Judging from his experience and that of many others there, the main bonus of a festival like Seattle is that the good will of a few benevolent directors goes a long way.

Deadline: March 15, 1986. Tentative festival dates: May 8-June 8, 1986. Features should be over 60 minutes, shorts under 20. No fee. Format: 16mm and 35mm, though 35mm is preferred. ¾", VHS, and Betamax accepted for preselection. Festival will pay for return shipping of all video entries and those film entries that are shown at the festival. Write for entry forms and send prints, tapes, and promotional material to the Seattle International Film Festival, Egyptian Theatre, 810 E. Pine St., Seattle, WA 98122; (206) 324-9996.

Coco Fusco is a New York City-based freelance writer who specializes in film.

TEN AND COUNTING: THE NEW ENGLAND FILM FESTIVAL

In 1976 the New England Film Festival was a small screening of local filmmakers held in a not very glamorous Amherst barn. Last year, the

10th anniversary of the event, participants in this regional showcase were covered in the leading regional daily, the *Boston Globe*, and took part in a splashy awards presentation in Boston. Cosponsored by the Arts Extension Service at the University of Massachusetts and the Boston Film/Video Foundation, the festival has retained its strong regional flavor while beginning to experience a few of the organizational growing pains that come with expansion.

As evidence of the festival's commitment to area producers, applicants must have resided in one of the six New England states for at least one year prior to their applications, including the time during which their films were produced. Otherwise, the two judging categories-independent and student-are inclusive, and these broadly defined divisions have worked to the advantage of stylistically innovative and mixedgenre films. As one of last year's judges, filmmaker St. Clair Bourne, remarked, "I was surprised at the variety of films coming out of this one region." However, if the festival continues to grow, direct competition between works of varied lengths, genres, and budget sizes may create problems for the panel of judges, which in 1985 also included Film Forum director Karen Cooper and experimental filmmaker and teacher Abbott Meader.

The event's regional eclecticism was evident in the broad range of styles and techniques of last year's award-winning films. James Becket's dramatic film about the world refugee crisis, Sanctuary, received the Best of Festival award. Other awards went to Choosing Children, a documentary by Debra Chasnoff and Kim Klausner about lesbians deciding to become parents and Vacant Lot, by Ken Selden and Kate Davis, a film combining documentary and narrative techniques to portray one day in the life of three teenage boys. Enrique Oliver's Photo Album, a delightfully idiosyncratic essay about his Cuban heritage and the difficulties of cultural assimilation, received a prize for best student film. In all, awards of \$2,500 were given to the four winning films, plus three honorable mentions. The seven films then toured five New England cities, attracting an estimated 5,000 viewers. As the number of entries increases, the festival coordinators expect the number of awards and screenings to increase as well.

It is interesting to note that of the award-winning films, all but *Vacant Lot* were first-time efforts. Clearly, the organizers have not upgraded the festival at the expense of smaller, lesser-known independents. Explains Pam Korza, one of the festival coordinators, "We want to be sure the festival continues to be a forum for experimentation and creative work for the small-budget filmmaker, not only for the high-budget filmmaker."

Some independents have expressed concern about the absence of Super-8 at the festival, despite its presence on the entry form. One reason may be the requirement that films have

an optical soundtrack—a virtual impossibility for the format that may help cause the relative paucity of Super-8 entries. According to Korza, the coordinators have considered reducing the entry fee for Super-8 or awarding a separate prize in this category to encourage submissions. However, no decisions have yet been made regarding next year's event.

—Deborah Lefkowitz

Submission deadline is March 1. Festival screenings take place in May and June. Entries of film transferred to video are accepted, but winners must supply a film print for Festival screenings. Entry fee for independents is \$20 plus \$10 for each additional film; \$10 per film for students. For more information or an entry form, contact Pam Korza at NEFF, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst, MA 01003; (413) 545-2360.

Deborah Lefkowitz is a Boston-based independent filmmaker and a 1982 NEFF award-winner.

THE WIZARD OF OZ: THE SYDNEY FILM FESTIVAL

Rod Webb, director and programmer for the 33rd annual Sydney Film Festival to be held in June, will be screening work by U.S. filmmakers at AIVF/FIVF offices from March 2-6. Over the past two years Webb has selected 15 to 20 U.S. shorts, narrative features, and documentaries for the 50-feature event. Titles have included Before Stonewall, Dance Black America, The Great Wierton Steal, In the Name of the People, Hotel New York, The Times of Harvey Milk, Style Wars, Stranger Than Paradise, Seeing Red, Conversations with Roy DeCarava, and others. Many films have their premieres at the festival prior to theatrical openings in Sydney, a la the New York Film Festival, while for others, a successful festival screening can generate interest from Australian nontheatrical distributors. Both Burroughs and Hotel New York were acquired after Sydney.

Audiences vote for the most popular film awards, in the style of Toronto's Festival of Festivals. *Harvey Milk* came in fifth in 1985 after the French *My New Partner*, Alan Parker's *Birdy*, Marleen Gorris's *Broken Mirrors*, and the Norwegian *Orion's Belt. Variety* covered the festival extensively in three issues last year, noting that "the event has been humming along like clockwork." Guests last year included Kryzstof Zanussi, Peter Weir, Michael York, Robert Epstein, and Gorris, while distributors and exhibitors included Academy Twin's Leon Boyle and Fred O'Brien and Lyn McCarthy, owners of the movie house The Dendy. Attendance figures were down somewhat in 1985 after

a succession of annual sell-outs, but movie fare was as strong as ever. Some films get invited to the Melbourne Film Festival, which begins on the heels of Sydney.

Webb is interested in 35mm and 16mm works of the highest quality and production values that present the best of international art cinema. His preferences, and those of the Australian film audience, are either committed, hard-hitting documentaries or highly entertaining ones. He is equally interested in features, as well as shorts to program before them. And like audiences at most European events, Australian film-goers are put off by voice-over translations or narration and other effects that smack of TV-style production. In view of the severely limited opportunities and minimal pay offered by U.S. television for documentaries, U.S. makers will hopefully abandon these concessions to TV production techniques as well as the otherwise arbitrary 58:50 running time.

-Robert Aaronson

Submit work on film, ¾", or VHS transfers to Sydney Film Festival, c/o FIVF, 625 Broadway, New York, NY 10012. Include title, running time, production credits, and SASE for application. Fee for shipping and handling to and from FIVF is \$20 for all formats. Deadline: February 15. Checks only, payable to FIVF. For information, contact Robert Aaronson, FIVF, (212) 473-3400.

IN BRIEF

This month's festivals have been compiled by Robert Aaronson and Judith Radler. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

DOMESTIC

- ANN ARBOR FILM FESTIVAL, March 11-16, MI. 24th annual competition screens about 100 films over 30 hrs. Prize money totals about \$5,000 with each judge responsible for awarding about 1/3. In 1984 the \$1,000 Tom Berman Award for the "most promising filmmaker" was given to DeMott/Kreines for Seventeen. Tour of selected films follows fest. According to director Ruth Bradely, they "program as much as possible," which amounts to half of what is submitted. 16mm only. Any subject, genre, length. Fee: \$17. Deadline: Feb. 18. Contact Ann Arbor Film Festival, Box 8232, Ann Arbor, MI 48107; (313) 663-6494.
- ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL, June, New York City. Presented by

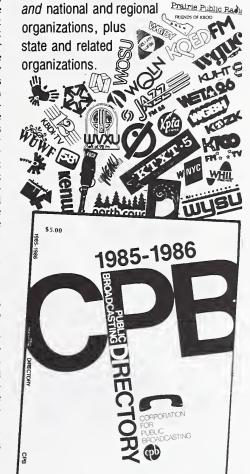
NYC media center Asian CineVision (which was recently represented by a 5-hour retrospective at the Cinema Giovanni Festival in Turin, Italy). 1986 will be the ninth year for this 5-day event. Non-competitive, the purpose of the festival is to showcase new work by Asian American filmmakers, as well as to introduce Asian films to U.S. audiences. Approx. 30 films were submitted last year by Asian American filmmakers. Out of 19 films presented, 9 were American productions & 4 were a special program from the Asian American Media Center Visual Communications in LA. Others came from Japan, the Philippines, Hong Kong, China, India & Taiwan. American independent work incl. Ang Lee's Fine Line, Curtis Choy's Fall of the I Hotel, Steven O. Kazakis's Unfinished Business. A portion of the festival program goes on a 15-city tour after screenings at New York's Rosemary Theater. Filmmaker Steven Ning was the coordinator of last year's Asian American selection committee & ACV director Peter Chow coordinated the selection of Asian films. Casey Lum was the festival director. No fee. Deadline: Feb. Format: 16mm & 35mm only. Contact ACV, 32 East Broadway, New York, NY 10002; (212) 925-8685.

- ATHENS INT'L FILM FESTIVAL, April 25-May 3, OH. 13th annual event devoted to the power & possibility of independent filmmaking. Last year 24 films representing 10 countries premiered at the festival, including The Brother from Another Planet; programmed in the evenings, these films were well attended. The presentation was rounded out by guest appearances (incl. independent filmmaker Les Blank) & competition screenings. Winners in each category receive the Golden Athena award, at discretion of judges. Best of Fest winners for a feature documentary in 1985 were Muffett Kaufman's Choosing Victory, the stories of 5 wheelchair athletes' strivings to compete in the '84 Summer Olympics and Tony Silver's Style Wars, an account of NYC's graffiti artists, the hip hop culture of rap & breakdancing. Athens is a small college town, offering an ideal environment for an involved yet casual discussions on film. Bob Aaronson, a festival judge in '85, says, "Athens really grew on me & by the time it was over, I didn't want to leave." Deadline: Feb. 14. Fees (varying according to length): \$10-\$65. Contact Athens Center for Film and Video, Box 338, Athens, OH 45701; (614) 594-6888.
- ATLANTA FILM AND VIDEO FESTIVAL, April, GA, 1986 will be the 10th anniversary for this competititon presented by the IMAGE Film/Video Center, in association with the High Museum of Art. Last year's program incl. "New Technologies/New Music" (films: Metal Dogs of India, Futuropolis; Videos: Life on Mars, Pop-Up); "Video: Black Independents" (Mary Neemah Barnette, Rachel Rosenthal); "Video: American Subcultures" (Forbidden Rebel, Ozone Stories); "Film: Judges' Choice (Louie Bluie, The Visitor); "Video: Confronting Personal Issues (Trick or Drink, Private Practices); "Film: Light and Dark" (Travelling Light, Death and the Singing Telegram); "Southern Independents '85," "An Evening with Michael Smith" & "Film: Tall Tales." Approx. 40 works exhibited in all, ranging from 2 min. to 120 min. Cash prizes went to Private Practices, Forbidden Rebels, Writing on Water, Death and the Singing Telegram, Low Visibility, Growing Up with Rockets & others. This year's judges include Loni Ding, Michael Fleishman, Kathy Huffman & Marty Newell. Special theme for 10th anniversary is "Southern Independents"; special programs & retrospectives planned. Categories: dramatic, experimental, documentary, animation. Formats: 3/4", VHS & Beta, S-8 & 16mm. Fees: \$20-\$35. \$5,000 in total cash prizes awarded. Deadline: February 11, Contact IMAGE Film/Video Center, 972 Peachtree St., Ste. 213, Atlanta, GA

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• BALTIMORE INT'L FILM FESTIVAL/IN-DEPENDENT FILMMAKER COMPETITION, April, MD. Last year this festival received about 100 submissions for \$300, \$200 & \$75 prizes in animation, documentary, dramatic & experimental categories, according to director & programmer Brent Berwager of the Baltimore Museum of Art. Winners included Jimmy Picker, Sundae in New York; Nina Rosenblum, America and Lewis Hine; Cynthia Scott, Flamenco at 5:15; Henry Jesionka, Resurrected Fields; James Duesing, Impetigo; Nancy Savoca, Bad Timing; Don North, Guazapa & others. U.S. features in the international section included Old Enough & Secret Honor. Charles Samu presented an animation selection & opening night was a homage to Stan Van der Beek attended by Stan Brakhage. Format: 16mm only. Fees for comp.: \$20. Deadline for forms: Feb. 1. Contact Bert Berwager, BIFF, 516 N. Charles St., Rm. 508, Baltimore, MD 21201; (301) 685-4170. Administration & coordination will be handled by Enoch Pratt Free Library, 400 Cathedral St., Baltimore, MD 21201, attn: A/V

• CHICAGO NATIONAL VIDEO COMPETI-TION, 1986, IL. Sponsored by Kodak & organized by the Chicago Access Corporation for Chicago's Community Access TV Network, this event seeks noncommercial programming for community cable producers in 10 categories for cablecast in 1986. \$8,000 in prize money. Max. award \$250. Categories incl. documentary, entertainment, music, video art, performance, ethnic expression, others. Entry fee: \$20; \$15 if work is submitted on Eastman professional videotape. Judges incl. George Stoney, Assoc. Prof. NYU, Sue Buske, Pres. NFLCP, Peter Stamelman from the Arts & Entertainment Network & Henry Schlenker from the Learning Channel. Contact Lauren Dugas, Community TV Competition, Chicago Access Corp., 220 S. State St., #312, Chicago, IL 60604; (312) 294-0400.

 HOUSTON INTERNATIONAL FILM AND VIDEO FESTIVAL, April 18-27, TX. Competition in 6 major categories: features, documentaries, shorts, TV productions, experimental & commercials. Subcategories incl. student, independent video & screenplays. Winners last year incl. John Ploom, Overnight Sensation; Gavin Doughtie, Street Acts; Jeffrey Townsend, Landscape with a Waitress. In video: Transition Communication, El Salvador; Elise Goyette, Secret World of the Very Young; Archive Films, Rock 'n' Roll: The Early Years. Approx. 16 hours of video shown, according to festival director J. Hunter Todd. \$3,000-\$5,000 sponsored prizes to be awarded in 1986. 17,000 tickets sold 1st year out of a possible 50,000 maximum attendance. Says Todd, "Houston is not as cultural a city as New York, San Francisco or Chicago," noting that "you can't get near the theaters" during the festivals in those cities. "The blunt reality is that we'll have a terrific program of shorts & there will be 10 people in the theater." Subscription tickets for the festival are \$50, \$25 for students & independents. Entire weekends devoted to shorts, docs. & experimental films. Independent features shown w/ major foreign & U.S. releases. Independent shorts shown before features as well. Entry fees: \$20-\$100 covers insurance & return shipping. Format: 3/4 ", VHS, 16mm, 35mm & S-8 if transferred to video. Contact HIFF, Entry Director, Box 56566, Houston, TX 77256; (713) 965-9955.

• NATIONAL EDUCATIONAL FILM FESTI-VAL, May 16-18, San Francisco/Oakland, CA. 16mm, 3/4" videocassettes, educational television programming & filmstrips (all released after Jan. 1, 1984) to compete in 11 categories incl. life sciences & ecology, human relations & film as art. Separate competitions for student entries & filmstrips. 1st, 2nd place, honorable mention awards in 70 subcategories, as well as special awards for Best of Festival, Best Entry Produced by a Northern California Filmmaker & Best Filmstrip. Juries of educators, film professionals & students judge works using criteria such as educational value, creativity & technical excellence. Film/videocassette fees vary according to length; minimum \$55. Student fees: \$5-\$20. Deadline: Jan. 15. Contact Sue Davies, NEFF, 314 E. 10th St., Oakland, CA 94606; (415) 465-6885.

• SAN FRANCISCO ART INSTITUTE FILM FESTIVAL, March 7-9, CA. This annual studentrun showcase has grown into a professionally organized & well-established event over its 8-year existence. Its stated purpose is to "give exposure to the best of recently produced artist-made cinema from around the world. The festival welcomes all styles of film expression and encourages new & emerging filmmakers to submit their work." Of approximately 125 entries last year, 1/3 shown at nightly screenings. According to festival coordinator Byrd Nappa, the emphasis of the event is on experimental, avant-garde & animated work w/ a few docs. & narratives. Formats: S-8 & 16mm. Max. running time 35 min. Fee: \$15. Deadline: Feb. 7. Contact SF Art Institute, 800 Chestnut St., San Francisco, CA 94133, attn: Byrd Nappa, Robert Fox; (415) 771-7020.

• USA FILM FESTIVAL, April 18-22, Dallas. 15th annual event encompasses 8th short film/video competition & 2nd competition for new features, as well as Hollywood premieres & an international feature showcase. \$3,000 went to Heartbreakers for best narative & to Kirby Dick's Private Practices for best documentary. Special jury awards went to Moffett Kaufman's Choosing Victory, Bill Duke & Elsa Rassback's The Killing Floor & Neil Miller's The Roommate, 3 shorts won \$1,000 prizes & 4 were cited for honorable mentions from 250 submissions. Winners were Deborah Shaffer's Witness to War, Tina Rathborne's The Joy That Kills & Skip Battaglia's How the Frog's Eye Sees. Categories incl. documentary, narrative & animation. Deadline for film/video competition: February 15; for feature selection: ASAP. Format: 35mm, 16mm & 3/4 ". Fee for short film comp.: \$25. Contact Robert L. Hull, USA Film Fest., Inc., 8080 North Central Expressway, Ste. 650, LB 24, Dallas, TX 75206-1806; (214) 891-8150.

• WOMEN'S EYE VIEW, Oct/Nov., Portland, OR. 4th year for this festival which, according to organizer Rose Bond, seeks "works in which women play a primary role in production." Festival runs 2 nights a week for 6 weeks at Cinema 21, a "beautiful 16mm & 35mm theater with rocking chair comfort." Festival pays rental fee for work selected. Although "partial toward animation," last year's festival favored features & documentaries. Selections incl. Debra Robinson's 58-min. doc. on Black women comediennes I Be Done Been Was Is, Chantal Akerman's The Golden '80's, producer Sandra Shulberg's Wildrose, DeeDee Halleck's Haiti: Bitter Cane & others. Most films shown in last year's 15-program event were not selected through open solicitation, but festival organizers are open to submissions. Video OK for preview. Send information about films to Filma, Box 15143, Portland, OR 97215.

FOREIGN

• CANNES INTERNATIONAL FILM FESTIVAL, May 8-19, France. 39th edition of the event by which, for better or worse, all other festivals are measured. Cannes is not open to the public but is instead a place to see & be seen by thousands of in-

dustry professionals, stars & journalists. Participation costs for filmmakers can run into the thousands. Selection screenings are arranged at the producer's expense. Blow-ups, subtitling, publicity, travel & accommodation may have to be budgeted as well (see "The Cannes Game," The Independent, Jan./Feb. '85). Approx. 85 features were shown last year in 7 different sections: The Official Section; In and Out of Competition (for 35mm major international releases, e.g., Kiss of the Spider Woman, Insignificance & Col. Redl); Homages, Un Certain Regard (for major fatures which don't qualify for competition, e.g., Latino, Oriane, Tokyo-Ga); Director's Fortnight (25 films of the independent, auteurist stripe, e.g., Desperately Seeking Susan, Crossover Dreams, Flash of Green, Dim Sum); International Critic's Week (7 films; 1st or 2nd features & documentaries, selected by the French Cinema Critics Association, e.g., The Killing Floor) & Perspective on French Cinema.

Prizes include The Golden Palm for best film in competition (won last year by Emir Kusturica's When Father Was Away on Business) & the Camera d'Or for first feature (won last year by Fina Torres' Oriane & in '84 by Jim Jarmusch's Stranger Than Paradise). The International Film Market runs concurrently with the festival & gets at least as much attention in the trades as the festival itself; it's often the main justification for attendance. Last year's jury incl. Milos Forman, Walter Mirisch, Jorge Amado, Sarah Miles, Nestor Almendros, Edwin Zbonek & 3 others. Deadlines, between March & April, vary for each section. Festival programmers, especially festival director Gilles Jacob of the Official Section, do screen work in the U.S. The U.S. contact for information & accreditation for Cannes is Catherine Veret, French Film Office, 745 Fifth Ave., New York, NY 10022; (212) 832-8860. They can also provide contact information in France for particular sections.

KARLOVY VARY INT'L FILM FESTIVAL, July 3-16, Czechoslovakia. Held in alternating years with the Moscow Int'l Film Festival. The 2-event combination is one of the best attended and most prestigious in the Eastern European film world. Features & shorts compete in 2 divisions: films from invited nations & first works. Participants vie for various awards incl. the Rose of Lidice prize for best humanistic, anti-militaristic film (1984's winner was the Vietnamese Orange Colored Bells). The Special Jury prize went to Sidney Lumet's Daniel; E.L. Doctorow, the author of The Book of Daniel, on which the film is based, was one of several well-known Americans at the '84 gathering. Entries (16mm, 35mm) produced during 14 months preceeding the festival & not previously shown in int'l competition. No fees. In U.S. contact The International Film Exchange, 210 W. 52nd St., 2nd fl., New York, NY 10019; (212) 582-4318. In Czechoslovakia contact Dr. Varicek, Karlovy Vary Int'l Film Festival, Czechoslovak Film, Jinrisska St., #34, Prague 1, Czechoslovakia; tel. 22 37 51/56; telex 122059 Film

● MONTBELIARD INTERNATIONAL VIDEO & TV FESTIVAL, May, France. 1986 heralds the 3rd edition of this event, last held in '84, which quickly established itself as a major international showcase/competition for video art, documentary & drama, as well as providing an overview of the state of the art via retrospectives, seminars & a market. Over 600 programs were screened. The catalogue ran over 400 pages & was only 1 of a number of publications issued. Belgium, France, W. Germany & Austria shared approx. 20 cash prizes awarded by jury members Steina Vasulka, Marie-Claude Jeune, Claudia Von Aleman, Luc Dardenne, Tom Van Vliet, Michel Jaffrennou & Jean-Marie Piemme. From 352 tapes submitted from 24 countries, 56 were selected for the competition. European TV broadcasts winning tapes. The 1986 event has added the word "TV" to the event's title, perhaps signalling an increased interest in commercial ventures. One 'arge section will be devoted to Training for Video & Television, divided into 3 major categories: Conceptual & Artistic Creation in TV Training; Research ? Technological Development in Video & TV Schoo. Video & TV in the Strengthening of Cultural Identities. In addition, there will be an individual program competition, a competition for a "program grid as if to be broadcast on a national TV station, on a weekday between 8:30-10:00 PM," a conference on the legal aspects of recording live shows & the market. Work by students welcome along with video artists, TV director training schools & institutions. Contact ASAP Michel Bongiovanni, Organizing Committee, International Video & TV Festival, Cultures Arts Communications, Centre d'Action Culturelle de Montbeliard, 12 rue du College, BP 223, 25204 Montbeliard cedex France; tel. (81) 91 37 11.

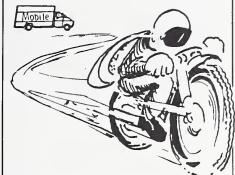
• MONTREAL INTERNATIONAL SUPER-8 FESTIVAL, Feb. 18-23, Canada. 7th annual event. organized this year by new director Jean Hamel. One of the 3 or 4 festivals (along with Caracas, Ann Arbor, Bruxelles & Lisboa) supported by the Federation Internationale du Super-8, an association based in Montreal whose purpose is to encourage & promote the use of S-8 as a viable art form & means of political expression worldwide. Montreal is a meeting place for this international community. Approx. 20 special guests convene along with makers of at least 200 films to discuss & debate the current S-8 situation. At least 4,000 viewers attend the week-long festival. According to Hamel, the program favors work of filmmakers whose "objective in life is to work in cinema; young filmmakers who in the future will take their place in the cinematographic culture of their country." Special programs for 1986 incl. a retrospective of Australian S-8 & a program devoted to the current International Youth Year. All work exhibited in the 200-seat Cinematheque Quebequoise. Three competitions incl. 1 for Quebec, 1 all-Canada & 1 International. Cash prizes. Work must have been shot on S-8, but may be presented in any format incl. video (tape shown out of comp.) Last year's winners were the 7-min. Eponne, by French filmmaker Michel Chion, shot on S-8 & blown up to 35mm. 2nd prize went to a film from Bolivia. No max. running time. Work ranges from 1-min. to feature length; avg. runs about 15 min. Deadline for forms: Jan 10. Contact Montreal Int'l Super-8 Festival, 4545 Pierre du Coubertin, Box 1000 Succ M Montreal, Quebec H1V3RZ; tel. (514) 252-3024.

• MURCIA INT'L FESTIVAL OF SHORT FILMS, March, Spain. In its 33rd year, the event is open to shorts (Super-8, 16mm) on any subject. Participants compete for prizes ranging from 20,000 to 75,000 pesetas (for overall best film). Decisions on winners, made by a jury of 5 film experts, occur after the public screenings. All entrants receive a diploma of participation. Festival pays return handling charges. Deadline for entry forms & prints: end of January. Contact Catedra de Cinematografia de la Caja de Ahorres de Alicante y Murcia, Centro Cultural, Salzillo 7, Murcia, Spain; tel. (968) 21 77 51/52.

• PRIX JEUNESSE INT'L TELEVISION COM-PETITION, May/June, Munich, W. Germany. Biannual event where programs created for children and young people vie for 6 prizes—two each in the categories of storytelling, information & light entertainment. Entries (16mm, 35mm, ¾ " videocassette) produced during the 2 years prior to festival. Deadlines: entry forms, beginning March; prints, early April. Contact Bayerischer Rundfunk, Rundfunkplatz 1, D 8000 Munich 2, W. Germany; tel. (089)5900 2058; telex 52 10 70 BRM D.

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IN AND OUT OF PRODUCTION

Andrea Estepa

Ohio-based Will Roberts has finished American Rebel, a feature-length biography of pop singer Dean Reed, the boy from Denver, Colorado, who became a Soviet rock star. For several years Roberts followed the singer through Eastern Europe and South America, and visited him and his family at home in East Berlin. Reed attended the premiere of American Rebel at the Denver International Film Festival last October. American Rebel: Ohio River Films, 1055 Lagonda Ave., Springfield, OH 45503; (513) 325-1025.

Glenn Silber and Claudia Vianello have completed Troupers, a celebration of the 26-year history of the San Francisco Mime Troupe. The film premiered at the Castro Theatre in San Francisco and was screened at New York's Independent Feature Market in October. The 84-minute documentary combines archival footage of the colorful and controversial theater's performances through the sixties and seventies, interviews with former troupers Bill Graham and Peter Coyote, and current footage of the Troupe touring the Midwest with their play Steeltown.. Troupers: Icarus Films, 200 Park Ave. S., New York, NY 10003; (212) 674-3375.

Rate It X, a 95-minute color documentary, directed by Paula de Koenigsberg and Lucy Winer, produced by Claudette Charbonneau, examines the sexual depiction of women from advertising to pornography. Through interviews with men who create female images or profit from their use, the filmmakers uncover some startling assumptions about gender roles. The

producers are currently negotiating a distribution deal for the film, and they will be taking it to the Berlin Film Festival in February. Rate It X: Claudette Charbonneau, 188 Fenimore St., Brooklyn, NY 11225; (718) 941-7874.

MTV may not be broadcasting any salsa videos, but two new hour-long productions underscore the important contribution of Latin American music to North American culture. Musica, a videotape produced by Gustavo Paredes, directed by John D. Wise, documents the development of Latin American music in the U.S. from the beginning of this century to the present. The videotape, which will be aired on WNYC-TV in New York City on January 30, presents interviews and performance footage featuring Mario Bauza, Machito, Dizzy Gillespie, Paquito D'Rivera, Joe Cuba, and Johnny Colon, as well as the critical insights of ethnomusicologist Isabelle Leymarie and music historian Max Salazar. Musica: Black Filmmakers Foundation, 80 Eighth Ave., New York, NY 10011; (212) 924-1198.

Machito: A Latin Jazz Legacy is Carlos Ortiz's film portrait of the great Cuban bandleader who brought the Afro-Caribbean sound to New York in the 1940s. Machito, who died in 1984, is portrayed in interviews, performance sequences, and archival footage of New York's Latin Club scene in the 1950s. Machito premiered at El Museo del Barrio's Latino Film and Video Festival in New York in October and was one of the three entries purchased for the museum's permanent collection. Machito: Nubia Music Society, 1230 Fifth Ave., New York, NY 10029; (212) 860-3025.

Witness for Peace, the Christian organization that hopes to bring about a reconciliation between the U.S. and Nicaragua, made the news earlier this year when one of its groups was reported kidnapped by the contras. Lisa Maya Knauer and Jack Levine's 60-minute documentary American Journey presents an account of an earlier Witness for Peace tour of 16 New England churchgoers who visited the war zone on Nicaragua's Honduran border, returning home to share what they'd learned with their friends and neighbors. The film was shown at the 1985 Robert Flaherty Film Seminar in August and at the Margaret Mead Film Festival last September. American Journey: First Run Features, 163 Waverly Pl., New York, NY 10014; (212) 243-0600.

Another recent documentary that explores the relationship of ordinary citizens to government policy is Joan Harvey's A Matter of Struggle, which opened at New York's Film Forum in September. The feature-length film follows folksinger/activist Richie Havens and two young friends, Meagan and Toni, as they travel across the country talking to Americans from all walks of life about their impressions of the current state of the union. Harvey and her associates will self-distribute and recently organized a successful benefit at New York's Carnegie Hall to raise money for this effort. The film will be screened at the Chicago Art Institute three times during the month of January and is headed for a number of other cities around the country. A Matter of Struggle: Parallel Films, 314 W. 91st St., New York, NY 10024; (212) 580-3888.

Curried Goat, Jamaican Style, by Cambiz



The TV screen frames our view of natives from Papua New Guinea in John Caldwell's "Sightworks."





A family of Palestinian refugees in Lebanon makes its home under tarpaulins in Tom Hayes's recently released "Native Sons." aurtesy filmmaker

Khosravi, examines the lives of a community of undocumented Jamaican workers living in upstate New York. The tape crosscuts interviews with scenes of a man slaughtering, cleaning, and cooking a goat. The 55-minute tape aired on WMHT in Schenectady, New York, in October and will be screened at the Kitchen in New York City in January. *Curried Goat:* The Kitchen, 512 W. 19th St., New York, NY 10011; (212) 255-5793.

John Caldwell's Sightworks, a series of three tapes shot in various locations in Papua New Guinea and Central America, premiered in November at New York City's Millennium Film Workshop. The tapes—A Fearful Sphere, Beauty Since the 18th Century, and The Coming Wound-with a total running time of 40 minutes, explore "the problems of seeing and representing alien and transitory cultures." Caldwell received a regional NEA/AFI fellowship; additional funding for the project came from the Illinois Arts Council and the Center for New Television. Sightworks: Video Data Bank, School of the Art Institute of Chicago, Columbus Dr. at Jackson Blvd., Chicago, IL 60603; (312) 443-3793.

Louisiana filmmaker Scott Purdin has completed shooting for his feature Shooting Air. The 16mm black and white film features two old friends, now in their forties. Jimmy, a real estate developer, has built a subdivision in a flood plain. When torrential rains destroy the houses, Jerry, a photographer, takes the news photos that bring the disaster into the public eye. As they begin to reestablish their friendship, a teenage runaway enters their lives, bringing with her more trouble than they can handle. The 80-minute film stars Eldridge Roark, Rod Masterson, and Kristie Transeau. Shooting Air: Scott Purdin, 10250 Parkside Dr., Baton Rouge, LA 70815.

The second part of Richard Boehm's three-part documentary **Outlaw Economics** is in the can. Entitled *Las Vegas Odds*, the 30-minute film plumbs the psychology and physiology of legal and illegal sports gambling. Set in the gambling capital of the world, the film goes inside "sports book" lounges, following the football season from beginning to end through the eyes of key players. Part one of Boehm's trilogy, *Sold America*, has been shown on many PBS stations and the USA Cable Network. *Journey Through the Junkyards* is now in preproduction. *Las Vegas Odds:* Richard Boehm, 16547 Sunset Blvd., Pacific Palisades, CA 90272; (213) 459-2827.

Filmmaker Tom Hayes has announced the release of his documentary film Native Sons: Palestinians in Exile. Narrated by Martin Sheen, the 58-minute film portrays three Palestinian families who were displaced to Lebanon during the fighting in Palestine in 1948, where they have remained as refugees. Three years in the making, the project was funded by the Ohio Arts Council, the George Gund Foundation, and JANUARY/FEBRUARY 1986

Chicago's Center for New Television. It was recently screened at the annual conference of the Middle East Studies Association. *Native Sons:* Foglight Films, 208 E. Maynard Ave., Columbus, OH 43202; (614) 268-4690.

Secret Sounds Screaming: The Sexual Abuse of Children, Ayoka Chenzira's video docudrama, explores the anger and frustration of a mother who discovers that her six-year-old daughter is being sexually abused by the child's father. Dramatic material is complemented by testimony from women and men from a variety

of backgrounds who experienced sexual abuse as children; interviews with professionals who discuss related topics, including the eroticization of children by the media; offenders who get away with the crime; and the effects of race and class. The tape, funded with grants from the Astraea Foundation, the Eastman Fund, the Film Fund, WNYC, and private contributions, will be screened at the Women in the Director's Chair Festival in Chicago in March. *Secret Sounds Screaming:* Visions in Film, 265 Bainbridge St., Brooklyn, NY 11233; (718) 773-6571.



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The Independent's **Notices** are undergoing renovations. Over the past few years this section of the magazine has expanded as our membership has grown. Because of the increased length and accompanying increases in production costs for the magazine, we have decided to institute several changes that will make the column more practical and help offset the expenses. The section titled "Editing Facilities" has been renamed "Postproduction." All notices related to editing, negative matching, sound transfers, and other postproduction services now appear in this section. Preproduction, production, and other film and videomaking services are listed under "Freelancers."

In the March 1986 issue we will divide the Notices into two categories: Classified and Notices. The new Classifieds column will include all listings now appearing under the "Buy • Rent • Sell," "Freelancers," and "Postproduction" headings. There will be a \$15 charge and 25O-character limit for each entry in one issue. Listings in these sections will be restricted to **members only.** Anyone wishing to run a classified ad more than once must pay for each insertion and indicate the number of issues on the submitted copy. Each classified must be typed, doubled-spaced, and worded exactly as it should appear. Remember the 25O-character restriction (approximately 5 lines). All submissions must be accompanied by a check or money order, payable to FIVF-no cash. And no classifieds will be accepted by telephone.

Deadlines for **Notices** and **Classifieds** will be respected. These are the 8th of each month, two months prior to the cover date of the issue, e.g., February 8 for the April issue. Members should keep in mind the dates of our double issues: January/February and August/September. Mail classifieds to: Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

- WANTED: Sony 1610 or 1710 Camera Control Unit w/ Sony model CMA-6. (212) 222-0724/925-7666, NYC.
- FOR SALE: 16mm Auricon Super 1200 camera, TVT Shutter, Filmagnetic, 17-85 Pan Cinor lens, 1200 ' mag., complete \$1,095. D4 Film Studios, Inc., (617) 444-0226, MA.
- WANTED: Low-priced loft for ongoing experimental video shoots. Approx. $60' \times 60'$, high ceiling, no columns, available on 24 hr. basis during shoot. (212) 719-2133, M-F, 9-5, NYC.
- FOR SALE: Sony 2850-A ¾ ", just overhauled, \$2,500 plus freight. Mike, (305) 554-7453, FL.

- FOR SALE: Sony VCR VO 1800 ¾ ", \$350. Lynitron Sharp monitor 17", \$250. Good condition. Together \$500 or best offer. Guido, (212) 228-6349, NYC
- FOR SALE: Eclair magazines, spare body & Angenieux Primes. Lowell Quartz D Kits (new), \$699. Bell & Howell 2709 Animation Camera, 16 or 35mm, \$3,800. MP 30 35mm portable projector, like new, \$395. Arri, Bolex & Beaulieu accessories. Tony, (201) 659-4430, NJ.
- FOR SALE: Eclair ACL with Cinema Products crystal & var. speed motor. 3 200' magazines, 12-75mm Ang. T2.2.3 batteries, power cable & case. Best offer over \$500. (718) 236-0153, NYC.
- FOR SALE: Moviola Jr. M-79 editor. 1 pic., 3 sound 24 fps, "poor man's Steenbeck," \$750. Peter Wallach Films, (314) 725-8952, MO.
- FOR SALE: Used 16mm 6-plate Steenbeck editing table. Excellent value. (212) 246-5522, NYC.
- FOR SALE: Editing equipment, Steenbeck (16mm 6 plate) & Universal Kem (16/35mm, 8-plate, 2 pix). Reasonable. (212) 924-0400, NYC.
- FOR RENT: Complete Betacam system, plus lighting & Stero Nagra time code sound equipment. Call collect, (803) 538-2709, SC.
- FOR SALE: 3/4" video deck, JVC 5000, player with rf. \$200 or best offer. Wendy, (718) 624-3506, NYC
- FOR SALE: Nagra 4.2L w/ crystal, QPAUT, QGX, QSL1, ATN. Sennheiser 816T w/shockmount & foam windscreen. 3 ECM-50PS mics. Shure M-67 mixer, cables & accs. Excellent condition. \$5,000. (312) 664-6482, IL.
- FOR SALE: Aaton, 16mm package w/ or w/out Ang. 12:120. Excellent condition. Warranty. Nesya, (212) 477-5036, NYC.
- FOR SALE: New 16mm Steenbeck, # ST 1901, 6-plate, super 16, stereo, optical sound head, rewinder. (718) 441-3615, NYC.
- FOR SALE: Cinemonta 6-plate flatbed. Perfect. \$13,500. Uher 4200, Bolex H-8 double S-8, Nikon 200mm, precision 3-4-gang synchronizers, Nizo s-800 barney 2-Mitchell 16mm 400 ' mags. Best offer. Mr. Clifford, (415) 444-3074, CA.
- FOR RENT IN NICARAGUA: Sony M-3 camera, 4800 deck, monitor, tripod, mics, lighting. Reasonable rates for equip & cameraperson/crew. Contact Martha Wallner, (212) 260-6565, NYC, or Gabrielle Baur in Managua, Nica. 60169.
- FOR RENT: 6-plate Steenbeck editing room. Fully equipped w/ phone. Special rates for independents. (212) 736-3074, NYC.
- WANTED: 16mm Canon Scoopic, prefer w/ crystal synch and 400 ' adaptor. Karen, (212) 873-6531, NYC.
- FOR RENT: Moviola 4- & 6-plate flatbed w/editors. Reasonable. Karen, (212) 873-6531, NYC.
- SMALL OFFICE AVAILABLE in NYC. Close to all trade labs, supply houses, etc. Active film organization w/screening facilities for film & video. 300 sq. ft.Looking for compatible artist. \$14/sq. ft. Call (212) 947-9277, NYC.
- FOR SALE: Biamp 1283 12-input stereo out audio

- mixing console w/ internal reverb, \$600. Sony TCM 5000 EV portable pro mono cassette recorder. Good for field interviews, etc. \$150. Call Phil Cibley, (212) 986-2219, NYC.
- FOR SALE: Bolex Rex-5 w/ 3 Swiss Prime lenses. Will accept animation & synch motors & accepts 400 ' mags. Hardly used, like new, \$900 (neg.). Richard, (212) 569-7877, NYC.
- FOR RENT OR SALE: 35BL w/ superspeed lenses, Sachtler head, 1,000 ' mags. Rental can be applied toward purchase. Also for rent: 16 SR, sound equipment, editing table. Mik Cribben, (212) 929-7728, NYC.
- FOR SALE: Unopened film stock: 7247 color negative II, 16 (400') rolls; EF7242 7 (400') rolls; Trix reversal 7278 8 (400') rolls @ \$25. (617) 566-6793, MA.
- FOR SALE: JVC KY-2700A 3-tube color camera w/ Fuginon 14-1 lens. In excellent condition. Very little use. Incl. travel case. \$4,000 or best offer. Call Geoff, (212) 254-2852, NYC.
- FOR SALE: Nagra III, crystal synch, leather case, cover adapted for 7-½" reels. Excellent condition, \$1,500. (718) 447-3280, NYC.
- FOR RENT: Eight-plate Steenbeck. Moderate prices by the mo. Delivered to your workspace. Call Octavio, (718) 855-8366, NYC.
- FOR SALE: Sony TCD-5 cassette recorder converted for internal crystal synch & slate. Resolver included to complete synch recording system, \$450. Moviola M86-H 6-plate flatbed w/ flickerless prism, instant start/stop board, torque control box, perfect condition, \$10,500. (206) 285-3057, WA.
- FOR SALE: Eclair CM3 pkg. Shoot 16mm or 35mm w/same camera. Two camera bodies, 7 (400') 35mm mags, 4 (400') 16mm mags, 110VAC motor, 12VDC Wild motor, Barney, matte boxes, cases, tripods, Sachtler gyro head. Must sell. Best offer takes all. Doug Hart, (718) 937-7250, NYC.
- FOR SALE: Tandberg 11 portable tape recorder w/ AC transformer & leather case, half track mono. Non-synch model, good condition, \$800. Call Jack, (212) 553-9351 (day), NYC.
- FOR SALE: NPR pkg., body, 3 mags, Beala motor, 12-120mm, 20-240mm Ang. lenses. Filters, cases, accessories. Excellent maintenance. Best offer. Contact Marek, (212) 645-2057, NYC.
- WANTED: Images in Motion, Inc., a nonprofit corporation, providing dance/movement for special populations, seeks donations of production equipment: VHS deck, camera, monitor, accessories. For therapeutic assessment & performance. Tax deduct. Call (303) 499-0805, CO.
- FOR SALE: Two 35mm Mitchell standard rackovers, \$4,900 & \$5,500. 10mm f1.8 Arri Mt. Century Prime, \$350. 400′ Eclair NPR mags, \$740. Bell & Howell model 2709 animation camera 16mm or 35mm shuttle, \$3,800. Portable 35mm projectors Preview/Archive Class, \$2,800 each. Arriflex 16 torque mtrs., \$400. Many other Arri, Bolex & Eclair accessories. Tony, (201) 659-4430, NJ.
- FOR SALE: Complete Sony pro ¾ ″ field production pkg. Incl. like new Sony DXC-1800K portable pro color camera w/ Canon f/1.6 10x power zoom lens, contoured shoulder pad w/ hand grip remote, dual battery charger, compact AC supply, 2 1-½ hr

batteries & VCR cable. Sony 4800 portable pro ¾ ″ field recorder. Incl. low usage \$150 kangaroo field case, 3-hr battery, AC supply/dual battery charger & 2 lavelier mics. Original cost over \$7,000. Liquidation sale of entire pkg., \$2,995. Mike, Clark Video, 405 Meadowlark Rd., Bloomingdale, 1L 60108; (312) 894-8835.

Conferences • Workshops

- "HOW MEDIA WORKS" SERIES at Newark MediaWorks presents "Video as a Tool For Community Expression" w/ access advocate George Stoney, Jan. 16 at 7:30 p.m. "Audio for Video" master class, Jan. 26 at 3 p.m. "Lighting for Video" master class, Feb. 2 at 3 p.m. For more info contact Newark MediaWorks, 60 Union St., #3N, Newark, NJ; (201) 690-5474.
- ANTHROPOLOGY FILM CENTER offers fulltime 17-wk Documentary Film Program. Spring semester begins Jan. 13. For more info, contact The Anthropology Film Center, Box 493, Santa Fe, NM 87504-0493; (505) 983-4127.
- WORKSHOPS ON ARTS & TOURISM: Final 4 seminars of 6-part series on attracting new audiences for art in conjunction w/ tourist industry. "Expanding Your Resources: How to Package Your Cultural Attractions," Jan. 22; "Reaching New Audiences: The Group Travel Market," Feb. 5; "Getting Around Roadblocks: Creative Marketing," Mar. 26; "Putting the Word Out: Travel Writers & 'Fam' Tours," Apr. 30. Contact Tamara Real, Cultural Assistance Center, (212) 947-6340, NYC.
- COLLECTIVE FOR LIVING CINEMA offers low-cost workshops for beginning & intermediate students in Super-8 & 16mm basics, lighting for film, editing, sound & optical printing. Three sessions per year; enrollment discount for Collective members. For free brochure & details contact Lyna Shirley, Assistant Director, Collective for Living Cinema, 52 White St., New York, NY 10013; (212) 925-3926.

Films • Tapes Wanted

- MEET THE FILMMAKER: Series at Brooklyn College Institute for Retired Professionals & International Center in NY (foreign gov. reps & others). Your presence, short films & promotional literature will help popularize your creations. Contact Sol Rubin (charter member A1VF), Box 40, New York, NY 10038.
- INDEPENDENT PRODUCER SEEKS FOOT-AGE of Vietnam veterans, protests, anti-war demonstrations, speeches & actions by Ron Kovic for Born on the Fourth of July, 16mm documentary portrait of Vietnam vet, author, activist Ron Kovic. Contact Loretta Smith, Flower of the Dragon Productions, 3635 N. Paulina St., Chicago 1L 60613; (312) 327-8592.
- INDEPENDENT PRODUCTION COMPANY seeks non-exclusive distributors for instructional video, "Interview Techniques and Resume Tips for the Job Applicant." Contact Bennu Productions, Inc., 165 Madison Ave., New York, NY 10016; (212) 519-2727/213-8511.
- WNYC TV—CHANNEL 31, Manhattan Cable Channel 3, is looking for narrative film & video, 30 min. or less, for spring series WNYC Mini Playhouse. Send ¾" preview cassettes to Acquisitions Dept., WNYC-TV, One Centre St., New York, NY 10007.

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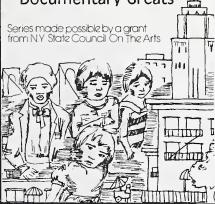
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- INDEPENDENT FILMMAKER looking for distributor for feature independent underground films & shorts on satirical social topics, comedy, documentary & sexual politics. Contact Cinema of Transgression, (212) 228-1896, NYC.
- CABARET THEATRE seeks all types of independent film & video projects of any length for presentation to public in varied program. Contact Lynn Waltz, On Stage, Cab'ret, 2020 Sansom St., Philadelphia, PA 19103; (215) 675-0741.
- W 45AB-TV, the Inner Entertainment Channel, seeks films & videotapes for local cable TV channel. Contact Ademah Hackshaw, W 45AB-TV, Box 1037, Kingshill, St. Croix, U.S. Virgin Islands 00850; (809) 778-9045.
- DISTRIBUTOR looking for independent film & video productions. Of special interest: children's films; shorts; films on outstanding Americans or U.S. issues for distribution in Europe. (718) 441-3615, NYC.
- CINCINNATI ARTISTS GROUP EFFORT (CAGE) is accepting 3/4" video tapes for open screening series. Eight 1 hr. programs to lead off 8 open screening sessions. All work shown; very long works prescreened & possibly excerpted. Three deadlines: Jan. 15; Mar. 15; May 15. Send tapes w/ return postage & mailer to CAGE, Box 1362, Cincinnati, OH 45201; (513) 381-2437.
- LOCUSFOCUS VIDEO MAGAZINE is looking for submissions for a new weekly half-hour cable show to be shown Thursdays, 9 pm on Group W & Manhattan Cable in NYC. Any genre, excerpts OK. Please clearly label box & cassette with title, name, address & phone. Sponsored by Locus Communications, 250 W. 57th St., Ste. 1229, New York, NY 10019; (212) 757-4220.
- PAPER TIGER TV SATELLITE PROJECT seeks tapes on community/political issues for series to be shown on public access channels across the country in spring 1986. Strong point of view & local focus desired on subjects of racism, housing, farming, feminism, disarmament, environment, Central America, free speech, pop culture/alternative culture, international issues with community focus, gay/lesbian rights & youth. Do not send tapes. Contact Paper Tiger TV, 165 W. 91 St., #14F, New York, NY 10024; or call Martha Wallner, (212) 260-6565; Caryn Rogoff, (212) 663-3887; or Daniel Brooks, (212) 768-4480.
- LOOKING FOR ARTISTS working in videotape for guest lectures. Promote your work & yourself through screenings & discussion. Contact Dona Nada Claudio, Chelsea Hotel, #223, 222 W. 23rd St., New York, NY; (212) 243-3700, ext. 223 (eves.).
- ROCK & ROLL FOOTAGE of Richard Berry, the Kingsmen, the Sonics or others performing "Louie, Louie" desired for comprehensive documentary dealing w/ history of this infamous song. Any related material appreciated. Contact The Louie Project, c/o Eric Predoehl, Box 2430, Santa Clara, CA 95055; (408) 749-9757.
- VIDEOTAPES DEALING WITH HOMELESS-NESS & related issues sought for public access programming, spring 1986. Contact Julia Keydel, Homeless Videotape Project, 131 W. 87th St., #1B, New York, NY 10024; (212) 598-3702 (day)/724-9633 (eve.).
- THE KITCHEN will resume programming in Jan. 1986. We are interested in independently produced tapes for possible screening & distribution. 3/4 " or VHS only. Send work w/ SASE to Amy Taubin, Video Curator, The Kitchen, 512 W. 19th St., New

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- INDEPENDENT PRODUCER SEEKS waitress interviews & related materials on ¾ ". Contact Rose Rosely, 353 College, S.E., Apt. 6, Grand Rapids, M1 49503; (616) 451-9576.
- MODERN TALKING PICTURE SERVICE seeks info on film & tapes suitable for captioning for the deaf. Works will be evaluated by review committee & recommendations made to U.S. Dept. of Education for purchase by DOE. Educators, counselors, distributors & others interested in submitting titles for consideration should send 2 catalogues &/or written descriptions to Linda Stephan, Modern Talking Picture Service, Captioning/Selection Div., 5000 Park St. N., St. Petersburg, FL 33709; (813) 545-8781.
- VIDEOTAPES & FILMS by independent producers on immigration or Native Am. Indians sought for broadcast on WNYC-TV. Artists fee \$10/min. Deadline: Feb. 15. Send to Art Music, Inc., 248 Sackett St., Brooklyn, NY 11231 or call (718) 624-3506/(212) 982-0332.
- WANTED: Home movie footage for documentary. 8mm/Super-8/16mm. Rich Borowy, Box 14647, Minneapolis, MN 55414; (612) 561-5740.
- CINEMA VERITE SEEKS independent films, tapes, works-in-progress for programming. Enclose

SASE w/ 3/4 " tape to Cinema Verite Int'l, Inc., 444 E. 86th St., #21J, New York, NY 10028.

Freelancers

- COMPUTERIZED FILM/VIDEO BUDGET PREPARATION: Producer/director w/ Ikegami 77, excellent cond. References on request. Reasonable per diem rates. Will travel. Computerized audiovisuals & more. P. Greg Alland, (212) 420-0953, NYC.
- CINEMATOGRAPHER/VIDEOGRAPHER w/ complete 16mm pkg.; experienced in all types of production. Fluent French & Spanish, free to travel, reels available. Pedro Bonilla, (213) 454-8909, CA.
- ACTRESS FOR VOICEOVER WORK, TRANS-LATOR: Spanish & French. Sample tape of work done for Ministry of Education of Nicaragua. R. Pikser, (212) 222-0865, NYC.
- VIDEOGRAPHER AVAILABLE w/ Sony DXC-M3A, new VO 6800, mics, lights & transportation for local, national & international industrials, docs, theater, dance, music. Negotiable rates. J. Maxtone-Graham, Video Jello, (718) 636-5590, NYC.
- PRODUCER/DIRECTOR/WRITER: 8 yrs. experience at ABC News in NYC. Also organized production of award-winning half-hour TV drama. M. Wheeler, (212) 595-5947, NYC.
- VIDEOMAKER: Experienced TV scripting, production & postproduction skills. Many crew & talent contacts in Chicago area. J. Brooks, Box 1108, 6151 N. Winthrop, Chicago, IL 60640; (312) 761-7036.

- PRODUCTION HELP: Available afternoons, evenings, weekends for work in film/video productions. Inexpensive, energetic, responsible service in exchange for more experience & contacts. Otie Brown, (212) 765-7322/210-5493 (work), NYC.
- ORIGINAL MUSIC & LYRICS for film & video. Composing & production, free demo. Dennis Rivellino, Media Music Productions, (914) 759-5734, NY.
- COMPLETE 16MM PRODUCTIONS AVAIL-ABLE: Take ideas from start to finish. Arriflex, Nagra, ¾" video editing. High quality, low rates. Animation available. Cine-image, (609) 881-6612, NJ.
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- PRODUCTION ASSISTANT: Experience w/commercial shoots, video sale to the public, 3/4" video camera. Certified Mobil laser operator. Background in still nature & wildlife photography. Driver's license. Willing to work on documentaries or features for reasonable pay. Willing to travel. Barbara, (516) 829-9829, NY.
- PRODUCTIONS IN WASHINGTON, DC: Producer/director & local Emmy-winning editor team up w/ researcher/writer to form Blandburg Productions, Inc. Tighten your budget, we'll manage your production in DC. We offer full production crew & individual skills. Vic Blandburg, Blandburg Productions, Inc., Box 2254, Merrifield, VA 22116; (703) 849-8599.

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GLOBAL VILLAGE ARTIST-IN-RESIDENCE GRANTS PROGRAM

Global Village announces its 4th round of Production and Post Production grants for 1986 to 3-5 video artists in the Tri-State area. Grants range from \$500 to \$5000 worth of equipment time, production advice, distribution and promotion services. A wide range of work including documentaries, drama, and videoart are considered. A panel of videomakers will award the grants.

DEADLINE for submissions: February 28, 1986. Call Celia at (212) 966-7526 for an application.

This program is made possible with funding from the New York State Council on the Arts and the National Endowment for the Arts.

INDEPENDENT BOOKSHELF

Don't look any further for essential media tomes. These titles are available at AIVF.

The Independent Flim & Video Makers Guide

by Michael Wiese, \$14.95

How To Prepare Budgets for Film & Video

by Michael Wiese, \$14.95

Selected Issues In Media Law by Michael F. Mayer, \$2.50

Get The Money & Shoot by Bruce Jackson, \$15.00

Copyright Primer

by Joseph B. Sparkman, \$3.50

Independent Feature Film Production

by Gregory Goodell, \$7.95

Film & Video Service Profiles

Center for Arts Information \$6.75 (video)

The AIVF Guide to Distributors

by Wendy Lidell, Mary Guzzy \$7.00 members, \$8.95 non-members

ShipShape Shipping

by Wendy Lidell, Victoria Cammarota \$3.00

To order by mail, add \$1.00 to the price of each book to cover postage and handling. Make checks payable to AIVF and mail to: AIVF Books, 625 Broadway, 9th floor, New York, NY 10012.

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For an application write Andrea Estepa, Membership Director, AIVF, 625 Broadway, New York, NY 10012.

- CINEMATOGRAPHER/LIGHTING CAMERAMAN: 35 BL & 16 SR, super speed primes & zoom lenses. Reasonable rates. Vini, Film Friends, (212) 620-0084, NYC.
- VIDEOGRAPHER: Chicago/Midwest location, w/ Sony M3 camera & broadcast gear. Available to shoot news, commercial, theater/dance, locations. Complete ENG pkg. & crew as needed. Demo reel avail. Bob Hercules, (312) 772-0718, IL.
- VIDEOGRAPHER: ½" production for costcutters. Industrial equip. Lights, 2 cameras, van, assemble edits. \$120/day, NY, PA, MD & DE. Greg Savoy, (302) 478-8024, DE.
- TRANSCRIPTION SERVICES are the only thing we do. Transfers, dialogue, script, public relations. Soundvisions, Box 2055, River Grove, IL 60171; (312) 453-1829.
- DIRECTOR/PRODUCER ASSISTANT: Excellent qualifications in writing research, correspondence, typing & all aspects of office procedure. Film & art background. Reliable, highly organized, seeking 10–12 hrs/wk. References. (212) 226-0847, NYC.
- FILM EDITOR: Looking for work on features, documentaries, etc. 25 yrs. exp. Own 6-plate Steenbeck, work at my place or yours. Bob Machover, (212) 677-1401, NYC.
- 16MM FILM CREW: Camera, sound, editor avail. individually or as a crew for documentary, educational, commercial & other work. All necessary equip., many awards & credits. Frasconi-Salzer Films, (201) 333-8695, NJ.
- VIDEOGRAPHER w/ Sony M3 camera & broadcast gear. Avail. to shoot news, documentary, dance, etc. Full ENG pkg. & crew as needed, commercial vehicle. Neg. rates. L. Goodsmith, (212) 989-8157, NYC.
- PRODUCTION ASSISTANCE in SF/San Jose area avail. for film or video productions. Call or write Eric Predoehl, Box 2430, Santa Clara, CA 95055; (408) 749-9757.
- KEY LIGHT PRODUCTIONS provides complete production services from project development & shooting through editing. Social service media our specialty. Full support staff w/ field producer, writers, researchers, PAs, crew as needed. Broadcast equipment; rates neg. Contact Beth, (212) 581-9748 or Lauren, (212) 989-8157, NYC.
- CAMERA OPERATOR w/ complete 16mm & 35mm pkgs., will work on your feature, documentary, music video or commercial. Contact Marek Albrecht, (212) 645-2057, NYC.
- SCRIPT SUPERVISOR/CONTINUITY for dramatic features. Kerry Kirkpatrick, (212) 879-5241, NYC.
- EXPERIENCED PHOTO RESEARCHER w/ unusual sources, int'l contacts & archival experience seeks research assignments. Call Renee Green, (201) 420-8229, NJ.
- VIDEO PRODUCTION: 1kegami camera w/operator avail. Cable television air time avail. from producer/director. 1 will work w/you or for you. No reasonable budget too small. Call P. G. Alland, (212) 420-0953, NYC.
- FILM TITLES SERVICES: Camera-ready art &/or shooting of titles. Many typefaces, design consultation, crawls. Reasonable rates, fast service. (212) 460-8921, NYC.
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- QUALIFIED RESEARCHER w/ extensive archival & practical experience in period dress & allied decorative arts seeks film research or administrative work. Avail. immediately, can travel. Call Mark Wallis, (302) 454-8637, DE.

Opportunities • Gigs

- EDITOR wanted to work on feature documentary about Civil War. Contact James Agee Film Project, 155 Stribling Ave., Charlottesville, VA 22903; (804) 295-0262.
- PART-TIME SALES REP wanted to develop industry clientele for film & video services. Salary plus commission. R. Larsen, Film/Video Arts, 817 Broadway, 2nd fl., New York, NY 10003; (212) 673-9361.
- PART-TIME INSTRUCTORS NEEDED. Spring & summer sessions, 16mm Film Production, Documentary Video, Directors Project, Color Video Cameras, Screenwriting & Video Basics Production. Salary commensurate w/ experience. Send resume, cover letter to Kim Ingraham, Media Training Coordinator, Film/Video Arts, 817 Broadway, New York, NY 10003.
- ANIMATOR/COLLABORATOR needed for 20-30 min. film w/ classical music sound track. Contract Evan Alboum, 3143 Broadway, #3B, New York, NY 10027; (212) 866-0378.
- CREW NEEDED: Producer/director needs good crew members from camera to production assistants. Will be doing professional quality projects in both 35mm & 16mm. Cameraperson must have first-class reel to show. Also looking for 2nd-hand lighting equipment. Call Tony, (212) 228-4873, NYC.
- CO-PRODUCER wanted for 1-hr documentary. Includes preproduction, fundraising, etc. Token pay initially, modest additional pay later. No students please. Call (212) 757-0499, NYC.
- CAMERAPERSON w/ 34" broadcast quality equipment wanted for wkly public access production. Subject: psychological analysis of current events; news & talk show format. Also looking for nationwide access distribution. Call Steve, (212) 242-2496, NYC.
- INDEPENDENT FILM PRODUCTION COM-PANY searching for completed contemporary, humanistic or suspenseful copyrighted original screenplay. Submit treatment or script to Breakaway Productions, 70 W. 82nd St., New York, NY 10024.
- PROPOSALS FOR "FRONTLINE": PBS's wkly public affairs series will consider proposals on public policy issues from documentary producers whose prior work has demonstrated an ability to combine good journalism w/ good filmmaking. Submission may be either 1- or 2-pg. treatment or a rough cut of a completed (or near completed) film on 34 " or VHS

cassette. Deadline for 1987 season Apr. 1, 1986. Send to Marrie Campbell, Series Editor, Frontline, 125 Western Ave., Boston, MA 02134.

- GREAT NORTHERN CABLE NETWORK is looking for programming from independent videomakers. Contact GNCN, 4020 21st Ave., Minneapolis, MN 90401; (612) 394-2984.
- VIDEO WOMEN: Cable access series focusing on women seeks films & tapes to cablecast 4 to 10 times during 2-wk period. Send publicity materials & compensation requirements to Video Women, c/o Access Video, 1150 Greenfield Ave., Pittsburgh, PA 15217.
- SAN FRANCISCO STATE UNIVERSITY (Cable 35) is now accepting works by independent video artists & filmmakers. ¾ " & 16mm considered. Selected works will be featured on wkly program on Cable 35. For info, write Special Project, Cable 35, BCA Dept., San Francisco, CA 94132.
- NIGHTFLIGHT seeks short tapes & films by students & young artists for New Filmmakers segment on USA Cable. Those selected will receive \$10/min. Contact Carrie Franklin, ATI Video Ent., 888 Seventh Ave., New York, NY; (212) 977-2300.
- CAMPUS NETWORK, television network broadcasting exclusively to colleges & universities, is now accepting ¾ " videos for programming. If accepted, producers receive \$17/min. for 1-wk exhibition period. Contact Campus Network, c/o Steve Amateau, 114 Fifth Ave., New York, NY 10011; (212) 206-1953.
- WOMEN MAKE MOVIES is currently screening material for acquisitions to expand 2 of its collections: the Punto de Vista: Latina series & the lesbian collection. Documentary, narrative, animated & experimental works produced after 1980. Contact Women Make Movies prior to sending work. WMM, 19 W. 21st St., New York, NY 10010; (212) 929-6477.
- 1986 SUMMER TEACHING: U. of Wisconsin-Milwaukee is taking applications for teaching 4-wk summer courses in experimental film/video. Deadline for app. Jan. 30, 1986. Send resume to Dick Blau, Chair, Film Dept., UWM, Box 413, Milwaukee, WI 53201.
- FEATURE SCREENPLAYS WANTED: Recently formed independent film production co. seeks quality copyrighted feature-length scripts. Interested in drama, comedy, spy/suspense, horror or exploitation. Send script (& SASE if you desire return) to Independent Film Ventures, Rt. 6, Box 1481, Hattiesburg, MS 39401.
- COLLECTIVE FOR LIVING CINEMA offers internships in the following areas: programming, workshops, publicity & arts administration. For detailed information contact Lyna Shirley, Assistant Director, 52 White St., New York, NY 10013; (212) 925-3926.
- THE CENTER FOR ADVANCED FILM STU-DIES of the American Film Institute is accepting applications for its 1986-87 session. The program is open to all film & videomakers or individuals w/ extensive background in related fields, e.g., literature, theater, music, photography. Deadline: Feb. 1. Applications avail. from American Film Institute, Center Admissions, Dept. C, 2021 N. Western Ave., Box 27999, Los Angeles, CA 90027.

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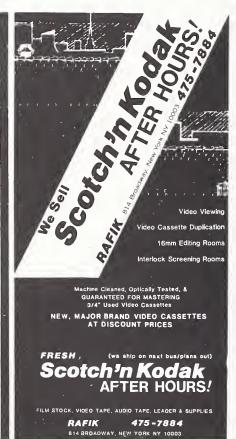
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erator, full sound mix, Ikegami & JVC cameras, Sony BVU & 4800 decks. Post is \$40/hr. w/ editor. 10% discount to AIVF members. Debbie or David, 29th Street Video, (212) 594-7530, NYC.

- NEGATIVE MATCHING: 16mm, Super 16, 35mm cut for regular printing, blowup, or video transfer. Clean work at reasonable rates. Tim Brennan, One White Glove, (718) 897-4145, NYC.
- FILM TITLE SERVICES: Camera-ready art &/or shooting of titles. Many typefaces, design consultation, crawls. Reasonable rates, fast service. (212) 460-8921, NYC.
- 16MM EDITING & POSTPRODUCTION: In sunny Oakland. 6-plate Euro-flatbed, 2 fully equipped benches & motorized synch; adjacent transfers, projection, narration recording & free parking. 24 hr. access. BAVC, FAF, AIVF discount. (415) 436-6978, CA.
- EDITING FACILITIES: Sony 5850-RM440 4 track audio. New equipment. Any hrs. VHS dubs. \$30-\$40/hr. Mike, (305) 554-7435, FL.
- EDITING FACILITIES: 3/4" video editing for daily, weekly or project basis. (212) 966-6326, NYC.
- NEG MATCHING: 16mm, 35mm. Clean, accurate. Andre, Coda Film, (212) 265-1191, NYC.
- ½" VIDEO EDITING AT KEY LIGHT: Edit your documentary, narrative, industrial, music video & performance tape on our new JVC editing system. \$25-\$30/hr. w/ editor. Key Light Productions, (212) 581-0748, NYC.
- QUALITY EDITING ROOM FOR LESS: ¾ " & VHS-to-¾ " w/ Convergence Super 90, Tape-handlers, Adda TBS, fades, time-code reader-generator overdubs. New equip., comfortable & friendly environment. Lincoln Center area. \$20/hr. during business hrs. for AIVF members editing non-commercial projects. Also avail.: experienced editors, scripting, Chyron. Hank Dolmatch TV Enter-prises, (212) 874-4524.
- SOHO ON BAYOU: Kingfish Productions, director from New Orleans introduces full service Betacam productions & ³/₄ " off-line editing services w/ red beans 'n' rice. Convenient Soho location, low rates for independents. (212) 925-8448, NYC.
- FOR RENT: 6-plate Steenbeck editing table. Reasonable rates in your workspace. (718) 625-3824, NYC.
- SONY ¾" EDITING/POSTPRODUCTION: 5850/RM-440/5850 system; Sony dub mode, fades w/ pro enhancement, 4-channel stereo or mono sound mix, hifi stereo monitoring, DBX noise reduction, Sony pro color monitors, ¾" & VHS pro dubs. Broadcast-experienced assistance avail. Independents, \$20/hr. Clark Video, 405 Meadowlark Rd., Bloomingdale, IL 60108; (312) 894-8835.

Publications

- MEDIA DISTRIBUTION COOP publishes "Alternative Video Distribution," "Developing the Press Packet," "Cable TV Distribution," "New Sources for Writers," "Obtaining College Radio Play" & offers other publicity resources for musicians, mediamakers & writers. For more info, contact Rick Sheridan, 2912 Daubenbiss, #66, Soquel, CA 95073; (408) 462-6245, ext. 199.
- INDEPENDENT PRODUCERS GUIDE TO SUPER 8: Guide to Super-8 equip., festivals & lab services in U.S. & Canada. \$5 incl. shipping & hand-

- ling. Small Format Audio-Visual, Inc., 95 Harvey St., Cambridge, MA 02140.
- THE VIDEO REGISTER 1985-1986: Published by Knowledge Industries Publications. Lists professional video resources, incl. 900 cable access/origination centers. \$59.50 softcover. Avail. from KIP, 701 Westchester Ave., White Plains, NY 10604; (914) 328-9157.
- MEDIA NETWORK NEWSLETTER: Created to provide channel of communication for producers, programmers, distributors & activists interested in social issue media. Quarterly issues will incl. resource guides, reviews of new releases, field reports, newsclips, organization profiles & feature articles on creative political uses of media. 1st issue avail. Subscription \$5 for 4 issues. Make checks payable to Media Network & mail to Media Network Newsletter, Box N, 208 W. 13th St., New York, NY 10011.
- CHICAGO NEWSLETTER: Monthly publication of Chicago Area Film & Video Network, avail. to members. For more info on newsletter & other membership services, contact CAFVN, Box 10657, Chicago, IL 60610; (312) 661-1828.
- CORPORATE FOUNDATION PROFILES: Published by Foundation Center. Contains analytical profile of 234 company-sponsored foundations. Incl. foundation's statement of purpose, breakdown of grants by subject & sample grants. \$55; 25% discount for 5 or more copies. Contact Foundation Center, 79 Fifth Ave., New York, NY 10003; (800) 424-9836.
- NYC ARTS FUNDING GUIDE: 2nd edition of listing & profile of grant-giving NYC corporations, \$13.95. Reference copies avail. at many NYC locations. For more info on reference locations or to order, contact Center for Arts Information, 625 Broadway, 9th fl., New York, NY 10012; (212) 677-7548.
- HUMAN RIGHTS FILM GUIDE: Resource guide to over 400 films & tapes on human rights issues. Cross-referenced & indexed. \$7.50 postpaid. Contact FACETS, 1517 W. Fullerton, Chicago, IL 60614; (312) 281-9075.
- FILM CANADIANA 1983-1984: Canada's national filmography. Incl. bibliographic data on over 2,500 films, directory of Canadian producers, distributors & over 1,500 film organizations. \$20, plus provincial sales tax, if applicable, payable to Receiver General for Canada. Send to Customer Service, National Film Board of Canada, Box 6100, Sta. A, Montreal, Quebec H3C 3H5.
- VIDEO EXHIBITION DIRECTORY: Published by Bay Area Video Coalition. Directory of over 50 national exhibitors of independent media. List also avail. on mailing labels. Directory: \$4 plus \$1 postage & handling; labels: \$7.50 plus \$1 p & h. Send check or money order to BAVC, 1111 17th St., San Francisco, CA 94107; (415) 861-3282.

Resources • Funds

- MEDIA BUREAU has limited funds avail. for presentations of video or audio tapes. Requests should be made at least 4 weeks prior to the event. Appl. forms avail. For more info, contact Media Bureau, The Kitchen, 512 W. 19th St., New York, NY 10018; (212) 255-5793.
- NEW YORK COUNCIL ON THE HUMANI-TIES Mini-Grant Program for grants up to \$1,500. Proposal due 6 wks. before proposed event. For info, contact NY Council on the Humanities, (212)

- JEROME FOUNDATION NYC Film & Video Program. For individual film & video artists living & working in NYC. Appl. may be submitted at any time during the year. Allow 3 to 5 mos. for review. For appl. procedure, contact Jerome Foundation, W. 2090 First National Bank Bldg., St. Paul, MN 55101; (612) 224-9431.
- CPB PROGRAM FUND: Open Solicitation deadlines for 1986: Jan. 10 & May 2. Appl. may be obtained from Program Fund, CPB, 1111 16th St. N.W., Washington, DC 20036.
- SOUTHEAST MEDIA FELLOWSHIP PROGRAM: For independent mediamakers in AL, FL, KY, GA, LA, MS, NC, SC, TN & VA. Awards grants up to \$5,000 for production of new works & works-in-progress. Deadline: Feb. 1, 1986. For app. write SEMFP, c/o Appalshop, Box 743, Whitesburg, KY 41858; (606) 633-0108.
- DISTRIBUTION TECHNICAL ASSISTANCE PROGRAM at Film Fund offers 1-to-1 assistance in choosing distribution strategy. For more info, contact Sam Sills, Project Coordinator, Film Fund, 80 E. 11th St., New York, NY 10003; (212) 475-3720.
- GRANTS ASSISTANCE PROGRAM: Deadline for fiscal sponsorship in the Film Fund GAP is Jan. 3, 1986. Projects accepted on basis of creativity, subject matter, fiscal responsibility & fundraising & distribution plans. For more info, contact Alexa Birdsong, Film Fund, 80 E. 11th St., New York, NY 10003; (212) 475-3720.
- INPUT TRAVEL GRANTS: South Carolina ETV Network has applied to CPB for travel grants to INPUT, annual int'l PTV powwow to be held in Montreal, Apr. 6-12, 1986. Provides partial air travel costs to eligible candidates: producers, directors, writers, videographers, editors, on-line production personnel at PBS stations & independents who produce for PTV. Funds contingent on final contract w/ CPB. Deadline: Jan. 15; grantees announced in Feb. Send cover sheet w/ name, work & home addresses & phone & ethnicity info, plus resume & support letter from PTV administator to SCETV-INPUT '86, Attn: Sandie Pedlow, Drawer L, Columbia, SC 29250; send overnight mail to 2627 Millwood Ave., Columbia, SC 29205.

Trims • Glitches

- CONGRATULATIONS to Gerald Saldo & AIVF member Joan Engel, who had excerpts from their award-winning documentary No Immediate Danger incl. in a nuclear waste segment on a Nov. CBS 60 Minutes.
- CONGRATULATIONS to AIVF member Jean Donohue for her Kentucky Arts Council \$5,000 fellowship in video art.
- KUDOS to Lauren Lazin for winning a CINE Eagle for her documentary The Flapper Story.
- CONGRATULATIONS to AIVF members who received Film Arts Foundation film & video awards. Rob Epstein & Peter Adair, Songs for the Living & Charles Koppelman, Organizers: \$1,000 in development funds; Susana Munoz & Lourdes Portillo, The Mothers of the Plaza de Mayo & Trin T. Minh-ha, Naked Spaces: Living Is Round: \$2,000-\$4,000 in completion/distribution funds.
- CONGRATULATIONS to Robert Epstein & Richard Schmiechen, winners of 1985 Media Alliance Meritorious Achievement Award for film & video.



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Individuals	\$55/year
Couples/2 Household members	\$95/year
Family (up to 4 members)	\$145/year

For more information, write or call AIVF, 625 Broadway, 9th fl, New York, NY 10012; (212) 473-3400.

HEALTH INSURANCE FOR AIVF MEMBERS

AIVF now offers its members an excellent Group Life & Medical Insurance Plan. Highlights include:

- •\$1,000,000 Major Medical Plan, which pays 85% of all eligible expenses not covered by the Basic Plan
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- •Partial psychiatric coverage
- Reimbursement for illness, injury & hospital expenses.
- •If you are a member, write: AIVF Health Plan, TEIGIT, 551 Fifth Ave., New York, NY 10017. If you're not, call AIVF at (212) 473-3400 and ask for free membership & health plan brochures.

BERLIN FILM MARKET

AIVF may be attending the Berlin Film Festival this year, February 14–25. If so, we may also be in a position to screen, for a fee, a limited number of AIVF members' feature length narrative and documentary films in the market that accompanies the festival. If you would be interested in having a film screened in the market, phone Robert Aaronson at AIVF, (212) 473-3400, before January 15.

SHIP-SHAPE SHIPPING

by Wendy Lidell & Victoria Cammarota, 16 pp.
Everything you wanted to know about transporting your films & tapes overseas...but were afraid to ask.

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An FIVF publication

NOTA BENE

The Independent's Notices are undergoing renovations. Over the past few years this section of the magazine has expanded as our membership has grown. Because of the increased length and the accompanying increases in production costs for the magazine, we have decided to institute several changes that will make the column more practical and help offset the expenses. The section titled "Editing Facilities" has been renamed "Postproduction." All notices related to editing, negative matching, sound transfers, and other postproduction services now appear in this section. Preproduction, production, and other film and videomaking services are listed under "Freelancers."

In the March 1986 issue we will divide the Notices into two categories: Classifieds and Notices. The new Classifieds column will include all listings now appearing under the "Buy•Rent•Sell," "Freelancers," and "Postproduction" headings. There will be a \$15 charge and 250 character limit for each entry for one issue. Listings in these sections will be restricted to members only. Anyone wishing to run a classified ad more than once must pay for each insertion and indicate the number of issues on the submitted copy. Each classified must be typed, double-spaced, and worded exactly as it should appear. Remember the 250 character restriction (approximately 5 lines). All submissions must be accompanied by a check or money order, payable to FIVF—no cash, please. And no classifieds will be accepted by telephone.

Deadlines for Notices and Classifieds will be respected. These are the 8th of each month, two months prior to the cover date of the issue., e.g., December 8 for the March issue. Members should keep in mind the dates of our double issues: January/February and August/September. Mail classifieds to: Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

COMING AGAIN SOON



. . . the only national television showcase for independent productions!

The Learning Channel is pleased to announce that it will produce two new series under the umbrella title "The Independents," with funding from the John D. and Catherine T. MacArthur Foundation and the National Endowment for the Arts.

"Agenda" and "Dis/Patches," the first two series produced by TLC, were nominated for ACE's, the cable television industry's most prestigious programming award. The series have been aired on TLC and on PBS stations reaching an estimated audience of some 50 million viewers.

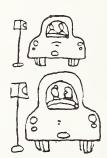
If you are an independent producer and are interested in more information on the new series, send a postcard with your name and address to The Independents, c/o The Learning Channel, 1414 22nd Street NW, Washington, DC 20037 (no phone calls, please). Detailed information and entry forms will be mailed to you on or before February 1, 1986.

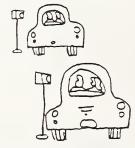


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#INDEPENDENT

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COVER: The year-long British miners' strike was the Impetus for an unprecedented media project by the nation's Independent videomakers in support of the action, "The Miners' Campaign Videotapes." Series tapes like "Straight Speaking? The Facts Behind the Miners' Strike" portrayed and successfully disseminated a view decidedly different from the establishment media. In her essay and interview with British Independents Karen Ingham and James Morgan, Martha Gever looks at the tapes' political impact, aesthetics, and production methods.



POINTS OF ORDER

To the editor:

Charlayne Haynes's article "For the Cultural Boycott of South Africa" [January/February 1986] was excellent. Now we must do the work. We must make our cultural institutions divest fully. Except for differences in power and scope, South Africa's racism is just as evil as Hitler's.

Example: the December 1986 issue of *American Film* had Whoopi Goldberg on its cover and de Beers ("A Diamond Is Forever") on its inside cover. A contradiction one thousandth of an inch thick is morally thicker, much thicker. How much did de Beers pay for that ad? Will the publisher of *American Film* tell us what will happen now?

Example: the *New York Review Books*. It published the de Beers ad. I asked it to cancel my subscription and send the remainder to Jerry Falwell. It sent me a check. *NYR* also published an editorial statement defending its right to publish the de Beers ad. Would it have taken ads from Hitler's munitions trust? Would *NYR* have defended its right to publish the ads of a corporation of the Argentine junta? The Lutheran Church has done a good job of itemizing what de Beers means in terms of death and exploitation.

We do need a boycott of every product from South Africa. AIVF should consider asking the United Nations to sponsor a conference of cultural workers to find ways of creating an effective international boycott.

> -Emile de Antonio New York City

FESTIVAL POLITICS

To the editor:

In an article on the Berlin International Film Festival [November 1985], Manfred Salzgeber, the Director of the Information Section for the festival is quoted: "We don't show aggressive films or films that distort history, such as *The Deer Hunter*, which has scenes of American prisoners being held and tortured in tiger cages, when in reality it was the U.S. soldiers who did such things to their prisoners." This statement is totally false. Manfred Salzgeber denies any political criteria for the festival: "There is space for critical films from all sides, as long as they are not false [emphasis mine]." I hope this Orwellian Director of Information pays closer attention to films than he does to history.

-Richard Dudley
New York City

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BORDER GUARDS

Since the Reagan administration settled in Washington, the United States Information Agency has generated more than its share of headlines. There was the notorious blacklist designed to exclude liberal undesirables like Ted Kennedy from USIA-recommended speakers' lists, director Charles Wick's secret tapes of telephone conversations, and the ups and downs of controversial Radio Marti. Now this penchant for making news has reached one of the USIA's most obscure programs.

Every year the agency gives thousands of Certificates of Educational Character to documentaries bound for foreign audiences. This sombersounding certificate is no empty honorary title, but determines an exported film's qualification for exemption from custom duties at the border. All but 20 or 30 films a year pass muster. In accordance with the rules, rejects usually have been entertainment-oriented films or corporate and product promotions disguised as information. However, since Wick and company took over the agency, the profile of rejected films has taken on a distinctly ideological cast. Films like Save the Planet, In Our Own Backyards, and Peace: A Conscious Choice were deemed uneducational because they presented a "point of view" and were liable to be "misunderstood by those lacking American points of reference." Producers have suspected that "point of view" was a code for a view objectionable to the administration. In an action initiated by Backyards coproducer Susanna Styron, 15 producers and distributors of films denied certificates and the Association of Independent Video and Filmmakers have filed suit against Wick and USIA chief attestation officer John Mendenhall, challenging the constitutionality of the agency's criteria in granting certificates.

In part, the argument of the plaintiffs is based on the wording of the Beirut Agreement, the 40year-old, 30-nation international treaty that created the exemption. The original treaty states that films will be exempt "when their primary purpose or effect is to instruct or inform" and when they are "representative, authentic and accurate." The USIA, chosen to administer the treaty in this country, embellishes these criteria by adding that the agency does not certify material "which by special pleading attempt[s] generally to influence opinion, conviction or policy" or which "may lend itself to misinterpretation or misrepresentation of the United States or other countries." David Cole of the nonprofit Center for Constitutional Rights, attorney for the plaintiffs, insisted these added criteria were unjustified, declaring, "You can't require a filmmaker DOOMED WITHO

Although the USIA review board claimed "Secret Agent" showed "the American system at its best," the filmmakers' suit challenges all content-based government decisions.

Courtesy filmmakers

to make a balanced film. The Beirut Agreement says nothing about balance."

Who decides whether a film has a point of view? Longstanding USIA procedure requires that questionable films be sent to "outside specialists" qualified to judge a work's educational character. In practice, this has sometimes meant that a government agency criticized in a film passes judgement on its accuracy. In Our Own Backyard's account of uranium mining received thumbs down from the now-defunct Reagan administration Department of Energy. Soldier Girls, a documentary on women Army recruits, was nixed by the Defense Department. (It was later granted a certificate on appeal.) Although ABC News is not a plaintiff in the suit against the USIA, its 1979 toxic waste documentary The Killing Ground was refused a certificate by Ann Gorsuch's Environmental Protection Agency, which claimed the advances in toxic waste disposal rendered the film "mainly of historical interest." But no federal agency worried that the

Edison Electric Institute's To Catch a Cloud: A Thoughtful Look At Acid Rain or Radiation—Naturally, sponsored by the Atomic Industrial Forum, might be "misunderstood" by foreign audiences.

Refusal of certification, Cole observed, "is not a stamp of disapproval. It does much more concrete harm." John Hoskyns-Abrahall of the distribution company Bullfrog Films, which handles two uncertified films, In Our Own Backyards and Peace: A Conscious Choice, explained, "It's the policy of the dealers we do business with that they will not take a film that does not have certification. The custom duties are not that great, but they must be paid on preview prints as well as the film itself. These dealers don't want to hassle with customs or incur the extra expense." The problem is compounded, he added, by a strong dollar that has already put the cost of U.S. films "out of line." Plaintiff Charles Light, coproducer and, through Green Mountain Post Films, distributor of Save the Planet,

reported that he had made foreign sales, but "it's difficult to say what the figures would be if we had a certificate."

The suit, however, does not seek damages; its purpose is to overturn the regulations themselves. Thus a film on dioxin, *Secret Agent*, is included in the suit although a review board decided on appeal its "point of view" was acceptable because the film "showed the American 'system' at its best." Cole countered, "If the government makes any decision on the basis of content, it's unconstitutional."

The USIA has 60 days from date of filing to reply to the suit in court. Although the action has received wide publicity, including a segment on Entertainment Tonight, the USIA has declined public comment on the case. The agency has not only weathered similar bad press since Wick became director, it has prospered under the filmconscious Reagan administration. A boost in budget from \$457-million to \$796-million has bought a proliferation of programs and attracted the relatively funds-starved National Endowment for the Arts. "The arts rank very high with us," enthused Wick in a flattering portrait published in NEA's glossy official organ, Arts Review. Artists like once blacklisted Arthur Miller, Toni Morrison, and Twyla Tharp now share the electronic podium with George Shultz on WORLDNET, Wick's ambitious television network linking Washington to U.S. embassies and foreign journalists. In July, Wick and NEA chair Frank Hodsoll signed a joint agreement to expand the United States's presence at foreign arts festivals. And the NEA serves as advisor in the selection for the agency's cultural exchange program, Arts America. If art were value-free, such collaborations would be simple pragmatics, but, as the filmmakers' suit demonstrates, the USIA's practices are guided by a very definite point of view.

-Debra Goldman

THE BATTLE OF THE BUDGET

In the pre-Christmas flurry of legislation, the Corporation for Public Broadcasting got a hefty FY '88 appropriation of \$214-million, up from the 1986 level of \$159.5-million. But the controversial Gramm-Rudman bill, signed into law at the same time, may mean future cuts as early as 1987 for CPB, the National Endowments for the Arts and Humanities, and other agencies that provide funding for cultural projects.

The new law, sponsored by Senators Phil Gramm (R-Texas), Warren B. Rudman (R-New Hampshire), and Ernest F. Hollings (D-South Carolina) mandates a balanced federal budget by 1991 through annual reductions in a deficit that now amounts to over \$200-billion. Gramm-

Rudman is activated as a last resort if budgets passed by Congress and approved by the President don't achieve specified spending reductions. In that case, all federal programs—with certain exceptions like Social Security—will take equal, across the board cuts, half coming from the domestic budget and half from the military.

This potential slice into military spending, however, has generated opposition to this politically popular bill from some of the bigger guns in the Reagan administration, including defense secretary Caspar W. Weinberger, secretary of state George P. Shultz, and Central Intelligence Agency director William J. Casey. And even before 1985 ended Representative Mike Synar (D-Oklahoma) filed a lawsuit challenging the constitutionality of the bill. Synar argues that the generic cuts automatically triggered by the administration if the budget fails to meet deficit targets infringe on congressional power to enact the federal budget line-by-line.

In another twist in the brief but stormy history of Gramm-Rudman, the Justice Department asked the United States District Court to dismiss Synar's suit on technical grounds, while, at the same time, attorney general Edwin Meese III sent a letter to Congress agreeing with Synar's challenge to the law's constitutionality. Whether or not Gramm-Rudman can survive a test in court remains open to speculation.

With or without Gramm-Rudman, public television will continue to fight an uphill battle for federal dollars. The Office of Management and Budget, in its proposal to the administration for FY '87, released in December, recommended a step-down of CPB funding to a paltry \$60-million by 1991. After unsuccessfully appealing to OMB not to lower its funding levels, CPB has turned to President Reagan for relief. CPB vice-president/treasurer Donald E. Ledwig stated in a letter to Reagan, "These proposals appear to be disproportional even to the reporting requirements of the Gramm-Rudman-Hollings law.... We believe OMB's proposals are inconsistent, unrealistic and damaging." OMB press spokesperson Ed Dale declined to comment on the pending budget, which will be presented to the President on February 3.

CPB's future has been hanging in the balance since Reagan vetoed a 1984 Congressional authorization of the Corporation's budget for FY '87-'89. (Because of its funding cycles, public television usually gets authorizations covering a three-year period.) According to Laura Ginsberg of the CPB Office of Corporate Communications, Congress then invented the now-defunct budget reconciliation device—including high authorizations for CPB through 1991—which was to be resurrected during the 1986 session until it was killed by the passage of Gramm-Rudman last December.

Public broadcasting will need all the support it can get in its fight for adequate funding, particu-

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larly with the loss of key backer Senator Barry Goldwater (R-Arizona), who will not run for reelection in 1986, and the possible loss of Congressman Timothy Wirth (D-Colorado)—a longtime advocate for independent producers—who plans to run for Gary Hart's Senate seat this year.

-Renee Tajima

HEADWATERS MAKES WAVES

Appalachia's Headwaters TV has been contracted by the Kentucky Educational Television network to produce a second series of cultural and documentary programs for audiences in the Southeast. The series is being presented by a consortium that includes KET, Blue Ridge Public TV (Roanoke, Virginia), WSWP (Beckley, West Virginia), and WSJK (Knoxville, Tennessee). The remarkable task of putting together a consortium of public television stations to support an independently-produced, community-based series was accomplished by Appalshop, the media arts center in Whitesburg, Kentucky. Appalshop first created Headwaters in 1979 to provide a weekly show for WKYH, the NBC affiliate in nearby Hazard, Kentucky. But by 1983 Headwaters faced the familiar spectre of budget cuts and looked for new ways to keep afloat.

The first boon came as a deal with KET, which agreed to provide engineering services, tape stock, and small rental payments in exchange for each show. KET has been scheduling Headwaters during prime time hours and, as part of the agreement, provides ample promotion for the series. In order to get the other stations to participate, Appalshop director Dee Davis says, "We just asked them." As a result of the consortium, Headwaters's audience has grown from an estimated 100,000 in the environs of Hazard to a potential viewership of five million in four states.

"It's been interesting for us," says Davis, "because we always figured that the bad part of public television is the individual stations, and the good part is national PBS. It's really not that way." Even with its public television partners, Headwaters has been able to retain a mix of cultural and political themes in the content of its shows. The only retrenchment occurred when Appalshop decided to cut the number of programs from 26 per year to seven—a sacrifice of quantity in order to improve production values and quality. Productions set for the 1986 season include Mabel Parker Hardison Smith, a profile of a black teacher from Big Stone Gap; shows about school desegregation, strip mining, and regional theater; and a documentary that examines the parallels between Bhopal, India, the site of last year's disastrous leak at a Union Carbide plant, and Institute, West Virginia, the eastern region's Chemical Valley.

For the most part, the Headwaters shows are two-person productions, made by founder Anne Johnson, working as producer and sometime sound recordist, and Andy Garrison, hired as a full-time cameraperson through a Ford Foundation grant last July. Some shows, such as the Bhopal/Institute tape, which is being produced by Appalshop's Mimi Pickering, are funded separately but shown on Headwaters. Next year Appalshop hopes to simulcast the series in each of the local broadcast areas during prime time hours. And last month Appalshop moved beyond the Appalachians when the Rotterdam Film Festival in Holland paid a special tribute to the group, presenting daily screenings dubbed "an Appal a day."

-RT

COALITION TAKES TWO STEPS FORWARD...

The old business agenda produced good and bad news for independents at the December 1985 meeting of the National Coalition of Independent Public Broadcasting Producers and the Program Fund staff of the Corporation of Public Broadcasting. Plans for a supplemental promotion fund, under discussion for over a year, were finalized. CPB has agreed to set aside \$200,000 for advertising and promotion, of which at least \$50,000 will be reserved for promotional support grants to independent and minority productions. Producers can apply for mini-grants of \$3-6,000 for promotion both within the system and to the public. Guidelines for the grants will be included with CPB contracts when mailed to CPB grant recipients. Among the costs covered by the grants are mailings, calls, and cassettes to station program managers; preview fees, press kits, and mailings to targeted audiences; and cassettes for the press. Based on the tentative schedule of productions slated for delivery during the last half of 1985, about 16 productions will be eligible for minigrants in the coming year.

CPB also increased step-up funds designed to cover the costs of putting independent and local programming on the national feed. In the current fiscal year the allocation was increased from \$100,000 to \$200,000; another boost to \$250,000 is expected in FY 1986. The Public Broadcasting Service will determine which programs will benefit. The Coalition plans to keep in touch with PBS programming vice president Suzanne Weil to monitor the use of these funds.

The spirit of cooperation was all but ruined, however, by the return of an issue the coalition thought long settled: WGBH's *Frontline* has again turned up on CPB's list of "independent"





productions. After CPB created the station consortium structure to produce documentary programming in 1982, the amount of money claimed for independent production was inflated by including Frontline under that rubric, thereby satisfying the letter, if not substance, of the 1978 PTV legislation. During the coalition's initial meetings with CPB on the eve of the public television reauthorization hearings in March 1984, the group informed CPB it would object to this classification before Congress, on the grounds that Frontline used no panels to select proposals. producers did not have final cut, and most series assignments went to filmmakers with WGBH contacts. Subsequently, CPB backed down and agreed to reclassify Frontline's funding. CPB publicly announced this agreement in its testimony before Congress.

Ron Hull, director of the Program Fund, justified the sudden reversal of this position on the basis of *Frontline*'s public solicitation of proposals by independents. In a letter sent to Hull after the meeting, coalition chair Lawrence Sapadin protested, "Of course, independents were always free to submit proposals. Absolutely nothing of any substance has changed. Your turnaround, therefore, smacks of bad faith." The coalition has already informed the staff of appropriate congressional subcommittees and written Representative Henry Waxman (D-California), a long-time supporter of independents, protesting the change.

While in Washington, coalition members also met with Joyce Campbell of WETA to continue discussions begun at the last meeting regarding a new series format for independent production. The group agreed that station support was essential to any new concept. A new element was added to their strategy, however, when Hull confirmed an earlier public statement that a programming initiative was in the works: the "American Experience," devoted to U.S. literature, art, and history. CPB plans to devote \$6-8million over three years; the National Endowment for the Humanities has already been contacted about additional funding. Should corporate underwriters sign up, the project budget could easily reach more than twice that much. WGBH has already received a \$50,000 research and development grant to study the possibilities, and Hull urged the coalition to investigate a role for independents in the initiative.

However, when coalition member Larry Daressa subsequently spoke to WGBH president Henry Becton, he found Becton cordial but tentative about the project. "He said that he had already received about 50 calls about the grant, but that the station had not yet even set up a structure to receive input on the initiative," Daressa reported. Becton promised to contact the coalition at a later stage, "But my impression was that we would be one of 50 parties whose input would be solicited. We believe, however, that independents and stations are co-equal sources for programming. When it comes to the Ameri-

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814 BROADWAY NEW YORK, NY 10003 can experience, the breadth and diversity of independents should win us a preponderant role." And the coalition wants to avoid a repeat of the consortia scenario in which all the decisions were made before the public had any say.

While Sapadin was soliciting possible approaches to the initiative from the Association of Independent Film and Videomakers' advocacy committee in New York, a group of San Francisco independents met in late January to discuss strategies. "We decided that a single series could not represent the variety of which independents are capable," Daressa said. When the coalition meets with CPB again in April, Daressa hopes that "we will put forward suggestions that are not final, but which will be the starting point of negotiations. We want to open up discussion. We encourage stations whose potential contributions to the system have not been realized to come forward. Together, regional stations and independents can ensure the diversity this very exciting possibility deserves."

-DG

ARTFILM DATABASE

Two of the country's major art institutions, the Los Angeles-based J. Paul Getty Trust and New York City's Metropolitan Museum of Art, will compile a mammoth computer database of films and videotapes on the visual arts. The Critical Inventory of Films on Art is the first project of a joint venture begun in 1984, known as the Program for Art on Film. The Critical Inventory will evaluate as well as list existing programs on visual art from around the world, using the advice of a range of experts on art, education, and film. Its first review of programs is expected to take several years. Filmmakers whose work might fit the program's guidelines are invited to submit comprehensive information on their films along with biographical material to Nadine Covert, former director of the Educational Film Library Association and the American Film Festival, who is now in charge of the Critical Inventory.

The second phase of the program, a Production Laboratory that will facilitate collaborations between art experts and filmmakers, is also being developed. According to program manager Wendy Stein, the laboratory will support the production of short films and tapes—averaging 10 minutes or less-that experiment with new ways of presenting art on film. The project is intended to fill gaps that have already been identified in the Critical Inventory. For example, the majority of art films being produced today concern the work of living artists, often painters, so the Laboratory has established as its priority pretwentieth-century art, including films on sculpture, the decorative arts, archaeology, and antique art.

Stein emphasizes that project ideas are to be conceived by art historians and experts, whom the program will match with filmmakers. After submitting treatments and rough budgets, selected collaborations will be contracted, with full funding provided by the program. The Advisory Committee to the Program for Art on Film consists of filmmaker Saul Bass, commissioning editor of arts at Britain's Channel 4 Michael Kustow, filmmaker Adrian Malone, and art scholars Leo Steinberg and J. Kirk T. Varnedoe. For more information, contact the Program for Art on Film, 980 Madison Ave., 2nd floor, New York, NY 10021; (212) 988-4878.

-RT

LONDON BRIDGES

"Independents are an important part of the film industry," says Sheila Whitaker, programmer of London's National Film Theatre. "In the last 10 years, they have really come to the forefront. It's been a very identifiable movement, yet one that is also varied, undefinable. Independent film-makers are working out of the mainstream, not only with regard to getting their films made, but with getting their films shown. I feel that the NFT should be doing its part by screening independents and screening them often."

This is not simply rhetoric. In March 1985, as part of "Southern Comfort," a series devoted to films about the American South, Whitaker added eight programs of contemporary works by over two dozen southern independent filmmakers. In April, she scheduled a 14-film tribute to American Playhouse. "Going for Independents," an occasional series of independent films from the international community, kicked off in June with programs by Israeli filmmaker Amos Gitai and Peruvian-born Mary Jiminez. "Art in Cinema," a year-long repertory, avant-garde program commenced in January 1986. The initial offering featured cubist cinema from the twenties and a trio of titles by Gregory Markopoulos, Jean Epstein, and Germaine Dulac. Additionally, a variety of individual films have been programmed, either in repertory or as part of series. Included are Nothing But a Man, Koyaanisqatsi, Nicaragua -No Pasaran, El Norte, Harvest: 3,000 Years, and The Times of Harvey Milk, among others.

"We hope to do a program devoted to Third World Newsreel," Whitaker explains. "Over the next few years, we really want to show a lot of American independents." Not solely interested in known quantities, Whitaker is willing to look at unsolicited work. "If something arrives here out of the blue," she says, "and I think it should be screened, then I'll happily screen it." She adds

that a showing at the NFT will certainly not hinder foreign sales: "Mary Jiminez has never been heard of here. I think that Channel 4 will want to look at her work as a result of her screening." Whitaker can be contacted at the British Film Institute, National Film Theatre, South Bank, Waterloo, London SE1 8XT, Great Britain

-Rob Edelman

CHANGES IN THE A.I.R.

Last November the Association of Independents in Radio decided to dissolve its steering committee and reorganize its structure. Karen Michel McPherson and Steve Robinson will now serve as official representatives for the organization, with the assistance of a national advisory board of A.I.R. members. Lou Giansante was elected secretary-treasurer.

A.I.R. is an organization of independent radio and audio producers in the United States that facilitates communication among audio independents and represents the interests of its members to public and private funders and distributors. The organization is now collecting dues for 1986 membership. Contact Lou Giansante/AIR, 59 W. 12th St., #2G, New York, NY 10011.

-RT

WORK IN PROGRESS

Over the years, the makers of independent documentaries on the history of the labor movement and radical politics have begun their research in the Tamiment Library at the Bobst Library of New York University. The collection, which contains the Wagner Labor History Archive, is the only research facility in the NYU system open to the public. Beginning early this spring, many of these films will come full circle when they, too, become part of the library's resources. With a \$20,000 grant from the New York State Council on the Arts Film Program, the Tamiment Library is joining with the Avery Fischer Center for Music and Media, a new, state-of-the-art audio-visual research center also housed at the Bobst Library, to create a media archive on labor and left politics in the United States. "Some unions have film libraries," noted Michael Miller, director of the Avery Fischer Center. "But in terms of scope, it will be the only collection of its kind."

The initial NYSCA grant will purchase the

first 60 to 80 titles for the archive, ranging from Bonus March 1932 to The Good Fight to Red Nightmare, the cold war's answer to Reefer Madness. The current grant will be devoted to acquiring films exclusively, preferably on VHS, although Miller would like to expand the archive to include the growing number of grassroots videotapes, often produced by activists for cable public access. Users of the archive will view the films at the Fischer Center, another first-of-itskind facility. Scheduled to open in February, the center includes three classroom spaces equipped for wide-screen viewing, 77 listening carrells, and 43 video carrells, each with a color monitor and stereo sound, and able to use VHS, Beta, 3/4", and laser disc formats. The viewing carrells will accommodate one to three people and, thanks to a centralized control panel, any combination of viewing spaces can be tuned to the same source. "I think the center's going to be copied," said Miller. "I know of two or three academic libraries considering such facilities. It will probably have a great impact, validating something the value of which should be obvious." In a similar manner, Miller hopes the catalogue of the labor media collection, which will be available internationally through the Research Library Information Network, will encourage more conservative academic libraries to collect media more aggressively. "A lot of librarians say, 'We don't know what to do with this stuff.' Now they'll have a cataloguing model that they can use."

Miller and Dorothy Swanson of the Tamiment staff are currently relying on published catalogues in making acquisitions, but they are equally interested in lesser-known works that otherwise might escape their attention. Filmmakers who have produced work appropriate for the collection should contact Miller at (212) 598-3604 or write him at the Avery Fischer Center for Music and Media, Bobst Library, 70 Washington Sq. S., New York, NY 10012. Potential researchers should note that use of the center's own collection will be restricted to students and graduates of NYU; the public will be admitted to view the labor archive only. Access will be arranged through the Tamiment Library.

-DG

ROCK OF AGES

"Don't you forget about me," intones the rock group Simple Minds in their recent hit single. But with popular music, it's sometimes not a matter of forgetting it, but not being able to find it. The ARChive of Contemporary Music, a new non-profit corporation is actively working to change that situation in New York City. The creation of a publicly accessible, multi-purpose archive that will include catalogued discs, listening carrells, and exhibition areas has been in process for a

year. Bob George, director of the effort, along with David Wheeler and others, initially surveyed existing record archives in the U.S., and found not one more than 20 percent catalogued. Says George, "We will concentrate on what no one else does. The records are here, and we know how to find them."

The proposed archive will be a museum of popular music, including rock and roll, rhythm and blues, and new wave, offering listening opportunities and related information on the artists and music. For those researching music for possible use in other media, information on rights will be part of the cataloguing system. The institution will not lend or permit copying of materials. Music on video or film will be featured in a special viewing room. These latter aspects of the archive are still in the planning stage; at present, the corporation operates mainly as a research facility.

A vacant loft houses the growing collection of albums and archival materials. Many recording companies have agreed to send new releases and the records spin in at the rate of 20 per week. George, former owner of One Ten Records (the company that issued Laurie Anderson's Superman), brought back several hundred records from his travels in Africa. In January, he will go to Spain to make contacts. The worldwide research efforts will make the ARC an international source of popular music. In a few years, the ARC may be the place to bebop away an afternoon in New York City.

–Judith L. Radler

NEW VENUE FOR ICA'S CINEMA

The Institute of Contemporary Art's Cinema in Boston has come home. Previously located at Sack Copley Place, this film program opened on November 13 in its newly renovated multi-use, in-house theater at the ICA. The screening space, seating 150, is equipped with 35mm and 16mm projectors, up-to-the-minute video technology, and a stage for performances and lectures. Their agenda will include limited runs of independent films; past series have ranged from animation to political documentaries. Curator Julie Levinson says, "ICA Cinema is trying to do the sort of programming that Film Forum does in New York City." The Institute also sponsors an ongoing video program that presents thematically grouped works. This winter the video schedule includes an extension of its "Mediated Narratives" program-an exploration of the relationship between video art and broadcast and related media.

-JR

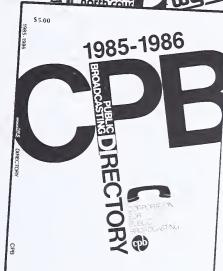
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FAIR MARKET VALUES: 1985 STATION PROGRAM COOPERATIVE CONVENES

Peter Broderick

Amid the elegant surroundings of Philadelphia's Bellevue Stratford Hotel, programmers from public television stations around the country were wined and dined, lobbied and cajoled for four days last November. Attending the annual public television Program Fair, station representatives were fair game for the program producers vying for funding for the 1986–87 schedule. A \$35–38-million pool of station money is available this year for the purchase of national programming through the Station Program Cooperative.

For most programs, the competition was a matter of life or death, because the SPC component of their funding is essential for survival. And it was clear from the start that between onethird and one-half of the programs competing at the fair would receive no SPC funding. Tactics to woo the 375 or so station representatives included: "dinner, drinks, and dancing Texasstyle" with Gary P. Nunn; appearances by celebrities Loretta Swit, David Birney, and former Miss America Kylene Barker Brandon; a prize drawing and free makeovers; hospitality suites with gifts including tote-bags, T-shirts, and Dutch chocolate apples (one participant eagerly collecting freebies explained that he was doing his Christmas shopping); and an excursion to Atlantic City, where two busloads of participants were given the chance to gamble at the Resorts International Casino.

The 39 programs competing at the Program Fair had been chosen by stations in a pre-fair preference round of 72 submissions. Shortly after the fair, in a second preference round, stations were asked again which programs they intended to purchase. In January binding bidding began. After an expected six rounds of bidding lasting well into February, between 17 and 26 programs would emerge with SPC funding commitments.

Of the 39 proposals presented at the fair, 24 were programs up for renewal with no substantial format changes. These included *Mister Rogers' Neighborhood, Sesame Street, Nature,* and *Frontline*. Many of the 15 proposals provoked *deja vu,* because of their similarity to successful programs such as *Rabbit Ears Theater* (resembles *Reading Rainbow*); *The Search for Mind* (a sequel to *The Brain* from the same producers); and *The Korean War* (from the producers of *Vietnam: A Television History*). Some of



CPB chair Sonia Landau, flanked by Burnhili F. Clark, general manager of KCTS-TV Seattle, and Program Fund director Ron Huil at CPB's Local Television Program Awards ceremony.

the new proposals involved repackaging existing programs: *Television* (the British Granada TV series about television with a new narration and additional footage) and *Adventure* (combining six existing films with six planned new films in a 12-part series about "extraordinary people facing great challenges," to be produced by David Fanning).

A new proposal for a nightly half-hour news program called *America Tonight*, submitted by the New Jersey Network and Maryland Public Television, was expected to generate controversy because it offered stations an alternative to *The MacNeil/Lehrer NewsHour*. But the proponents of *America Tonight* failed to show any sample footage, name an anchor, or specify any commitments of underwriting support. As a result, *MacNeil/Lehrer* not only avoided serious criticism but also gained support. Six weeks after the fair, the proposal for *America Tonight* was withdrawn.

In recent years, the pattern has been that sta-

tions approve the staples up for renewal and reject most new proposals. Despite some grumbling about particular shows, the general attitude of station representatives seems to be, "If it ain't broke, don't fix it." They favor incumbent programs that have built constituencies and generate funds (pledges, underwriting, or both) over the unknown and untried. This year was no exception. Although the final results of the bidding rounds will not be known until early this month, post-fair ranking and discussions with PBS personnel indicate that most existing shows will probably receive money from the stations, with the possible exceptions of Owl TV, On Stage at Wolftrap, Sneak Previews, and Smithsonian World. Also in some jeopardy are Firing Line and Evening at the Pops. Only the new proposals that seem guaranteed to succeed have a chance of approval. The Day the Universe Changed, with James Burke, appears likely to be as successful as his previous series, Connections. Likewise, The Search for Mind may reach as

large an audience as its predecessor *The Brain*. The other new series that generated the most excitement was *Comedy Theater*, the funniest of the four new comedy proposals.

All of the new proposals with any chance of receiving SPC funding were submitted by stations. None of the 12 non-station proposals submitted in the first round got enough support to make it to the Program Fair. These included proposals that ranged from African Film Festival (a series of 10 feature films by and about Africans) to The Arms Race: Who's Winning? (a five-part series from the Fund for Peace) to The Rolling Stone Magazine Show (a monthly mixture of interviews, news, and reviews).

Even though backed by St. Paul's KTCA, Alive from Off Center, the new wave performance/video art program that was last year's least conventional new public television series, wisely did not seek funds at the Program Fair. Stations weren't interested in spending money on avantgarde culture or stylistic experimentation. But producer Melinda Ward came to town to lobby Ron Hull, head of the Corporation for Public Broadcasting's Program Fund. She wanted him to overrule the CPB panel that had just turned down Alive from Off Center's second-year funding request. [Later, the Program Fund decided to recommend funding.] While that program's fate hung in the balance, there were several other developments at the fair of significance to independents. American Playhouse, a major source of funding for lowbudget independent features in the United States, strengthened its station support. After putting on an impressive presentation, Playhouse rose from tenth to fourth place in preferential rankings.

The Public Broadcasting Service's current policies for handling public affairs programs expressing partisan views were described to station reps by Barry Chase, vice president for news and public affairs programming. Addressing the final general session, he explained that programs should be properly labeled and cited War: A Commentary by Gwynne Dyer as an example. This Canadian series, originally titled Goodbye War, was renamed for PBS distribution. (The use of the word "commentary" parallels a strategy used by commercial television. By labeling the expression of a point of view a "commentary" rather than an "editorial," commercial broadcasters avoid having to allow conflicting points of view to be heard under the provisions of the Federal Communications Commission's Fairness Doctrine, which has recently been applied to public broadcasting.) The other notable difference between the Canadian and the U.S. version was that PBS took this seven-part series with a strong antiwar point of view and financed a new eighth segment, War: The Knife Edge of Deterrence, which featured other views.

Chase also explained that a complete PBS program package must be "responsible," so that it will "give a reasonably intelligent viewer a basis

for making a choice between or among different viewpoints, even if the viewer just looks at the show." He stated that this policy "has led us most often to this wraparound concept which I think certainly needs at least refinement and, as somebody has said, ultimately may just not be the way to go." Typically, wraparounds follow controversial programs with discussions among people whose views may contradict those expressed in the program. Over the years, this method has been used by PBS for such programs as Death of a Princess, Choosing Suicide, and most recently, When the Mountains Tremble [See "Media Clips," The Independent, December 1985], and has often been criticized by independent producers. Citing financial and time limitations, Chase acknowledged that alternatives to wraparounds hadn't been fully explored by PBS but said that he was "open to suggestion and certainly the evolution of that form."

Six recent programs that had sparked controversy were mentioned by Chase. In addition to War: A Commentary by Gwynne Dyer, he referred to The National Nutrition Quiz, which had been criticized by the "red meat lobby." Some station representatives objected to the British documentary Skin Horse because of its frank treatment of sexuality among the disabled; others disliked the title. Chase explained that the wraparound for When the Mountains Tremble was created to allay station trepidation. Of the six controversial programs discussed by Chase, stations were more universally negative about the Vietnam: Op/Ed program [See "Bennett Takes Aim," The Independent, September 1984] than any of the others. It featured the right-wing Accuracy in Media's rebuttal to the series, Vietnam: A Television History, which had been produced by WGBH. According to Chase, stations didn't like being second-guessed on their own programming, were unhappy with the Op/Ed program itself, and resented giving Accuracy in Media founder Reed Irvine a platform. PBS's survey of press reaction revealed more negative than positive responses.

In contrast, Chase praised The Abortion Battle, which juxtaposed anti-abortion and prochoice films, as a good example of how point-ofview pieces on controversial issues should be handled. He reported that despite some initial nervousness, stations reacted positively to The Abortion Battle. It was the first of a series of three "Theme Nights" funded by the Program Advisory Committee for a total of \$380,000 (about one-third budgeted for acquisition). Chase explained that each "Theme Night" will show films on opposite sides of a controversial issue. The format restricts "Theme Nights" to issues where films on opposite sides already exist. While Chase can apparently live with wraparounds, he is enthusiastic about "Theme Nights." Series producer KQED in San Francisco has announced a second "Theme Night," Flashpoint: Israel and the Palestinians, which will be shown on April 9. According to KQED's





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director of current affairs, Beverly Ornstein, the topic for the third show, to be aired next September, will be Central America, nuclear disarmament, or the death penalty. As of January, KQED was still looking for films with differing approaches to these issues. "Theme Nights," then, may provide a PBS showcase for independent documentaries with strong points of view.

On the final day of the Program Fair, Ron Hull announced another PTV project that may benefit independents: the Program Fund plans to provide \$6-8-million over three years for programming about the "American Experience," including U.S. history, art, and literature. [See "Coalition Takes Two Steps Forward...," "Media Clips," in this issue.]

The impact of the Program Fair can be gauged by comparing post-fair with pre-fair preferential rankings. The top 17-ranked shows after the fair included only two not among the pre-fair top 17. Sixteen of the top 17 post-fair programs were renewals. Even among the top 26 shows (the maximum that might be funded by the SPC), 21 were renewals. After 450 participants spent four intensive days considering the competing programs, station preferences had changed very little.

These results are not surprising given the inherently conservative SPC process, which was instituted in response to pressure on PBS during the Nixon administration. As Erik Barnouw explained in his book The Sponsor, Nixon vetoed two funding appropriations for public television in 1972. The Nixon administration had been angered by public affairs programs such as the anti-establishment series The Great American Dream Machine and documentaries like Who Invited Us?, about U.S. intervention overseas. According to Barnouw, the White House let public television know "it would have to reorganize, with stress on 'grass-roots localism'" if it was to receive federal funds, and that "the bulk of Federal funds would go directly to local stations." PBS then reorganized so that stations receive a percentage of CPB money to purchase programs through the SPC. The SPC process thus further decentralized decision-making in the public television system and increased the stations' power over programming.

For the past 12 years, stations have continued to purchase programs through the SPC. Innovative proposals designed to reach new audiences are allowed to apply. However, as this year's Program Fair demonstrated, programming by station consensus perpetuates conventional programs aimed at the traditional PBS audience.

Peter Broderick is an independent producer and writer, based in Santa Monica.

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DAYBREAK IN THE DIGITAL ERA SMPTE '85, Part I

David Leitner

For the media production industry, 1986 could be the year of living digitally, if last October's Society of Motion Picture & Television Engineers' technical conference and equipment exhibition was any indication. Roaming the aisles at the Los Angeles Convention Center, it was hard to find a video device that didn't feature an enhanced IQ, due to the presence of a dedicated microprocessor chip. And video technology was not alone in this: among the products displayed by the more than 250 exhibitors were Sony openreel audio recorders that made their own head and tape alignments, Aaton film cameras that remembered their own start and stop times, and Coherent Communications film slates that generated their own time-code displays.

In addition to new-found "intelligence" in film, video, and audio products, SMPTE '85 also provided glimpses (with apologies to theoretical physics) of the eventual Grand Unified Technology of image/sound processing. Like physicists seeking a single law for gravitational, electromagnetic, and strong and weak nuclear forces, electronics engineers are nearing a working principle that reduces all audio, video, graphics, and computing possibilities to a single technology. The principle, of course, is digitization. Once an image or sound is sampled, quantized, and digitized into a stream of bits, it's all numbers to a computer and memory device. The computer can then process images and sounds similarly to the way words and text are processed now. When adequate random access memory (RAM) becomes available, locating and retrieving images from videotape in the course of editing will seem absurdly time-consuming. Computer call-up and instant processing of audio/ video changes-between frames and within frames-at the speed of imagination will be taken for granted. If this seems like science fiction, remember when minicomputers were as big as refrigerators...10 years ago. And observe the separate field of computer graphics; it continues to push the envelope of image processing, with video effects outfits like Dubner, Ouantel, Ampex, and Bosch looking on with interest.

The technology of computer memory is key to the feasibility of real-time audio and image processing. Given the vast amount of RAM that video processing would require, chips, at present, are too costly and limited in capacity. Even audio processing is hampered by inadequate storage and memory. For instance, compared to

a word of text that requires several bytes of memory, a minute of audio requires several megabytes (mega = million). At the convention, Glenn Glenn Sound of Los Angeles demonstrated the use of a Synclavier digital synthesizer to process sound effects. With the Synclavier, originally designed for musicians, any sound, "a bird, bell, bassoon, or basketball," as Glenn Glenn explained, can be digitized and "recorded" onto hard disc, then played back via keyboard—in any key. From a series of nonmusical sound pitches, chords can be built (imagine thunder in Cmin7); or digital Doppler shift effects added to the multiplied sound of a single jet "flyby," thus creating an airforce; or individual foley footsteps, with digital reverb, inserted at exact SMPTE time-code locations.

All of this and more was heard live at SMPTE. The technology is real; the problem lies in the fact that 3.2 megabytes of RAM produces only 40 seconds of sound, restricting the use of such sound processing to effects tracks and some dialogue editing. Considering that an NTSC video signal spans a frequency range several hundred times that of a sound signal, the problem of storing an immensely large digital video signal using solid state memory is apparent. In lieu of RAM, only video laser discs (which are analog, by the way) provide anything like rapid access to stored images: hence, LucasFilm's disc-based

Editdroid, the much discussed microprocessorcontrolled video editing system for film seen in a commercial version for the first time at SMPTE '85

Realistically, it will probably take a generation to fully implement all of the digital possibilities seen and heard at SMPTE '85. Like digital processing, which includes switching and effects, digital audio and videotape recording is in its infancy. Many standards and many protocols to allow digital devices to communicate with each other must be agreed upon. Last fall, just prior to the convention, a SMPTE committee put forward the completed "Type D-1" draft standard for a digital VCR utilizing 19mm cassettes (about the size of 3/4"). This VCR standard, based on the 1982 international component digital signal standard known as CCIR 601, was carefully decided through close cooperation with the European Broadcasting Union, and will be universal. The industry responded with a sigh of relief: a single digital standard would preclude the marketplace confusion over multiple, competing systems that has dogged consumer 1/2", professional high-speed 1/2", and the introduction of ENG 1/4". In just five years, for instance, the novelty of the revolutionary camcorder with its high speed 1/2 " cassette and component signal has given way to vexation: faced with two 1/2 " standards, none of the major networks has in-



A flickering landscape of video monitors greeted conferees at SMPTE '85.

Photo David Leitner

vested in it. Further, Panasonic obsoleted its own M-format standard at SMPTE '85 by demonstrating an improved, incompatible M-II with digital audio. And the situation is worse in ¼": the two incompatible formats introduced by Bosch and Hitachi at previous SMPTEs weren't even shown at SMPTE '85.

While there was serious talk by Ampex of an ENG version of the standardized 8mm consumer format, many buyers, weary of the standards conflicts and leery of promises, responded with "I'll believe it when I see it—and meanwhile hold on to what I've got." This new mood of caution reflects a growing awareness that technological anarchy ensues when marketplace forces are allowed to run rampant. Advances seem to outpace the investment cycles of facilities houses and networks, and many, unsure of where the technology will turn next, are hard pressed to keep up and prefer to wait for the dust to settle.

Buyers aren't the only victims. Bowing from the ranks of broadcast equipment suppliers at SMPTE '85 was RCA, which announced in early October that it was throwing in the towel as the only significant U.S. manufacturer of professional video cameras, abandoning much of the broadcast equipment market to overseas competitors. RCA was as innovative as any company (remember the first high-speed component 1/2" camcorder five years ago, the RCA Hawkeye, or-RCA's introduction of the first CCD camera?) but couldn't compete with the changing structure of such an active marketplace. This withdrawal marked the end of an epoch, for RCA played a seminal role in the development and implementation of NTSC in the early 1950s and remained a world leader in television technology for 35 years.

The formal theme of SMPTE '85 mirrored these predicaments well: "New Directions in Technology...Difficult Decisions." Perhaps nowhere were new "difficult decisions" as palpable as at the sidebar exhibits that housed competing prototype systems of digital component video, 1" component analog video, and 1125-line High Definition TV, Japanese broadcasting's proposed world standard. All are expressions of dissatisfaction with the current 30-year-old NTSC system that is the U.S. broadcasting standard. While video facilities commonly use digital signal processing in the form of digital video effects and digital timebase correction, and analog component processing in the form of video color correction, today's video signal is mostly recorded and processed as composite NTSC. The only real exceptions to 3/4" and 1" composite NTSC recording are the component 1/2" Betacam and M formats, which avoid encoding the camera's red, green, and blue signals to NTSC and thereby achieve a recording quality approaching 1". Since NTSC encoding degrades the original signal and is required only for broadcasting, many feel the time has come to record all video up to the point of broadcasting as component, either analog or digital.

At an exhibit jointly presented by the SMPTE Working Groups on Component Analog Video Standards and Digital Video Standards, prototype 1" digital and 1" analog systems were up and running. The 1" digital demo featured special equipment from the world's first (and only) all-digital studio in Rennes, France, which began operation in September 1985. With the support of French television, the French manufacturer Thomson-CSF designed and built digital routing switchers, four-level image mixers (e.g., two foregrounds and two backgrounds), special effects generators, chroma-keyers, color correcters, and VTRs. The VTRs, which record a 625-line, 50 fields per second version of the new world standard CCIR 601 signal, were modified by Bosch 1" reel-to-reel machines with totally different heads and electronics. Tape ran 50 percent faster than conventional Type-C, with no slow/fast-motion or shuttle capabilities for picture search, and audio was what the French ingenuously referred to as "classical analog." But the pictures were amazing. No color moire, dot crawl, color shifts, fuzziness noise, or dropouts-after 15 generations.

The rock video produced to showcase the system's strengths made much of digital image processing: moving, "hand drawn" electronic backgrounds were keyed literally seamlessly against several foreground elements, also from different sources. And color correction took place "downstream," that is, after the original recording was made. This is rarely done in composite NTSC because significant image degradation results from the required signal processing (which is why, unlike film which affords later color correction, much care is taken to color balance video cameras at the time of shooting). Incidentally, the new SMPTE/EBU 19mm digital cassette format will feature still frame, picture recognition at various speeds, and four digital 20-bit audio tracks, recorded at the middle of each video track by a solitary audio/video head at the same data rate as the video so that digital signal processing equipment can read audio or video equally.

The 1" component analog video system on display—a big brother to high-speed component 1/2 " formats like Betacam—was almost as impressive. Although its signal couldn't survive 15 generations, it overcomes NTSC problems with chroma-key and downstream color correction and provides noiseless, clear pictures free of unwanted artifacts like dot crawl. This particular system was based on a proposed SMPTE standard for single-channel multiplexed analog component (S-MAC) video. In S-MAC, the three signal components derived from the red, green, and blue outputs of the camera are abbreviated in time, or "time compressed" (yes, digitally), so that shortened bursts of each can be sent in sequence—RGB, RGB, RGB—down a single wire in the time normally occupied by one signal. Otherwise, three wires would be required, one

for each signal, presenting current studios with a complex and expensive rewiring job. Proponents of S-MAC argue that, since digital technology will take too long to perfect and prove too costly, MAC is the best available technology to supplant 1" Type-C NTSC recording.

The other analog component system on exhibit, Japan's 1125-line, interlaced 60-field HDTV, does use three-wire parallel cabling, largely for the same reason that it can't be digitally recorded: the size of its signal. At six times the bandwidth of NTSC, it's difficult to timecompress and impractical to digitize. This puts any HDTV signal currently under consideration in the ironic position of representing the high watermark of 1950s analog television technology. Nevertheless, at the HDTV exhibit, an impressive array of working equipment was debuted, including Sony and Ikegami cameras; Sony 30" Trinitron monitors, 1" component VTRs and time-base correctors; a Grass Valley experimental switcher; an extraordinarily fine Quantel Paintbox system for still frame graphics; and an experimental Rank Cintel telecine, which was continuously running a print of Koyaanisqatsi. (The hapless representative from Rank had his hands full explaining to alarmed viewers of the accelerated stop-motion sequences that the telecine had not, in fact, gone bonkers.)

Although analog and digital component recording solves many problems of signal processing and reproduction, the end result must still be broadcast and received as NTSC. Much as the threat of TV in the fifties prodded a complacent film industry into experimenting with wide screens and 3-D, HDTV's greatest contribution at this point may be its role in provoking the reevaluation of conventional broadcasting and reception. Anyone who's admired the NTSC quality achievable on a sophisticated studio monitor must suspect that, despite the technological drawbacks of NTSC, broadcasting has a long way to go in living up to its promise of quality home reception. "Enhanced NTSC" was the byword at SMPTE '85 for proposed improvements in conventional broadcasting and home reception based on the promise of low-cost digital technology. For instance, home receivers might exploit a digital device called the comb filter. Comb filters can store from one line to an entire frame of NTSC at a time and single out the color and luminance cross-contaminations that occur when composite signal frequencies interfere with each other. By filtering internal interference from an NTSC signal, spurious color moires and patterns of crawling dots vanish. Comb filters are common in professional monitors, but, for the moment, confined to costly top-of-the-line receivers and VCRs in the consumer market. However, as this technology becomes more affordable, passive "dumb" home receivers will yield to "smart" ones that perform their own signal processing, eliminating, among other things, signal ghosting.

It's possible as well to comb filter an NTSC signal at its source prior to broadcasting. This could be done today with results appreciable on a common home receiver, as demonstrated at the booth of Farjoudja Laboratory in the shadow of the HDTV show. To display his cleaned-up NTSC signal, Yves Farjoudja lined up a secondhand Sharp Linytron salvaged from a Cincinnati flea market, a small Conrac monitor with limited comb filtering, and a large Sony Trinitron monitor with more extensive comb filtering. He fed each an NTSC signal, comb filtered at the source. Without source comb filtering, an image of a spiral galaxy was irridescent with that coarse rainbow effect video engineers call "crosscolor." With filtering, defects evaporated: the Linytron image was clean, the Conrac distinct, and the Sony like a high-resolution monitor.

Through investigations presented by several researchers at SMPTE '85, it emerged that digital frame store technology in the home receiver can also eliminate field interlacing and flicker, providing NTSC quality approaching that of the proposed HDTV standard. (At present, the handful of needed high-speed 256K memory chips would add about \$100 to the price of a receiver, and this is falling.) Although NTSC scans 525 lines, the physics of electron beam scanning, among other phenomena, limits true vertical resolution to a maximum of approximately 367 lines. Errors traceable to the bandwidth-conserving method of scanning 60 interlaced fields per second to simulate 30 integral video frames lowers this by another 30 percent to about 260 lines. (The vertical resolution of the proposed 1125-line HDTV system, which is also interlaced, is similarly affected.) It's obvious there's vast room for improvement.

Technically, it is simple to modify the camera to progressively scan all 525 lines in one unbroken electron beam sweep, i.e., non-interlaced. The resulting progressively scanned frame would have to be broken down into two fields for NTSC broadcasting, but a digital frame store in the receiver could capture and rejoin them as a progressive scan on the screen. As a result, vertical resolution would leap by as much as 50 percent. The same receiver frame store might also double the frame rate to 60 per second by simply outputting each frame twice, further enhancing resolution by suppressing flicker, and doublescan each line for a total of 1,050. All of this with no change to the NTSC broadcast signal. Don't think that the networks aren't paying attention. Last fall, 10 U.S. companies, including the three major networks, created a Center for Advanced Television Studies with the Massachusetts Institute of Technology to study the possibilities.

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Lucinda Furlong

"We all want the same work, meaningful work. It is as much of an adversarial relationship as you think—if you have the money to play the ball game to begin with." These words, spoken last spring by Bob Bordiga, a business agent for the Directors Guild of America, at a Foundation for Independent Video and Film seminar on unions and independent production, reveal a fundamental contradiction. There is at once an inherent affinity and potential conflict between independent producers and the trade unions that represent employees in the communications and entertainment industries. Both unions and independents challenge Hollywood's economic and ideological control over what is produced and distributed. However, each group has created different solutions to the problem. While union rules developed to redress poor working conditions-long hours and erratic, unpredictable employment, for instance-independent filmmakers have concentrated on producing alternatives to Hollywood movies.

Although both groups may seek "meaningful work," the relationship has been uncomfortable at best. Many filmmakers view unions as a bureaucratic nightmare, as obstructionist as the managements that the unions fight, and they resent paying union rates. Those who are prolabor and willing to play by union rules are still constrained by the chronic underfunding that generally plagues independent projects. From the union standpoint, independents who can't afford union labor are often seen as unprofessional, since their films don't conform to industry standards. Many believe that independents should approach unions only when they're ready to make a "real," i.e., big-budget, picture. While most unions are willing to make concessions for low-budget productions, there are limits on how much they're willing to concede. For instance, some will waive certain work rules. others will even lower the hourly rate, but none will waive pension and health plan payments. Rafael PiRoman, former acting business agent for NABET (National Association of Broadcasting Employees and Technicians) Local 15, who also spoke at the seminar, summed up the union position: "It doesn't matter if we can sell you a Cadillac at the price of a Volkswagen, if you can only afford a bicycle."

While this attitude can be perceived by independents as rigid, it reflects the unions' desire to avoid setting bad precedents. After fighting for decades to establish and maintain certain wages and working conditions, a low-budget contract might be taken as a signal of a union's willingness to undercut its own wage structures, thereby opening the door to low-budget producers with potentially big profit margins. Slasher movies come to mind.

These differing independent and union conceptions are rooted in the two groups' often antithetical models of filmmaking, as well as their respective relationships to the industry. Hollywood film production is based on as model of industrial production, and entertainment unions represent the interests of workers within that structure. In contrast, avant-garde filmmaking has relied on the figure of the artist who singlehandedly shoots, edits, and produces the soundtrack. This conception of the artist-as-filmmaker presumes a dichotomy between art and industry. But, once additional personnel are introduced, a different set of relations is established. Are they employees or collaborators? Is their role considered creative or technical?

Going one step further, what happens when independent producers begin to work with bigger budgets that overlap with the low end of commercial production and involve union actors and technicians? Even though their work may be superficially similar, they do not adhere to the industrial model within which the unions function. The problem, then, is as much conceptual as economic. Where short experimental films are common among independents, a work under 30 minutes is a resume film in the industry. Where \$250,000 is a big budget for most independent films, it's a drop in the bucket compared to the average Hollywood budget of \$14-million.

There are numerous unions involved in film

production: the Directors Guild, the Writers Guild, the International Alliance of Theatrical and Stage Employees, and NABET, to name a few. Since many independents often produce, write, and direct, the union they encounter most frequently is the Screen Actors Guild. Over a year ago, SAG began negotiations with a committee of the Association of Independent Video and Filmmakers, convened and chaired by Lawrence Sapadin, executive director of AIVF and a labor lawyer. At presstime, both parties are near agreement—with several points still being worked out—on a new contract tailored to independents working with what SAG considers extremely low budgets—\$200,000 or less.

The contract demonstrates how slippery the terms "low budget" and "independent" are. Other than the new agreement, SAG has two contracts designed for non-traditional—that is, non-mega-budget films. One, the Low Budget Theatrical Pictures contract for feature films with budgets under \$500,000, is geared to "minimajor" independents. The day rate for actors under this contract, \$298, remained prohibitive for many independents. The second, the Experimental Film contract, has no specified ceiling, but generally covers films under 30 minutes, with budgets not exceeding \$30,000. This was mainly intended to facilitate films produced as resume pieces.

As more experimental filmmakers began to make feature-length films, they found themselves priced out of one contract and outside the terms of the other. According to Susan Rose, senior executive of SAG's Theatrical and Television Department, "We were approached with more and more films that went beyond the Experimental Film contract, which were rejected because of length." However, until the summer of 1984, many producers were able to negotiate with SAG, getting breaks on both contracts. Jill Godmilow, for example, managed to get a SAG contract after she completed Far from Poland, her experimental feature about the Solidarity movement. Normally, filmmakers should approach unions with a shooting script and a budget well before production begins. Unions

are less willing to negotiate if they fail to do so. But SAG was very lenient in their reading of Godmilow's production records and didn't hold her accountable for minor violations of the contract. Godmilow, who found her experience with SAG "extremely positive," attributed this to the film's pro-labor content, her willingness to pay the seven SAG actors union scale, and the nature of the film itself: Far from Poland was conceived as a documentary, and gradually shifted to a dramatic form over a three-year period. According to Godmilow, "I wanted to work with the SAG actors I had cast, and I didn't want to be deceitful. I wanted it to be a SAG film."

Perhaps Godmilow's case was unique, but other films, including Mark Rappaport's Chain Letters, were also given favorable treatment by SAG. Rappaport, however, was the last filmmaker to receive an Experimental contract for a feature. The trouble with SAG began in the summer of 1984 when Spike Lee, producer of Joe's Bed-Stuy Barbershop: We Cut Heads, applied for an Experimental contract for his film Messenger, with a budget of \$60,000. Although the costs of Lee's film were substantially lower than Rappaport's and Godmilow's, Lee was turned down. The reason, he said, was that the film was deemed too commercial. According to Susan Rose, Chain Letters was an exception because of its experimental nature, while Lee's film didn't qualify. "We have the right to reanalyze the contracts," which, she said, "evolve given changing circumstances. We constantly ask whether we are getting away from the original intent of the contract." Lee filed a complaint with the New York Human Rights Commission, claiming racial discrimination. Due to the commission's backlog, the complaint has yet to be resolved. In the meantime, Lee abandoned Messenger, and his recently completed She's Gotta Have It was made with a non-union cast.

Advised of the incident, Sapadin contacted SAG on Lee's behalf, and John Sucke, then assistant executive secretary in SAG's New York office, expressed an interest in negotiating. At Sapadin's suggestion, an AIVF labor committee was reactivated to try to improve relations with SAG. The resulting Independent Producers Limited Exhibition Letter of Agreement extends the Experimental contract to feature-length fims and tapes budgeted under \$200,000. Like the Low-Budget contract, producers must contribute 11 percent of an actor's total gross wages to SAG's Pension and Health Plans, but the new day rate is \$100. The producers may exhibit the work in non-theatrical situations for non-paying audiences, semi-theatrically before film societies, and for limited runs in showcase theaters such as Film Forum in New York City. The film or tape may also be shown on television in an "educational" or "public broadcast" special series, but not in a regular dramatic series format. (SAG has a separate contract for such venues as American Playhouse.) Cablecast is



Courtesy filmmaker



Top: Honora Fergusson and William Raymond In "Far From Poland." Filmmaker Jill Godmllow contracted with SAG after completing the film. Left: Spike Lee's "She's Gotta Have it" continues production with a nonunion cast while his "Messenger" remains on hold pending a New York Human Rights Commission hearing. Bottom: "Reunion" is being produced by Regge Life under the new SAG Independent

Photo: David Lee



Courtesy filmmaker



Because SAG considers Lizzie Borden's "Working Giris" pornographic, it did not require a union contract

Photo: Larry Banks

limited to non-commercial and non-pay channels in "so-called 'experimental,' 'independent producer,' or similar formats," like the Learning Channel's *Dispatches* series. Music videos are excluded, reflecting SAG's interest in obtaining full protection for its members involved in commercial productions—and those that are potentially profitable—but that might be misrepresented as independent work.

Indeed, the contract assumes that the work won't make money. It can't, practically speaking. For if it proves more successful than anticipated and obtains a distribution deal that exceeds the contract's exhibition limitations, the producer becomes obligated to pay additional actors' wages and benefits before the work is exhibited, regardless of actual earnings from the new distribution deal. This seems reasonable if a film makes a profit, although this condition poses problems for films booked for only short commercial runs. As one filmmaker explained, "If I get a two-week run at a commercial movie house, I won't make money, but I will have to pay rates I can't afford." In effect, a film is defined by SAG in terms of its distribution.

Still, there are several aspects of the contract that are particularly favorable for independents, including a waiver of extra payment for working weekends, holidays, and nights. One of the most crucial provisions is that the contract applies only to SAG members of the cast.

For the most part, both the union and independent feature filmmakers are pleased with the fruit of their negotiations. Speaking for SAG, Rose characterized the union's experience as "very positive," despite one or two problems. (About eight or 10 filmmakers have signed the

new contract in New York City alone.) According to Regge Life, currently in production on Reunion, a drama about a black family and the 1960s civil rights movement, "It's a benefit. At least I can release my film." Sheila McLaughlin had a more qualified response: "It seems fine to me, but it's written into the contract that you can't make any money. This is art. You have to be poor. But I like the fact that the production doesn't have to be all SAG." Another filmmaker, who didn't want to be identified, said that some filmmakers still won't be able to pay more than a few actors the new contract's scale, a rate that SAG considers "substandard." She predicted that independents would be forced either to use fewer SAG actors or very young non-SAG actors. "It puts real constraints on the kinds of films that can be made. It means you have to make a boudoir film. It continues the trend toward looking toward Hollywood and will greatly curtail the experimentation and imagination in borderline experimental/narrative film."

Not curtailed are those films that SAG won't touch, regardless of budget or the actors' union status. Lizzie Borden's new film *Working Girls* will cost between \$250,000 and \$300,000 and employ six or seven SAG members. But Borden was not obliged to sign a SAG contract because the union considered the film pornographic. (SAG does not organize pornography films; neither does it discourage this sort of work.) Although *Working Girls* deals with prostitution, Borden was surprised by the union's decision: "This is a feminist film, shot from a woman's point of view. The sex in it is unerotic. It's not about being pleasing to the male eye." Borden,

however, was willing to pay SAG scale, and, in the end, she paid her actors rates consistent with the new Independent contract.

SAG's attitude toward the contract seems to reinforce a definition of low-budget independent films as Hollywood's minor league. (Although a more accurate farm team analogy might be Roger Corman's horror films.) Speaking for SAG, Rose said, "It seemed like a nice gesture...that this would start a good relationship with independents; hopefully they would go on to make bigger budget pictures." But there's a more practical reason for SAG to organize independent films: it increases actors' opportunities for work, even if the pay is lower. As Sucke put it, "If there were a plethora of regular budget pictures being made, the Screen Actors Guild really wouldn't be interested in lowbudget pictures." SAG has 20,000 members in-New York City; nationwide there are 50,000, and, according to Sucke, 85 percent of them are out of work at any given time.

Despite SAG's emphasis on its economic motives, the new contract indicates significant changes for a union that has been considered one of the least flexible with independents. Under the regular, Low Budget, and Experimental contracts, SAG actors working in non-union films risked losing their union cards or being fined. Unlike the technical crew, SAG members are on camera, so it's almost impossible to hide non-union employment. The new contract allows SAG actors to work in what would otherwise be non-union films. It also, implicitly, acknowledges a sector of production, legitimate in its own right, that isn't an industry.

Also, SAG's official position, as articulated by Rose and Sucke, does not address the one issue that ostensibly brings unions and independents together—the desire for "meaningful work." There are SAG members who might find such work more easily in independent films than in the industry.

Note: This is the first of two articles on the relationship between independent producers who work outside commercial film and television, and the industry's trade unions. While SAG has now organized low-budget independents, the technical unions have resisted drafting contracts that suit the conditions of independent production. On the other hand, many progressive independent documentary producers have not paid crews union scale. The relations between the technical unions and independents will be the subject of the second article.

Lucinda Furlong is a curatorial assistant in the Film and Video Department of the Whitney Museum of American Art and a former member of Local 24 of the Federation of University Employees.

THE MINERS' CAMPAIGN VIDEOTAPES

What does it mean, then, that the management-

Martha Gever

... we cannot have two distinct classes, each with an independent being, and then bring them *into* relationship with each other. We cannot have love without lovers, nor deference without squires and labourers. And class happens when some men [sic] as a result of common experience (inherited or shared), feel and articulate the identity of their interests as between themselves, and as against other men whose interests are different from (and usually opposed to) theirs....Class-consciousness is the way in which these experiences are handled in cultural terms: embodied in traditions, value-systems, ideas, and institutional forms.

—E.P. Thompson The Making of the English Working Class

lass consciousness has become—in many minds-a suspect concept, a nineteenth century Marxist term made obsolete by the twentieth-century consciousness industry. Class consciousness appears to have been replaced, in industrialized societies, by mass consciousness, engulfed by mass media. As culture increasingly becomes the property of competing capitalists, even ostensibly autonomous institutions feel the economic and political weight of capitalist interests, the pressure to address consumers, not citizens. Under these conditions, the masses are everyone, and mass culture propagated by capitalism is everyone's, regardless of social position.* Social groups become markets to be exploited.

Because working class-culture is, by definition, distasteful—and threatening—to capitalism, it's no accident that the consciousness industry has rendered it marginal. Even the most critical among us tend to measure social credibility in terms of media images and information.

*A vivid illustration of this denial of the existence of

class was "Art of The Masses," an exhibition of

graphics from the radical socialist magazine that was

declared in violation of the federal Espionage Act and

oriented Nightly Business Report and the Wall Street Journal offer the most thorough, regular, and widely available news reporting on trade union activity in the U.S.? Skepticism about the disappearance of working-class culture persists, however, in every instance of cooptation of popular cultural forms originating outside the culture industries-punk music, for example, or wrestling. There are also examples that can't be incorporated and passed off as classless. These are explicitly political, aimed at deepening class opposition. Class consciousness assumes that culture, politics, and economics are inseparable. It counters a culture based on property with a radical vision of democracy: socialism. Socialist artists, then, participate in the culture of workingclass "traditions, value-systems, ideas, and institutional forms."

Disdaining the idealism of bourgeois art or the class bias of mass media journalism, many socialist artists allied with working-class movements have adopted an aesthetic of positivist realism. And film—because of its adaptability to narrative and documentary realism—has been a favored form of these socialist artists. At the height of international working-class solidarity following the Russian Revolution, filmmakers in many industrialized countries aligned themselves with Communist organizations. In the U.S., the Workers' Film and Photo League, a section of the U.S. chapter of the Comintern's Internationale Arbeiterhilfe (IAH), produced numerous newsreels and some documentaries on demonstrations, strikes, and other evidence of class struggle. The WFPL also distributed Soviet films, and members were familiar with the theories of Eisenstein and Vertov. They recognized the vast divide between romantic, humanist cinematic realism a la Flaherty and scientific realism according to Vertov:

Kino-eye as the possibility of making the invisible visible, the unclear clear, the hidden manifest, the disguised overt, the acted non-acted; making falsehood into truth.

Kino-eye as the union of science with newsreel to further the battle for the communist decoding of the world, as an attempt to show the truth on screen—Film-truth.

("The Birth of Kino-Eye," in Kino-Eye: The Writings of Dziga Vertov, edited by Annette Michelson, translated by Kevin O'Brien, University of California Press, 1984.)

But the position of WFPL filmmakers was different from their Soviet counterparts: they did not live in a revolutionary society; their support systems were paltry; they had to compete with Hollywood monopolies. Their realism often conformed to the prevailing journalistic modes, with an emphasis on information withheld by mass media, a process of substitution of realities rather than construction. In practice, the entrenched film industry proved difficult to contravene and alternative distribution structures—as well as radical cinematic forms—were thereby frustrated. True, WFPL films were shown in union halls, on picket lines, at conferences and fundraising events, and in the thirties WFPL activist Tom Brandon's Garrison Films established a national screening circuit for WFPL productions, Soviet films, and some Hollywood titles. But Brandon's experiment was shortlived. In 1936 the League disintegrated due to internal disagreements and faltering IAH support.

Historically and economically, different conditions obtained for print media. Compared to cinema, print technology was more accessible, and the production and circulation of print materials less centralized. In the annals of working-class culture, an IAH publishing project offers a more encouraging precedent than the filmmaking collectives it sponsored: in 1925 IAH head Willi Muezenberg initiated the weekly Arbeiter-Illustrierte Zeitung [Workers' Illustrated Paper]. Published in Berlin until suppressed by the Nazis, AIZ included pictures by worker-photographers and articles by workerjournalists, as well as work by well-known writers and artists. AIZ's circulation was impressive: 450,000 in 1931-32. But most impressive to a contemporary reader is the combination of radical political writing and aggressive, engaging, complex but direct graphic design.

Watching *The Miners' Campaign Videotapes*, I thought of *AIZ*.

rom March 1984 to March 1985 British coal miners went on strike, protesting the closing of five pits and the National Coal Board's plans to discontinue production at many others in the near future. Having agreed to the terms of a National Plan for Coal—adopted by

ceased publication in 1917. In July 1985, the show opened at the Whitney Museum of American Art's Philip Morris branch, housed in the corporation's midtown Manhattan headquarters. And the opening night party took place at the Palladium, the trendy (and expensive) culture club, whose owners are associated with Roy Cohn, Joe McCarthy's right-hand man

in his anti-Communist crusade.

the Coal Board under the previous Labour government, with the backing of the National Union of Mineworkers-Margaret Thatcher's Conservative government then reneged and set out to break the back of Britain's labor movement, as part of a strategy to return nationalized British industries to private owners. Never officially declared an industry-wide strike, but rather a series of local actions sanctioned by the NUM, the walkout ended in defeat for the miners. The strikers were unable to exercise their strength by hampering basic services—as they had done, with considerable success, during other strikes-because Thatcher's government had stockpiled coal supplies and rushed nuclear power into production, anticipating a confrontation with the militant NUM. And, in a period of high unemployment, other unions, with a few exceptions, did not participate in prolonged sympathetic actions.

Thatcher's anti-union agenda and the miners' determined resistance provided the impetus for *The Miners' Campaign Videotapes*, an ad hoc collective project of independent media groups and individual producers in Britain. The actual production, the institutional structures that enabled and supported the project, and some of the analysis of this collaboration that resulted are described in the following interview with Karen Ingham and James Morgan.

Both Ingham and Morgan live in Nottingham, where the strike became intensely embattled. As they explained to me, the NUM encountered complacency among many Nottingham miners, since their working conditions and employment prospects are better than elsewhere-in South Wales, Kent, or Yorkshire, for instance. As media producers active in their community and activists within their union, the Association of Cinematograph, Television and allied Technicians, Ingham and Morgan, along with their Nottingham colleagues and media producers from all over Britain, contributed material to the national campaign tapes and then made the completed tapes available to local organizers. Ingham is a lecturer in media studies and a filmmaker affiliated with the New Cinema Workshop. She is the ACTT equal opportunities officer for the East Midlands Region and currently involved in setting up Mass Productions, a Channel 4 franchised workshop in Nottingham. Morgan, an independent videomaker, works at the Nottingham Video Project, a free access community video center, teaches video and film, and is an ACTT regional committee member. I spoke with them last July, when they visited New York City and screened The Miners' Campaign Videotapes.

ade for fundraising and propaganda purposes, *The Miners' Campaign Videotapes* fit in the socialist documentary tradition, but represent a significant depar-

ture from the faith in unmediated, affirmative realism that dominates that tradition. As topical, timely, but condensed reports on events, they resemble newsreels. But the AIZ analogy is pertinent, too. The popularity of VCRs in Britain has made 1/2" video cassettes practical vehicles for distribution. Some 4,000 copies of the tapes were dubbed and put in circulation. Also, as video enthusiasts always point out, videotape allows cheap, rapid production. What distinguishes the project, though, is not simply a skillful use of technological advantages but the integration of this technology—its facility for image and text reproduction, as well as distribution—with critical analysis. The tapes inform, they polemicize, they investigate the meaning of the strike, and they graphically mobilize class consciousness.

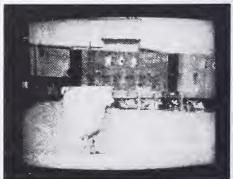
The six 15- to 20-minute tapes in circulation (10 were produced according to the credits) could be grouped in pairs. Two outline and explain the NUM's reasons for striking: The Coal Board's Butchery: No Pit Is Safe and Straight Speaking? The Facts Behind the Miners' Strike. Two examine in detail the instruments of power confronting the miners: The Lie Machine: The Media and the Miners' Strike and Only Doing Their Job? The Police, The Law and the Miners' Strike. And two describe the necessity for organized alliances with the strikers: Not Just Tea and Sandwiches: Miners' Wives Speak Out and Solidarity: Trade Unions Support the Miners. The last-mentioned present the most predictable picture: various miners' wives or trade unionists describe their efforts to back the striking workers. Both tapes exhort others to follow the example of those interviewed, although the Solidarity tape maintains an edginess absent in Tea and Sandwiches. It applies the lessons of history, from 1926, when other unions "sold the miners down the river," to 1974 when the support of the dockworkers led to victories for both unions. There are also bitter words of warning for the Nottingham scabs. While the women in Tea and Sandwiches speak with firm resolve and intelligence, this tape takes fewer liberties with empathetic documentary forms, relying on identification with these women to build an untroubled argument.

The same kind of material appears in the other tapes, except Straight Speaking?-but to different ends. In these, statements by miners and miners' wives, often combining recitations of personal experiences with political interpretations of those experiences, punctuate the tapes. These bits of interviews with individuals reinforce excerpts from speeches by union leaders and Labour politicians, at mass meetings or spoken directly to the camera. This sort of standard documentary footage is cut with emblematic images, like photos and news footage of Thatcher and Coal Board director Ian McGregor, scenes of the police in action, as well as shots of miners mining and archival footage from past strikes. Here the appeal is not so much emotional







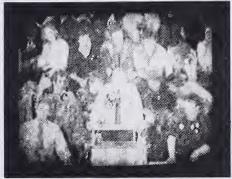




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as intellectual. The miners speak, the union speaks, but so, too, do industrial landscapes, road signs, documents, picket signs, union banners, headlines, political graffiti, and charactergenerated statistics. And even a North American ear can discern the significance of varied accents, indicating the particular locales of the strike as well as its national scope. Personified expertise also speaks, most often from the mouth of Dennis Skinner, a Member of Parliament with ties to the NUM, but without the pretence of political neutrality so common to the narrator figure in realist media. In *Only Doing Their Job?*, Dave Douglass of the Doncaster NUM shares this role with Skinner. At one point he remarks:

If [people] think the class war is about people with top hats and watch chains on one side and people wearing cloth caps and clogs on the other, they've got a very naive perception. Because the class war is also about ideology. And those people who cross the class line—whether they're from the working class or not—have joined the ruling class, whether they're Orangemen in Ulster or scabs in Nottingham.

Such unabashed political speech exposes the profoundly political connotations of the commentaries issued by all televised experts and professional journalists.

In all the tapes, layers of images and words created in the editing room compel each element to yield its social meaning, to disclose the class conflict at the heart of the miners' strike, implicated in every representation of it. The editors employ a technical repertoire as eclectic as the material they mix, exercised in a manner best described as disruptive. With the exception of Solidarity and Not Just Tea and Sandwiches cited earlier, the realism here doesn't depend on recorded testimony—the camera/microphonenever-lies lie-but on syntactic structures used to articulate political positions. At times, the technology that enables the tapes' dense, associative montages seems to overwhelm the editors, and imaginative manipulation slides into stylish TV-esque video effects. But this weakness is infrequent and momentary; the project and the material demand that techniques enact ideas.

The ideas advanced in *The Miners' Tapes* presume and add to the history of industrial labor in Britain. The same can be said of the methods used to make the tapes: the producers incorporate a critique of mass media forms—directly and by conceiving new television idioms that refer to both mass media and social realist traditions without adhering to either. Neither technology nor economic relations circumscribe the positions taken in the tapes, however. As their production and distribution processes make clear, the lives lived in mining communities and the collective interests of working people structure the work.

Martha Gever: In order to understand a project like *The Miners' Tapes*. I think it's important to know something about the independent film and workshops in Britain. When did these workshops form? What are their origins?

Karen Ingham: In the seventies, particularly in the latter seventies, the Independent Filmmakers Association in Britain was very, very strong. A lot of people, similar to over here, I think, set up film and video workshops all over Britain.

MG: When you say workshops, do you mean what we call media centers?

KI: No. I'll take Nottingham's example, if I may. There were four or five individuals who had come from college and had done a photography, film, or video course. Some of them were already tutors in film studies or media studies. Some of them had been involved in the experimental movement. So four or five individuals, maybe a few more, came together and said, "Why don't we start organizing screenings? Why don't we start distributing and exhibiting our work?" That's how Nottingham grew—from four or five individuals.

James Morgan: And some of the workshops were originally just spaces where people who were interested in film and video got together, so that in some cases, they existed practically without any funds at all.

KI: Or without any equipment.

MG: Can you describe, generally, some of the work that was being produced then.

KI: Yes. It was certainly more avant-garde, more experimental. For example, a film that's become a bit of an underground classic, Frank Abbot's News and Comment, was one of the first films to be widely distributed that was about television, and the power of reporting, particularly news, at a time when a lot of colleges were just moving toward media studies. What we call our general studies, our liberal studies, were beginning to encompass wider activities-looking at the sociological reasons behind what broadcasting means and the whole ideology of broadcasting. That coincided with the production of experimental films about the media and the power of the media. In addition to the film workshops, there was London Video Arts, which has been going for some years now.

JM: Certainly, there was a lot of active experimentation and a lot of shorts, I mean 30 seconds, home processed.

KI: Nobody had any money; 20 minutes was a feature. The way workshops were originally talked about meant something so different from what's happening now, and there is a confusion because of terminology. The term "workshop" stuck, now that Channel 4 has come along.

MG: Could you explain the genesis of the franchised Channel 4 workshops?

KI: Before Channel 4 was formed Alan Foun-

tain was the film officer for East Midlands Arts, our Regional Arts Association. He was very articulate; he was totally committed to independent film and video. When Channel 4 finally became an actuality, Jeremy Isaacs, the chief executive of Channel 4, offered Alan Fountain the job of commissioning editor for independents. This was a totally new concept. To have a commissioning editor for independent film and video was revolutionary, in Britain anyway. Alan's department is responsible for individual film and video commissions and for the Channel 4 workshops.

Already, there were workshops such as Sheffield Film and Video Coop, Chapter Film Workshop in Wales, which is very well known, the New Cinema Workshop in Nottingham, Trade and Amber in Newcastle—they were very well known—Platform in London, Birmingham's another strong one...a hard core of a dozen workshops already had an equipment base. They had received funding from the British Film Institute, or maybe through the Arts Council of Great Britain and the Regional Arts Associations. So they had equipment, and they had started producing within their regions. Some became franchised workshops, and some continued to operate as access workshops.

MG: Was there any pressure from independents for Channel 4 to support their work?

KI: An enormous amount.

JM: Remember, it's the fourth channel. Independent work was hardly ever broadcast on BBC 1, BBC 2, or ITV. Channel 4 seemed to be the first opportunity.

MG: Where did the pressure come from? How did people organize?

KI: People lobbied. And also, we had a strong ally in Alan Fountain. He'd come from an independent background. He'd made a film himself, just before he got his job. He knew the process. So he organized the lobbying as well. I think that's fair to say. He said, "Yeah, sure, we all want this, but you've got to get your act together."

MG: I understand from articles I've read that the Association of Cinematograph, Television and Allied Technicians had a major role in the Channel 4 Workshop Declaration.

KI: In England, if you wanted to get anything on TV, you had to work with a union crew. The ACTT is extremely strong; it's a closed door craft union. In other words, unless you've already worked, you don't get in; unless you're in, you don't get... OK?

MG: How do people get in?

KI: From our sector, they didn't. There were no apprenticeships as such.

JM: The moment the idea of independent work going on Channel 4 was suggested, Channel 4 and the ACTT had to put their heads together

quickly and work out this agreement. Otherwise, the union would say, "I'm sorry. None of that stuff can come on. It hasn't had the proper crew. It's been made on super 8. You can't have that." Out of that came the Workshop Declaration on how individuals with small crews and small budgets could make stuff that was broadcastable. Really, two people sat down...

KI: Roy Lockett, deputy general secretary of the ACTT, and Alan Fountain.

MG: There was a commitment from the union? KI: It was fought within the union. The ACTT is a craft-based union, very strong, very old—cinema with a capital C. Now they have all these little independents coming in with VHS and low-band U-matic video and 16mm, made with Arriflex's and Beaulieus... Mickey Mouse is the term that was used.

The Workshop Declaration guaranteed that the union for Channel 4 would give a full or provisional franchise to certain workshops, so that they could produce for television. That is, if their work was up to acceptable technical standard, and Channel 4, i.e., Alan Fountain, wanted to buy it. There were certain limitations that had to be considered. You had to have so much union backing, you had to involve so many union people. But that in itself was a major step.

But, one of the consequences of this was that this prompted more independents to ask—or ask again, since the question had been around for a number of years—"Why can't we be unionized? Why shouldn't we be? We have these skills, we have the technology, we are producing. It's about time to start letting more of us in the union." So the doors creaked open a little bit. The ACTT said, "We'll try this out," and a lot of us, like James and myself, rushed in. It was amazing. We filled in forms: "OK, what do you want to be?" "Well, I'm best on camera, I'll be a camera operator." "Well, basically I fancy direction. I think that's my strong suit. I'll be a director." "I'll be a producer." So you wrote for your form, got an endorsement from various members who were already in the union, and sent your forms away. But when you get a ticket for whatever position, you have a restriction. You can't immediately say, "I am a qualified camera operator. I can now work on anything for film and television." They give you a trial period. But we only had a two year restriction, which is unheard of. So, after two years we were fully qualified directors, etc., according to the union.

JM: According to the ticket.

KI: Now, this hadn't been happening within the union.

MG: About how many people took advantage of this?

KI: It wasn't many at first. Maybe 50 or 60.

MG: Is this system still in effect?

KI: No, because, understandably, I think, peo-

ple within the union had had to do long apprenapprenticeships just to become assistants, then another apprenticeship to get a full ticket. They worked their way up over a number of years, and some of them were far more skilled than any of us, and still didn't have full tickets. They turned around and said, "These people are rushing in and, after two years, can do what the hell they like." There's a lot of bad feeling about that.

JM: They realized that people who got their tickets so that they could have a feed into Channel 4 had all restrictions lifted after two years, and they were then able to compete for the same jobs, but without the 10 to 15 years' experience. MG: How does an independent producer get a ticket now?

KI: There were enough people that got in. For example, we're both on our regional ACTT committee. I'm the equal opportunities officer in our area for the ACTT. Jamie's a committee member, another independent I'm working with in Nottingham is the chairperson. In Birmingham, for example, the same people that are involved in Birmingham Film and Video Workshop are now on their regional ACTI committee. It happened in London, it happened in Newcastle, so the few people that did get in on this first wave managed to get into positions where they have some authority and power. If someone wants to become a member, you actually have people in the union who already have a background and a knowledge of independent film and videomaking, who can say, "You can't throw this person out because they've only done low band U-matic video. They meet every criteria; they can come in; we'll vet their membership," because the union is now recruiting in areas like nonbroadcast video.

JM: And there are different sectors of the union. KI: That means that people who genuinely want to work as a union member, but in independent film and video, can now get a ticket with minimum experience. They still have to work on a minimum of two or three independent film or video productions. They have to be authorized or endorsed by the Regional Arts Association. You can't just get \$50 together and make a super 8 film and say, "Well, that's number one."

MG: What is the relationship between the Regional Arts Associations, the ACTT, the BFI, and Channel 4? How do those various institutions determine the structure of the workshops? JM: Take Nottingham again, because that's easiest. It was a very successful workshop, funded by the Regional Arts Association to a high level. It had somebody working there, office space, telephones, etc., and equipment. Once it became a Channel 4 workshop, a lot of the people who used it would not have the same access to it, because it would be working for Channel 4. In Nottingham, they decided that, for the time be-

ing, they were going to continue the workshop as it was originally conceived. If you start producing for Channel 4...

KI: You become an affiliate production workshop

MG: And there are restrictions?

KI: Absolutely.MG: What are those?

KI: To become an ACTT/Channel 4 workshop, the restrictions are that you have to have a miniof four people working there. Now what people do, generally, is become four or five people who are employed by Channel 4 to run a workshop that, at the end of its year of funding, will produce something for Channel 4. To a certain extent, they also work in areas like exhibition and distribution, perhaps organize some events. But, primarily, Channel 4's putting money in, and at the end of the year they want to have something that they can put on television—a product, yes, the key word is product. The equipment base is all geared toward Channel 4. In other words, it's limited access.

JM: The moment it's for Channel 4, it's suddenly people with a track record who are up at the front, and the newcomers in the region or the more experimental person who usually works quietly alone tend to get pushed out.

KI: But even before they were made Channel 4 workshops, these workshops had individuals with a wide range of skills. At Birmingham Film and Video Workshop, for example, or in Chapter, there were people involved in teaching; there were media studies or film studies lecturers; there were people involved in the technical side with a lot of technical skills; there were people who were involved in academics; or film theoreticians who were very involved in writing—a lot of people who write for Screen—and so on. That hasn't been lost. There was always a fear that the Channel 4 workshops would become entirely production-based. But groups such as Birmingham Film and Video Workshop, which I think is quite a good model in many ways, had very strong links with the community and their trade unions—even before they were unionized.

I think it's also worth mentioning, in the nutshell history of the independent film/video workshops, the Regional Production Fund. In 1981, I guess, the BFI along with Channel 4—although there was no Declaration then, there were discussions with Channel 4—sponsored what was really like a blueprint for the Workshop Declaration. The Regional Production Fund was set up in London, and it's purpose was to get more money away from London into the regions. Although the money came from the British Film Institute, Channel 4 and the unions were involved. Groups of a few individuals applied for funding for a year's work. Three groups were given 40,000 to 50,000 pounds to produce

programs, to make educational videotapes, to distribute, to exhibit work—a whole array of activities—working towards television. All had strong community and trade union links.

JM: Yes, I think for a while people have been looking for independent film and videomakers to open their doors.

KI: And not be so elitist.

JM: Exactly And that has been happening, hence, The Miners' Campaign Tapes.

MG: Which brings us to that project. Were there precedents in Britain for that kind of collaboration?

KI: No, this was unique.

JM: It wasn't just the Channel 4 workshops, although Trade and Platform sent out the original call for collaboration. The idea to make some campaign tapes moved very quickly. A circular went out to every sort of independent film/video workshop: "Are you doing any work? Have you got any material? If you've got material, send it to us." It was then discovered that, in fact, these different workshops were already doing a lot of work, in Wales, at our little video project in Nottingham—not so little now, but at the time we were working mainly on VHS—we had already started making tapes about the strike.

MG: What sort of work were you doing?

JM: Right at the beginning of the strike the Kent miners marched to Nottingham. We went out and met them and taped that, as well as the events that happened as everyone came into Nottingham—for a local tape, as history. Then the circular came, and everybody started sending their material.

KI: To Trade and Platform ...

JM: In London, and it was edited at London Video Arts. Later on people started donating tapes, time, equipment, etc.

KI: I thought at one point that the National Union of Mineworkers had donated money for these tapes, but they didn't. They endorsed it; these were the national Miners' Campaign Tapes. These tapes ended up costing about 15,000 pounds to produce. And all of that was voluntary. So London Video Arts, for example, edited the tapes for free; all the workshops gave tapes; everybody gave their labor; everybody gave their time, everybody gave equipment, and that was in itself a precedent—absolutely.

JM: And it was such diverse work. They got masses and masses of tapes on all sorts of different formats, and there was a great deal of discussion about how it was to be edited. Some people didn't agree with the way the work was edited, but there was no way to actually organize that without the whole process coming to a grinding halt.

MG: Who made those decisions?

KI: There was a committee of people from the

main workshops that were involved. Again, it was imperfect because some people were up in Newcastle, others down in Wales—for England that's a big distance to cover. So it tended to be a smaller core of people than everyone would have liked.

MG: How, for instance, were decisions reached on whom to interview, in terms of public figures?

KI: No decisions were made. This was a totally intuitive, spontaneous project. You see, everyone within the film and video workshops was quite aware of the politics of this even before the letter was ever sent saying, "Look, we have to collaborate. This is an historic event." The material already being produced by workshops, whether they were Channel 4 workshops or not, was politicized. And everyone was aware of the importance of this strike in terms of British trade union history.

MG: There is a political coherence in the tapes which I find remarkable, given the various sources of the material.

KI: I think that's because it centered around major political figures like Arthur Scargill [leader of the NUM], for example. There's one main speech at a huge rally, Scargill's speech at the Albert Hall in Nottingham, our main hall there. That speech was the speech of the strike. This was when the press accused Scargill of being another Hitler because of the type of excitement and commitment that that speech provoked. Nottingham Video Project was there. They were the only television people allowed in. The BBC and ITV were thrown out.

JM: The BBC lit it for us. They set their lights up, and the only people that they cleared it with were the owners of the Albert Hall. ITV turned up with their crew and everything. We'd been asked to come by the local Trades Council to record the entire rally.

KI: On behalf of the National Union of Mineworkers, I mean for them, not for television.

JM: Within 10 minutes the BBC and other news crews were told to leave.

KI: Let's be honest about this. They weren't told to leave. They were made to leave.

JM: Of course, the only shots they put on the news were of them being pushed out the door. The reason they were made to leave was that their cameras were down pointing at the ground until the moment there was any sort of argument. That's very different from covering the whole event, which news crews don't do. They anticipate a bit of action, a bit of a fight, then they anticipate a little bit of news coverage. And of course that's what happened throughout the strike, and that's what people were getting so upset about. Miners said, "I was on that picket line, I don't believe that the only thing we've got

on the news is this bit of activity. For 24 hours all of those people were there; there was no problem, no fighting, nothing. We had one incident caused by the police. There it is on the news."

KI: The people involved in the editing of the tapes sort of laid Scargill's Albert Hall speech as a track, really, for many of the tapes. You'll find that when you watch the tapes several key lines of the speech come back again and again. You couldn't not use it for structure. You couldn't not use it as a foundation.

MG: Can you place that particular meeting in the chronology of the strike?

JM: It was about two months in.

MG: And the strike lasted how many months? KI: Twelve months, almost to the day.

MG: So that was fairly early?

JM: It was the same day as the Kent miners marched up and everyone met in Nottingham. The Kent miners had been stopped at Dartford Tunnel, which is the tunnel underneath the Thames, where you leave Kent. If you live in the south of England, you say you're going into the north of England; in fact, it's still in the south of England. They were stopped there, and told they weren't allowed to leave.

KI: In their cars.

MG: What happened?

KI: They got out of their cars and walked 150 miles or so.

JM: The Yorkshire miners marched from the other side of England. It was a very, very big day. KI: When you look at the tapes, you'll notice quite clearly, I think, that most of the material centers around the early months of the strike, say, within the first six months. There was a rush to get the tapes edited so they could be used for raising funds for the NUM. Although it's understandable—they were *The Miners' Campaign Tapes*, and they wanted to raise money to help support the strike. What that means is that there were still a good six months when people were shooting masses of material, and all of that material has never been put together.

MG: Is anyone working on that?

JM: It's now gone back to the individual workshops. It's important to remember, too, that people were producing their own tapes as well as the national tapes. If you watch all of the national tapes, one after the other, you see a number of shots repeated. If you were then to go to Wales, Birmingham, Nottingham, Sheffield, you would see that material again, and you'd see it used in different tapes in different ways.

The impetus and support for the national tapes sort of ran aground, and arguments began over some bits that some workshops think are really tacky. For instance, in *The Lie Machine*, there's a number of freeze-frames and, in one section, a wolf howling in the background. People became a lot more critical of such things.

KI: It was as if they suddenly remembered that they were film and videomakers again. The criticism changed from political criticism, a political awareness, to visual awareness. When the tapes were actually produced and shown, initially people were glad that they were being used to get funds, but then different workshops would say, "Whose decision was it to edit it in that way? Why didn't we have any say in that?" MG: Do you think that some of that criticism was based on a different aesthetic than what was being used in these tapes? They're very carefully done, but they don't replicate the idioms and the cliches of broadcast TV. Do you feel that those criticisms might tend to produce work in the future that might be more conventional?

JM: No. If anything, less conventional.

KI: The bulk of the material that was shot came from a kind of mentality, if you like, that wasn't a TV mentality. It was in the editing stage that people decided, "We have to sharpen this up a bit; we have to put a kind of cohesion to it; we have to give it almost a 'broadcast' look." For instance, where there's a guy with his voiceover [in The Lie Machine]. Let's face it, he has a sort of northern accent; it's certainly not a BBC accent. But it's a talking head shot. It's a medium shot of a guy doing the commentary, with little quips. This is quite common on British TV-the political commentator. Some people argued, "Why do we have this guy? OK, we need a commentary, but why this particular person, why that particular accent?"

There were other things in that tape, like freeze-frames and sound effects, almost like scratch video techniques of slowing it down and taking it back. These kind of techniques have been used more and more by the Channel 4 workshops for television. And so, the criticisms, if anything, that arose were, "How come the tapes had suddenly become almost 'spruced up' for television?"

JM: I think, to a certain extent, it's very difficult to make that sort of work without fitting into a fairly tight genre of documentary.

KI: And that's what the people who edited tried to do.

JM: I think they've done it very well. I think independent film and videomakers fight hard against television conventions, so that it clearly has the stamp of "this isn't what you'd normally see coming out of the television set."

KI: The music was also very good, because they used groups like the Clash, who are a left-wing political group, not a mainstream pop group. The music they used throughout, such as the song "Police and Thieves" [in Only Doing Their Job?], was a conscious choice. In the other TV programs dealing with this kind of subject matter, the temptation is to go back to the classic documentary mode and use folk songs, mining

community songs, that sort of thing.

JM: Brass bands.

KI: Something from the community that will keep this whole thing homogenous. But because it was an independent series of programs, the music was chosen to echo this.

I think it would be a valid criticism that the use of the fast freeze-frames, the sound effects and such things could almost be seen as gratuitous. It was as if somebody suddenly realized that maybe this will be used for television one day. Or "we have an uneducated audience out there in terms of independent film and video. Therefore, we've got to hold their attention." A little bit of a panic there.

JM: I think the biggest disagreements came when Channel 4 wanted to buy the tapes, wanted to show them. Then some people outside said, "No."

MG: Which people?

JM: Some of the workshops who sent material in said, "No, we shot that material with the understanding it was not for television." Nottingham, particularly, and Chapter in Wales.

KI: And it never would have been shot in the first place, had it been intended for television.

JM: Many times people being taped would ask, "Is it for television?" We said, "No, this is video for the community."

KI: For the miners. For history, for the archives. JM: They'd say, "If I see this on television, forget it."

KI: Historically, you can understand where that response comes from. The miners, but not just the miners, trade unionists in Britain—in particular the day-to-day, hardcore, grassroots workers—are given a hard time by the media, particularly television. There's hardly anyone, even within the media, who will deny that it's biased like mad against them.

MG: Channel 4 is not seen as different?

KI: Yes, but not among the miners.

JM: Yes, but Channel 4 wasn't prepared to accept the tapes as they stood.

KI: They wanted editorial control.

JM: There was no guarantee that they weren't going to take bits out. They might even have just used snippets for a news item. They could have done. They did not say that what they wanted to do was run one of the campaign tapes in its entirety, including "Send donations to..."

MG: Why wouldn't they run that kind of material as is?

KI: For a number of reasons. One has to do with the nature of television—what is and is not broadcastworthy, as it were. Quite a bit of this material was shot on VHS, although the majority of it was low band U-matic. It's the Mickey Mouse argument again. The other thing was length. I think, to do a fair job, to contextualize The Miners' Campaign Tapes, you would have to show all of them in a series of programs, perhaps one evening after the other. When the discussions were going on, they weren't willing to do that.

JM: And the discussions never actually got any further.

MG: Did Channel 4 do anything on the strike? JM: Oh, yes. For instance, one of the longer programs on Channel 4 was about a father and son, a family that split up. The father was not on strike, the son was on strike. The son would not speak to his father and mother, and his mother was upset because she'd walked past him in the street. It was all very "tearful."

KI: It was a narrative. They make a program where the audience at home can focus on the family. The family is a firm institution, we can all understand and empathize with the family, therefore, it's a narrative concern. In contrast, *The Campaign Tapes* are highly politicized. They are biased; they don't pretend to be anything other than biased. They are pro-strike. They are left-wing.

Also, any TV channel, and Channel 4's independent sector is no different in this respect, has so many hours to show material. If all the tapes were shown together, then that means there's a lot of work from the workshops that maybe won't get aired that year.

JM: And I still think that most important was a very strong feeling in the regions that their involvement with the miners, their families, and local trades councils, had been, with the understanding that it wasn't for television. We made copies all the time, and we gave them to the miners, their families, and mining welfare groups. We lost track of where copies were going, and they were out all the time. Practically every week in Nottingham, there was an organized event showing some tapes: sometimes it was a dance, sometimes it was with music, but the tapes kept appearing all the time. They were shown all over, and probably much more successfully than if they'd just been on television.

MG: And how do you see them being successful in that sense?

JM: Successful in raising money, which was important.

MG: And where did the money go?

KI: To the miners. To the NUM, to the local trades councils, to suport the families.

JM: It was money for food and living expenses. Miners and their families were having a really hard time. There was just no money.

KI: They were also politically successful, not just financially; they proved that there was an alternative to the mainstream media. And they proved that the media isn't just the bad guys behind the TV cameras who were going to give you a bad time if you were left-wing or trade unionists, that independent film and videomakers do have a

certain political credibility. Because the tapes haven't been on television, we'll be able to collaborate on something like this again without losing the groundwork that was done to assure these people that we weren't just going to point cameras at them and then edit it for television.

You might have noticed, in some of the material in *The Miners' Tapes*, it's not just *them* being represented. The way the shots are constructed in interviews, quite often, there's a concern to let them represent themselves.

MG: Can you give an example from the tapes? KI: In Not Just Tea and Sandwiches, several of the women's support groups who were working in Nottingham learned how to use the equipment, a day, maybe two days before. James was one of the instructors who would teach them, and the next day they were there on the scene. It was quite collaborative. The technological process became part of the whole interviewing process, as opposed to being outside of it.

JM: That's why there are very few cutaway shots. People weren't even doing them, because there wasn't the time to do it, but also, these tapes weren't shot in the classical way—"Right, we've got to have the cutaway shot"—in order to give the editor absolute freedom.

KI: If you look at British mainstream television, particularly news programs, what they do when interviewing management in a strike situation—and strike situations on television in Britain are very common—is interview management at a desk. They are seated at a desk, and the camera is on its tripod, and framed, composed for management. Where are the trade unionists? Where are the shop stewards? They're out on the picket line. It's the camera on someone's shoulder, and they're given far less time. The way the shot is constructed is less formal. The way the interview takes place is so different from management. Now in The Miners' Tapes, say in The Lie Machine, the trade unionists that arc interviewed are in their offices, at their desks, or at chair or by a phone. This is quite rare. They were asked, "We're going to come to do this interview with you, where do you want to do it?" Although watching the tapes you may not be conscious of this, but this makes a big difference. They have some control.

MG: Because of the links formed between independent producers and the ACTT through the Channel 4 workshops and the new links between independent producers and the broader union movement, because of *The Miners' Tapes*, is the ACTT shifting, being pushed, or being influenced by this collaboration?

KI: No. The independent film and videomakers who have entered the union, that section of the union is pushing and is influencing the ACTT as a whole, but it's very, very early days. As an example, at our AGM, our annual general meeting

each year when everyone goes down to London, there are all sorts of motions that are put forward. This year there were motions from various workshops put forward in support of the miners' strike. The wording would be something like, "This union, the ACTT, fully endorses and supports the strike, blah, blah, good luck to the miners." And there were motions like, "This union fully deplores the way the media is giving biased coverage. This union will not endorse bias in the media toward the miners." Now this is the media union. There was a lot of discussion within the union, as you can imagine.

MG: What was the outcome?

JM: Most of them passed.

KI: Which is good.

JM: You see, the independents and most of the other people on our committee in our region are news people. And they were having a good time during the strike, make no mistake. They had so much overtime, they were getting new cars out of it.

KI: "You want a new car? Put your on the picket line, because if you put it right there, the miners are going to bash it up, and you can in a claim for a new car."

JM: "You want a drink? This one's on Scargill. I'm doing very well, thanks."

KI: It's not a left-wing union.

JM: It's not considered with high regard....

KI: By the Labor Party.

JM: Or by the main trade union movement.

KI: You say, "I'm a trade unionist." And they say, "What union are you in?" You say, "ACTT," and people laugh. But it is getting better. The fact that these motions were put forward and the majority were *passed*, unanimously in every case, that in itself is a big move forward. It really is progress. But, it is very much a craftbased union, and it's very much outside of the trade union history, the industrial tradition.

The Conservative government in power is doing everything in its power to destroy the union movement. The reason why the miners' strike was such a momentous event in British history was because if the NUM failed, if this strike was won by the government—and it wasn't just the National Coal Board, it was very much the government—then that's it. It's going to change the face of British trade unionism. And it has.

MG: Can't the Conservative government's antiunion agenda be related to the defunding of other social programs—like independent media? KI: To be absolutely frank, our funding depends to a large extent on whether or not the Labor Party wins the next election, because one of the other things the Conservative Party has done is abolish the Eady Levy. In Britain, every time someone goes to a cinema—and, of course, in Britain the number of cinemagoers is dropping rapidly—a percentage of what they pay for their ticket goes to the British Film Institute. The BFI funds things like the National Film School; money for production goes to workshops. The Conservative government has said, "Why should cinemagoers have to pay this? We'll abolish the Eady Levy." Also, when you buy a blank videotape, a certain amount of money goes back to the ACTT. Every time you put a program on the air, there's residuals. This whole method of getting money back from things—the government's trying to cut that as well as cutting the arts generally. Any kind of legislation which is anti-trade union affects any union, including the ACTT, and it has been affected by this.

JM: Money's a big problem. But I think there're possibilities of money coming from trade unions for independent film and video. There's an awareness now that it might be possible for people within a trade union to go to a video project or a film workshop and be involved in making a tape or film. I don't think it's going to make an enormous difference, but....

KI: But, you're forgetting the political levy. Again, it comes back to the government in power. If we think there might be money from trade unionists, it's going to come from the left wing of trade unions. Now, the left-wing unionists are the same people who have been paying something that's called a political levy. In the ACTT, if you belong to the Labor Party, you pay three cents a week or whatever it is in our union-it's pathetic-but in most unions it's more like 15 cents per member, per week, to the Labor Party through your union. The main portion of Labor Party funds come from trade unions. Conservative government's now saying, "Forget this, everybody in the union can vote...."

JM: No, it's always been voluntary whether or not you pay.

KI: Yes, but the government is introducing a vote on whether or not the unions want to keep the political levy. The Conservative government wants to drop the political levy. So any money, one could argue, that might come out of trade unions to endorse video or film activity would come from the same fund that's in jeopardy.

JM: The Conservative government suddenly realized that unions are quite rich.

KI: When you talk about the independent film and videomakers' links with trade unionism, you have to look within the wider political spectrum. And so these things matter. A great deal. But *The Miners' Tapes* also played a role there. Because of those tapes really strong links have been built between unions and community video projects—more than film workshops, because the community video projects had VHS, had the mobility, if you like.

JM: And the cheapness.

KI: Sure, to go out day after day after day and form real links, quite emotional links, as well, within these mining communities. Because of the respect that many trade union groups now have for these projects, they will support them. Like when the Nottingham Video Project was on strike, for example, there were a lot of trade unionists on the picket line.

MG: What was at issue in that strike?

JM: The government's Manpower Services Commission funded Nottingham Video Project. They usually fund for a year, and at the end of a year the work force usually has to change. Because of the nature of the work, we were arguing that our work force stay the same.

KI: The project was the work force, in actual fact

JM: This all went absolutely fine, but basically what we were doing was trying to get union recognition, ACTT recognition. And, for the last week of funding from MSC, we got ACTT recognition, but that was only for a week, a lot of work for...

KI: For a good principle.

JM: A most important principle.

KI: But there was a lot of support, lobbying, letters written, from the trade unionists in the area. Had it not been for the involvement in *The Miners' Tapes*, that wouldn't have happened. Certainly not to that extent.

MG: Has there been much discussion or debate among independent producers on future relations with the union movement, how the media can affect, or even work against, the political situation that's taking shape in Britain. The outcome of the strike was a negative blow, right?

JM: It's important that this work doesn't just stop. That's been some people's criticisms of the way some people have worked on this project. They've taken the phenomena of the strike, made some tapes, and then stopped, carried on with other work. There's a lot of work that needs continuing. One of the tapes now in production in Nottingham is called *After the Strike*.

KI: It came out of criticism—which I personally agree with—of *The Miners' Campaign Tapes*. In a sense the tapes emulated or took on the tradition of "newsworthiness." Everything happened within the first six months. There was a massive amount of energy and collaboration put forward to collect the material, to edit it, to put these tapes together. And then, suddenly, it seems to have been dropped. The money ran out, the energy ran out. But, in a way, it was as if people thought this is no longer newsworthy. OK, the strike's over. The National Coal Board, the government won, if you want to use crude terms. Therefore, we drop it. We go on to the next thing, right?

After the Strike is based on the idea that you can't do this. You can't just drop something because of newsworthiness, because of the immediacy of the project. You have to do a follow-up. You have to be more thorough than that. You have to look at the political events following, not just during and leading up to this strike. Let's look at these comunities. Let's not just leave them in shambles. Let's examine what's happening and analyze the situation now.

JM: Or let the communities analyze it themselves.

KI: This tape is going to be made not just *of*, representing the miners, but *with* the miners.

LIBERATION IDEOLOGY

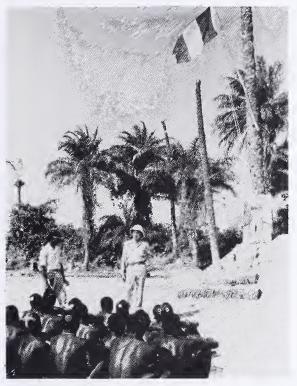
Third Cinema in the Third World: The Aesthetics of Liberation by Teshome H. Gabriel Ann Arbor, Michigan: UMI Research Press, 1982, 147 pp., \$42.95

Allan Siegel

With the first screenings of films like The Hour of the Furnaces, by Fernando Solanas and Octavio Getino (1968), Black Girl, by Ousmane Sembene (1966), or Memories of Underdevelopment, by Tomas Gutierrez Alea (1968), moviegoers were confronted with a new spectrum of ideas, emotions, and images. A new cinema emerged from countries in Africa, Asia, and Latin America that directly assaulted the colonial past. The forebearers of third world cinema proclaimed both the necessity and the capability of defining the terms of their cultural expression. In his book, Teshome H. Gabriel not only analyzes some of these films, but examines interrelationships that determine third world cinema: not simply films produced within the third world, but an alternative cinema, "...a cinema of decolonization and for liberation... a 'Third Cinema.'"

For Gabriel, Third Cinema is "built on the rejection of the concepts and propositions of traditional cinema, as presented by Hollywood." It also transcends national boundaries: "Third Cinema is really not so much where it is made, or even who makes it, but rather, the ideology it espouses and the consciousness it displays." It is a cinema that has evolved with, grown out of, and inspired anti-colonial liberation struggles; it is a part of the process of shaping national cultural identities. Third Cinema rejects the commercial priorities that dominate most Western models of filmmaking.

Gabriel clearly differentiates his approach from structuralist and semiological critical studies, methods he finds inappropriate for a full understanding of third world cinema. He first outlines his conceptual framework, based on the work of theoreticians such as Louis Althusser, Frantz Fanon, and Amilcar Cabral. All three have contributed to an understanding of the development of ideological consciousness and the role played by mass communications in that process. But Fanon and Cabral figure prominently because of their direct experience of third world struggles. Adopting Cabral's and Fanon's anal-



Teshome Gabriel examines the ways that films like Ousmane Sembene's "Emital" help shape national cultural identities in "Third Cinema in the Third World."

Courtesy New Yorker Films

yses, Gabriel enlists filmmaking, like other cultural activity, as a "'weapon' in the struggle for independence."

His central thesis, then, is that "any theory and criticism of film within the context of Third Cinema cannot be separated from the practical uses of film." The implications of this position become clear when contrasted with the ideas proposed in Julianne Burton's essay "Marginal Cinemas and Mainstream Critical Theory," in the May-August 1985 issues of Screen, where she argues for the interdependence of critical theory from the developed world and third world film. Gabriel, however, finds this relationship premature, even dangerous, because it presupposes a common purpose. Without rejecting Western critical theory, he attempts to elaborate upon and, indeed, discover the theoretical threads within third world cinema.

... any definition of film outside of the economic and social sphere has the tendency to see meaning in "form" alone. A study which treats film strictly as a metasystem, does not take into account the external factors influencing it or the ideological mediation in operation, is misleading, and a gross error in any analysis of cinema.

Throughout his book, Gabriel synthesizes a theory of cinema based upon the objectives and definitions utilized and developed by third world filmmakers themselves. Burton, on the other hand, disparages this.

Film criticism in [Latin America] suffers from ...[an] imbalance in that the vast majority of Latin American film journals have been founded and edited by people who are also directly involved in producing and promoting independent national cinema.

What Gabriel considers a fundamental strength, Burton views as a weakness. Although both would probably agree on the causes of this situation, their differing appraisals of the benefits raises some basic questions.

Among progressive filmmakers in the United States there has been little open dialogue regarding theoretical or ideological assumptions. Over the years, the historical separation between theoretician and filmmaker has become institutionalized to everyone's detriment. Film as a commodity first and art second (if at all) has been historically embedded within the North American film industry. Now, this skewed division is further buttressed by an ever-expanding educational system that quite often presents film production and film theory as conflicting interests. Thus we have distinctions like critical studies vs. film production, cinema studies vs. filmmaking, political films vs. films notarized as art. What these separations create is a peripheral cinema that is socially conscious, but for the most part ideologically invisible. In fact, many progressive filmmakers in North America and Europe concentrate on third world struggles at the expense of their own experiences. Finding the criticism produced under these conditions inadequate, Gabriel stresses, and Burton sidesteps, the political and social context within which third world cinema has evolved.

Gabriel seems to revert to simplistic critical methods, however, when he attempts to analyze "major themes in Third World Cinema," such as class, culture, religion, sexism, and armed struggle. The author acknowledges the inadequacy of an approach that separates these themes and then proceeds to do just that. Indeed, this presentation seems a throwback to a restrictive, narrow, and debilitating thematic analysis, which Gabriel says he is trying to expand. Many of the films mentioned in this chapterfor instance, Lucia, Last Grave at Dimbaza, The Last Supper, and The Promised Land-function thematically on more than one level, often establishing dialectical relationships that require a complex analytical method.

Gabriel does manage to avoid the temptation to create inappropriate categories in his section on "revolutionary films," where he refines his definition of revolutionary cinema through an extended comparison of three films: Sembene's *Emitai*, Humberto Solas's *Lucia*, and Miguel Littin's *The Promised Land*. Littin judges a film revolutionary "through the contract that it

establishes with its public principally through its influence as a mobilizing agent for revolutionary action." Sembene, however, had different thoughts about his film *Mandabi*: "I had no belief that after people saw it they would go out and make a revolution." In Gabriel's definition, revolutionary cinema is not bound by a specific model, but ranges from the intentionally incendiary to the culturally affirmative.

Gabriel also addresses the related question, what are the politics of style? Do similar ideologies necessitate similar styles? Does the absence of close-ups mean that a film cannot be socialist? Or, does the preponderance of Sovietstyle montage mean that a film is less bourgeois? Gabriel believes that no single style is bound to a particular ideology, but that a distinct style reveals a film's ideological undercurrents. Style is not simply a function of directorial design; it also consciously reflects a film's national origins and aspirations to maintain a national identity. This relationship is elaborated in Gabriel's analysis of four sets of films, including Bay of Pigs (USA/NBC) and Playa Giron (Cuba). These two films depict the same historical event but differ radically in both perspective and intent: the NBC film individualizes history; the Cuban film emphasizes the collective meaning of history. In Bay of Pigs the leaders of the U.S. government assume the foreground, and the CIA-financed invasion force is relegated to a

supporting role. Thus, the CIA becomes the elusive villain responsible for the aborted invasion. But in *Playa Giron*, the Cuban people become the heroes, while Castro plays a minimal role. Both films retell an event. The historical episode retold in *Bay of Pigs* reproduces an illusion of truth and objectivity. *Playa Giron*, on the other hand, "thus acquires a self-reflective dimension as it reveals the process of its construction while foregrounding the problematic relation between history (the events) and fiction (their recreation)."

Gabriel concludes with an important distinction, "Cultural Codes vs. Ideological Codes," based on the theoretic concepts of Cabral, who "...interprets the Third World struggles for national liberation not only as a product of culture, but also as a determinant of culture." This is in keeping with Gabriel's whole project: to demystify the various elements of third world cinema, presented not only as actual accomplishments, but as possibilities as well. In his conclusion he states, "Third Cinema aims at a destruction and construction at the same time. . . . " And his book acknowledges and dissects both sides of this contradiction. Gabriel's study should prove important for those trying to reconcile their own artistic imperatives with everyday social reality.

Allan Siegel, a film producer and director, is the associate director of Third World Newsreel.





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MUNICH'S MUNIFICENCE



Kirby Dick's intimate look at sex therapy, "Private Practices," was screened at Munich.

Courtesy filmmaker



"The Old Forest," a story of scandal and the southern Old Guard, was featured at Munich.

Courtesy filmmakers

Deborah Lefkowitz

"The last week in June, everything revolves around the movie theaters in Munich," proclaims Eberhard Hauff, director of the Munich Film Festival. Now in its fourth year, the festival has succeeded in becoming a major public event, drawing 60,000 viewers last year. While Berlin remains Germany's foremost festival, Munich offers a more relaxed, intimate atmosphere, designed to give smaller films a better chance at distribution deals, sales, and press coverage.

Munich is also one of the few European festivals that specifically caters to U.S. independent film. Seventy-three of the 210 films shown last year were U.S. productions. Most of these went into the Off-Hollywood section of the festival, which was housed in its own theater. Other sections, accommodated at 11 additional theaters throughout the city, included international firstrun films, New German Cinema, Eastern European films, women directors, children's films, and music films.

"What's great about Munich," says writer/director Andrew Silver, who was there last year with *Return*, "is that audiences really like the films." Filmmakers can usually count on full houses and good feedback. Some of the sites include a cafe set up to facilitate informal discussions after the screenings.

Filmmakers cannot, however, assume their work will be covered by the press. Deac Rossell, one of the stateside scouts for Munich, points

out that the German film press operates very differently from their U.S. counterparts. Critics are more likely to write feature articles about film trends than individual film reviews. U.S. filmmakers looking for American-style publicity may be disappointed, but this does not mean their films go unnoticed. "In America," says Rossell, "filmmakers need a press kit to get the attention of the professional film community. In Germany, nobody waits for the press to make their assessments."

Those who worked hard at promoting their films at the festival fared better than those who did not. Katy Bolger, the lead actress in Dennis Piana and Rufus Butler Seder's *Screamplay*, was one of the most successful. She was interviewed numerous times on both radio and TV, generating tremendous attention for herself, her film, and U.S. independents in general. Her advice was simple and succinct: "Go with a very positive attitude. Have fun. And bring a great wardrobe. With so many films screened at the festival, you have to make your film stand out. If it takes buying drinks for everyone in the place, do it."

In retrospect, filmmakers tended to talk more about the social aspects of the festival than about the deals they had made there. "Socializing is great if you can afford the trip to Germany for it," commented one. Filmmakers are responsible for paying their own airfare to Munich; once there the festival provides accommodations. Says Lynda Hansen, director of the Artist Sponsorship Program at the New York Foundation

for the Arts, "It's difficult to assess the direct results in terms of buying and selling. More important is what results from relationships over time. Munich is a great place to meet people."

Unfortunately, exchanges between U.S. independents and their German counterparts, one of the highlights of the festival in the past, hardly took place last year. One reason is that the Off-Hollywood section was moved to a larger but more remote theater to accommodate the increased number of films. While most festival theaters were located in close proximity to each other, getting to the Off-Hollywood section required quite a walk. Tight scheduling and large crowds did not allow much movement back and forth. The additional factor of the absence of English subtitles for most foreign-language films also discouraged U.S. attendance at other sections.

The Munich Film Festival is still growing, and its organizers admit they haven't worked out all the bugs yet. Next year's participants can expect more attention to improving mobility between sections and meetings between filmmakers. But this is really the icing on the cake for a festival that has proven valuable for other reasons. Explains *Screamplay* producer and cinematographer Piana, "Our next project is going to happen because of the good exposure we received in Germany. The festival created a sense of hope."

Deborah Lefkowitz is a Boston-based independent filmmaker.

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The Munich Film Festival incorporates a broad spectrum of work, both fictional and documentary, mainstream and more personal, but the focus is feature films of one hour or more in length. The best way to catch the eye of festival scouts is to show up at other festivals, especially Filmex, Cannes, or the Independent Feature Market. For more information, contact Deac Rossell, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. Fest dates: late June-early July. Deadline: May. Contact in Germany: Eberhard Hauff or Ursula Rapp, Filmfest Munchen, Munchen Filmwochen Gmbtl, Turkenstrasse 93, 8000 Munchen 40, W. Germany.

VENI, VIDI VENICE

The Venice Film Festival is one of the largest and most prestigious film festivals on the European circuit. As the sole annual event of the biannual arts celebration, la Biennale di Venezia, the aim of the festival, according to event publicity, is "to encourage creative vitality" in the cinema "both as an art form and as entertainment."

With close to 150 films and videos exhibited, the festival was massive, spanning over two weeks and spread among seven screening halls. The official competition section consisted of 23 features from 18 countries. The U.S. entries were Jerzy Skolimowski's *The Lightship* and John Huston's *Prizzi's Honor*. Other sections of the festival included films and videos made for television, featuring a selection of long-form music videos, films by and/or geared to young people, first and second features by young Italian directors, and a "Venice Special"—apparently a catchall category presenting films not in competition.

I was invited, along with coproducer Sarah Green, to present our short film Architects of Victory as part of the long-form music video program. The festival does not normally exhibit shorts unless they happen to fit one of its other criteria. As it turned out, only a third of the videos were actually long-form in concept, the rest being compilations of shorter videos (Frankie Goes to Hollywood, the Rolling Stones), concert videos (Tina Turner), or "making of" videos (... Thriller). The vast majority of them had major record label backing or at least involved known musical acts. Our film had neither. Giacomo Mazzone, the programmer of the music video section, explained to me that he would have preferred more concept videos and more independently produced videos, particularly from the U.S., but he had little opportunity to identify U.S. independent products.

Despite our lack of glossy credentials and the fact that, at 14 minutes, our film was one of the

shortest selections in last year's festival, we were treated very well. We were put up in one of Venice's most pleasant hotels, complete with three gourmet meals a day, and given passes to attend all of the screenings. In addition, the organizers arranged an informal press conference that gave us the chance to meet and talk with foreign journalists.

We did, however, encounter an unfortunate mishap on the actual day of our screening. Knowing that the film would be shown on video and anticipating problems with European television standards, I checked with the festival organizers in advance to make sure their projection facilities would accommodate the U.S. NTSC standard. As it turned out there was indeed an NTSC compatible deck—but not an NTSC compatible projection unit.

Consequently, our four screenings scheduled and publicized for that day were cancelled. After two days of frustration and uncertainty, we finally tracked down a 16mm print in Rome. The next day we were given two showings in a nearby screening room, but the attendance suffered from the impromptu arrangements. As the only real independents in the music video section, without record company support, we did not have the resources nor the need to previously convert the film to European video standards. I was once again reminded of Murphy's Law and the difficulties of being an independent while still trying to play in the major leagues.

The marketplace aspect of the Venice Film Festival seemed somewhat secondary to its role as a celebration of movies. Certainly it is no place to sell a short film, although programmers from other international film festivals do attend. The only direct distribution arrangement we made was through one of the videomusica organizers for cable showings in Italy. It was a bit disappointing to find such an emphasis on big Hollywood films. The Italian premieres of Back to the Future, Cocoon, Silverado, and Mad Max Beyond Thunderdome, none of which were in competition, along with a retrospective of Disney films, seemed to dominate both poster space and public attention, even though this Hollywood contingent made up only a small portion of the total films exhibited. Mel Gibson, Robert Duvall, Gerard Depardieu, and Michael J. Fox were among the stars who would occasionally be spotted in the cafes, usually surrounded by a bevy of reporters and fans. Still, the art and craft of filmmaking was by no means ignored. Films by Alain Tanner, Agnes Varda, Kon Ichikawa, Manuel de Oliveira, Krzysztof Zanussi, Noel Burch, and Shirley Clarke were more typical of the festival fare. One particularly fascinating symposium was lead by Michelangelo Antonioni, who described and demonstrated his recent work in high definition video.

With the festival's events spread out over nearly a quarter mile strip, the atmosphere is not always conducive to casual meetings or conver-

sation with the thousands of filmmakers, journalists, and other film types in attendance. Sidewalk cafes served as the main meeting places. A knowledge of Italian, or at least French or German, is virtually a prerequisite for making valuable contacts. And though there were numerous films in English (some even from non-English speaking countries), most of the films shown were subtitled only in Italian. Finally, a warning to anyone wishing to "drop in" on the Venice Film Festival: the general public is allowed to purchase (expensive) tickets to only a small selection of events. The greater part of the festival is simply not accessible to anyone without a "participant," "journalist," or other officially sanctioned pass.

But as a "celebration of movies" the Venice Film Festival can be immensely stimulating. Situated alongside a beautiful stretch of beach on the Adriatic Sea, and filled with a broad spectrum of international filmmakers presenting their recent works, the place has a certain spirit, enough perhaps to convince a sometimes disillusioned filmmaker that maybe this business is worth it after all.

-Jeffrey Kimball

Jeffrey Kimball is an independent producer, director, and editor living in New York City.

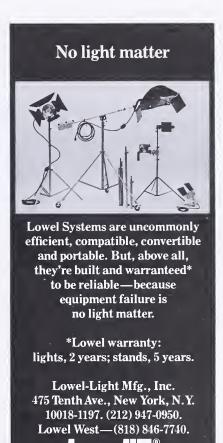
Dates: Aug. 30-Sept. 10. Contact: Settor Cinema and Spettacolo Television, Ca Ciustinian, San Marco, 301 Venice, Italy; tel. (041) 700311; telex 410685 BLE-VE-I. Deadline: June.

IN BRIEF

This month's festivals have been compiled by Robert Aaronson and Judith Radler. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliablity.

DOMESTIC

• FOCUS STUDENT FILM AWARDS, Sept., Los Angeles. 10th anniversary of Nissan-sponsored competition. 20 awards in 8 categories incl. sound, editing & cinematography. Separate feature length screenwriting competition. Last year \$60,000 in cash and Nissan cars awarded. Deadline: April. Fee: \$15. 30 min. max. running time. Film must have been completed within past 2 years. Contact Sam Katz, FOCUS, 1140 Ave. of the Americas, New York, NY 10036; (212) 575-0270.



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• MARGARET MEAD FILM FESTIVAL, Sept. 14-18, New York City. 10th anniversary of this "public education event" for documentaries on a range of subjects. Although originally a festival of anthropological & ethnological films only, it has expanded to include social and political issues (although the latter is least emphasized). Continues to be held at the excellent facilities of the American Museum of Natural History. Last year's selections incl. All Under Heaven, by Carma Hinton & Richard Gordon, Metropolitan Avenue, by Christine Noschese, Voices of the Gods, by Al Santana & American Journey, by Jack Levine & Lisa Maya Knauer. According to festival administrator and coprogrammer Jonathan Stack, "Almost all the filmmakers attend the screenings." Approx. 50 films screened out of 300 submissions. Attendees have included representatives from Nyon & Cinema du Reel festivals. In 1985 the American Federation of Arts packaged 10 of the festival's films for a national tour. This year the festival expands from 4 days to 5 & will add a best of fest 10-year retrospective. Approx. 5,500 attend over the course of the event. Press screenings occur beforehand. Coverage in Variety, the Village Voice & elsewhere. Rental fees paid. No entry fee, no forms. 16mm & 35mm only. Video accepted for pre-selection. Deadline May 1. Contact Dr. Malcom Arth, Chair, Education Dept. or Jonathan Stack, American Museum of Natural History, Central Park West at 79th St., New York, NY 10024; (212) 873-1070.

• SINKING CREEK FILM CELEBRATION, June 10-5, Nashville. Since 1970 this event, held at Vanderbilt University, has provided an intensive lab atmosphere in which filmmakers & students gather to celebrate documentary, dramatic, experimental & animated independent filmmaking. Mary Jane Coleman, the festival's founder & director, guides the program with a vision & enthusiasm that has sustained and expanded the event each year. One main feature is the \$7,000 in cash & equipment awards for the categories of young filmmaker, student & independent. Two years ago the competition expanded from a 30-min. to a 60-min. max. running time & in 1986 the competition will, for the first time, invite feature films (over 60 min.) According to Coleman, this signals Sinking Creek's intention to "recognize the major growth in independent features & allow for that in the competition and in the workshops." The workshop component accounts for much of the activity at Sinking Creek. Again, these technical and professional forums will be geared towards larger formats and budgets in addition to the traditional beginning workshops that, says Coleman, "will hopefully be helpful to all filmmakers." The event also highlights the work of an individual filmmaker, with that filmmaker present. Last year, Jackie Raynal, David Williams & Cecile Starr of the Women's Independent Film Exchange were featured. Judges were Kelly Coleson from the Hirshorn Museum, Ron Green, chair, Ohio State Film/Video dept. & noted filmmaker & photographer Willard Van Dyke. Entry fee: \$8-\$30. Deadline: April-May 2. Contact Mary Jane Coleman, Dir., Sinking Creek Film Celebration, 1250 Old Shiloh Rd., Greenville, TN 37743; (615) 638-6524. For info regarding festival attendance, contact Sarratt Student Center, Vanderbilt Univ., Nashville, TN 37240. Campus housing available.

• STUDENT ACADEMY AWARDS, June, Los Angeles. 13th annual regional contest for \$1,000 cash awards sponsored by the Academy of Motion Picture Arts & Sciences. Categories: animation, documentary, dramatic, experimental. Formats: 16mm, 35mm & 70mm. Must be school project. 60-min. max. running time. Deadline: April. Contact JoAnn Hanley, The American Museum of the Moving Im-

age, 34-12 36th St., Astoria, NY 11106; (718) 784-4520.

• SUFFOLK COUNTY FILM AND VIDEO COM-PETITION, Spring, NY. For film & videotapes made between April 1980 & April 1986 in which subject, maker, theme, location, etc. relates to Suffolk County, NY. Public screenings at 4 venues on Long Island during spring & summer, plus a 6-week run on cable. Awards presentation August 26 in East Hampton for \$250 cash in each category & special merit awards for runners-up. Categories are arts & entertainment, documentary & education, sales & marketing, student. Winners last year incl. Frank Prinzi's Soldiers, David Schwartz's Deadhead, Daniel Taplitz's Five Out of Six & Robert Jacobson's Psalm for Moshe in student. Fees: \$50: \$25 for students. Maximum running time: 60 min. Deadline: April 30. Contact Suffolk County Motion Picture & TV Commission, Dennison Bldg., 11th fl., Veterans Memorial Highway, Happauge, NY 11788; (516) 588-1000.

• THREE RIVERS ARTS FESTIVAL, June 6-22, Pittsburgh. 27th annual event is sponsored by Museum of Art, Carnegie Institute. "Event celebrated both visual & performing arts. Juried shows staged in film & video, as well as painting, graphics, craft & photography." Open to artists from PA, OH, NY, NJ, DE, MD, VA, WV, DC. For entry forms & morn formation, contact Paul Sullivan, Visual Arts Coordinator, Three River Arts Festival, 5 Gateway Center, Pittsburgh, PA 15222; (215) 261-7040 or send a note requesting forms accompanied by 2 first class stamps.

• WORKS BY WOMEN, Oct., New York City. Sponsored by Barnard College Library Media Services, this non-competitive showcase for film & video made by women will celebrate its 10th anniversary in

1986. According to Christine Bickford, Media Services librarian & programmer, their hope is to expand to a full week from a weekend in order to present more work "emphasizing a wide range of styles & genres" in film & video, incl. perhaps a retrospective of work from previous festivals or full evenings devoted to a particular genre such as animation. Over 250 submissions were received for last year's somewhat scaled down event that screened 4 works on tape & 5 on film, including Color Pieces, by Nan Hoover, A Nation Uprooted: Afghan Refugees in Pakistan, by Judith Mann, Shirley Clarke's Tongues, Enormous Changes at the Last Minute, by Mirra Bank, Ellen Hovde & Muffie Meyer, Small Happiness, by Carma Hinton & Richard Gordon & Handing the Baton, by Judi Fogelman. 1984's program was more typical. 15 films & videos were screened. Discussions take place after screenings & speakers receive honoraria. Rental fee paid for work screened. Bickford is planning critics' forums & other special events for the upcoming year. No fee. Format: 16mm & 3/4 ". Deadline: April 30. Contact Barnard College Library Media Services, Broadway at 116th St., New York, NY 10027-6598; (212) 280-2418.

FOREIGN

● ADELAIDE CHILDREN'S FILM AND VIDEO FESTIVAL, July 14-18, Australia. 7th annual festival sponsored by the South Australia Council for Children's Film & Television, Inc., celebrating 150th anniversary of the state of South Australia. Categories incl. films for children ages 4-7 & films for children 8-12. According to festival director Eileen



Bill Ackridge and Dan Leegant in "Signal 7," Rob Nilsson's feature that appeared in competition in Locarno.

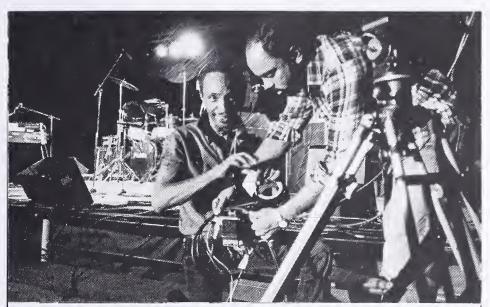
Photo. Burns & Associates

Sharman, they are particularly interested in work suitable for the younger group. Festival utilizes 4 different cinemas; screenings start at 10 A.M. Geared toward school groups. 19 features from Australia, Great Britain, India, Yugoslavia, Czechoslovakia, Canada, Denmark & the USSR. Approximately 50 shorts screened. Format: 16mm & 35mm, videocassettes accepted. First-time-ever competition for caward certificates; adult & children's jury. Contact South Australia Council for Children's Films & TV, 54 Barton Terr., North Adelaide, South Australia, 5006; tel. 08-267-5722.

• CRACOW FESTIVAL OF SHORT FILMS, May 27-June 1, Poland. 23rd annual international competition for films up to 30 min. in all genres "in particular films which, in their human, social & artistic aspects, reveal the changes, trends & achievements of the 20th century." Documentary, "popular science," animated & experimental films welcome. Films must have been completed between Jan. 1985 & March 1986 & not have been awarded prizes at other international competitions. These films may be entered out of competition. About 80 critics & journalists from around the world attend. All films selected receive certificates of participation. Golden, Silver & Bronze Dragons awarded as well as cash prizes not convertable to other currencies. Filmmakers given accommodations and other stipends.

In response to statements in The Independent suggesting an anti-U.S. bias in the event, deputy director Jerzy Skrzeszowski replied, "If you look at the the prize-winning list of films, you will see something contrary to that statement. [U.S. films have won awards in 9 of the last 17 years.] You can be sure that it is not due to any kind of discrimination that American films are not showcased in Cracow. It is because they cannot withstand the competition with other films from all over the world. Very many American shorts viewed by the festival Selection Committee represent low artistic and professional levels-they are mostly made by amateurs. We welcome your initiative to boost the presence of individual U.S. productions... There is room for good American shorts at our festival & we are open to your positive approach." Max. running time 30 min. Formats: 16mm & 35mm. VHS & 3/4 " OK for preview. Deadline for forms: April 1. Contact the Management Office of the Cracow International Festival of Short Films, Pl. Zwyciestwa 9, Box 127, 00-950 Warsaw, Poland.

- FILMS AND VIDEOS ON ART, May 14-17, Rotterdam. This first-time event will feature a survey of films & videos, produced in the last 4 years, that would be of interest "to those concerned with visual arts education, broadcasting companies & public interested in the visual arts & film. Films on Art explicitly intends to promote the production, use & circulation of the programs & to establish contacts between producers, distributors & users." A selection committee will review submissions for inclusion in the final program, half of which is reserved for films & tapes from the U.S. Forms (avail. at FIVF) must accompany entries. Formats: 16mm, 3/4", Beta & VHS. No fee. Works selected will be returned prepaid. Contact Albert Roskan, Jeroen Chabot, Stichting Films on Art, Postbus 549, 3000 AM Rotterdam, The Netherlands.
- LOCARNO INTERNATIONAL FILM FESTI-VAL, Aug., Switzerland. Over 50,000 people attended last year's 38th event, considered among the major European competitions for international feature films. While many competing films were world or European premieres, this is not a requirement for Locarno, as it may be for Cannes, Venice or Berlin. But Locarno screens only the most popular international film festival winners, making it relatively exclusive. Director David Streiff selected Rob Nilsson's





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Signal 7 (winner, Youth prize and honorable mention), Eric Mitchell's The Way It Is & Donna Deitch's Desert Hearts (winner best actress, Helen Shaver) for competition last year while Desperately Seeking Susan, Mask & Mishima were invited to participate out of competition in the "open air" evening screenings that attract the largest crowds. Gold & Silver Leopards were awarded to Swiss and Chinese films respectively. Retrospectives & special programs round out the event. Jury member Edith Kramer of the Pacific Film Archive said she left Locarno feeling that she had "attended a wonderful film seminar." Competition films were well attended, retrospectives less so. According to Variety, which covers the event along with 1,200 to 1,500 industry professionals & journalists, Streiff's plans for 1986 incl. a retrospective of Japanese director Kenosuke Kinoshita & an Italian retrospective dedicated to author Enio Flaiano. Formats: 16mm & 35mm. Min. running time 60 min. Deadline: May. For forms contact Festival Internazionale del Film Locarno, Caselle postale, CH-6600 Locarno Switzerland; tel. 093/31 02 32; telex 846147.

• MELBOURNE FILM FESTIVAL, June, Australia. New director Paul Coulter scored high marks for reorganizing the 34th Melbourne event, the future of which was in great doubt after a financial crisis. Festival is held in 2-screen theater w/ halls seating 920 & 640 respectively & a separate 230-seat theater at the State Film Centre, a government agency known to purchase films after the festival. In a field of 65 features & 70 shorts, U.S. films incl. Blood Simple, Repo Man, Heart Like a Wheel & Birdy. Shorts under 60 min. compete for prizes incl. the \$4,000 City of Melbourne award. In addition, about 1/3 of films screened at Sydney are invited to Melbourne which immediately follows. Programmer Don Ranyaud organizes an "alternatives" section for

the off-beat. According to *Variety*, press coverage is extensive & distributors & buyers support the festival by attending & premiering films there. For information regarding selection, particularly for the short film competition, contact Paul Coulter, Dir., Melbourne Film Festival, Box 2760 EE, Melbourne 3001 Australia. Office address: 47 Little Latrobe St., 2nd fl., Melbourne; tel. 03-663-1395.

 MONTREAL NOUVEAU INTERNATIONAL FILM AND VIDEO FESTIVAL, Oct. 16-26, Canada. Although the deadline for submissions is months away (films are entered from festivals like Venice & Cannes during the spring & summer) director Claude Chamberlan will be in NYC in March to see U.S. films. Last year this event programmed the U.S. features Before Stonewall, Crossover Dreams, Docu Drama, Einstein on the Beach, Rate It X & Survivors: The Blues Today among 40 international feature-length narratives & documentaries. The international shorts section screened only 4 films incl. the Squat Theater's Let Me Love You. In 1983, Montreal Nouveau expanded to incl. video w/ an international selection of 289 works plus a 5-tape Dan Reeves retrospective. A special video section incl. Howard Brookner's 80-min. portrait of Robert Wilson, Jean-Luc Godard & Anne Marie Mieville's French TV productions & a feature-length work by Brian Eno. Fee: \$20. A separate market is held in conjunction with the festival. Contact Festival Int. du nouveau cinema et de la video de Montreal, 3724 Blvd. St. Laurent, Montreal, Quebec, Canada H2V 2V8; tel. (514) 843-4725; telex 5560074 Cinequebec a/s Filmfest.

• TRENTO INTERNATIONAL FESTIVAL OF MOUNTAIN AND EXPLORATION FILMS AND VIDEOS, April 27-May 3, Italy. For nature lovers everywhere since 1952. This is a competition for works about mountains—incl. but not limited to mountaineering, ecology, legends—exploration, i.e. little known places; or physical, anthropological or naturalistic aspects of the earth. All participants receive certificate. No promotional films. Formats: 16mm & 35mm. 34" tape judged separately. Final deadline for receipt of work: March 20. Applications avail. at AIVF. Fest address: Via Verdi 30-38100 Trento, Italy. Ship films to Festival Internazionale Film della Montagne e dell'Esplorazione, c/o Ala Transporte, Via A de Recante, 4-12024 Milano.

• ZAGREB INTERNATIONAL ANIMATED FILM FESTIVAL, June 23-27, Yugoslavia. East meets West for this premiere fest. European, American, third world & other nations gather biannually in an energetic & congenial atmosphere for recognition of animation. In 1984, 12 prizes were awarded on the judgement of an int'l jury, incl. the Grand Prix to Jumping, by Osamu Tezuka (Japan) & the Special Award for Graphic Art to The Roar from Within, by Flip Johnson, (U.S.). About 20 American entries were picked up by Zagreb TV. Animarket '86 runs concurrently with the festival. Charles Samu, HBO's director of acquisitions, is once again sending a group shipment of U.S. films to the fest. In the fall of 1984, a Best of Fest tour was organized & shown in NYC & Montreal for 2 months; this will be repeated in 1986. Charles Samu must receive films by March 1 to meet Zagreb's deadline of March 15. No fee, but filmmaker pays transit costs. Filmmakers can get forms from Charles Samu at 1318 Fulton St., Rahway, NJ 07065; (212) 484-1338. To contact Zagreb directly, write 7th World Festival of Animated Films, Nova Ves 18, 4100 Zagreb, Yugoslavia, attn: Jura Saban, Organizing Director; tel: 041/276-636, 271-355.

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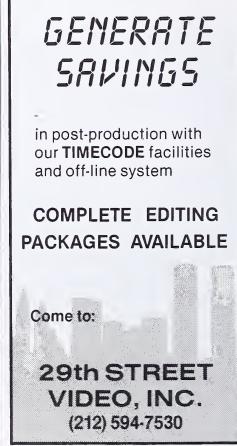
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VIDEO





IN AND OUT OF PRODUCTION



Art and murder in the East VIIlage, from Eric Mitchell's "The Way It Is."

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In Made in China, Lisa Hsia uses a combination of documentary footage, home movies, and animated sequences, by Michael Sporn, to reflect upon her cultural identity as a Chinese-American—spanning a childhood spent watching American Bandstand and visiting Disneyland to a year of living with relatives in the People's Republic of China. The 30-minute color film will be screened at the American Museum of the Moving Image in Astoria, New York, on March 7 and is being considered for broadcast by several cable companies. Made in China: Lisa Hsia, 57 E. 95th St., #9, New York, NY 10128; (212) 221-6310 or (212) 860-2333.

Filmmaker Karen Holmes's latest project, Returning the Shadow, presents a personal film of a very different kind. The 22-minute experimental narrative explores the ambiguity of the past and of memory through an examination of five photographs. To create a body of visual information about the people in the photo, Holmes isolates specific background elements in the shots and, in a series of free associations, turns them into other images (for example, a crumpled quilt on a bed is replaced by rippling water). Shadow is Holmes's first work in color. Returning the Shadow: Karen Holmes, Hunter's Point Shipyard, Bldg. 274, Box 77, San Francisco, CA 94124; (415) 469-1700.

Force of Circumstance, a 93-minute narrative by Liza Bear, is a tale of personal and political in-

trigues developed against the backdrop of U.S.-third world relations. The film follows the parallel stories of four central characters: Blanchette, the sister of a Moroccan political prisoner, who travels to Washington, D.C., in the hope of increasing American awareness regarding the political crisis in her country; the Envoy of the King of Morocco, who has been asked to arrange the purchase of an eighteenth-century mansion; Hans, the mansion's owner, who can't decide whether to part with his ancestral home; and Katrina, a journalist who is personally linked to Hans, but professionally connected to Blanchette and the Envoy, as she struggles to break through the media's silence on the underside of the Moroccan monarch's regime. The film was shot in super 16, and Bear is currently seeking finishing funds to enable her to blow it up to 35mm. Force of Circumstance: Liza Bear, 271 Mulberry St., New York, NY 10012; (212) 431-7191.

Another recent independent feature shot in super 16 and blown up to 35mm is Eric Mitchell's The Way It Is, an 80-minute black and white narrative that opened to rave reviews in Paris last year. The film tells the story of a group of actors in New York's East Village that is rehearsing a production of Cocteau's *Orpheus*. Life imitates art when the lead actress, Eurydice, is found dead and her fellow cast members pause to reflect upon their relationships with her and to recall events that led up to what might be a murder. In addition to super 16 format, *Force of Circumstance* and *The Way It Is* share a number of supporting cast members including the

ubiquitous Rockets Redglare. *The Way It Is:* Spring Films, Inc., 875 Avenue of the Americas, #2204, New York, NY 10001; (212) 967-8151.

The relationship of religious faith to social responsibility is the subject of God and Money, a 57-minute video documentary by Seattle-based producers John de Graaf and Bette Jean Bullert. Funded by the Corporation for Public Broadcasting, the tape examines the U.S. Catholic bishops' pastoral letter on the economy, which was released as a draft in the winter of 1984. In it, the bishops called the degree of poverty in the U.S. today "a moral scandal" and included a recommendation that the government make a commitment to full employment. God and Money crosscuts debates about the pastoral letter with an examination of the anti-poverty programs that receive funding from the Catholic Church through its Campaign for Human Development. The tape also includes the comments of the leader of the letter's drafting committee and several conservative critics of the letter's message. God and Money: California Newsreel, 630 Natoma St., San Francisco, CA 94103; (415) 621-6196.

Victoria Larimore and Michael Taylor spent much of 1985 traveling across the U.S. to appear at screening/discussion programs with their hour-long documentary The Amish: Not To Be Modern. The 16mm film, shot in Holmes County, Ohio, is the first film to be made with the cooperation of the Amish (who generally don't permit photography because of their interpretation of the biblical commandment against making graven images). Larimore and Taylor found

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Archive Film Productions, Inc. 530 West 25th Street New York, New York 10001 that by touring with the film they were able to reach large audiences and generate a lot of publicity (over 10,000 have attended screenings, and the film was written up in two national Associated Press stories). *The Amish* is also going out over the TV airwaves: an excerpt was included in an episode of *National Geographic's Explorer* series, and it will be broadcast nationally in its entirety by PBS sometime in 1986. *The Amish: Not To Be Modern:* Filmmakers Library, 133 E. 58th St., New York, NY 10022; (212) 355-6545.

A long overlooked moment in American history is documented in Stephen Brier's 1877: The Grand Army of Starvation. The 30-minute film is a study of two weeks in 1877 when 80,000 railroad workers went on strike and received the support of hundreds of thousands of other Americans, who joined them in protest against the excesses of the giant railroad companies. The film's visual component is built on a series of tinted and animated period graphics. These segments are supplemented with on-camera and voiceover performances and narration by James Earl Jones. 1877 was produced under the auspices of the American Social History Project of the City University of New York and is the first in a projected series of programs about the U.S. working class. It was shown at the 1985 Leipzig International Film Festival and the Chicago International Film Festival. 1877: The Grand Army of Starvation: American Social History Project, CUNY Graduate Center, 33 W. 42nd St., New York, NY 10036; (212) 944-8695.

After four years of working as a film editor and photo researcher, Wendy Zheutlin has completed her first stint as a producer/director. Her 51-minute documentary **Portraits of Anorexia** tells the stories of seven anorexics, outlining the causes of the disorder, including troubled family life, low self-esteem, and society's pressure to appear thin as a sign of success. *Portraits* also depicts the slow, painful road to recovery that

anorexics face. The film, which received 80 percent of its funding from individual donors, premiered at the Herbst Theater in San Francisco in February and then moved to the York Theater, also in San Francisco, for a theatrical run. It will be broadcast nationally on PBS later this year. *Portraits of Anorexia:* Churchill Films, 662 N. Robertson Blvd., Los Angeles, CA 90069-9990; (213) 657-5110.

The latest release by producer Gary Krane is Preventing Nuclear War: The First Essential Step. Made for television broadcast and hosted by Paul Newman, First Step addresses the issue of the Comprehensive Test Ban, considered by many experts to be the most practical and verifiable means to halt the development of new U.S. and Soviet nuclear weapons. The program includes testimony from former Atomic Energy Commission chair Glenn Seaborg, Admiral Gene LaRocque of the Center for Defense Information, Merrill Lynch chief executive officer Kenneth Miller, and several members of Congress, both Republican and Democratic. Krane's previous production US v. USSR won a Blue Ribbon at the 1984 American Film Festival. First Step: Ideal Communications, Box 76600, Washington, D.C. 20013; (202) 543-7777.

Lisa Crafts has completed **Shout!**, a 60-second animated public service announcement, sponsored by the Communicators, a nonprofit organization of media professionals committed to eliminating the possibility of nuclear war. Two world leaders threatening each other with nuclear annihilation are transformed into Godzillalike monsters intent on destroying civilization. The passionate responses of ordinary people (in 10 languages) bring about an end to the conflict. *Shout!* is being loaned free of charge to cable and broadcast stations; it is also available for purchase or rental on VHS or 16mm. *Shout!*: Lisa Crafts Animation, 12 Harrison St., New York, NY 10013; (212) 431-5152.

SUMMARY OF MINUTES OF AIVE BOARD MEETING

The AIVF/FIVF Board of Directors met on December 6, 1985, at the offices of the New World Foundation in New York City. Committees met in the morning, followed by the full board meeting and committee reports.

Executive director Lawrence Sapadin reported on the conference of the National Alliance of Media Arts Centers in September, his election as

president of the Media Alliance, and on a recent meeting of the National Coalition of Independent Public Broadcasting producers in Washington, D.C.

Computerization of AIVF and FIVF's books is complete. Membership revenues met our projection of \$90,000 for the 1984–1985 fiscal year.

In regard to planning for the 1986 Indie

Awards, development director Mary Guzzy reported that she had had several meetings with potential industry contributors and that an invitation committee is largely in place.

Membership director Andrea Estepa reported on a successful mailing to former AIVF members and a meeting of the Membership committee (see

Editor Martha Gever reported that The Independent will begin to be distributed commercially in the Midwest by a regional distributor as well as by our national distributor. The new "Classifieds" section begins in the March issue. We are looking for an advertising representative for the West Coast.

Festival Bureau director Robert Aaronson reported on our liaison work with the Turino International Festival, a recent agreement to work with the Florence Dei Popoli Documentary Festival, and current screenings by the International Women's Festival (France) at AIVF's offices. In January, the Oberhausen Film Festival will also be screening work at AIVF, followed by Rod Webb of the Sydney Film Festival in March.

Program director Charlayne Haynes reviewed AIVF's recent seminar on documentary film and video done in conjunction with Documentary Film Week, as well as plans for upcoming programs.

The board adopted the Development committee's recommendation that a nominating committee be formed to establish procedures for the review and appointment of additional FIVF board members.

The Membership committee recommended that the board undertake a stepped-up marketing effort to create AIVF joint memberships with regional or local independent producer organizations. Also, AIVF will send targeted mailings to minority media producers and organizations and will renew efforts to increase student and faculty memberships.

The Ad Hoc Mission Statement committee presented its draft to the board which was adopted with minor revision. The statement is printed on the "Memoranda" page of this issue.

In regard to new business, the board adopted a resolution by which AIVF/FIVF would indemnify board members for the cost of litigation arising out of lawful, good faith board actions. It also selected its Special Board Award recipient (to be announced), subject to a firm commitment to attend the 1986 Indie Awards evening. A draft of the Screen Actors Guild contract for very lowbudget independent productions intended for noncommercial exhibition was reviewed. Finally, the board discussed a request for proposals from the Media Program of the New York State Council on the Arts seeking to encourage minority video and audio proposals and productions.

The next AIVF/FIVF board meeting is scheduled for Friday, March 14, 1986. For more information, call (212) 473-3400.

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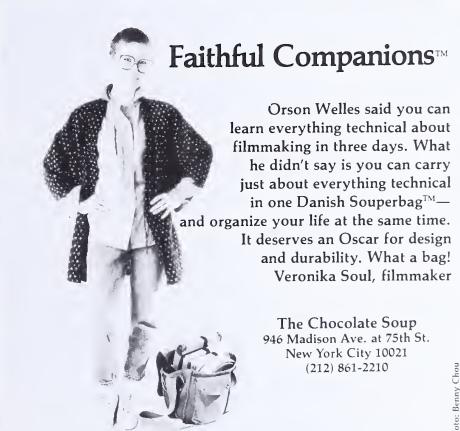
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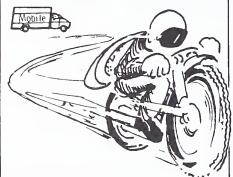
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CLASSIFIEDS

The Independent's Classifieds column includes all listings for the "Buy Rent Sell," "Freelancers," and "Postproduction" categories. It is restricted to members only. Each entry has a 250-word limit and costs \$15 per Issue. Payment must be made at time of submission. Anyone wishing to run a classified more than once must pay for each insertion and indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced, and worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to cover date, e.g., March 8 for May issue. Make check or money order-no cash, please-payable to FIVF and send to Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

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- FOR SALE: New Sony 8MM Video/Digital Audio Deck. EVS700U. Never used, factory warrantee. Cost \$1,500, will sell for \$995 or best offer. David Miles (212) 724-7473. Leave message.
- FOR RENT: HL79EAL with Betacam recorder and playback. Lites, audio, car, insur., crew as needed. ³/₄ " and 1" available. Multicamera setups. TC dubs. Location audio playback for music video. Also Aaton 16mm rig w/stereo Nagra w/Timecode. Call Soho Video, (212) 473-6947.
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- FOR RENT: Complete 16mm Film Production Facilities. Approximately 1,400 sq. ft. space in convenient downtown TriBeCa location. Incl. screening/mtg. room (cap. 50 people) w/ B&H 16mm projector in booth & Altec speaker; small & large editing room equipped w/ 8-plate model ST928 Steenbeck & Steenbeck power rewind table & all accessories; sound transfer dubber & crystal Nagra III; small darkroom w/hot & cold runing water; office & reception area; ½ bathroom; file cabinets/shelving; private entrance from street; 24-hr. access. Available starting mid-January 1986. Rent \$1,250/mo. Con Ed & phone. Prefer minimum 1 yr. tenant. Contact Amalie Rothschild, (212) 925-1500, after Jan. 15.
- NATURE-WILDLIFE STOCK FOOTAGE, white-tailed deer, fawns, song birds, owls, hawks, geese, butterflies, moon streams, snow scenes, wildflowers, and more. No search fee. Call for specific needs and details. Reasonable rates. Award-winning cinematographer also available for assignments. (914) 876-3669.
- BETACAM, SONY PROJECTION SYSTEM, MONITORS, DECKS AND MORE—Greatly reduced rates to independent artists and non-profits through the ON-LINE program at Technisphere, Inc. Contact: Media Alliance, c/o WNET, 356 West 58th Street, NYC 10019, (212) 560-2919.
- FOR SALE: 6-plate 16mm Moviola Flatbed M-77. Excellent condition in Ohio, \$6,000. Lease and rental offers may be considered. Call Will at (513) 325-1055.
- WANTED: Canon Scoopic, prefer w/ crystal and 400 ' adaptor. Karen, (212) 873-6531, NYC.
- SMALL OFFICE SPACE available in NYC. Close to all the trade labs, supply houses, etc., midtown location. Active film organization w/screening facilities for film & video incl. tri-standard 3/4" deck/monitor. 300 sq. ft. Looking for compatible artist. \$14/sq. ft. Call (212) 947-9277, NYC.
- FOR SALE: Audio equipment. Biamp 1283 12 inout stereo out audio mixing console w/ internal reverse, \$600. Sony TCM 5000 EV portable professional mono cassette recorder. Good for field interviews, etc. \$150. Call Phil Cibley, (212) 986-2219, NYC.
- FOR SALE: Bolex Rex-5 w/ 3 Swiss prime lens, will accept animation & synch motors & accepts 400 ' mags. Hardly used, like new. \$900 (neg.). Richard (212) 569-7877, NYC.
- FOR RENT OR SALE: 35BL w/ superspeed lenses, Sachtler head, 1000′ magazines. Rental can be applied toward purchase. Also for rent: (212) 929-7728, NYC.
- FOR SALE: JVC KY-2700A 3-tube color camera w/Fujinon 14-1 lens. In excellent condition. Very little use. \$4,000 or best offer. Incl. travel case. Call Geoff, (212) 254-2852, NYC.
- FOR SALE: NPR package, body, 3 mags, Beaulieu motor, 12-120, 20-240 Ang. lenses, filters, cases, accessories. Excellent maintenance. Best offer, contact Marek, (212) 645-2057, NYC.
- FOR SALE: Cinemonta 6-plate flatbed. Perfect. \$13,500. Uher 4200, Bolex H-8 Double super 8, Nikon 200mm, Precision 3-, 4-gang synchronizers, Nizo s-800 barney 2-Mitchell 16mm 400' mags—best offer. Mr. Clifford, (415) 444-3074, CA.

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New York, NY 10012; or call (212) 473-3400.

- FOR SALE: Editing equipment. Steenbeck (16mm, 6-plate) and Universal Kem (16/35mm, 8-plate, 2 pix). Reasonably priced. (212) 924-0400, NYC.
- FOR RENT: 35BL II, 16 SR, Zeiss superspeed lenses, Nagra recorder, 16mm 6-plate editing table. Film Friends, 16 E. 17th St., NYC, (212) 620-0084.
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- PRODUCTIONS IN WASHINGTON, DC: Producer/director & local Emmy-winning editor team up w/ researcher/writer to form Blandburg Productions, Inc. Tighten your budget, we'll manage your production in DC. We offer full production crew & individual skills. Vic Blandburg, Blandburg Produc-

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- VIDEOGRAPHER: Chicago/Midwest location, w/ Sony M3 camera & broadcast gear. Available to shoot news, commercial, theater/dance, locations. Complete ENG pkg. & crew as needed. Demo reel avail. Bob Hercules, (312) 772-0718, IL.
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- FILM EDITOR: Looking for work on features, documentaries, etc. 25 yrs. exp. Own 6-plate Steenbeck, work at my place or yours. Bob Machover, (212) 677-1401, NYC.
- VIDEOGRAPHER w/Sony M3 camera & broadcast gear. Avail to shoot news, documentary, dance, etc. Full ENG pkg. & crew as needed, commercial vehicle. Neg. rates. L. Goodsmith, (212) 989-8157, NYC.
- KEY LIGHT PRODUCTIONS provides complete production services from project development & shooting through editing. Social service media our specialty. Full support staff w/ field producer, writers, researchers, PAs, crew as needed. Broadcast equipment; rates neg. Contract Beth, (212) 581-9748 or Lauren, (212) 989-8157, NYC.
- CAMERA OPERATOR w/complete 16mm & 35mm pkgs., will work on your feature, documentary, music video or commercial. Contact Marek Albrecht, (212) 645-2057, NYC.
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- FILM EDITOR available for low budget and independent films and videos. Reasonable rates. (212) 242-2400 x1610 or 989-1986 (messages).
- NICARAGUA VIDEO/FILM: Seeking video/film project in Nicaragua. Have Sony VO6800 ¾ inch video recorder, JVC GX700U camera. Or seeking crew work. Grip, sound, etc. In Nicaragua til 8/86. Jeff Hart, Hospedaje San Juan, Reparto San Juan No. 560, Managua, Nicaragua. Tel. #011-505-2-72638.
- CINEMATOGRAPHER w/Aaton 16mm camera, lights & van, always looking for interesting projects. Very experienced in docs, drama, foreign travel. I would love to shoot 1986's cult classic! Let's talk specifics. Ned Miller, (312) 433-3031, Chicago.
- VIDEOGRAPHER/EX-DANCER consultation and production services for dancers. Low-budget broadcast production pkg. including DXC M3 camera: ½" documentation of rehearsals, ¾" editing \$20/hr., dubbing \$12/Hr. Penny Ward/Video (212) 228-1427, NYC.
- EXPERIENCED FILM SOUNDMAN: Will work on your feature or documentary. Recordist, boom, or playback. Excellent equipment available. Doug Tourtelot, (212) 489-0232.
- COMING OUT WEST? NY indies planning to shoot in Northern California or the San Francisco Bay Area can save time & money by contacting AIVF member Karil Daniels to coordinate the most effective, least expensive shoot possible. Over 10 years experience working in/with the SF indie film & video community. Contacts to quality freelance crew members, locations, equipment, services & services & supplies, at best rates. Contact Karil Daniels, Point of View Prods., 2477 Folsom St., San Francisco, CA 94110, (415) 821-0435.

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- NEG MATCHING: 16mm, 35mm. Clean, accurate, Andre, Coda Film, (212) 581-0748, NYC.
- QUALITY EDITING ROOM FOR LESS: ¾ " & VHS to-¾ " w/ Convergence Super 90, Tapehandlers, Adda TBS, fades time-code reader-generator overdubs. New equip., comfortable & friendly environment. Lincoln Center area. \$20/hr. w/out editor during business hrs. for AIVF members editing non-commercial projects. Also avail. experienced editors, scripting, Chyron. Hank Dolmatch TV Enterprises, (212) 874-4524.
- FOR RENT: BVU-800 edit rooms. Straight cuts, with Time Code; Window dubs. Char Gen. key camera, TBC, Proc. amp, Audio board, turntable, audio-cassette, Nagra. Dupes to & from VHS & Betacam. Self-service from \$20/hour for artists, \$25 for commercial. Soho Video, (212) 473-6947.
- OFF-LINE EDITING on JVC 8250 decks for \$25/hr w/ editor. Penny Ward/Video, (212) 228-1427, NYC.
- ON-LINE: Interformat & 1-inch Editing. Digital Effects, Paint Box, Transfers and Complete Audio Services—at reduced rates for independents & non-profit organizations. Contact: Media Alliance, c/o WNET, 356 W. 58th St., NYC, NY 10019, (212) 560-2919.
- NEGATIVE MATCHING: 16mm, super 16, 35mm cut for regular printing, blowup, or video transfer. Credits include Jim Jarmusch, Wim Wenders, and Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, (718) 897-4145, NYC.
- SOUND TRANSFERS: 16/35mm, 24/25/30 fps., center or edge track, state of the art equipment. Evening and weekend service available, convenient downtown location. Discount to AIVF and NABET members and for grant funded projects. Billy Sarokin; (212) 255-8698.
- MOVIOLA M-77 flatbeds for rent: 6-plate flatbeds for rent in your work space. Cheapest rates in NYC for independent filmmakers. Call: Philmaster Productions (212) 873-4470.
- FOR SALE: 6-plate 16mm Moviola flatbed M-77. Excellent condition in Ohio. \$6,000. Lease and rental offers may be considered. Call Will at (513) 325-1055.
- FOR RENT: Moviola 4 & 6-plate flatbeds w/editors. Reasonable. Karen, (212) 873-6531, NYC.
- FOR RENT: Eight-plate Steenbeck. Moderate prices by the month. Delivered to your workspace. Call Octavio, (718) 855-8366, NYC.

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NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. The Independent reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are the 8th of month, two months prior to cover date, e.g., March 8 for May issue. Send notices to Independent Notices, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Films • Tapes Wanted

- MEET THE FILMMAKER: Series at Brooklyn College Institute for Retired Professionals & International Center in NY (foreign gov. reps & others). Your presence, short films, & promotional literature will help popularize your creations. Contact Sol Rubin (charter member AIVF), Box 40, New York, NY 10038.
- INDEPENDENT PRODUCER SEEKS FOOT-AGE relating to the NRA, Handgun Control, Inc., Second Amendment Foundation, or subjects related to death in the U.S. by handguns for documentary by filmmaker Gorman Bechard. Contact Generic Films, Inc., Box 2715, Waterbury, CT 06723; (203) 756-3017.
- INDEPENDENT PRODUCER SEEKS waitress interviews & related materials on ¾". Contact Rose Rosely, 353 College. S.E., Apt. 6, Grand Rapids, M1, 49503; (616) 451-9576.
- MODERN TALKING PICTURE SERVICE seeks info on film & tapes suitable for captioning for the deaf. Works will be evaluated by review committee & recommendations made to U.S. Dept. of Education for purchase by DOE. Educators, counselors, distributors & others interested in submitting titles for consideration should send 2 catalogues & or written descriptions to Linda Stephan, Modern Talking Picture Service, Captioning/Selection Div., 5000 Park St., N., St. Petersburg, FL 33709; (813) 545-8781.
- WANTED: Home movie footage for documentary. 8mm/super 8/16mm. Rich Borowy, Box 14647, Minneapolis, MN 55414; (612) 561-5740.
- CINEMA VERITE SEEKS independent films, tapes, works-in-progress for programming. Enclose SASE w/ ¾ " tape to Cinema Verite 1nt'l, 1nc. 444 E. 86th St., #21J, New York, NY 10028.
- GREAT NORTHERN CABLE NETWORK is looking for programming from independent videomakers. Contact GNCN, 4020 21st Ave., Minneapolis, MN 90401; (612) 394-2984.
- VIDEO WOMEN, cable access series focusing on women, seeks films & videos to cablecast 4 to 10 times during a 2-wk period. Send publicity materials &

compensation requirements to Video Women, c/o Access Video, 1150 Greenfield Ave., Pittsburgh, PA 15217.

- SAN FRANCISCO STATE UNIVERSITY (Cable 35) is now accepting works by independent video artists & filmmakers. ¾ " & 16mm considered. Selected works will be featured on a weekly program on Cable 35. For information, write Special Projects Cable 35, BCA Dept., San Francisco, CA 94132.
- NIGHTFLIGHT seeks short tapes & films by students & young artists for "New Filmmakers" segment on USA Cable. Those selected will receive \$10/min. for use. Contact Carrie Franklin, ATI Video Ent., 888 7th Ave., New York, NY (212) 977-2300.
- CAMPUS NETWORK, a TV network that broadcasts exclusively to colleges & universities, is now accepting ¾ " videos for programming. If accepted, producers will receive \$17/min. for a 1-week exhibition period. Contact Campus Network, c/o Steve Amateau, 114 5th Ave., New York, NY 10011; (212) 206-1953.
- WOMEN MAKE MOVIES is currently screening material for acquisition to expand 2 of its collections: the Punto de Vista: Latina series & the lesbian collection. Documentary, narrative, animated & experimental works produced after 1980 considered. Contact Women Make Movies prior to sending works, 19 W. 21st St., New York, NY 10010; (212) 929-6477.
- ASA COMMUNICATIONS, newly formed production & distribution company based in Springfield, MA, is actively seeking to distribute work of independent filmmakers. Formed with the intent of giving producers more input into the promotion of their films. Contact David Mazor, ASA Communications Inc., 265 State St., Springfield, MA 01103; (413) 781-5355.
- THIRD WORLD NEWSREEL seeks video programs produced by Black, Latino, Asian, Native American & third world artists for distribution to educational, community-based & artistic audiences & TV. Contact Third World Media Distribution Project, 335 W. 38th St., 5th fl., New York, NY 10018; (212) 947-9277.
- ARTISTS VIDEOTAPE RENTALS store opens March '86 in hi-traffic Manhattan location. Seeking inventory: artists & indies on VHS format. Write for details: Colab TV, 245 Varet St., Brooklyn, NY 11206.
- PRODUCER LOOKING FOR TAPES: Hard news & informative footage from third world countries. Contact Steve Grenyo, Planet Concerns, 20 Clinton St., #6C, New York, NY 10002; (212) 777-0230.
- RAINDANCE FOUNDATION is looking for video works by artists, documentarians & independent producers for presentation on our "Night Light TV" program, which appears on Manhattan CATV & Group W late Friday nights. Works up to 56-½ min. will be considered. Only ¾ " format is acceptable. Small honoraria will be paid for accepted works. Please include return postage unless you will be picking tapes up. Label tapes & include address & phone. Send tapes to Raindance Foundation, 51 5th Avenue. #11D, New York, NY 10003.



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- INDEPENDENT FILM PRODUCTION COM-PANY searching for completed contemporary, humanistic or suspenseful copyrighted original screenplay. Submit treatment or script to Breakaway Productions, 70 W. 82nd St., New York, NY 10024.
- PROPOSALS FOR "FRONTLINE": PBS's wkly public affairs series will consider proposals on public policy issues from documentary producers whose prior work has demonstrated an ability to combine good journalism w/ good filmmaking. Submission may be either 1- or 2-pg. treatment or a rough cut of a completed (or near completed) film on ¾ " or VHS cassette. Deadline for 1987 season Apr. 1, 1986. Send to Marrie Campbell, Series Editor, Frontline, 125 Western Ave., Boston, MA 02134.
- FEATURE SCREENPLAYS WANTED: Recently formed independent film production co. seeks quality copyrighted feature-length scripts. Interested in drama, comedy, spy/suspense, horror or exploitation. Send script (& SASE if you desire return) to Independent Film Ventures, Rt. 6, Box 1481, Hattiesburg, MS 39401.
- CAMERAPERSON w/ ¾" broadcast quality equipment wanted for weekly public access TV production. Quality, low budget. Subject: psychological analysis of current events; news & talk show format.

Also looking for nationwide access distribution. Call Steve, (212) 242-2496, NYC.

- REAL-LIFE ADVENTURE FILMS: Needed crew w/ good health for separate docu-dramas in the Amazon River, sailing in the Caribbean & Africa. Summer & winter, 1986-87. Pay & expenses. If own equipment, helpful but not necessary. Write to Robert Monticello Productions, Box 372, New York, NY 10014.
- NON UNION B&W FEATURE needs cinematographer w/ strong B&W samples on reel. Contact Franco Productions, Box 2253, Stuyvesant Sta., New York, NY 10009.
- EXPERIENCED VIDEOMAKERS needed for a major international project in the U.S. & around the world. Have to own ¾ " or VHS equipment (for 2 different tasks). Also those who own equipment & are willing to learn the skills should apply. Please specify make of equipment, system (PAL or NTSC), facility, resume or curriculum vitae, availability of time & separate daily rates for you & your equipment. Write to Z1P, Box 74, Cathedral Sta., New York, NY 10025-0074.
- SUPER 8 PRODUCTION: Independent producer seeking volunteer(s); actors, cinematographers, sound mixer, gaffer(s), special effects design, art director(s), make-up & hairstylist & other crew positions. Send resume or letter to Gaspar Productions, Box 3764, Chatsworth, CA 91313-3764.
- ARTISTS CALL FOR NON-INTERVENTION IN CENTRAL AMERICA is seeking creative individuals who are interested in actively participating in projects to raise funds for material support to artists/technicians in Nicaragua, to organize exhibitions of Nicaraguan artists' work here in the U.S., cultural exchanges, etc. CHISPA, 318 E. 6th St., Box 191, New York, NY 10003.

Resources • Funds

- MEDIA BUREAU has limited funds avail. for presentation of video or audio tapes. Requests should be made at least 4 weeks prior to the event. Appl. forms avail. For more info, contact Media Bureau, The Kitchen, 512 W. 19th St., New York, NY 10018; (212) 255-5793.
- NEW YORK COUNCIL ON THE HUMANI-TIES Mini Grant Program for grants up to \$1,500. Proposal due 6 wks. before proposed event. For info, contact NY Council on the Humanities, (212) 233-1131, NYC.
- CHECKERBOARD FOUNDATION announces 2nd annual video grants. Two \$10,000 grants to New York video artists, made possible w/funds from NYSCA. Must be used for post-production. Deadline for entries: March 31, 1986. Write Checkerboard Foundation, Box 222, Ansonia Sta., New York, NY 10023.
- EATV PRESENTS Vincent Pollard's Distant Thunder & Unseen Lightning, a slide-to-video transfer & readings by other poets. To bicycle this tape to your access channel, call (312) 721-8977 or 864-6191, IL.
- XCHANGE TV, an Inter-Americas Media Network offers a 2-hour package of broadcast-quality video programming, produced by Nicaraguan videomakers for sale or rent in ¾ " & ½" formats. Comprised of four 28-min. programs. Tape orders: XChange TV Film & Video Library, 445 W. Main St., Wyckoff, NJ 07481; (201) 891-8240.

- HOMETOWN USA BICYCLE TOUR series of 10 programs of community TV from the 1985 "Hometown USA Video Festival," avail. for rental from NFLCP. \$126 for a 10-day rental. Reservation forms available from NFLCP, 906 Pennsylvania Ave., SE, Washington, DC 20003; (202) 544-7272.
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- NEW JERSEY COUNCIL ON THE ARTS matching grants & fellowships for FY 1987 applications avail, upon request. Call NJSCA, (609) 292-6130 or 292-0495. Applications also avail, at NJ county libraries & arts agencies.

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- VIDEO EXHIBITION DIRECTORY: Published by Bay Area Video Coalition. Directory of over 50 national exhibitors of independent media. List also avail. on mailing labels. Directory: \$4 plus \$1 postage & handling; labels: \$7.50 plus \$1 p & h. Send check or money order to BAVC, 1111 17th St., San Francisco, CA 94107; (415) 861-3282.
- ◆ COMPLETE DICTIONARY OF TELEVISION & FILM, by Lynne Naylor Ensign & Robyn Eileen Knapton, avail. from Stein & Day. Over 3,000 terms used daily by writers, technicians, newscasters, agents, execs, actors, directors, etc. Price: \$35. Stein & Day, Scarborough House, Briarcliff Manor, NY 10510.
- BASELINE information service provides access to data on film, stage & TV titles, industry personnel, current productions, film demographics, literary properties, etc. Contact 1-800-CHAPLIN; New York State or foreign countries call (212) 254-8235.
- EAR, Magazine of New Music "Composer & the Moving Image" issue now avail. \$2 in N. America; \$4 outside N. America. Vol. 9, No. 5/Vol. 10, No. 1, Fall, 1985. New Wilderness Foundation, Inc., 325 Spring St., Rm. 208, New York, NY 10013.
- VIDEO CLASSICS, by Deirdre Boyle, a guide to the best original video art & documentary tapes produced in the U.S. during the past 15 years. Incl. detailed critical reviews, background on artists & list of awards & credits for each entry. 112 pp., paperbound. \$20 plus postage & handling. Oryx Press,

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Trims • Glitches

- CONGRATULATIONS to U.S. programs selected for INPUT '86 screenings, incl. Alive from Off Center by KTCA-TV/Walker Art Center; Annie Mae, by Native American Public Broadcasting Consortium/Brown Bird Productions; Boomtown, by Reduta Deux, Ltd.; Entertainment, by the Kitchen; Freckled Rice, by Stephen Ning; Growing Up With Rockets, by Vanguard Productions; Harold of Orange, by Film in the Cities; The Highly Exalted, by Kim Shelton; Leaving the 20th Century, by Max Almy; Luminere, by John Sanborn & Dean Winkler; The Mexican Tapes, by Louis Hock; Necros, by James Chressanthis; Partisans of Vilna, by Ciesla Foundation; Private Practices—The Story of a Sex Surrogate, by Kirby Dick Productions; SL-1, by Beecher Films; Vacant Lot, by Kate Davis; Vidalia McCloud-A Family Story, by Mack Productions; and White Oak Goes Black, by Marian Marzynki & Jean de Segonzac.
- KUDOS to Joan Rosenfelt for her selection as 1 of 6 Directorial Interns at the American Film Institute.
- KUDOS to Loni Ding, who has won a Gold Medal for History & Biography for Nisei Soldier from the International Film & TV Festival.
- CONGRATULATIONS to Edin Velez, producer of As Is, which received the Grand Prix award at Ville de Geneve.
- CONGRATULATIONS to Mid Atlantic States Arts Consortium regional residency program winners Krzysztof Wodiczko, Bucky Schwartz, and Judith Vassallo.
- CONGRATULATIONS to New York State Council on the Arts Film Program grant winners: Jane Aaron, Joanne Akalaitis, Alan Berliner, Lizzie Borden, Robert Breer, Philippe Browning, Ayoka Chenzira, Kathleen Collins, Peter Davis, Stephen Dreher & Keven Cloutier, Herman Engel, Andrea Kirsch & Laura Flanders, Roberta Friedman & Grahame Weinbren, Tony Heriza, Kyle Kibee, Barbara Kopple, Danny Lyon, Jessie Maple, Katherine Matheson, Sheila McLaughlin, Errol Morris, George Nierenberg, Stephen C. Ning, Kathe Sandler, Greta Schiller, Deborah Shaffer, Renee Tajima & Christine Choy, J.T. Takagi, Leslie Thornton, Louise Tiranoff & Merce Williams & Roger Phenix.

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- CONGRATULATIONS to New York State Council on the Arts Media Program grantees Jaime Barrios, Lyn Blunenthal, Peer Bode, Ed Bowes, Barbara Broughel, Shu Lea Cheang, Tony Conrad, Loraine Cornfield, Juan Downey, Lee Eiferman, Laura Flanders & Mary Jane Sullivan, Suzanne E. Frew, Linda Gibson, DeeDee Halleck, Doris Hays, Kathryn High, Gary Hill, Joan Jonas, Ardele Lister, Mark Magill, Rita Myers, Yvette Nieves-Cruz, Nam June Paik, Liz Phillips, Al Robbins, Caryn Rogoff, Carlota Schoolman, David Schulman, John Sturgeon, Keiko Tsuno, Kirk Von Heflin & Ann-Sargent Wooster.
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COVER: In a scene from Yvonne Roiner's "The Mon Who Envied Women," Jock Deller, ployed by William Roymond, converses with his off-screen psychiatrist, while in the bockground on excerpt from Nicholos Ray's "In o Lonely Ploce" Illustrates one of the clossical norrotive dilemmos encountered by women at the movies. In "Some Ruminotions around Cinematic Antidates to the Oedipol Net(tles) while Playing with De Louroedipus Mulvey, or, He Moy Be Off Screen, but . . . ," Rainer osks, "Whot's in it for us lodies?" and uses writings by Tereso De Louretis and Louro Mulvey, as well as her own filmmoking experience to explore the political problems of cinematic narrotive. Photo: courtesy filmmaker

HOLLYWOOD BABYLON: THE FILMEX STORY



In better days, Filmex screenings were held at the ABC Entertainment Center in Century City (1975–82).

Courtesv Filmex

It plays like a night-time soap: the machinations of powerful men in Hollywood, the money guys versus the art guys, the prodigal son returns, and so on. The setting is Los Angeles, and Filmex is variously the prize and the burden at center stage.

Independents may not be so concerned with what goes on behind the scenes as what's on the screens, and Filmex has been a valued venue, offering prestige and a shot at Oscar qualification for independent filmmakers every year. Traditionally, the Los Angeles International Film Exposition plays in February or March. But this year, the festival theaters have been dark. Continuing money problems and a reconfiguration of the ruling camp may further delay the festival until fall.

Filmex was founded in 1971 by maverick Gary Essert, but the drama that continues today began in 1981, the festival's tenth anniversary. It should have been a milestone for Filmex: after a decade, the festival had grown from an 11-day showcase of 100 films to 400 films and sales of 120,000 tickets. That year, too, the organization

was named official coordinator of all public film events for the 1984 Summer Olympics. However, the 1981 festival began ominously when the opening night gala, intended as a major fundraiser, became a financial debacle. By 1982, Filmex was in such bad shape that Essert publicly pled for \$200,000 to save the festival.

The next act has been well documented in the insightful article "A Question of Balance," by Geoff Gilmore, in the February/March 1984 issue of *Media Arts*. As Gilmore relates, Tom "Billy Jack" Laughlin, the actor-producer-director, and his wife Dolores Taylor emerged as the white knights, offering Filmex a grant of \$100,000, to be matched one to one. Laughlin was subsequently elected to the board of trustees. With the contributions that followed, the financial crisis was averted. But, as reported in the Los Angeles press, Essert came under increasing fire for financial mismanagement and for alienating some members of the board.

Then came the changing of the guard. In 1983, Essert's close associate, board chair Tom Pollack, resigned along with corporate president

Mike Medavoy and treasurer Leonard Levy. Laughlin became the new board president; Hollywood executives William Magee and Charles Weber were elected chair and treasurer, respectively. The revamped Filmex board then proclaimed a new goal—a balanced budget. The Laughlin group wanted artistic director Essert to answer to an executive director who would control finances. Fiscal concerns would, in turn, supercede programming decisions. Suzanne McCormick, then director of the Chicago International Film Festival with a reputation for monetary efficiency, was hired.

These changes were followed by what Gilmore called "the machinations and intrigues" that fueled the battle for Filmex. Todd McCarthy, writing in the August 24, 1983, issue of *Variety*, quoted an insider who called the power struggle "guerilla warfare." McCarthy pointed out, "With Filmex 1984 intended to take place in July so as to link with the Olympics, org [sic] is taking on unprecedented dimensions, which perhaps partly explains why high powered players are vying for control of Filmex when they were never

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interested before." By August 1983 Essert had been forced out of Filmex.

Like all heroes, or villains, in a soap, Essert quickly bounced back. By 1985 he unveiled a new organization, the American Cinematheque, which bore a remarkable likeness to the Los Angeles Film Center that had been envisioned earlier by Filmex. The Cinematheque, modeled after the Cinematheque Francaise and the British Film Institute, is to be a state-of-the-art film, television, and video archive scheduled to open in 1987 on the site of the art deco Pan Pacific Auditorium in Los Angeles.

Meanwhile, minus Essert and with a mandate for fiscal restraint, Filmex never got completely out of debt. The figure has been variously reported as \$270,000 to \$300,000, down from the \$370,000 of red ink McCormick inherited in 1983. And in January of this year, the financially strapped organization began talks about merging with none other than the American Cinematheque. At this writing, the future of the festival remains uncertain.

The entire Filmex staff has been laid off, with the exception of Ken Wlaschin, who replaced Essert as artistic director in 1984. Wlaschin told *The Independent* that Filmex has been tentatively rescheduled for the fall and that the merger was still being discussed. But at the American Cinematheque, Essert's secretary Susan Harrison denied any knowledge of the merger, saying, "No one here will talk about that. We have no information."

Certainly, the American Cinematheque has its hands full these days, having sponsored its first public event, "50 Years of Film from MoMA," and its first splashy benefit, "The Moving Picture Ball," where honoree Eddie Murphy apparently attracted quite a crowd on behalf of the Cinematheque. Whatever happens to Filmex, it seems that Essert has emerged as a winner—at least for the moment.

-Renee Tajima

BUFFALO SHUFFLE

More than a year after Media Study/Buffalo, the venerable upstate media center in New York, "temporarily" closed its doors, the prospects for reopening have grown drastically dimmer. In January, Media Study officially withdrew its 1985/86 grant applications from the New York State Council on the Arts Film and Media Programs. Said Film Program director B. Ruby Rich, "We don't know whether Media Study plans to reapply, because we've been unable to reach Dr. [Gerald] O'Grady [founder and director of the center]." Whether Media Study will qualify to reapply is also uncertain. As far as the NYSCA staff knows, none of the programs fund-

ed during the last cycle were implemented, due to a broken boiler at Media Study's large but dilapidated facility that rendered the building virtually uninhabitable [see "Buffalo Bills Come Due," "Media Clips," September 1985]. In such cases, a grantee cannot request more support until any unused or misspent funds are refunded to the agency.

Unfortunately for the Buffalo media center, that is the very drama now being played at the National Endowment for the Arts, and the next scene may be staged in court. According to Arthur Warren, acting general counsel of the NEA, the Endowment has asked Media Study for a refund of grants totalling approximately \$211,000. The interim audit that determined the figure was completed last May after NEA records showed Media Study "unable to document costs under various grants" given during a number of previous funding cycles, Warren reported. Almost half the money in question is a Challenge Grant of \$100,000 awarded in 1977; its terms require recipients to raise a three-to-one match of funds from new sources over a three-year period. But the NEA has been "unable to obtain reports documenting whether the matching requirements had been met." The remainder of the requested refund can be traced to various grants for which, Warren said, "financial and descriptive reports were missing. This doesn't mean the programs didn't occur, but that Media Study failed to document them."

When the NEA's request for documentation received no response last spring, the audit became final. The agency then attempted to collect the funds, again obtaining no results. Having exhausted internal NEA procedures for recovering the grants, the NEA has advised Media Study that the matter was being placed in the hands of the Justice Department, which will evaluate its claim and determine if there is a basis for court action. *The Independent* was unable to reach O'Grady for comment on the NEA action.

Although inactive, Media Study has never officially closed, and few members of the Buffalo media community were prepared to concede its demise. O'Grady's plans to raise needed cash by mortgaging the Media Study building are familiar to local producers, and they still hope he will succeed. Commented Chris Hill, video curator at the Buffalo alternative art space Hallwalls, "Basically, Gerry has kept information about negotiations pretty much under his hat. But he's pulling together whatever equity he has." In light of the possible court action, Media Study's finances, like its building, may well have deteriorated beyond repair, and local producers were disturbed by the possibility that the shuttered media center may never reopen. "It would be very damaging," admitted local mediamaker Brian Springer. Filmmaker and video artist Tony Conrad agreed, "It creates a kind of panic."

But, Conrad also stressed, since coming to teach media at the State University of New York

campus in Buffalo, he has found "very little that seems irreplaceable in the local media scene." Thanks to the university media program, which O'Grady also heads, new film and videomakers regularly emerge from the school to join the community. "I've seen a group of artists develop over two years, and then they all move to New York. But they're followed by another group, and when they leave there's another. It's a situation where there is pressure to create new initiatives. The community finds a place for itself to mobilize. No single institution here is the core institution." The current crop of producers in town, Conrad believes, "is an unusually strong group of younger makers." Hill contends that, whatever Media Study's prognosis, "the media community here is growing. There are a lot of new projects in the works, which indicates to me that people intend to stick around."

For working producers, the most palpable effect of Media Study's inactivity is the lack of access to production and postproduction equipment. "My major concern right now," observed NYSCA's Rich, "is what will happen to the equipment and how to get it into the hands of Buffalo producers." For the past several months, Springer has been designated by O'Grady to serve as semi-official liaison, providing what he called "very limited access" to equipment like the 3/4" video editing system that was removed to a private home to protect it from the ravages of dampness and extreme cold. While it's possible for those known to have skills "to make arrangements" to use the equipment, Springer admitted this who-you-know-situation is not the access for which the equipment was funded. In addition, ex-SUNY students can sometimes rely on the kindness of the university staff, who allow them to use equipment when it is not needed for instruction. Finally, have-not producers turn to sympathetic friends who own cameras and decks.

The paucity of easily available equipment has stirred a new local collective effort, dubbed Squeaky Wheel. The group "was somewhat born out of concern over Media Study, but not entirely," explained Springer, who is interim president while Squeaky Wheel, which claims 70 members, incorporates. Its first project was to distribute a questionnaire designed to determine what kinds of equipment are privately owned as well as producers' current needs. Once they've established legal status, the group plans to apply to NYSCA for an equipment grant.

As Conrad pointed out, media institutions are the result, not the cause, of the presence of an active artists' community, and the history of independent media illustrates that makers who want to produce will usually find ways to work, with or without media center support. But, he also noted, the messy recent past and highly uncertain future of Media Study means that Buffalo now lacks "a comprehensive program of exhibition and production, an intersection of





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June 20, 1986 Essex County College, Newark media activity that creates a presence in the community at large. It is sorely missed, because it made life so much easier."

-Debra Goldman

WILLARD VANDYKE: IN MEMORIAM

Photographer and filmmaker Willard Van Dyke, director of the film department at the Museum of Modern Art from 1965 to 1974, died of a heart attack on January 23. Van Dyke was 79 years old and lived in Santa Fe. He had recently been appointed Laureate in Residence at Harvard University, and died in Jackson, Tennessee, while enroute to Cambridge.

Born in Denver in 1907, VanDyke learned photography from his father; in 1929, he moved to Carmel, California, to study with Edward Weston. In 1932, Van Dyke, along with Weston, Ansel Adams, Imogen Cunningham, and others, founded Group F/64. That informal association, named after the smallest aperture on a lense-which provides the greatest depth of field and thus the sharpest image—took a purist approach to photography, eschewing the softfocus pictorialist style then favored by photographer-artists.

According to William Alexander in his book Film on the Left, VanDyke became politically conscious during this period, while working as an attendant in a gas station where he tried to unionize his fellow employees. VanDyke said that the experience "opened my eyes to some facts of life that were more than rocks and shells and peppers [referring to Weston's famous photographs]." He moved to New York City in 1935 and joined Nykino, a leftist filmmaking collective, later reformed as Frontier Films, that included Paul Strand, Leo Hurwitz, and Ralph Steiner. His big break as a cinematographer came with Pare Lorentz's The River, a film about flooding along the Mississippi.

In 1938, VanDyke and Steiner left Frontier Films amid controversy over the production of The City, VanDyke and Steiner's classic film on urban planning that was shown at the 1939 World's Fair. VanDyke attributed the break to his unwillingness to make "propaganda films," although inadequate pay and the organization's hierarchy were also issues.

During World War II, VanDyke joined the Office of War Information's Overseas Motion Picture Bureau, which made propaganda films. For the next 20 years, he produced numerous educational, corporate, and governmentsponsored films, as well as several programs for CBS's The Twentieth Century. Besides The City, his best known films are Valley Town (1940), about the displacement of steel workers after the



The late Willard VanDyke talks with Ralph Steiner at the Whitney Museum of American Art's 1981 "Tribute to Willard VanDyke."

Photo George Hirose

development of high-speed machinery, and *The Photographer* (1947), a portrait of Edward Weston.

VanDyke's tenure at MOMA was marked by an open-mindedness toward all forms of film-making. He initiated two exhibition series, *Cineprobe* and *What's Happening*, that remain important forums for the screening and discussion of independent films. He served as president of the Robert Flaherty Film Seminars and vice-president of the International Federation of Film Archives.

He left MOMA to become director of the film program at the State University of New York at Purchase, where he taught until 1981. In the late 1970s, he returned to photography and was given retrospective exhibitions at the Witkin Gallery in 1977 and at the International Museum of Photography/George Eastman House in Rochester in 1978.

-Lucinda Furlong

JEROME HILL THEATER OPENS

The independent community can count one more theatrical venue with the opening of the Jerome Hill Theater in St. Paul. The newly renovated, 270-seat theater is run by Film-in-the-Cities, a Minneapolis-based media center that formerly screened films in its much smaller gallery space. The new theater features 35mm and 16mm projection, as well as a sound-proof

"cry room" on the balcony for parents and their babies.

Like the Center for Southern Folklore's Bijou Theater in Memphis, the Hill results from a downtown revival effort. For about three years prior to the opening of the Hill, central St. Paul had no movie theater, according to Bo Smith, FITC's director of film and performance exhibitions. Like many downtown districts, the area empties after work hours, and the bulk of local entertainment spaces are located outside its perimeters. However, through city efforts, the area has experienced a dramatic turnaround during the past year. The Hill is the first tenant on the ground floor of a large, renovated office building, across the street from Galtier Plaza, a new condominium-shopping complex. FITC rents the theater space from the Palmer Group, a private developer that owns the building. The media center helped plan the renovations of the Hill, which include a stage extension designed for performances.

Smith is satisfied with the attendance figures so far, but admits that the theater is being tested in a highly competitive market. When the Jerome Hill opened its doors on December 6 of last year the number of downtown theaters rose from zero to five-a four-plex opened for business the same day. The commercial cineplex programs standard Hollywood fare, and its presence probably enhances the Hill's appeal simply by bringing people into the neighborhood. But, as Smith points out, the real competition lies in the market itself. The Twin Cities metropolitan area is saturated with theaters with significant art house/repertory programming. The nearby University Film Society and Walker Art Center are traditional venues for independent and The Suffolk County Motion Picture and Television Commission

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foreign films, and several new screens, even at mall-based cineplexes, are beginning to show independent features because of the competition from so many theaters. "It demands that I be more creative in my programming," says Smith. "To do well we have to attract 1,000 people per week. You've got to do what works."

Smith is sensitive to commercial necessity, particularly coming from an 80-seat gallery setting where bottom-line pressures were not nearly as intense. In any city, showing foreign or independent films entails risks. Part of his strategy will consist of "theme weeks," packages of several films on similar subjects that can be collectively publicized. The week I spoke with Smith, four films with Jewish subject matter were being shown, with promotion targeted to the Jewish community. The same stategy is in the works for Haskell Wexler's Latino and several retrospectives films by individual directors. The move out and up may not necessarily mean gentrification of FITC's programming. It will continue its single screenings of experimental works, such as Trin Minh-ha's Naked Spaces. Forty to 50 other single night shows will also be scheduled at the Hill in the coming year.

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CASSETTE GAZETTE

Six Washington, D.C., artists have collaborated to produce *Childhood*, the first in a series of video magazines packaged for VCR viewers. The *Video Windows* series was conceived by videomaker and photographer Margot Kernan as an alternative to both television and home video programming currently on the market. Says Kernan, "We think of our audience as people like us—who like art, but not necessarily the avant-garde. Our tapes are involving, thought-provoking, but accessible."

Kernan took her idea for the series of 55-minute video magazines to the Washington Project for the Arts, a nonprofit organization that sponsors various media programs. With funding from the National Endowment for the Arts, WPA was able to provide *Video Windows* with its first grant. The six artists, Christiane Graham, Jamie Walters, Nancy Garruba, Garri Garripoli, Bob Boilen, and Kernan, decided on childhood as the theme for the first set of individual tapes.

The program premiered last month at WPA, which has non-exclusive distribution rights and sells the tapes at its center. Kernan is now in the process of raising additional funds for future programs that will focus on such themes as power, color, games, uniforms, letters, and secrets. According to Kernan, the six original artists will continue as a production or editorial board for

submit their work for possible inclusion in future programs. For information, contact Video Windows, (202) 338-0206.

TAPES DETENTE

The Soviet Union has named the International Film Exchange as its official representative for home video acquisition in the United States. According to IFEX president Gerald Rappaport, there are currently 60,000 VCRs in the USSR, with projected production levels at 10,000 sets annually. Goskino, the agency that oversees home video, has opened two video stores in Moscow, where tapes are available for rent at 2.50 rubles (about \$4) per day.

IFEX executive vice president Chris Wood expressed particular interest in independently produced titles, ranging from shorts to documentaries, features, music videos, and concert films. The company will acquire approximately 100 titles for distribution in the USSR home video market and possibly pick up rights for other Eastern European countries and the domestic market. To submit works, send 1/2 " or 3/4 " cassettes to IFEX, attn: Chris Wood, 201 W. 52nd St., New York, NY 10019; (212) 582-4318.

SEQUELS

Editor's note: Events reported in The Independent often remain unresolved when our publication schedule demands the end of revisions and additions. Therefore, many of the news stories we print are, in a sense, incomplete. In order to solve this dilemma, we are inaugurating a "Sequels" section within the "Media Clips" column, where updates on items in past issues of the magazine will keep readers informed about the outcome or subsequent developments of stories we've covered.

The board of directors of the Corporation for Public Broadcasting has named as its new president Martin Rubenstein, a veteran commercial broadcaster and former head of the Mutual Broadcasting System. Rubenstein replaces Edward Pfister, who resigned last summer after a bitter feud with board chair Sonia Landau over a CPB delegation to the Soviet Union ["Cold Wars Waged at CPB," July/August 1985]. The CPB Corporate Communications office was not

Video Windows and may invite video artists to aware of any past involvement with public television on Rubenstein's part, unlike his predecessor Pfister, who came to the CPB presidency from a long career in PTV. Rubenstein started out at -RT ABC, becoming vice president and general manager of ABC News in 1969. He has been a communications consultant in Washington since leaving Mutual in 1984.

New York City's Collective for Living Cinema didn't have to look too far for a new home after last year's eviction woes ["Collective Catastrophe," July/August 1985]. The New York-based exhibition-workshop space will move across the street to 41 White Street, keeping its downtown identity intact. The Collective has launched a campaign to raise the \$65,000 needed for projected moving and renovation costs, with an official grand opening scheduled for the fall.

As predicted, Congress's Gramm-Rudman balanced budget measure failed a court test early this year ["The Battle of the Budget," March 1986], when a panel of federal judges ruled it unconstitutional. But President Reagan plans to take deficit cutting into his own hands by proposing cuts to domestic spending, including a \$44-million recision from the Corporation for Public Broadcasting's \$214-million FY 1988 appropriation. If the President has his way, CPB's funding in FY 1989 will be down to \$130-million. One prominent exception to the chief executive's budget axe: an eight percent increase in outlays for defense.

In what may become a landmark case in media law, Preferred Communications vs. the City of Los Angeles ["Cable in the Courtroom," June 1985] will be argued before the Supreme Court later this year. Last March, the U.S. Circuit Court of Appeals for the Ninth Circuit invoked the First Amendment when it ruled that Los Angeles could not give a single cable franchisee the exclusive right to wire the community. Although competing cable services would create economic chaos in most markets, the industry looks to this decision as the foundation of its campaign to establish cable as an electronic publisher with full First Amendment rights. In a "friend of the court" brief filed by the Office of Communications of the United Church of Christ, the Consumer Federation of America, the National Organization of Women Legal Defense Fund, and Black Citizens for Fair Media, the groups asked the court to reject Preferred's First Amendment argument, claiming its practical effect "would leave the public with a monopolistic operation that could renege on franchise contractual promises of service with impunity" and would mean an end to access channel requirements.

CORRECTIONS

In the December 1985 "In and Out of Production" column, All Our Lives/De Toda la Vida, by Lisa Berger and Carol Mazer, was incorrectly described as a ½ "videotape; the work was produced in the 3/4" format. And in the January/ February 1986 edition of "In and Out Production," Lynn Campbell should have been listed, with Claudette Charbonneau, as coproducer of Rate It X.

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NEW JERSEY RESURGENCE

Michelle Suzanne Schachere

Mainly, I came to New Jersey because the rent was cheaper than in New York, but I have learned to love it. It was being able to get out of the pit of the stone canyon—outside of its grip. I love being able to step on the PATH, go under the river and be able to face Anywhere, USA. I love being able to turn my back on the Big Apple. New Jersey is definitely not a bedroom community.

—David Davidson independent producer Hoboken, New Jersey

People are discovering that New Jersey is not just a mass of oil dumps, not just a peninsula of New York City or Philadelphia. There is a consciousness in every area—the arts, mass transit, tourism—that New Jersey is its own entity.

—John Columbus director, Black Maria Film Festival West Orange, New Jersey

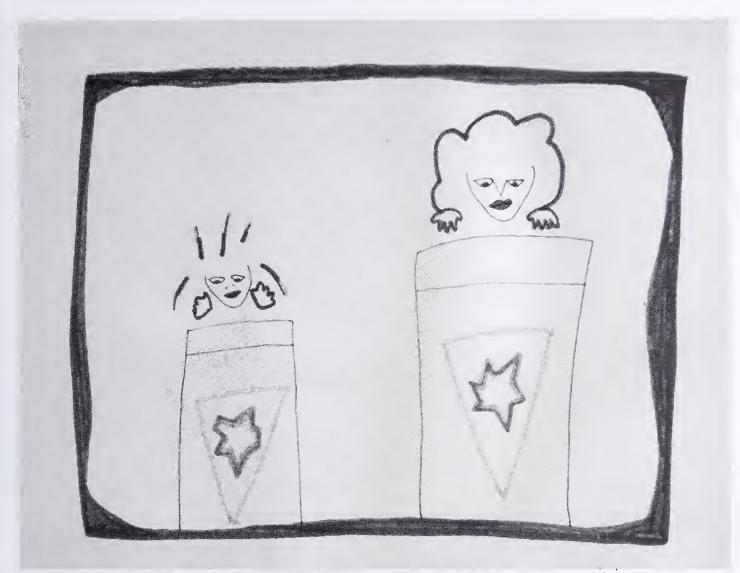
The mammoth Manhattan skyline etches its spectacular, powerful silhouette along the banks of the Hudson River. For years, filmmakers and video artists lived on only one side of the river, looking with scorn and sarcasm at their feeble neighbor New Jersey. Now, Manhattan's overpriced real estate has helped establish New Jersey as a hotbed of talent. The artistic influx is changing the Garden State's reputation from an object of ridicule to respect. The most immediate cause for this recent boom is the accelerating value of the waterfront property along the Hudson, a short train ride from Manhattan. Also, the past decade saw the revival of Atlantic City; the casinos have brought considerable income to the state and helped change New Jersey's image from that of a turnpike ride to a gold mine.

The original film capital of the world, New Jersey housed the first motion picture studio, Thomas Edison's Black Maria. Frank Sinatra was raised on the streets of Hoboken. Eddie Murphy lives here. So does John Sayles. Woody Allen has shot most of his films in Jersey. The biggest factor in the rise of state pride and acclaim, however, is native son Bruce Springsteen. Springsteen managed to redirect attention from the state's renowned toxic waste dumps to the region's offerings in the arts. In response to this burgeoning entertainment industry, the government of the Garden State has recently poured



Midwesterner Dave Davidson jumped off the corporate treadmill at CBS to take a chance as a freelance sound engineer in the East. After settling in New Jersey, he discovered the state is "a hotbed of popular musicians and producers." His video short "Another Glenn in Orbit," featuring Scott Frank and Cody Lee, is a docudrama of rock and roll legend Harry Glenn that combines footage of the artist with scenes reenacted by actors. He is currently producing "The Gospel According to Cissy Houston," a half-hour pilot for a proposed 10-part series featuring New Jersey rhythm and blues artists. "I like New Jersey because the pressure to be trendy that's in New York is absent here," Davidson says. "Being trendy interferes with clear thinking, and you need to be clear and see who you are to be independent."

Courtesy videomaker



Hoboken, New Jersey, is home to Emily Hubiey, whose animated films have received international acciaim. Her talent for creating highly evocative visualizations of abstract concepts and relationships is evident in "Delivery Man," in which "a young woman relates five dreams and experiences invoiving the doctor who delivered her, her mother who survived surgery, and her father who did not." Young viewers of "Sesame Street" were instructed in trial and error problem solving in her one-minute film, "Let Sleeping Dogs Eat." Her current project, "Deliberating Man," is about a Hamlet-like character who can't make up his mind.

Courtesv filmmaker

millions of dollars into its tourism bureau and the New Jersey Council for the Arts.

"Funds have definitely been increasing yearly," states Noreen Tomassi, coordinator of Information Services at NJSCA. "The climate for the arts is ripe because there is more money to give, because of the governor's support." In line with his reelection campaign theme, "Putting Pride Back in New Jersey," Governor Thomas Kean has supported massive increases in the NJSCA budget: rising from \$75,000 in 1966, the year of the agency's inception, to \$6-million in 1985 and a projected \$8.7-million in 1986.

Institutional media projects received a total of \$154,360 in 1985, a 423 percent increase from the \$29,500 allocated in 1984. What's distressing is that the substantial increase in funding for organizations has been accompanied by a severe slash in individual fellowships for artists. In

1984, 12 media artists were granted a total of \$27,000; in 1985, \$8,000 was divided among six people.

The biggest grant went to WNET, the public broadcasting station with a New Jersey-based signal. The \$100,000 given WNET will pay the artists involved in the first New Jersey Summer Fair, according to Tomassi. New Jersey groups such as the New Jersey Symphony will be performing at sites around the state, and WNET will broadcast the series. In addition, the New Jersey Public Broadcasting Authority received \$26,000 to produce a cable television program, State of the Arts. The show originates at the New Jersey Network, a public television production facility in Trenton, the state capital. The halfhour magazine format program airs on the first Sunday of each month and is carried, via cable, on channels in parts of New York State, Pennsylvania, and Delaware, as well as all over New Jersey. New Jersey artists, performers, and entertainers and their work are profiled in segments entitled "Lifestyle," "Close-Up," "Starbound," and "Art Gallery."

NJSCA's third largest media grant was awarded Newark Mediaworks, a nonprofit media arts center that also receives funding from the National Endowment for the Arts and some corporate patrons. Incorporated in 1979, the organization is "designed as a liaison between media artists and their community," according to Mediaworks executive director Christine Vogel. "Training is available to community groups who wish to use the equipment for community needs, or Mediaworks will provide production services. We are nonprofit, so there is only a fee for maintenance and to help cover replacement of equipment. Everything is on a first come, first served

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814 BROADWAY NEW YORK, NY 10003 basis." But Mediaworks's ¾ " and ½ " video equipment is not available for rental to independent producers. In fact, Vogel says quite clearly, "We are not a rental house."

However, Mediaworks does feature independent work at the various screenings it sponsors, including programs like "A Look at Independent Women Producers from New Jersey." The organization is also spearheading the formation of the New Jersey Association of Media Artists, a statewide group of independent producers.

The 1985 NJSCA grant of \$15,000 to Mediaworks was earmarked for the New Jersey Film and Video Festival. But, again, the benefits for independents seem limited. In the festival's second year, the category of narrative features was eliminated and entries restricted to "any videotape either produced at an access facility or cablecast over a local cable channel."

Another festival funded by NJSCA is the Black Maria Film Festival, which was awarded \$10,000 in 1985 under the auspices of the Oakside Bloomfield Cultural Center. Festival founder and director John Columbus describes the event as an opportunity to exhibit "film as an art form, where images are combined in an artistic, kinetic, or storytelling fashion." The aesthetic focus of Black Maria is mirrored in the selection of judges, including curators at the



"The rise in New Jersey media is due to the more sophisticated audience that has moved here, which is seeking higher quality media work," says Tami Gold, a Jersey City-based producer and media activist. Recently she turned her documentary skills—which have won her awards for tapes like "Signed, Sealed, and Delivered," about the lives of postal workers, and "From **Bedside to Bargaining** Table," on the nursing unions-to the homegrown problems of the housing crisis. "Not the American Dream," a series of how-to tapes on tenant rights, was shot and distributed on 1/2 " and eagerly recelved by residents of newly gentrified Hudson County, which lies due west of New York City. Gold also coordinates Newark Mediaworks's Film/Video Festival.

Courtesy videomaker

Whitney Museum of American Art and Museum of Modern Art. The festival has grown from a regional affair to a national touring program that features the four winning films as well as 31 runners-up.

The \$1,500 given by NJSCA to the New Jersey State Library is used to finance the Newark Black Film Festival, now in its twelfth season. The event is a program of the Newark Museum, an auxiliary branch of the state library system, created "to honor excellence in independent filmmaking by black filmmakers." Mary Sue Sweeny, festival coordinator and director of programs at the museum, explains, "We wanted to show works that aren't being shown in other places, to have a growing involvement with independent filmmakers, and to enable independent black filmmakers to make films as black spokespeople." In the past 10 years, 176 films have been screened to a total audience of over 25,000.

The financial support to media institutions outlined above affirms the trend cited by Tomassi. Speaking for NJSCA, Tomassi also voices support for the work of independent producers in the state and asserts that "because the number of applications [for fellowships] has gone up, so has the quality of the work." But, given the expenses entailed in making films or videotapes,

NJSCA grants to individuals amount to nothing more than a pat on the back. While any film or videomaker may eventually benefit from the exposure and some distribution provided by the festivals, screenings, or cable programs NJSCA encourages, the money needed to create the work in the first place is not being provided. The burning irony of the situation is that independent producers must bear the economic burden. "You have, in a sense, priced yourself out of the standard grant structure," says Davidson. "You hope to get deferments from the lab, to get your friends to work for deferred payment, and you hustle. If you are dealing with a controversial topic or with unknown actors, you're on your own."

Although NJSCA professes support of independent producers, an examination of its actual funding patterns shows support going primarily to institutions. The artists who have helped improve New Jersey's cultural reputation are being put on the back burner.

Michelle Suzanne Schachere is an investigative journalist who dabbles in independent filmmaking.

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THE ARTIFICE OF LIGHTING

Lawrence Loewinger

As most lighting professionals know, lighting techniques for film and video are quite similar. The differences are really matters of degree and emphasis rather than principles. In a survey of working professionals in New York, I found that the myths surrounding lighting for videotape and the purported conflict between the video engineer and the electronic cinematographer are greatly exaggerated. Most agree that the electronic cinematographer or videographer has come to play the preponderant decision-making role in lighting. The video engineer remains responsible for setting up and matching cameras and, as the shoot progresses, interpreting the information displayed on the waveform monitor. But, as Harry Mathias and Richard Patterson argue in their landmark book Electronic Cinematography, the videographer is really the boss [see "Camera Lucida," December 1985]. Videographers who learn camera electronics, the interpretation of waveform monitors, gamma,

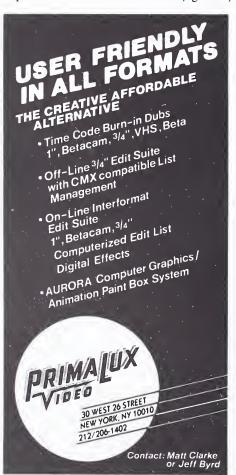
and the technique of lighting from footcandle readings become masters of the video set just as cinematographers are masters of the film set.

Any discussion of film and video lighting must begin with several inevitable comparisons. Video has a contrast ratio of 32:1 or 5.25 f-stops, while film's ratio is 128:1 or 7 f-stops. Video's light sensitivity is roughly equivalent to fine grain color negative film 5247 or 7291. Finally, when broadcast, video's resolving power is inferior to film on a scale of something like 1:5 in relation to 16mm and 1:10 in 35mm. These factors combine to create the video image's "bad" reputation. But to the skilled lighting person, these limitations are challenges to overcome.

"It is very easy to make a picture on tape. The problem is to refine it," explains Tom Houghton, an accomplished film and tape director of photography. Houghton, who shoots many commercials, walks onto a job fully expecting to light from scratch. Like many lighting DPs who do studio work, he takes his lighting clues from the script, the storyboard, and the director. Due to the smaller tonal range of tape, Houghton prefers to use soft or indirect lighting because it

gives him more control over tape's limited contrast range. To maximize image sharpness he works with a stopped down lens that requires some extra lighting. More than some DPs, Houghton tends to rely on the video engineer to establish technical parameters. "Everybody is still learning," he insists, "and video engineers are a lot better than they were 10 years ago." Projects with ample budgets use the skills of many technicians, and the set designer, wardrobe, and hair and make-up people can help the videographer by knowing what will and will not photograph well on tape. Because of video's inherent limitations regarding latitude, speed, and resolution, it has difficulties reproducing clothing designs like herring-bone, detailed or intricate patterns, and extremes of color, particularly black and white.

Most lighting technicians confirm Houghton's preference for soft lighting units. Kevin Jones, who has had considerable experience lighting for both film and tape and whose music video of The Cars's "You Might Think I'm Crazy" won an MTV award for lighting in 1984, adds that tape lighting requires more fill: "The real differ-



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ence is that you are using an extra light in tape." He even suggested that the white card that is normally an adjunct to film lighting become an independent unit on tape.

Lighting for tape is more than a matter of manipulating units in a studio or on location. Knowing how to interpret the image displayed on video and waveform monitors is equally important. Mathias and Patterson argue in their book that the knowledgeable videographer can determine his or her lighting by the combined means of an incident light meter and the waveform monitor. The latter reads the luminance or brightness values of a video signal, offering a visual display of the lighting as it takes place. Practically speaking, it operates as an electronic reflected light meter. All agree that, in lighting color video, luminance plays a far greater role than chrominance or hue. For example, one of New York's busier engineers, John Huntington, vice president and chief engineer at National Video Industries, advises videographers fresh from film to light from a monitor where the color has been removed. That way the monitor has a closer correlation to the waveform monitor, and you are really judging only luminance as you

Most practitioners are probably unwilling to forego the chrominance in their monitors, but Huntington's advice is sound. Fewer still are willing to go as far as Mathias and Patterson in eliminating the monitor altogether as an aid to lighting, but their recommendation raises another important issue. What does the monitor tell you, and which monitor can you trust? Monitors are inconsistent in their renditions of color, sharpness and, often, framing. Even the control room monitor, ultimately the only one you can rely on, may be misleading. What is the quality of the ambient lighting in the control room? Too much and you can't tell what you are getting.

Taping in the studio with an engineer and a full complement of electronic gear is but one working style. Because video is perceived as a cheaper alternative to film, a great deal of field work is done ENG-style, without the luxury of a waveform monitor and, sometimes, without the availability of a decent monitor. In such situations, the videographer must be more technically self-reliant. Bob Achs is a director of photography who primarily shoots documentaries and industrials in both film and tape. He comes from a film background, but as he has worked more in tape, he has acquired the technical skills of setting up a video camera in the field. In the absence of a waveform monitor he can determine his camera's light sensitivity by means of the zebra stripes in the viewfinder for maximum luminance and the camera's gain boost and auto iris for minimum luminance. He has also found that tape can be more forgiving in regard to color balance than film. "Color balancing for film and tape are different," he notes. "You can whitebalance for tape and get away with lighting mixtures that wouldn't work on film. For instance, if you put a half blue gel on a quartz light and white-balance on video it will match cool white fluorescents very nicely."

Achs finds you have to use make-up more liberally when working with tape. "Foreheads tend to shine more on tape. As a cameraperson I have gone out and bought make-up. I don't rely on the producer or the associate to bring make-up on the job." He also points out that while the color red reproduces adequately in 1" and ½" formats, it fares far less well on ¾". "On ¾" I know that reds and oranges will bleed. The only thing you can do is to try to avoid these colors."

Finally, when lighting for either film or videotape, you need to take into account the nature of the release format and how many generations removed the release print or tape will be from the original. Because videotape loses quality as it is copied over several generations, lighting that seemed either daring or subtle on the set may simply appear plain or ugly by the time release copies are distributed. Kevin Jones feels that film release prints retain more of the original's character than tape, noting, "Film is more forgiving because the grain structure of film is already finer than the line scans of videotape." But all agree that if film is the original recording medium and tape the finishing and release medium, the earlier the film is transferred to tape the better. All recommend a film negative-to-tape transfer, if possible.

The impression left by professionals working in both mediums is that you can do everything on tape that you do on film—within limits, since the video image is smaller, more contrasty, and contains less detail. Because some people think of tape as cheaper, they budget less for video production, expect quicker results, and settle for inferior quality. Producers seem simply to want to hire smaller crews, rent fewer lights and less audio equipment, and spend less time in production. So video's alleged low cost may instead reflect a willingness to settle for less. One active videographer, Nick Hutak, who is making the transition to film, finds that his film budgets are higher and that production companies more readily pay higher wages to hire quality technicians. Thus, the problems associated with videotape result as much from sloppy attitudes as from inherent limitations. At present, tape can achieve attractive results and, with the advent of high definition and digital television, its quality will come closer to film's. The technological constraints of any medium are most often found in the imaginations of those who use it.

Lawrence Loewinger is an active freelance film and video sound recordist and technical writer whose work will appear in American Cinematographer later this spring. He was an original board member of AIVF.

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DOMESTIC DISHARMONY

MAKO IDEMITSU'S PSYCHODRAMAS



Mama gazes lovingly at the electronic image of her son Hideo in one of idemitsu's oedipal visions of modern Japanese women.

Photo: Marita Sturken, courtesy Electronic Aris Intermix

Micki McGee

In the living rooms, family rooms, bedrooms, and kitchens of homes throughout the industrialized world, families gather around the television set, occasionally speaking to one another at the commercial breaks or commenting on characters as the broadcast continues. In apartments and other homes, people leave the TV running, a constant companion, an electronic salve for the isolation of those living alone. The characters in the serials and sitcoms, dramas and comedies, come to inhabit our lives and are afforded a concern and importance once reserved for relatives or friends who actually shared the spaces of our homes and communities. The supermarket weeklies keep us abreast of their lives, loves, successes, and failures. Relatively new programs such as Entertainment Tonight and Lifestyles of the Rich and Famous televise the "real-life" stories of those who appear in the fictional dramas during other time slots or on different channels. The distinctions between the celebrities' lives and their roles are blurred, just as the distinction between our daily lives and their spectacular televised lives is obscured.

While in the U.S. the extended electronic family comes to us in the form of *Dynasty* or *All My Children*, for the Japanese viewer the program to watch is *Kinyobi-no Tsumatachi—Kyoni Koiniochi-para* [Friday Wives: If One Falls in Love...]. *Friday Wives*, an ongoing series of 12-episode melodramas revolving around the illicit romances and domestic difficulties of several suburban families, enjoys 35 percent of the viewing audience, making it the highest rated show on Japanese television. The program screens Friday evenings at 9 p.m., geared to an audience composed mainly of housewives who wait at home on Friday evenings for husbands who stay out late drinking with co-workers.

In a fall 1985 episode of If One Falls in Love, the opening scene shows a recently married couple enjoying an intimate moment on the patio of their suburban home. They're joking and talking while she's cleaning the wax out of his ears. (While cleaning one's ears is solitary grooming behavior among Westerners, for the Japanese it's a familial activity, no more unusual than a wife tying a husband's necktie.) Ears cleaned, the husband grabs the wife, pushes her head down onto his lap and begins probing her ear with a Q-Tip-like device for this purpose. She shrieks and protests with an expression more appropriate to an assault than an affectionate interchange. At that moment their grade school-age children—her son and his daughter, each by previous marriages-wander into the adjacent kitchen. They stand behind the couple, witnessing this cleaned-up-for-prime-time primal scene. The son is visibly disturbed, and his subsequent pouting and tantrums compel the couple to restrain their affection for the sake of domestic

harmony. Not until a final scene in this episode, when the son smiles approval at the couple who've been trying to restrain their affection, can they once again feel free to assume a loving posture toward one another in their own home. While to a Western viewer the idea that a child's oedipal rivalry would be allowed to so constrain his parents' behavior seems absurd, to the Japanese viewer this is not much more unusual than intimate ear cleaning rituals.

That this is one of the three major themes in an hour-long show on Japanese broadcast television should give some indication of the mother-son relationship in Japanese society. This is a culture where women typically marry before the age of 25 (a popular riddle asks, "How are girls like Christmas cakes?"; answer: "They go well before the twenty-fifth, but after that they are hard to get rid of") and "retire" from the workforce between 26 and 29, in order to devote themselves to childrearing and household responsibilities.* Children, sons in particular, bear the tremendous burden of providing vicarious achievement for their mothers. With husbands working six-day work weeks, often returning home after 11 p.m., or—in the case of "salarymen"-sent abroad for one- or twoyear assignments at sites around the globe, a woman marries a husband, but lives for and through her children. It is against this cultural background that one must view the socially critical melodramas of video artist Mako Idemitsu.

Since 1973 Idemitsu has been exploring the psychology of Japanese women and their families. Four early works-Shadows, Parts I and II and Animus, Parts I and II-draw on Jungian concepts to investigate aspects of the female personality that are sometimes suppressed, sometimes repressed. In Shadows, Part II a number of housewives gossip, projecting onto other women those aspects of themselves they find unacceptable. In Shadows, Part I women were asked simply to reveal some part of themselves they usually conceal. Some responses were poetic: one woman tears apart roses petal by petal and then pins them back together. Others were more literal: a woman attempts to draw, while in the background another monitor reveals her in a more acceptable role as a housewife ironing her clothes. Later, in Animus, Parts I and II, Idemitsu attempts to show the aggressive energy of the Jungian inner man who judges, polemicizes, and criticizes in a fashion unbecoming to a feminine woman. In these tapes Idemitsu attemptedwith varying degrees of success-the difficult task of representing abstractions, psychological

constructs that bear only a schematic relationship to actual human behavior. But in 1983, with Hideo-chan, Mama-Yo [Hideo, Dear, It's Your Mama], Idemitsu began to concentrate on concrete social relationships in a series of scenarios examining typical family situations. Hideo-chan opens with a shot of a middle-

Hideo-chan opens with a shot of a middleaged Japanese woman turning on the television set on her kitchen table. Rather than a morning talk show or game show, she tunes in the image of an adolescent boy sleeping. She nudges him from his sleep, "Hideo, dear, it's your mother. Time to get up, breakfast is ready." She serves breakfast to the monitor image of the boy while her husband sits down to breakfast and his morning paper. Not a word passes between the husband and wife as he eats and she gazes lovingly at the video image of Hideo eating breakfast. After her husband departs, she reminds her son, "Mama lives for you, Hideo-chan, only you." To this soliloquy, disguised as dialogue, there can be no reply. Hideo, pictured in the inner monitor, continues dressing and leaves, saying only, "I'm going." At this point his video image is replaced by that electronic signifier of absence, television snow.

With Hideo off to school or work (his age and destination are purposefully ambiguous), Mama's obsession becomes aggravated by his absence. She has no other recourse than resorting to electronic means of reconstructing him. First she phones him, ostensibly concerned about his health. But when he rebukes her for calling him at work, she returns to a videotape of Hideo performing calisthenics, occasionally caressing the monitor.

The tape continues with incident after incident showing Mama worrying about her son's health and welfare-preparing yet another meal for Hideo's video image. When her husband returns home, she comments, "You're early; the water's not hot," referring to the nightly bath typically prepared by a housewife for her husband. She's neglecting her wifely duties, instead preoccupied with reviewing applications of prospective brides for Hideo. "More brides you've rejected," Hideo's father says. She defends herself, "He's too young to get married...girls are too aggressive these days...can't have him trapped by a mere secretary." (Omiyai, arranged marriages, are still common in Japan. Single men and women review rounds of resumes and photos in search of the most suitable partner.) Hideo's father is annoyed by his wife's meddling. Again she protests, "I'll take care of him." And her husband replies, "Then who'll take care of me?"—a question that points toward the final scene in the tape, where her complete fixation on Hideo motivates her to leave home in order to live closer to her grown son.

We are appropriately spared the probably blissless reunion of mother and son. Just as the opening of the tape—"Hideo, dear, it's your mother..."—succinctly expresses her demand

for recognition in her role as mother, practically the only role permitted her in Japanese society, by the tape's end we are left with the futility of this woman's desire to possess her son. Throughout the melodrama he's out of reach: he never appears in the same frame with his mother. Instead, he's locked away from her reach, behind the barrier of the television screen. His absence is the precise image of the futility of her desire. Like the celebrity who signifies the fan's dreams and ambitions-what one can't have or can't be—the unreachable and untouchable Hideo becomes the power that eludes her. As the final term in that Freudian baby = phallus equation, Hideo is his mother's only route to power in a mother-worshipping, yet misogynist culture that blocks almost all avenues for female initiative.

After completing *Hideo-chan*, Idemitsu began a series of tapes that explore the complex mother-daughter relationship, where each struggles for an identity within a patriarchal culture. In *Great Mother, Part I, Harumi*, a schoolgirl refuses to go to school, locking herself in her bedroom despite her mother's coaxing and cajoling. Above the head of Harumi's bed a monitor shows a restrained kimono-clad woman kneeling calmly and gazing downward—that ideal of serene Japanese womanhood held up as a reproach against Harumi's tantrum.

Later, mother again entreats daughter to go to school. When Harumi refuses, they begin fighting, throwing food on the kitchen table. On a monitor in the rear of the scene the two are dressed in kimonos, with Harumi resting her head in her mother's lap while the mother strokes her hair. The intimacy and eroticism of that primary mother-daughter relation provides the background for Harumi's urgent need to differentiate herself from her mother. Behind her rebellion and disdain for her mother lies the fear of being swallowed up in that sometimes blissful, sometimes infuriating, selfless pre-oedipal union

At father's return home, the competition between the women becomes clear. At dinner, when Harumi's father brings up the touchy subject of school, she informs him that she got a top grade on an exam, much to her mother's chagrin. "Why don't you tell me anything?" she scolds, and, in the background, a monitor shows two kimono-clad women wrestling. In the battle for father's attention, Harumi is winning when he suggests the two of them go out for a sundae. Curiously, Harumi refuses, impertinently replying, "Your wife is hysterical because you leave her alone." Another food-throwing fight ensues as the women on the inner monitor continue to wrestle.

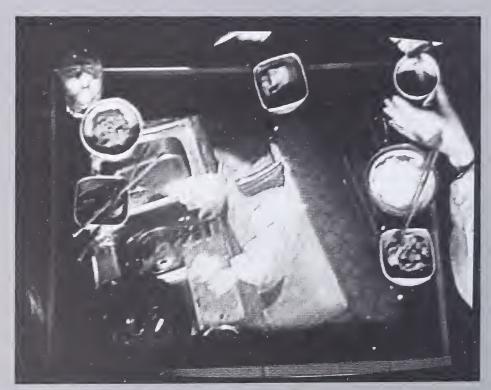
A very different mother-daughter struggle takes place in *Great Mother, Part II, Yumiko*. Yumiko's highly successful, self-possessed mother is never absent as Yumiko picks up a young man on the street, goes home with him, and not long afterward gives birth to his child. Despite her rebellion from her bourgeois up-

^{*}Although 69 percent of women age 20-24 are employed in the Japanese workforce, this figure drops to well below 50 percent in the 25-35 age group. Figures courtesy of the Public Information and Cultural Affairs Bureau, Ministry of Foreign Affairs, Japan, and the Statistics Bureau, Management and Coordination Agency, Japan.



Harumi can't escape from the spectre of traditional Japanese womanhood, from a tape in the "Great Mother" series.

Photo: Marita Sturken, courtesy Electronic Arts Intermix



While the ignored Takao drinks in suilen silence, wife Sachiko and her mother make dinner and conversation in the video monitor beneath the table.

Photo Marita Sturken, courtesy Electronic Arts Intermix

THE INDEPENDENT APRIL 1986

bringing, Yumiko doesn't escape the scrutinizing gaze of her mother that she has incorporated as her superego. While she lies on her lover's futon a video monitor shows her mother's face gazing down on them. While she prepares a simple meal of rice and canned tuna in his tiny apartment, the video monitor shows mother and daughter at home preparing a meal in an idealized kitchen. When Yumiko leaves her family's elegant home to raise a child in a single six-mat room with her new husband, the romance quickly vanishes and her immaturity loses its charm. Quarreling over the volume of a baseball game that wakens the baby, Yumiko's husband yells, "You're from such a good family, why don't you depend on them? I'm not your father." More accurately, he might have said, "I'm not your mother," since it's her mother's emotionless reserve from which she seeks refuge in these marital dramatics.

When Yumiko eventually takes her child and returns to her parental home, her mother remains gracious. Yumiko is the helpless one: in a moment of almost embarrassing infantilization, Yumiko, sitting on the floor, asks her mother, who's seated higher on the sofa, if she can be excused. But in the next shot she's in another young man's room asserting her independence, if only in sexual adventure. At the conclusion of the melodrama none of the conflicts are resolved, but Yumiko's mother—ever responsible, ever competent—phones a professional, presumably a psychiatrist, through whose "scientific knowledge" they might be able to come to some mutual understanding.

Yumiko and Harumi rebel in their attempts to distinguish themselves from their mothers. Sachiko, the third tape in the Great Mother series, shows a mother and daughter who share such an intimate camaraderie that Sachiko's husband Takao feels excluded, drinks to excess, and abuses Sachiko. When Takao and Sachiko are shown making love missionary-style, silhouetted against the gazing video image of her mother, the completely detached Sachiko asks, "Are you through?" as she rolls out from under him. In the next shot, mother and daughter are reunited in the kitchen.

This shot of Sachiko and her mother preparing food together is then repeated in a monitor set under a glass-topped Japanese-style table where mother, daughter, and husband gather for dinner. In an overhead shot, mother and daughter appear to be talking about his drinking and violence as if he weren't present. He sits, pouring whiskey (unheard of in a country where fellow diners always pour each other's liquor), as the two women eat and talk. Eventually the audience realizes that the audio for this sequence comes from the monitor set into the table, from the women in the kitchen. Sachiko tells her mother she's glad she doesn't have any children-her mother is company enough for her—as Takao becomes progressively more inebriated. If, as psychoanalysis suggests, whatever remains unresolved in a mother/daughter relationship returns in the husband/wife relationship, then all the potential hostility of these two women is conveniently displaced onto Takao, who is ignored except when he's openly hostile or abusive. Mother and daughter enjoy an "ideal" insular relationship, isolated as they are in the tightly framed "under the table" image of them in their own terrain, the kitchen. Takao can never enter this frame, never share the intimacy of women, when even his proximity is perceived as an invasion.

While Takao can never enter the inner monitor, Hideo is never pictured outside the inner monitor. Hideo is consistently separated from his mother and father by the glass barrier of the screen. Idemitsu uses the monitor within the shot to isolate Hideo, the unattainable object of his mother's desire. In The Great Mother tapes the inner monitor shows the mother and daughter together, fighting, cooking, talking, in each other's arms. The problem for Hideo, and his mother, is her futile grasping at the power he represents, the problem for the three daughters of the Great Mother series is their inability to escape their mothers' influence and the limitations of their mothers' lives. In their similarities, in their like-bodies, they are trapped together in the monitor. Even when Yumiko and Sachiko are away from their mothers-in the arms of lovers or husbands—there is always the mother looking on, silent and stern, the unescapable harsh superego of the mother introjected by the daughter.

These women's problems rest in their inability to escape their mothers' influence. Hideo's problem will be his inability to find another woman as devoted as his mother. Any woman he marries will be a disappointment, particularly if she bears sons and devotes herself to them, rather than to him. He, and his non-fictional counterparts, will never be able to recapture the bliss of Japanese boyhoods.

In A Husband A Wife A Lover, an earlier Idemitsu portrait of an affair, the straying husband and his lover are pictured in bed, while a monitor just above and behind them shows him at home, watching a baseball game on TV while his wife serves dinner. In the foreground the "other woman," the lover, fantasizes aloud about their future together when he divorces his wife. "We'll go on our honeymoon to Hawaii," she rhapsodizes when the camera zooms into the husband-wife monitor, where the wife complains, "We're still paying for that trip to Hawaii, we can't even afford a new crib for our baby...we have to accept a used one.... It's embarrassing." A new lover may temporarily offer that oceanic bliss sans responsibility, but just beyond lurks the spectre of adult responsibility, society with its exchanges of marriage and money and obligations of fidelity and remuneration.

A traditional melodrama frames the charac-

ter's conflicts as personal problems, the problems of individuals. In contrast, Idemitsu's narratives, with their consciously stereotypical situations and the visual commentary presented in the inner monitors, pose the problems as social: conflicts unavoidable in a society where women are for the most part restricted to rocking the cradle, while men attempt to continue to rule the world.* The typical TV soap opera resolves these "personal conflicts" with a sudden outburst, changes of heart, divorce or separation, or leaves the audience suspended, waiting for that tune-in-again-next-week resolution. Idemitsu's melodramas, with their minimal plots, offer no image of resolution this week or next. The only solution for Idemitsu's characters would be to acknowledge and understand the images within the monitors embedded in her tapes. Her characters, unconscious as they are, are unlikely to reach even interim solutions as long as they perceive their conflicts as individual dilemmas, rather than as symptoms of larger social conflicts. Hopefully, however, viewers of her work will see their own social relations reflected in these works and examine the underlying conditions which produce these situations.

Unfortunately, the Japanese audiences that would most enjoy and appreciate Idemitsu's video melodramas have had limited opportunities to see this work. Although Idemitsu's tapes have screened in Tokyo's Scan Gallery and have been shown widely in Europe, Australia, and the United States, so far NHK (Japan's public television) has indicated little interest in making the work available to a broadcast audience. This reluctance to program her work may stem as much from the fact that she's a woman who has stepped out of her role as a housewife in producing these tapes as from her critical observations about the Japanese family. Hopefully, Idemitsu's work will not remain another instance of intelligent, critical Japanese culture that is wellreceived abroad and all but ignored at home.

Micki McGee has written about media for Heresies, Fuse, and Afterimage. She lived and worked in Japan from 1983 to 1985.

© Micki McGee 1986

^{*}Dorothy Dinnerstein makes an eloquent argument for the far reaching implications of women's role as the primary caretakers of infants in *The Mermaid* and the Minotaur: Sexual Arrangements and Human Malaise (New York: Harper and Row, 1976).

A LITTLE SOMETHING ON NARRATIVITY

Jill Godmilow

When Mark came home that night Jill was sitting at the kitchen table, weeping. "What's the matter, baby?" he asked. Jill literally wrung her hands as she spoke.

"I'm supposed to speak on a panel tonight about the nature of narrativity, and I don't know what to say."

"Another narrativity panel?" Mark teased.

Jill burst into tears. Mark was alarmed. He sat down on her lap and tried to comfort her.

"Darling," he said, "you know what narrativity's all about. You've been using it for 42 years. Every time you tell a story you make a narrative. So does everybody."

"I know that," Jill barked. "The question is why do we tell stories, and what does that have to do with film?"

Mark got off her lap and sat down in the chair across from her.

"I'm not sure," he said, "but I think it has something to do with organizing meaning out of chaos. When you tell a story, you order the events and thereby impute meaning to them."

"That's part of it," Jill agreed. She thought for a moment. "I think it's a way to rationalize the basic paradoxical horror of human existence."

"And what is the basic paradoxical horror of human existence?" Mark asked.

"Well, there's this animal—man. Man's the only animal in the world who knows about and can anticipate his own death, and, therefore, his

own insignificance. Every day of his life man fights like hell to stay alive—by mastering the physical universe so that he can have enough to eat so that he can find a safe place to sleep so that he can wake up the next day and go on living. And all the time he's worrying about why he's doing this, because he knows he's going to die someday. That's the basic paradoxical horror of human existence."

Mark murmured an inaudible assent as he chewed on a pretzel.

Jill warmed to the subject, "So what do we do for relief? We search for ways to make meaning out of our lives...to find significance...to order the chaos of existence. Why? So that when we die we will feel our lives have not been for nought. So how do we make meaning out of our lives? By telling stories. We take the arbitrariness of what's happened to us, what's happening to us, and what will happen to us, and order it into a narrative. Which is to say, we tell a story.

"Some people who are really ambitious and really worried about being insignificant write these stories down, so at least the stories can go on living after the death of the animal. Even more ambitious people—those who are even more worried about their insignificance—make movies out of these stories. These movies then go on living a very life-like life after the death of the animal."

Jill's tears had dried by now.

"That's all fine," said Mark, popping out of his chair and heating up some coffee on the stove. He could see it was going to be a long theoretical discussion, and he was tired. He knew Jill was out of cocaine, and he'd left his at home. "But why are all narratives the same? And how do they work?"

"That's simple," Jill answered. "All narratives start with a lack and therefore, with the promise of the fulfillment of that lack. Here's the beginning of a simple narrative: 'Two men set off across a valley.' The lack in this narrative is the lack of knowledge. Why did they set out? What were they looking for? What did they find? Did they survive? The listener wants to know the answers simply because he's heard all those questions in the sentence, 'Two men set off across a valley.' Now, here's a complete narrative: 'Two men set off across a valley, had many adventures, and returned home safely.' The end of this narrative fulfills the promise made at the beginning...not very entertainingly, but all the questions asked are answered by the end. The middle part is 'had many adventures.'"

Mark spoke up. "But that doesn't really explain why anybody listens or why they put up with the delays."

Jill had four answers ready. "First," she said, "they listen because they anticipate the joy of recognizing the answer when it appears—that moment when the promise is fulfilled, when things work out, when the *lack* is restored. Second, they listen simply because they have been addressed by the storyteller, or filmmaker, in their own language, and the viewer, recognizing it as his own, finds it difficult to refuse to engage. Third, the storyteller uses pseudo-psychology to



Thaila Painting Theo, an allegory of wisdom and folly.

Photo: Mark Magill and Jill Godmilow

fashion his characters' normative morality to invent the events of the story, and pseudo-logic to resolve all the paradoxes and answer all the questions invoked at the beginning of the story. Fourth, people listen to stories because the delaying tactics in the middle of the story are titillating. Listeners take pleasure in the titillating middle because they know they're going to get what they want in the end. It's sort of like holding off an orgasm when you know you're going to come."

Mark was silent for a moment. He looked confused. He went into the bathroom, took off his shoes, his socks, his pants, his hat, his jacket, all his underwear, filled the tub full of steaming hot water, added some bath salts, lit a cigar, and lowered his body into the soup. He soaked for about five minutes, then got out of the bath, put on clean clothes, including his new Agnes B. shirt and his Commes les Garcons trousers, polished his shoes, combed his hair, and walked back into the kitchen where Jill was still sitting at the table, scribbling on a yellow pad.

"So what's the problem with narrativity?" Mark asked.

"Nothing really," said Jill. "It's just an ancient form that artists are beginning to mess around with."

"Why?"

Jill looked down at her notes. "If you tell a story where the listener can see both the process of storytelling as well as the story itself, the whole thing is much more open and exciting."

"For whom?"

"For the storyteller and the audience. You see, the text is thicker. It's got two levels of meaning instead of one, and neither can dominate so neither can be resolved. It's also got two kinds of time: the time of the story and time of the storytelling. These two interact and make the listener aware of listening. It's psychologically less surreptitious, because the audience can see that the meaning of the story is a construction...made out of words, or—in the case of movies—made out of bits of picture and sound...a construction to be considered by the listener and not the goddamn truth about life."

She did not go into the whole problem of how traditional narrative reinforces cultural, political, and economic status quos. That would take all night.

"That all sounds very good," Mark piped in, "but I think you play around with narrativity because it makes you look smart and feel smart."

Jill unhappily had to agree that she liked looking smart. She was unhappy about agreeing to this because she considered herself a very serious person and serious persons weren't supposed to get off on things like looking smart and being smart. She sat there gloomily, searching for the significance of it all.

Then she got up and went into the bathroom. She ran a hot tub for herself, then took off her shoes and socks, her T-shirt, her pants, her watch, all of her underwear, and everything else she had on. She lit a cigarette and lowered herself into the water, where she lay for a while deep in thought, then began to doze. A few minutes later Mark

came into the room to brush his teeth.

"So," he said, "did you figure out what you're going to say on the panel tonight?"

"Yes," she said drowsily, "I'm going to tell a story."

"About what?" Mark asked.

"About narrativity," she said in a barely audible voice, then drifted back to sleep.

Later than evening, Jill put on fresh underwear, her favorite light blue shirt, her new Norma Kamali skirt, her black boots, combed her hair, changed her earrings, and set out across a valley, where she had many adventures and then returned home safely.

Note: This article is based on a presentation given at the Independent Feature Project's "Problems of Narrativity" panel on October 15, 1985.

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conversations with Mark Magill

Jill Godmilow is an independent filmmaker who, during the past 19 years, has primarily produced documentaries. She is currently preparing to direct her first feature film, On the Trail of the Lonesome Pine, based on a script coauthored with Mark Magill.

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Some Ruminations around Cinematic Antidotes to the Oedipal Net(les) while Playing with De Lauraedipus Mulvey, or, He May Be Off Screen, but...

Yvonne Rainer

The Audience is once more perplexed after viewing my last film, *The Man Who Envied Women (TMWEW)*.¹ Some of them are once again asking, "What does *she* believe? Where in this welter of ideas, aphorisms, opinions, quotations, ironies, rhetoric, collisions, is *her* voice? Are there really no arguments to follow, no resolutions or conclusions to be gleaned from this overload? Are the meanings so embedded in ambiguity that even the most assiduous concentration is unable to dredge them up, with the various discourses eventually neutralizing each other?" (The Audience of my daydreams, like the voices of my films, is very gabby.)

I hope not. I am not an iconoclast bent on destroying all vestiges of "authorial discourse." (As a "lapsed" anarchist, I am only too aware that when it comes to authority our choices are merely better or worse compromises.) On the contrary, I would like to believe that I subject such discourses to pressures and tests, or dislocations, e.g., a removal from their ordinary contexts—the printed page, the classroom, or the formal lecture—to unexpected physical and psychic spaces. The space of real estate profiteering, for instance, or the space of seduction, or the space of sexual (mis)representation.

In many ways, *TMWEW* lies outside traditional narrative cinema. There is no plot, for instance, and although the voice of the (absent) female protagonist can be construed as a narrator, this voice departs from convention by refusing to push a story forward or promote a singular thesis that would tie up the various strands. In the struggle for the film's truth this equivocal, invisible heroine is not always the victor. Consequently, in relation to the social issues broached within the film, the question of an externally imposed, predetermined and determin-

ing coherence looms very large for some. If the process of identification with the trajectory of fictional characters is thwarted, we look for opportunities to identify with an extra-diagetic author or ultimate voice "behind" the film, if not camera. We are still not fluent in reading films that, while seeming to proffer this identification process, undermine it at the same time by setting other processes in motion, processes that involve a more detached kind of recognition and engagement. Rather than repositioning ourselves as spectators in response to cues that indicate we are being multivocally addressed and not just worked on by the filmic text, we still attempt to locate a singular author or wait for a conclusive outcome. The Master's Voice Syndrome all over again. And why not? Why else do we go to see narrative cinema than to be confirmed and reinforced in our most atavistic and oedipal mind-sets?

Well, now that I've so precipitously catapulted us into the psychoanalytic soup, I have to admit that I'm not entirely satisfied with the model of spectatorship so flippantly refashioned here. For one thing, who the hell is this "we"? Can this indolent pronoun possibly account for the people who like the movies I myself make? Let's say it includes some or all of us some of the time, or enough of us enough of the time for me to justify, within limits, my own cinematic practice.

But there is another reason for invoking this spectre/spectator, and that is to question its sexual homogeneity. Over a decade of feminist film theory has taught us the importance of splitting this undifferentiated pronominal mass into two, if not more, component parts. Let us now speak of male and female spectators. The "we" further unravels when "we" think about stories and storytelling. The stories we love the most are those that appeal to our deepest and earliest fears and desires that modulate and determine our placement in society as more, or less, successful

adult men and women. The question has come to be asked (and must continue to be asked inasmuch as those with more power and privilege are always inclined to erase both question and answers): within these stories, quoting from Teresa De Lauretis's "Desire in Narrative,"

...whose desire is it that speaks, and whom does that desire address? The received interpretations of the Oedipus story, Freud's among others, leave no doubt. The desire is Oedipus's, and though its object may be woman (or Truth or knowledge or power), its term of reference and address is man: man as social being and mythical subject, founder of the social, and source of mimetic violence....²

... [man as] hero, constructed as human...the active principle of culture, the establisher of distinction, the creator of differences. Female is what is not susceptible to transformation, to life or death; she (it) is an element of plot-space...a resistance, matrix, and matter.³

Monster and landscape, she adds elsewhere, Sphinx, Medusa, ovum, earth, nature, Sleeping Beauty, etc.

Given that Oedipus killed his father and married his mother, it can be said that

...the crime of Oedipus is the destruction of differences and that the combined work of myth and narrative is the production of Oedipus...a mapping of differences, and specifically, first and foremost, of sexual difference into each text...

The consequence for the reader/spectator is that

each reader—male or female—is constrained and defined within the two positions of a sexual difference thus conceived: male-hero-human, on the side of the subject; and female-obstacle-boundary-space [on the side of the object].

She elaborates:

...in its "making sense" of the world, nar-



Yvonne Rainer and Wiiiiam Raymond enact an incestuous dream in Rainer's "The Man Who Envied Women."

Production still: Abigail Heyman

rative endlessly reconstructs it as a twocharacter drama in which the human person creates and recreates himself out of an abstract or purely symbolic other—the womb, the earth, the grave, the woman.... The drama has the movement of a passage, a crossing, an actively experienced transformation of the human being into—man. This is the sense in which all change, all social and personal—even physical —transformation is finally understood.

Another question that has subsequently arisen is, "What's in it for us ladies?" Do we (ladies) go to the movies to put our minds in the hands of our various Daddies—benign, malevolent, whatever? The oppressed often have a very curious relation to those in power, a perverse identification with the power they lack. Why else would a black taxi driver justify his voting for Reagan with "I want to be on the side that's going to win?" One of my earliest movie-going memories is recounted in Film About a Woman Who...:

She catches herself snorting gleefully at the scene of the two women being totally bitchy to one another. She remembers a similar scene—was it Dorothy Lamour or Betty Grable?—in a movie she saw when she was no more than 9 or 10. One woman had ripped another woman's dress off. She had stayed in the movie theater long after her friends had left until that scene came around again. And she must have felt guilty about it, because she never told anybody, not her mother, nor anybody.

During this speech, which is uttered by a female voiceover, we are looking at a snapshot of an elderly woman sitting in a field. I have no idea what the original movie was other than its source, Hollywood, and the approximate year, 1944. I can account for my pleasure in watching that scene as vicarious satisfaction in the eruption of female anger on the screen, an anger that I was not permitted to express in my own family.

Right now, however, I am more interested in looking at my response as an example of male sadistic identification. The spectacle of two women fighting over a man provoked in me the pleasure that was clearly intended for the male spectator who would "naturally" identify with the absent (from the scene) male character they were fighting over. I don't remember rooting for either woman, neither the one who would eventually "get her man" nor her rival. The perversity of the situation was that I took pleasure in the humiliation of both women. Like the taxi driver, I was identifying with the power of the actual "winner," the man, rather than with those with whom I shared the same psycho-social disfranchisement, the women.

How does this response, or my interpretation of it, mesh with De Lauretis's

...If women spectators are to buy their tickets and their popcorn, the work of cinema, unlike "the aim of biology," may be said to require women's consent; and we may well suspect the narrative cinema in particular must be aimed, like desire, toward seducing women into femininity [emphasis added].

Or with Laura Mulvey's citation of Freud's argument about female sexuality as "an oscillation between 'passive' femininity and regressive 'masculinity'" in her effort to account for

...the female spectator's phantasy of masculinization [which] is always to some extent at cross purposes with itself, restless in its transvestite clothes.*

They are both pointing to a double identification. De Lauretis further specifies the figures of narrative (movement of the male subject) and image (narrative closure/the space and body of the female object, as exerting, in and of themselves, a dual hold on the female spectator.

I have no doubt that I dutifully identified with the more passive, feminine "desire to be

desired," in De Lauretis's words, at other points in my 1940s oedipal drama. (And, as a story of one woman replacing another, it was quintessentially oedipal, a recapitulation of the classical Freudian account of male normative sexual development, with its demand for successful repression of infantile desire conflated with the mother.) But those were not the scenes that kept me in that theater until they came around again. Auguring calamitous consequences in my adult life, it was the scene of the two women fighting each other that gripped me most, a scene that almost 30 years later would be transformed and played out as a real life melodrama of internalized misogyny in my private life. In patriarchal terms, I was a wash-out. It wasn't that I had refused to be seduced into dancing on the oedipal stage. I had simply gone to sleep and missed all my cues. Even the prince's kiss could not awaken me. I refused to wake up, and that is what nearly did me in. If the Medusa had not been sleeping in her cave, could Perseus have slain her? Must it always be either the prince or Perseus who gets you in the end? Here's another

On October 25, 1896, on the night after the funeral of his father Jakob, Sigmund Freud had a dream. "I found myself in a shop where there was a notice [Tafel, German for tablet (of the law) or table] saying 'You are requested to close the eyes'...." Using Marie Balmary's intricately fashioned key from her Psychoanalyzing Psychoanalysis, we can interpret this dream as an "injunction to 'close an eye' to the faults of the deceased." What might these faults have been?

Preceding his father's death, Freud was collecting indisputable evidence that pointed to the father as the cause of hysterical symptoms in the child. His theory of seduction was not well-received by the Viennese medical community. Within 11 months after his father's death, he

emerged from depression and mourning only to "close an eye" to his accumulated evidence via the Oedipus complex, his new theory that repudiated his patients' stories by consigning them to the realm of repressed unconscious desire. With his father's death he laid to rest his own unconscious knowledge of his father's unacknowledged past. Rather than two marriages there had been three. The town records of Freiberg reveal a second marriage to Rebecca, a mystery woman who is unrecognized in official Freud biographies. The fate of this wife and marriage remains undocumented. Balmary speculates that she committed suicide just before or just after Freud's birth.

Oedipus and Freud's theory conjoin as myth to conceal the "hidden fault of the father." Oedipus's father Laius had seduced his (Laius's) half-brother, Chrysippus, who later committed suicide "from shame." Freud's "closing his eyes" to Jakob's part in Rebecca's suicide (seducer and abandonner) is reenacted in his ignoring the part Laius played in the Oedipus myth (first as seducer of Chrysippus and later as violator of the gods' injunction against procreation), and is echoed yet again in the attitude psychoanalysis brings to the afflicted patient: "The fault is your desire rather than that of your father." And rather than that of The Fathers, or patriarchal society.

To varying degrees and from early on, all of us can characterize our lives as a struggle between closing and opening our eyes, sleeping and waking, knowing and refusing to know. If, as De Lauretis and Mulvey say, women oscillate between masculine and feminine positions of spectatorship and identification, then it must be said that we also oscillate between knowing and not knowing that this is what we do. It is not the first oscillation that is in itself dangerous, but rather a state of ignorance of that oscillation that will permit Oedipus (used here to stand for the dominance of men's faults, fears, and desires) in some form or another to do you in. My archetypal Hollywood Oedipus waited off-screen to claim his true love in what was for my nine-year-old spectator a no-win situation, a rigged game in which the precondition for participation as a female was the willingness to lose. My pleasure was that of a sleepwalker dreaming a dream of perennial tomboyhood. A more bitter reality lurked in the wings: the father I could neither have nor become, already prompting dialogue from the scenario governing the next phase of my feminine life. But this last was a story that no one was telling, therefore one which I could not know

By now it must be more than clear that one does not have to probe very far into the psychoanalytic uses of Oedipus to find a phallocentric bias in both myth and theory. The terms of the oedipal formation of the human subject and its cultural expressions all seem to come down on one side, whether we're talking about women as





Top: Amy Schewel in conversation with Mark Rappaport, with Jack Deller (Larry Loonin) wearing headphones a few steps behind. Frame enlargement from "The Man Who Envied Women," by Yvonne Rainer. Bottom: Amy Schewel (left) and Nancy Salzer (right) chatting near an unsuspecting Jack Delier (Wiliiam Raymond). Frame enlargement from "TMWEW."

signifiers of castration threat, voyeurism and the controlling gaze, identity and difference, scopic drives, visual pleasure, To Have and Have Not. The problem is that even as we employ these terms for describing and unveiling the workings of patriarchy, we implicate ourselves deeper into those very operations, as into a well-worn track in the forest. The very notion of lack, as proposed by Lacan, mirrors the prevailing cultural bias by privileging the symbolic threat of loss of the penis over the actual loss of the mother's body. Yes, I know that language is an all-important mediating factor and that loss of the breast predates the acquisition of language. Which then means, of course, that the breast is "less" than the penis. And how can this be otherwise when the clitoris is nonexistent? Psychoanalytic hierarchies of sexual synedoche are mind-boggling and, for psychoanalysis, irrevocable. For women, however, psychoanalysis can only define a site of prolonged struggle.

All of this may seem far afield from my starting place, the authorial voice and fictional subject in cinematic practice, which we may now characterize as our (back to the undifferentiated pronominal mass!) desire for Oedipus in all or most of His manifestations. Although I may have to pay the consequences of breaking the Law of the Father in my daily life, there's no reason I can't give it (the Law) a run for its money as a filmmaker. If I'm going to make a movie about Oedipus, i.e., Eddy and Edy Pussy Foot, I'm going to have to subject him to some calculated narrative screw-ups. It's elementary, dear Eddy: play with signifiers of desire. Have two actors play Jack Deller, the male protagonist in TMWEW. Remove the physical presence of Trisha, the female protagonist, and reintroduce her as a voice. Create situations that can accommodate both ambiguity and contradiction without eliminating the possibility of taking specific political stands.

Shift De Lauretis's image/ground of narrative movement by frequent changes in the "production value" of the image, e.g., by utilizing refilming techiques, blown-up super 8, inferior quality video transfers, shooting off of a TV set with bad reception, etc.—not in order to make the usual intra-narrative tropes, however, such as the character's look at a TV show or a shift in meaning of the image to dream, flashback, or inner thoughts of a character. What I'm talking about is a disruption of the glossy, unified surface of professional cinematography by means of optically degenerated shots within an otherwise seamlessly edited narrative sequence.

Play off different, sometimes conflicting, authorial voices. And here I'm not talking about balance or both sides of a question like the nightly news, or about finding a "new language" for women. I'm talking about registers of complicity/protest/acquiescence within a single shot or scene that do not give a message of despair. I'm talking about bad guys making progressive

political sense and good girls shooting off their big toe and mouth. I'm talking about uneven development and fit in the departments of consciousness, activism, articulation, and behavior that must be constantly reassessed by the spectator. I'm talking about incongruous juxtapositions of modes of address: recitation, reading, "real" or spontaneous speech, printed texts, quoted texts, et al., all in the same film. I'm talking about representations of divine couplings and (un)holy triads being rescreened only to be used for target practice. I'm talking about not pretending that a life lived in potholes taking potshots will be easy and without cost, on screen or off.

I'm talking about films where in every scene you have to decide anew the priorities of looking and listening. In TMWEW there's a scene in which Jack Deller delivers a rambling lecture to a group of students in what is eventually revealed to be a newly renovated loft-condominium. If one doesn't pay particular attention to the insistent, autonomous tracking of the camera around the space, but puts all of one's efforts into deciphering the spoken text with its ellipses, digressions, and dipping in and out of Foucault, Lacan, Chomsky, Piaget, et al., when Trisha's voice finally begins to talk about the disappeared in Central America and New York, you will have missed the meaning of that space, i.e., an expensive piece of real estate, as a crucial link between the lecture and instances of U.S. international and domestic imperialism. The visual track in this instance anticipates the sound track, but also supplies a subtext for the lecture with its retroactive associations of urban university landgrabbing.

Later in the film, texts are played off in a different way. In a scene in a narrow corridor between Jack Deller and his ex-lover, Jackie, the main thesis of Foucault's "power-is-everywhere" is intercut with documentary footage of demonstrations of power "somewhere" in particular, "on this side" and "on that side." Jack Deller's recitation of the Foucault material is further juxtaposed with Jackie's recitation of excerpts from an essay by Meaghan Morris in which she criticizes theory itself for having "no teeth." ¹⁰

Other tensions abound here: the anti-monolithic arguments of Foucault colliding with Trisha's invocation of military/police and medical fraternities, and the disparity between doing and speaking, or image and text, as demonstrated in the seductive moves of Jack and Jackie, a disparity that then collides with Foucault's "There is no opposition between what is said and what is done." At another point Morris's description of Lacan's reign at the "costume ball" of feminine writing "not as law-giver but as queen" is followed by a dream sequence in which a mother and daughter (played by one performer) play a queen of the kitchen who is alternately romanced by her son-in-law and

watches him and her daughter in bed, in a short and shifty oedipal extravaganza caustically narrated by the irate daughter. If these scenes are about a conflict between theory and practice, or a contradiction between theory and everyday life, they can also be read in terms of a "return of the repressed" which, operating as more than cheap subversion, constantly pressures theory into re-examining systems of signification, reinventing its own constraints.

Finally, I'm talking about films that allow for periods of poetic ambiguity, only to unexpectedly erupt into rhetoric, outrage, direct political address or analysis, only to return to a new adventure of Eddy Foot or New Perils of Edy Foot. He may still shoot off his big toe while getting or not getting the girl, but he'll also ask a few questions or wait in the wings a little longer to see how the ladies work it out without him. And this time around she may start to rip off her rival's dress, but then stop to muse, "Hey, we're wearing the same dress aren't we? Why don't we pool our energies and try to figure out what a political myth for socialist feminism might look like?"

So they (she and she) make a movie together and....

NOTES

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Yvonne Rainer is a filmmaker and ex-choreographer. A retrospective of her five feature films is taking place at the Whitney Museum of American Art, from March 25 to April 10, 1986.

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ADAPTATION: PROS AND CONS

Double Exposure: Fiction into Film by Joy Gould Boyum New York, New American Library, 1985, 287 pp., \$14.95, (paper)

Janet Wickenhaver

There aren't many books about adaptations of novels into films, nor are there many academic courses offered on this topic. Yet literary fiction has been—perhaps now more than ever—a primary source for movie scripts, from independent shorts to major features to numerous works achieving artistic acclaim. Critic and professor Joy Gould Boyum's *Double Exposure*, then, is a welcome and informative addition to the study of adaptation for the screen. Approximately half of the book presents a general, theoretical discussion of adaptation. The rest considers the pitfalls that occur in the process and analyzes specific films that illustrate the author's points.

Many people view films based on literature with suspicion. Boyum's opening comments reveal that, due to her literary background, she also once considered an adaptation necessarily inferior to the written original. Subsequently, however, she radically revised her attitude. In part, her project in this book becomes the resurrection of the ailing reputation of this peculiar form of translation and influence. Her effort responds to biases in both camps: cinema and literature. On the literary side, prejudice has existed since the advent of film, when movies were seen as a lesser art, debased mass entertainment incapable of a great book's greatness. Worse, movies threatened to steal the audience for novels. "On the one side we have the 'ransacking' hordes of mass culture; on the other the defending troops of high culture fighting for their very life; with the adaptation emerging as a convenient emblem of conflict," writes Boyum in her chapter on "Biases and Preconceptions." Among the esteemed defenders of high culture: Virginia Woolf and Hannah Arendt, who both regarded adaptation as betraval. But, perhaps the received view was best expressed in George Bluestone's 1957 Novels into Film, paraphrased by Boyum: "[D]espite superificial similarities, the movie and the novel are essentially antithetical forms...a film adaptation will, even at its very best, be a lesser work of art than its source." In reply, Boyum points out that the late fifties, when Bluestone wrote his book, was hardly the heyday of American cinema, with the



Albert Finney in what author Boyum considers "the single most effective shot" from John Huston's "Under the Volcano."

period's overabundance of 3-D horror movies, biblical spectaculars, and beach blanket teenflicks. She contends that concepts of adaptation like Bluestone's need drastic revision, given the number of important films made in recent decades that derive from literary sources.

On the cinematic side, much critical activity has centered on identifying the unique properties of the medium, i.e., those elements that distinguish film from written art. "Here, of course, lies the basis for the antipathy cineastes hold toward the adapation." Notable in this camp is Francois Truffaut, who saw adapations as "writers' films," hence not authentic cinema. Boyum handily disposes of both traditional negative approaches to adaptation, as well as with the objection that an adaptation is inferior because it cannot be authentic or "original." She counters such negativity with arguments that reveal and dismantle the "essential absurdity of seeing film and literature as mortal enemies."

She then takes up her own challenge to identify the similarities rather than the differences between the two forms. In her following chapter, Boyum contends that the essence of the novel does not rest in the specific language used to tell a tale (although she grants that the style and tone of that language is crucial), but "[w]hat makes literature literature... is its 'fictionality.'" According to Boyum, fictionality is also the defin-

ing characteristic of narrative film, thus the two are not as distant as some critics seem to think. In this scheme, film is a species of literature enabled by new technology.

As in her previous chapter, Boyum first sets up the positions that conflict with hers in order to destroy them. Here, too, there is much to agree with. She asserts that both novels and films create imaginary worlds and characters who assume a palpable life in the reader/viewer's imagination; both are temporal forms that "require time to reveal themselves"; each has analogous techniques for condensing and freezing time. But when Boyum concludes that film and the novel resemble no other art form as much as they do each other, she enters dubious theoretical terrain. For instance, at one point she compares the role of the novelistic narrator with that of the camera: "Unlike theatre, where our eye is free to wander, to look anywhere or at anyone and in whatever order it pleases, film, by virtue of the camera-narrator, always mediates its materials and controls and directs our perceptions." In an effort to combat what she sees as hysteria among those who degrade adaptation, Boyum collapses film into literature. This move depends on her definition of literature as determined by fictionality—a debatable proposition, even on a semantic level. For literature necessarily entails the printed word (in Latin: littera = letter; litteratura = writing, alphabet). The experience of reading a novel depends on its use of language, and cinematic "language" differs considerably from written or even spoken texts. Surely the two forms deserve differentiation without eliminating the possiblity that they might come into fruitful contact.

Although Boyum overstates, and perhaps distorts, the shared attributes of literary fiction and cinematic fiction, she acknowledges the differences in her exploration of the problems encountered in adapation: "...to translate from page to screen, word to image, requires a major act of creative imagination," and "of interpretation as well." Boyum effectively employs Sophie's Choice as an example of the different preconceptions and expectations viewer/readers bring to the screen versions of books they've read. She hypothesizes that we compare the cinematic realization to the movie we have mentally constructed and the emotions we have attached to our personal scenario. Hence, we always compare one interpretation with another. In Boyum's words, "Watching an adaptation, then, everything comes to us framed in a double vision." There is our scene and the filmmaker's.

From this analysis, Boyum's roots in the reader-response school of literary criticism become apparent: "...if he [sic] isn't metaphorically invisible, seated in a darkened auditorium, the viewer does remain quite literally unseen, and his peculiar physical situation creates the illusion of total passivity." Still, as Boyum points out, "We are anything but passive in watching a film. We are involved in a complex process of evocation." Films require viewers just as books require readers. And the subject of adaptation seems to favor an analogy between the act of reading and watching films. But, after arguing for variable subjectivities and relativity when considering responses to adaptations, Boyum places limitations on her critical position: "In short, though a literary work can admit countless readings, the inescapable fact is that some readings are better than others." For her, a successful adapation is built on a sensitive reading of the original text.

However, Boyum does not insist that fidelity to the letter of the text constitutes the best translation. A case she offers is Kurosawa's Throne of Blood, often regarded as the best adaptation of Macbeth, in spite of the discrepancies of time, place, and language between the movie and the original text. Here Boyum identifies the adaptor's task as finding effective cinematic analogies to the author's rhetorical devices, such as point of view, style and tone, metaphors and symbols, and the rendering of interior processes. She then applies the criteria she has developed to a series of recent, well-known adaptations: Under the Volcano, Tess, The Great Gatsby, Wise Blood, Lord of the Flies, and more. Each film is treated in a chapter in the section entitled "The Rhetoric of Adaptation," which reads like a series of individual reviews with no cumulative argument. Indeed, what Boyum seems to advance is a treatise on "how to make a brilliant adaptation." All you have to do is achieve an excellent understanding of book-in terms of point of view, style and tone, and, of course, major themes. Then you must find compelling film analogies for literary metaphors, symbols, and mental processes, condense the text, cast appropriately, find a brilliant cinematographer, art director, editor, and composer. In addition you must be an absolute genius.

This application of Boyum's theory underlines its limitations. Within the parameters she establishes, certain works of fiction, e.g., those by Virginia Woolf or Gertrude Stein, appear unadaptable. Her analysis remains skewed toward financially viable, narrative cinema. But, as writers and experimental filmmakers constantly demonstrate, fiction—and even narrative—are changing forms. The project of translation, then, becomes more challenging, if less conventional than that proposed by Boyum. Still, by dissecting some popular examples of adaptation, she provides a number of provocative ideas that deserve attention.

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GLOBAL GROOVE: THE WORLD WIDE VIDEO FESTIVAL

David Shulman

A tour of the elegant north end of the Hague, Holland, is filled with historical, political, and cultural landmarks. Ceremonial horse-drawn carriages at the entrance of the palace of Queen Beatrix are reminders of an imperial past. A stone's throw away stands the World Court, where last year Nicaragua accused the United States government of violating international law. Nearby the works of Vermeer, Mondrian, and other Dutch masters are housed in many city museums. Exploring further one finds the Kijkhuis, a three-story alternative screening and performance center which, last September, was, home of the fourth World Wide Video Festival.

While the name may sound a bit pretentious, the WWVF aspires to be an event that places video center stage. By allowing video to stand on its own, unsubordinated to film, the festival creates a context in which video can define its own identity, distinct from traditional dramatic structures of film or the commercial orientation of television. Although the festival started small, last year more than 130 independently produced works were screened; most were recent works from Western Europe, the United States, England, and Japan, plus a couple of tapes from Poland and Yugoslavia.

In a very positive sense, the non-competitive WWVF is a viewers' festival. There is no central theme and only the suggestion of a guiding philosophy. In the introduction to the handsome catalogue, festival organizer Tom Van Vliet and programmer Albert Wufflers write, "Videos are commonly characterized by a poetic, intimate atmosphere. They are multi-layered and still not bound by time conventions." The event's structure reflected this lack of conventions by emphasizing experimentation in form and content, avoiding thematic, geographic, or retrospective programming, and ignoring the traditional distinctions between social issue video and video art.

For the most part, the programs were refreshingly eclectic, although some of the selections, chosen by Wufflers, Van Vliet, and his partner Leo Reijnen, displayed a very tiresome infatuation with image-processing. There were politically pointed video spots, tapes that combine music and images in styles unlikely to appear on MTV, poetic documentaries, and a number of tapes, like the British "scratch videos," that recycle



"Seins Fiction II: Der Unbeslegbare," by Gusztav Hamos, attracted attention at the World Wide Video Festival.

Courtesy Electronic Arts Intermix

mass media images. Some of the tapes that generated the most excitement were large-scale productions made in collaboration with European state television, such as the video adaptation of Dante's *Inferno*, by Peter Greenaway, in conjunction with Great Britain's Channel 4, and Gusztav Hamos's *Der Unbeseigbare*, a mythic story about an archtypal hero who defends the earth against invading agents from Mars, coproduced by ZDF television of West Germany.

Except for several installations at the Municipal Museum of the Hague and another nearby location, all of the tapes were shown in the Kijkhuis's four screening spaces. The three smaller rooms, each seating about 30, are equipped with monitors, while the 100-seat theater has a video projection system. On the ground floor of the Kijkhuis is a bar and restaurant, which during off-hours doubles as a small performance space. As the bar was usually open until 2 a.m., the WWVF seemed a world unto itself, complete with every amenity but a place to sleep. While the festival began with appropriate opening day ceremonies, there was no black-tie gala or glamorous social scene. Nor were there the press

conferences that bring individual producers into the spotlight. But many friends and connections were made and a lot of video business conducted in the Kijkhuis rear garden.

The festival pays for hotel accommodations, but not the travel expenses of invited producers. While there were surprisingly few U.S. videomakers present, many from France, Germany, Britain, and Holland were on hand. They mingled with an international crowd of museum curators, critics, directors of other festivals, distributors, and programmers from Dutch, Belgian, and West German TV. Also in evidence were lots of locals, who paid 50 guilders (less than \$20) for admission to the five-day event and 20 guilders for a single day's viewing.

For those who speak only English, the lack of subtitles for the many non-English language tapes was frustrating. Without transcripts provided, viewers could only rely on the catalogue summaries. Another problem was the lack of any organized discussion, making it difficult to ask producers questions about their work while the images were still fresh. Although press conferences aren't necessarily the solution, it would

be an improvement to have the producers present at one of the three screenings scheduled for most works.

The festival receives its major funding from the Dutch Ministry of Culture, the city government of the Hague, and the Sony Corporation. The programmers travel throughout the year in search of tapes, soliciting some by mail as well as accepting submissions. Many of the featured U.S. tapes were selected from the distributors Electronic Arts Intermix in New York City and Video Data Bank in Chicago. Given the ambitious scope of the festival and its important role as one of the few international showcases for independent video art, there is a danger that the selection will become a too narrow reflection of the individual tastes of two or three people. While the organizers seem to be doing a fine job so far, they may want to consider incorporating regional representatives or some other broadly based selection process as the festival grows and matures.

David Shulman's current project is a documentary on the history of public access television in the United States.

Deadline for submissions: July 1. Contact Tom Van Vliet or Leo Reijnen, Kijkhuis, Noordeinde 140, 2514 GP Den Haag, The Netherlands; tel. 070-65-18-80.

IN BRIEF

DOMESTIC

• HUMBOLDT FILM AND VIDEO FESTIVAL, May 5-9, Aurora, CA. 19th annual competition awards \$1,800 in prize money (an increase from previous years). Judges this year will be Chris Choy & Michael Rudnick. According to organizer Suzanne Blaise, the program includes all genres: narrative, experimental, animation & documentary. Max. running time: 60 min. Judges see all entries. In 1985, 60 films were entered but more are anticipated this year due to increased festival publicity. Video will be included in fest for first time this year. Entry fees: filmakers, \$15; distributors, \$25. Formats: 16mm & ¾". Deadline: April 14. Contact Humboldt Film Festival, Theater Arts Dept., Humboldt State University, Aurora, CA 95521; (707) 826-3566.

• MILL VALLEY FILM & VIDEO FESTIVAL, Sept., CA. In 1985, this event for shorts, features & documentaries included Hollywood screenings as well as independent productions. According to Variety, "Works by local filmmakers take precedence over foreign fodder." Joyce Chopra's Smooth Talk & Dan & Helen Garvey's Hard Travelling were featured last year. Film programmer John Webber travels to the San Francisco Film Festival, Telluride

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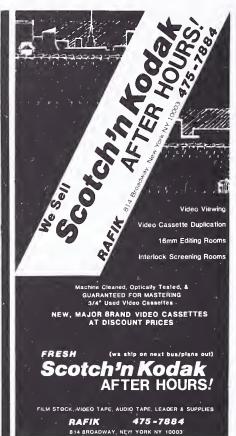
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- & Filmex, as well as programming the San Jose Film Festival. Discussions and parties. Over 65 films screened. Special video section. Deadline: June. For video info, contact Zoe Elton & Richard Jett, (415) 383-5256. For general fest info, contact Rita Cahill, Fest. Dir., Mill Valley Film Festival, 80 Lomita Dr., Ste. 20, Mill Valley, CA 94941; (415) 383-5256.
- NATIONAL STUDENT VIDEO FESTIVAL, Sept. 18-21, Los Angeles. This competition is held in conjunction with the American Film Institute's National Video Festival, now in its 6th year. Unlike the rest of the event, the student section is an open submission competition. Open to students enrolled in a post-secondary educational institution for at least 1 term during the 1985-1986 academic year. Entries & winners by region & category. One national winner. Last year's national and northeast region winner was Creation, by Guy Guillet, M1T. Central region winner: Slide Show and The Old Film, by Sam Rosenthal, Broward Community College; midwest: Registers, by Basha Korzenowski, School of the Art Institute of Chicago; northwest: Contents Under Pressure: The California Prison Crisis, by Laura LeBlanc & Charlene Brown, University of California, Berkeley; southwest: A Video Tapestry In Three Parts, by David Stout, California Institute of the Arts. 19 national judges for 1986 include Max Almy, Ed Emshwiller, Julie Lazar, Penelope Spheeris & other independent producers, instructors & commercial & educational TV people. Tapes must be produced between June 1985 & May 1986. Prizes include Sony professional video equipment. Categories: fiction, nonfiction, experimental, music video. 60 min. max. Submit work on 3/4". Fee: \$7. Tapes should be submitted to appropriate regional coordinators. For entry form & list of coordinators, contact Student Comp./Exhibition, National Video Festival, The American Film Institute, 2021 North Western Ave., Los Angeles, CA 90027.
- NEW YORK CITY EXPERIMENTAL VIDEO AND FILM FESTIVAL, June 5 & 6, NYC. For the 5th year, experimental film/video producer Hunter Yoder & friends will present approx. 10 non-narrative short films & tapes at the Donnell Library Center Auditorium on W. 53rd St. Last year's selection included Seascape, by Mary Duval & Art Nomura; Play-Pen, by Jules Enge; Deux, by Camille Mahex & Eva Truska; Plastic Dance, by Ye Sook Rhee; Glass Vibes, by Connie Coleman; Pressure Of The Text, by Peter Rose & Jessie Lewis; Blue Swee, by Shalom Gorewitz; Saz Island, by Hank Bull & Eric Metcalfe; Insomnia, by Matthew Schlanger; Mr. President, by Jill Kroesen. Last year's judges were John Hanhardt, Wendy Chambers & Marie Nesthus. 1986 judges will include Barbara London of the Museum of Modern Art. Each piece selected receives \$200. All work must be entered on either Beta or VHS, but must be available for festival screening on 3/4" (including films). Two other venues in New York to be announced. Entry fee: \$15. Deadline: April 15. Contact Hunter Yoder, NYC Experimental Video & Film Festival, 331 Smith St., Brooklyn, NY 11231; (718) 858-3140.
- PHILAFILM, July, Philadelphia, PA. Sponsored by the Assoc. of Motion Picture & TV Producers, a Philly-based organization. Each year fest chooses theme; in 1984 theme was "Images of Bahai in Brazilian Cinema"; last year's was "Through the Eyes of Minority & Independent Producers." 1985's competition included approx. 50 features, shorts & docs. Awards went to In the Name of Democracy, by Pam Cohen & Jose Ponce for Best Film Doc.; Return, by Andrew Silver, Best Film; Gotta Make This Journey: Sweet Honey In The Rock, by Joseph Camp & Michele Parkerson, Best Video Doc.; Love in Vain, by Michael Slovis, Best Short; The Broken

Thread, by Christine Mehner, Best Super 8; The Stillness, by Reynold Weidenaar. At least 12 other awards given. Judges were Lyn Kessler, Atlantic City Stage & Lighting; Aristides Martinez, editor; Adrienne Wyche, Glassboro State Univ. Some local press coverage. Fest noted for an array of bureaucratic problems in the past. Offices are in the Urban Coalition offices and director Lawrence Smallwood & staff are not always available, while those who are do not know about the event, now in its 9th year. Categories: drama, documentary, animation, experimental, TV commercial & TV series. Format: 35mm, 16mm, S-8 & 3/4". Deadline: early May. Contact Lawrence Smallwood, Int. Assoc. of Motion Picture & TV Producers, 121 N. Broad St., 6th fl., Philadelphia, PA 19107; (215) 977-2831.

• ROBERT FLAHERTY SEMINAR, Aug. 9-16, Aurora, NY. Annual film & video retreat/workshop presents new work by, to & for independent producers. Considered by most attendees to be consistently rewarding & intensive experience. [In the May Independent, David Schwartz will review last year's Flaherty seminar.] In 1986 "the seminar will consider diverse cultural perspectives & values in film & video. The programmers hope to raise provocative issues & look at patterns & differences in world media by presenting film & video works from the western & developing nations." Do not submit films & tapes without first contacting one of the programmers: Linda Blackaby, Neighborhood Film/Video Project, International House, 3701 Chestnut St., Philadelphia, PA 19104, (215) 387-5125; & Anthony Gittens, vice-president, International Film Seminars, University of the District of Columbia, 1838 Ontario Ave. NW, Washington, D.C. 20009, (202) 727-2396. Selection to be completed by June 1. For information about attending Flaherty (registration fees: \$525 including room & board) contact Esme Dick, International Film Seminars, 44 W. 56th St., 3rd fl., New York, NY 10019; (212) 582-0273.

• SAN FRANCISCO INTERNATIONAL LES-BIAN AND GAY FILM AND VIDEO FESTIVAL, June 20-29, CA. 10th anniversary plans include a retrospective of outstanding films from festivals past, including Times Square, which was pulled by its



The late Barbara Deming is one of eight women and men profiled in "Silent Pioneers," which screened last year at the San Francisco Lesbian and Gay Film and Video Festivai.

Photo: Pot Giniger Snyder

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distributor from the fest in 1981. Thus far selected new features are La Muerte do Mikel (Spain) and Das Ganze Leben (Switzerland). All genres & styles welcome, including features, shorts & documentaries about lesbians & gay men. Films last year included Choosing Children, A Man Like Eva, Broken Mirrors. Times of Harvey Milk, Silent Pioneers, and others from Great Britain, Japan & The Netherlands. Sponsored by Frameline, a non-profit media organization. The SF fest, the longest running screening series on gay & lesbian issues, has been directed since 1981 by Michael Lumpkin. Screenings at the Castro & Roxie Theaters in SF. "Awards presented to outstanding works in several categories." Formats: 35mm, 16mm, S-8, 3/4 " & VHS. Deadline: April 15. Contact Frameline, Box 14792, San Francisco, CA 94114; (415) 861-5245.

• SLICE OF LIFE SHOWCASE, July 11-12, State College, PA. Held in conjunction with Central Pennsylvania Festival of the Arts & presented by the Documentary Resource Center. Four-year-old event is open to film & videomakers in the mid-Atlantic region. According to coordinator Carrie Crompton, filmmakers participating in discussions & workshops receive stipend for accommodations & travel. Approx. 4 hours of film & video presented. Max. running time: 30 min. Last year's selection included An Acquired Taste, by Ralph Arlyck; Cape May: End of the Season, by Maxi Cohen; Birthday Party, by Tony Buba; If This Ain't Heaven, by Roberta Cantow; Written on Water, by Stephen Roszell. Selectors George Hornbein & Ken Thigpen's stated preference is for work that "documents simply & realistically the unique performances of everyday life." According to Crompton, fest eschews the overtly "ideological or political" in favor of work that "really reveals people as they are in their own time & space." Full houses of the filmmakers at Penn. State University. Format: 16mm & ¾ ". Deadline: May 1. Contact Slice of Life, 848 Elmwood St., State College, PA 16801; (814) 234-7886.

• VIDEO FREE HAWAII, June, Honolulu, HI. Free public screenings at Grand Ballroom of Pacific Beach Hotel in Honolulu on 2 screens during one evening from 7 p.m. to midnight. Approx. 25 works screened at last year's 10th anniversary event, including videos from Hawaiian producers (The Kona Coast, It's Up To Me: Teen Pregnancy in Hawaii, Molokai); foreign videos & mainland productions, including Pick Up Your Feet, Open Space: DCTV & Voyage of Dreams. Presented by John Mullen, Kerry Taggert & Video Free Hawaii, a non-profit organization funded by the Hawaii State Foundation for the Arts. Return postage paid. 3/4 " only. Program notes printed. Deadline: May. Contact Video Free Hawaii, 680 Moana, 2nd fl., Honolulu, HI 96822; (808) 955-1918.

FOREIGN

- INTERNATIONAL FESTIVAL OF FILM AND VIDEO ON ART, Sept., Paris. Documentaries on art & artists, educational films & films on architecture in 35mm, 16mm & cassette. Awards for best film, best direction, best scenario, best research. No forms. Work shipped via diplomatic pouch in July. Contact FIFA, 16 rue de Richelieu, 75002 Paris, France; tel. 297 49 60; or Videotheque de Paris, 4 rue Beaubourg, Paris, France.
- VELDEN FESTIVAL OF NATIONS, May 26-June 1, Velden am Woerther See, Austria. 15th

amateur film festival for work that "contributes to the understanding of peoples." National, city & state prizes; gold, silver & bronze medals & special awards. Special prices for travel & accommodations for participating filmmakers & guests; special deals for events like jury discussions, concluding program, film-soiree, dinners & admission to the casino in Velden. Formats: 16mm, S-8. Categories: documentation, travel, games & genre (fantasy & experimental). 30 min. max running time. Deadline: April 30. Films returned by July 20. Include return postage. Possible screening on Austrian TV. Contact Velden Festival of Nations, Organization Committee, Kundirektion A-9220, Velden am Woerther See, Austria; tel. (0 42 74) 21 05; telex 4-29 45 15.

• WELLINGTON FILM FESTIVAL, July, New Zealand. 15th annual non-competitive international event primarily for features & shorts on the international festival circuit. Last year director Bill Gosden programmed 60 films including Cal, Desperately Seeking Susan, Entre Nous & Gaylene Preston's Mr. Wrong. 1985's attendance topped 35,000 as the fest moved into a larger (850-seat) venue. "Generally the festival will show only films that have been accepted & shown by a recognized festival or festivals outside of New Zealand." Deadline for forms: April 30. Preview material on video should be sent only upon the festival's request. Organizers do not take responsibility for return of unsolicited material. Screenings in Wellington are followed by Aukland Film Festival screenings. Certificate of participation awarded to every film invited. The fest can act as informal liaison with buyers in New Zealand. Deadline for invited prints: June 15. Format: 16mm, 35mm (preferred), 70mm. Address for films: N.F. Raven Customs Agents, Wellington Airport, New Zealand. Fest address: Wellington Film Festival, Box 9544, Courtney Pl., Wellington, New Zealand.





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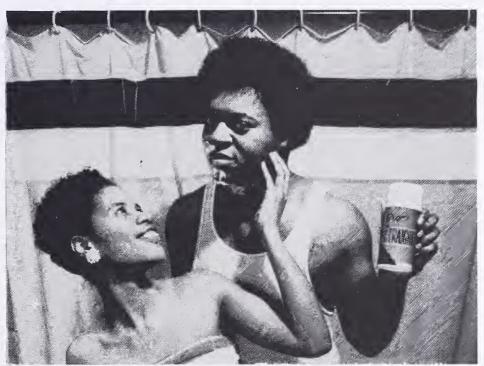
IN AND OUT OF PRODUCTION

Andrea Estepa

Saturday Night Live meets Ebony magazine in Reggie's World of Soul, a half-hour videotape by Reginald Hudlin. The tape uses a television magazine format to satirize race relations and aspects of black life in the U.S. Hudlin's outrageous cast of characters includes members of the Rasta-Hasidim, a break-dancing religious sect whose favorite pastime is arguing whether the slave trade or the Holocaust was the greatest crime against humanity, and Dr. Mau Mau of the "White Guilt Clinic," who arranges browbeatings for uneasy Caucasians anxious to rid themselves of lingering subliminal prejudices against members of the Negro race. Reggie's World of Soul was screened at the Blacklight Film Festival in Chicago and was included in the New York-based Black Filmmaker Foundation's Dialogues with Black Videomakers series. The tape was such a hit with its New York audience that Hudlin was included in the Village Voice's 1985 year-end "Avant-Pop" profiles-an annual selection by the weekly's cultural critics of talents to watch in the coming year. Reggie's World of Soul: Black Filmmaker Foundation, 80 Eighth Ave., #1704, New York, NY 10011; (212) 924-1198.

Ivan Acosta's first feature-length film, Amigos, is a mostly light-hearted tale of Ramon, a Cuban refugee who comes to Miami during the Mariel boat lift in search of the American Dream. With the help of his childhood friend Pablo who, after 20 years on the mainland, is a well-established car salesman with many friends and a beautiful fiancee, Ramon struggles to adapt to his new environment. While most of the film views Ramon's problems with a comic eye, it also addresses the bitter aspects of his new life, particularly his encounters with the widespread belief that Marielitos are criminals and social outcasts. The 108-minute, 16mm color film is in Spanish with English subtitles and has been released theatrically in a number of U.S. cities, including Miami and New York. Amigos: Manicato Films, 484 W. 43rd St., #42D, New York, NY 10036; (212) 594-0615.

Together and Apart, Laurie Lynd's short film musical, has been selected for inclusion in the 1986 New Directors/New Films Festival, to be held at the Museum of Modern Art in New York City in April. The 26-minute narrative, filmed in Canada, follows Tom, a successful poet, on a sentimental journey to his alma mater where he meets his former lover Michael for the first time in several years. The problem? Michael has a wife. This situation may not seem like something to sing about, but the characters often burst into songs by Toronto-based musician Micah Barnes. In addition to festival screenings, Together and



Glenda Starr and Kelth Boseman battle razor bumps in Reginald Hudlin's "Reggie's World of Soul."

Photo: Floyd Webb

Apart is slated for inclusion in WNET's Independent Focus series this summer. Together and Apart: Laurie Lynd, 512 E. 13th St., #5D, New York, NY 10009; (212) 677-2591.

In addition to creating the computer-generated opening logo for PBS's Live from Off Center, director John Sanborn and producer Mary Perillo have just completed a half-hour experimental video piece for the series. Described by Sanborn as a "doo-wop opera fantasy about the movies," Sister Suzie Cinema combines text, dance, music, and electronic imagery. The piece was written by Lee Breuer, with music by Bob Telson (of The Gospel at Colonnus fame), choreographed by Cyndi Lee of XXY Dance/ Music, and features Fourteen Karat-Soul and Ben Halley, Jr. Perillo and Sanborn are currently preparing a videodisc collection of Sanborn's works for Pioneer Laserdisc of Japan; it is the first in a projected series of discs that will highlight the works of video artists. Sister Suzie Cinema: John Sanborn Productions, 125 Cedar St., New York, NY 10006; (212) 962-0650.

Kartemquin Films is currently producing a documentary portrait of the artist Leon Golub, exploring the political implications of Golub's often frightening, visceral images of riots, interrogations, and death squads. Major portions of the film have already been shot in Chicago, where Golub was born and educated, his current home New York, Montreal, and Washington, D.C. The film is co-produced by the Focus/Infinity Fund, a Chicago-based foundation com-

mitted to producing media with social significance. The filmmakers are still seeking completion funds, and are planning a summer 1986 release. *The Leon Golub Project:* Kartemquin Educational Films, 1901 W. Wellington, Chicago, IL 60657; (312) 472-4366.

Rachid Kerdouche's new feature is the story of Vermont farmer Hargus Beasley and Lisa, the girl he loves. Frustrated by Hargus's all-toooedipal devotion to his mother, Lisa abandons him to make a new life for herself in New York City. After his mother's death some months later, Hargus sets out on a relentless search for Lisa with the intention of winning her back. Working his way through the streets of Gotham with his new-found sidekick Julius, Hargus encounters a variety of strange characters who've crossed Lisa's path since her arrival in the big city. Hargus gradually discovers that he is not Lisa's only admirer and ultimately meets a tragic end at the hands of one of his rivals. The 85-minute film, with the working title Her Name Is Lisa, was shot in 16mm, but Kerdouche intends to blow it up to 35mm. Her Name Is Lisa: Rachid Kerdouche, 628 E. 9th St., #4B, New York, NY 10009; (212) 777-6294.

Night Life, produced by Suzanne Smith and written and directed by Howard Wayne Robinson, is another narrative about the misadventures of a new arrival in New York City. The film weaves a tale of a street pedlar's attraction to a young artist from Macon, Georgia, around the urban dilemma of gentrificaton. Filmed on loca-

tion in the East Village during October and November of last year, the 78-minute, 16mm color film cost under \$25,000; Robinson and Smith are now looking for funds with which to complete the project. *Night Life:* Downtown Motion Pictures, 240 E. 13th St., #13, New York, NY 10003; (212) 228-1080.

The Crow Indians' century-long struggle for survival is the subject of Contrary Warriors, a 60-minute documentary film by Connie Poten, Pamela Roberts, and Beth Ferris. At the heart of the film is the life of Robert Yellowtail, the 97-year-old leader whose testimony before the United States Senate on behalf of his people saved the Crow lands in 1910. The filmmakers' account of Yellowtail's life-long struggle to preserve his tribe's heritage captures the history of the Crows in the twentieth century as well as the current state of their community life. The film was honored with a Golden Plaque at the Chicago International Film Festival, named "Best Edited Film" at the American Indian Film Festival in San Francisco, and included among the documentary finalists at the U.S. Film Festival. Contrary Warriors: Rattlesnake Productions, Box 8779, Missoula, MT 59807.

Last September, the bar mitzvah of Eric Strom received international media attention as the first celebrated in the Polish city of Cracow in 45 years. Filmmakers Oren Rudavsky and David Leitner accompanied the 13-year-old Eric and

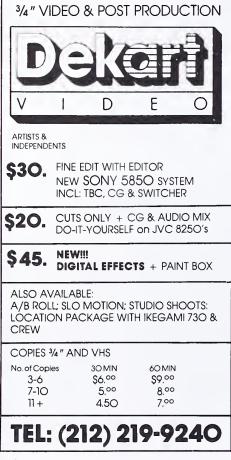
his family on their journey from Stamford, Connecticut, to Poland. Their film A Spark from the Ashes: An American Bar Mitzvah in Cracow will document this historic event and its impact on the 200-member Jewish comunity who witnessed it. Rudavsky and Leitner are currently assembling their Polish footage and fundraising for the editing and postproduction stages of the project. Spark from the Ashes: Oren Rudavsky Productions, 820 West End Ave., #14F, New York, NY 10025; (212) 222-9008.

To most of us, voodoo means dolls and pins; few realize that it is a serious religion properly named voodou. Karen Kramer's latest film Legacy of the Spirit studies the true meaning of voudoun theology and rituals through interviews with believers. The 52-minute documentary, shot entirely in the Caribbean communities of New York City, introduces the viewer to the ceremonies, music, sacred drawings, and ritual objects central to the practice of voodou, and gives its adherents the opportunity to speak openly about the significance of its ancient traditions. Legacy will be screened twice in New York City during April at the Museum of Modern Art on the 10th and at the Museum of Natural History on the 27th. Kramer's next project, a documentary about the West Indian Parade on Brooklyn's Eastern Parkway, tentatively titled Celebration, is already in production. Legacy of the Spirit: Karen Kramer, 22 Leroy Street, New York, NY 10014; (212) 691-3470.

Rick Blazen Is in Trouble, by Lee Bennet Sobel, is a short homage to the action/adventure sagas of the 1940s. The title character is a bumbling G-man whose mission is to rescue the "altruist factor"—a device capable of turning normal human beings into total altruists-from arch-villain Flaming Skull before he uses the tool to take over the world. The 15-minute short features period costumes and settings and, to heighten the nostalgic effect, was shot on the same kind of black and white film stock used in Woody Allen's Manhattan. Rick Blazen won an award at the Cinemagic Short Film Search in Los Angeles and will be included in a home video cassette compilation of winners being prepared for commercial release. Rick Blazen: Bill Cooper Associates, 224 W. 49th St., #411, New York, NY 10019; (212) 307-1100.

Jeff McMahon, best known for his live dance/performance work, has completed a short dance film entitled **Tell Me Moving.** The black and white super 8 film runs 8-½ minutes and features dancers John Bernd and Kaya Gami. Funded with a National Endowment for the Arts Dance/Film Video Project grant, the piece premiered at New York's Performance Space 122 in February. *Tell Me Moving:* Jeff McMahon, 512 E. 11th St., New York, NY 10009; (212) 677-3214.







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CLASSIFIEDS

The Independent's Classifieds column includes all listings for the "Buy Rent Sell," "Freelancers," and "Postproduction" categories. It is restricted to members only. Each entry has a 250-word limit and costs \$15 per Issue. Payment must be made at time of submission. Anyone wishing to run a classified more than once must pay for each insertion and indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced, and worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to cover date, e.g., April 8 for June issue. Make check or money order–no cash, please–payable to FIVF and send to: Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

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- FOR SALE: Custom made soft barneys and cases for film/video equipment. Leather or cordura. Denise Brassard, (212) 864-1372.
- FOR SALE: 8mm Zeiss Dist. \$1200; 10mm for SR/BL \$650; 5.7 Kino \$595; 5.9Ang. \$1200; Sacht. 3+3Kit \$2700; 25-250 Ang \$4500; Aaton Mags \$1400; Arri S Ani. Mtr. \$1500; 35 Mitchell Hi Spd, \$5200; Arri S. Pkg. \$3300; NPR Pkg. \$4500; 35m Proj—New—\$2995; 400 ′ 35BL Mags \$2200; 12-120 Ang. \$1200; Bolex R5 \$1100, Zeiss 16 Speeds Set \$6900. Call (212) 288-8635 Tony.
- FOR SALE: CP16R, orientable finder, 4 PLC mags, 3 new batts, new gang charger, Haliburton, barney, many extras. Recently rebuilt by factory to the new & higher CP standards \$3500. Bolex H16R, 10 Switar, 17-85 Rank-Taylor Zoom, Rex-o-fader, Pistol grip, extras, \$1000 Hal (914) 355-1400.
- FOR SALE: Unopened 16mm color film stock in excellent condition: ECO 7252, 50 (100') rolls @ \$7/roll, EF 7242, 70 (100') rolls @ \$6/roll, volume discount. Contact Mark Mori, P.O. Box 5202, Station E, Atlanta, GA 30307. (404) 627-2485.
- FOR SALE: Chinon "Direct Sound" Super 8 Camera and Eumig 824 Super 8 "Sonomatic" Projector. 4 yrs. old, excellent condition. Best offer—we're reasonable! Pls. leave message at (718) 728-4090.
- FOR SALE: Mitchell 35mm BNC with reflex conversion. Two 1000 ft. mags, lens, 220V motor, and cases. Excellent condition, \$5000. Call (212) 795-2596.
- FOR SALE: Sony DXC M 3 Camera (3 tube), Fujinon lens, carrying case, 30 ft camera extension cable, excellent condition. James (212) 924-1320, (201) 963-6075.

- FOR SALE' Aaton LT-7 camera, (2) Aaton batteries, (2) Aaton battery chargers, (1) 9.5-57mm Angenieux zoom lens; complete \$10,000 plus freight. Call Tom Sigel, Skylight Pictures (212) 947-5333.
- FOR SALE: Aaton LTR 7, w/leather hand carrying case, 3 mags w/case eyepiece extension, 10-150 mm, charger, batt., etc. excellent condition. Call Louis (202) 466-3595.
- FOR SALE: 9.5-57mm Angenieux. Almost new. Excellent Condition. Call Louis (202) 466-3595.
- BROADCAST EDIT SUITE: Two Sony BVU-200 A's/convergence ECS-90 controller, best offer over \$6,000. TK-76 camera (Plumbicons), best offer over \$1900. (717) 435-0592.

Freelancers

- EXPERIENCED FILM SOUNDMAN: Will work on your feature or documentary. recordist, boom, or playback. Excellent equipment available. Doug Tourtelot, (212) 489-0232.
- CINEMATOGAPHER w/Aaton 16mm camera, lights & van, always looking for interesting projects. Very experienced in docs, drama, foreign travel. I would love to shoot 1986's cult classic! Let's talk about specifics. Ned Miller, (312) 433-3031, Chicago.
- HISTORICAL PRODUCTION STYLIST/ CONSULTANT, Research and Script Review, Movement and Performance Coaching. Experienced Producer/Choreographer, Cultural Historian (Ph.D.), and Museum Curator. Granada History Productions, (703) 841-0044, or 1336 North Ode Street, Suite #9, Arlington, VA 22209.
- CAMERMAN & SOUNDMAN: Aaton XTR & Nagra 4.2 with Aaton timecode base (SMPTE or Aaton clearime coding available). Save time and money in post-production with our state of the art equipment. Prefer documentary work. (212) 532-2031 ask for Mark or Bram.
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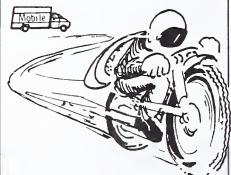
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NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. **The Independent** reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are the 8th of month, two months prior to cover date, e.g., April 8 for June issue. Send notices to Independent Notices, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Films • Tapes Wanted

- INDEPENDENT PRODUCTION COMPANY AND VIDEO DISTRIBUTOR seeks quality films & videos for distribution. Write Bennu Productions, Inc., 165 Madison Ave., New York, NY 10016.
- THE TAPE EXCHANGE: Non-commercial videotapes by independents sought for inclusion in computerized database of programming available to California's local cable channels. Producers interested in listing their videotapes should contact the Foundation for Community Service Cable Television, 5010 Gerry Blvd., Ste. 3, San Francisco, CA 94118; (415) 387-0200.
- INDEPENDENT DISTRIBUTOR looking for new film & video works to join our other awardwinners on nursing, health care, the environment, sex roles & parenting, women's & related issues. Contact Fanlight Productions, (617) 524-0980.
- CINEMA VERITE weekly prime time TV series presenting works of independent filmmakers seeks films/video tapes for programming consideration. (Documentaries, art & dance films, dramas, short subjects &/or works in progress, shot on video or film, are acceptable.) Please send ¾ " videotape w/SASE for return to Cinema Verite Int'l Inc., 444 E. 86th St.', Apt., 21J, New York, NY 10028.
- NIGHTFLIGHT seeks short tapes & films by students & young artists for "New Filmmakers" segment on USA Cable. Those selected will receive \$10/min. for use. Contact Carrie Franklin, ATI Video Ent., 888 7th Ave., New York, NY 10028; (212) 977-2300.
- CAMPUS NETWORK, a TV network that broadcasts exclusively to colleges & universities, is now accepting ¾ " videos for programming. If accepted, producers will receive \$17/min. for a 1-week exhibition period. Contact Campus Network, c/o Steve Amateau, 114 5th Ave., New York, NY 10011; (212) 206-1953.
- ARTISTS VIDEOTAPE RENTALS store opens March '86 in hi-traffic Manhattan location. Seeking inventory: artists & indies on VHS format. Write for details: Colab TV, 285 Varet St., Brooklyn, NY 11206.

Conferences • Workshops

• SOUTHWEST REGIONAL NFLCP CON-FERENCE: April 25-27, to be hosted this year by Austin Community TV. Contact Austin Community TV, Box 1076, Austin, TX 78767.

- NEW YORK INT'L HOME VIDEO MARKET: The first int'l exhibition of producers, publishers, distributors & wholesalers of non-theatrical & theatrical products. Will incl. variety of seminars on the home video industry. Sponsored by Bell & Howell/Columbia Picture Paramount Video Systems & VCA Technicolor. Contact Bailey Beeken, Nat'l Expositions Co., 49 W. 38th St., New York, NY 10018; (212) 391-9111.
- MARKETING & MANAGEMENT TRAINING COURSE sponsored by Media Alliance at the New School for Social Research, 66 W. 12th St., New York City, 5:30-7:30 pm. "Direct Marketing on a Limited Budget," Apr. 2; "Copywriting & Graphics," Apr. 9; "Public Relations," Apr. 16-30; "A Brief History & Coping with Change," May 7; "Fundraising Basics for Media Arts," May 14; "Fundraising Management," May 21 & "Pragmatic Process," May 28. Contact Media Alliance, c/o WNET, 356 W. 58th St., New York, NY 10019; (212) 560-2919.
- FILM/VIDEO ARTS MEDIA TRAINING COURSES: Spring courses incl. The craft of 16mm film production, basics of portable video production, videocassette editing, 3-tube video cameras. Applications & information, (212) 673-9361, NYC.
- INTERNATIONAL FILM WORKSHOPS: June & July 1986 in Rockport, Maine, For working professionals who want to develop greater skills w/in the field & advance their careers. One-2-week master classes & workshops, weekend seminars & clinics, incl. camera, scriptwriting, AC's clinic, film actors, production, lighting, AD/PM workshop, electronic cinematography, film director master classes & workshops, editing, Steadicam/Panaglide workshop, TV news feature workshop, producing & directing for TV commercials & funding film projects. Int'l Film Workshops, Rockport, ME 04856; (207) 236-8581.
- NYS SUMMER SCHOOL OF MEDIA ARTS for high school students from the state. Six weeks, from June 22-Aug. 1, 1986 at the Ctr. for Media Study. State University at Buffalo & Media Study/Buffalo. Tuition is \$1,000, incl. room, board, supplies & special events. Tuition assistance available ranging from \$75 to full tuition. Contact Bob Reals or Marilee Hamelin, NYS Summer School of Media Arts, Rm. 681 EBA, State Educ. Dept., Albany, NY 12234: (518) 474-8773.
- FILM/VIDEO ARTS spring, 1986 media training incl. 16mm film production, "in-field" maintenance for professional cameras, portable video production, cameras. FVA, 817 Broadway, New York, NY 10003-4797; (212) 673-9361.

Resources • Funds

- NATIONAL ENDOWMENT FOR THE HUMANITIES: Media Program deadline for 1986, September 19 for projects to begin after April 1987. Contact NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506.
- NATIONAL ENDOWMENT FOR THE ARTS: Deadlines for 1986: Media Arts Centers & Nat'l Services, May 2; Radio Projects, July 18; Int'l U.S./ Japan Exchange for Media Arts, June 2; Expansion Arts, April 1. Contact NEA, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

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- FILM IN THE CITIES 1986 Regional Film/Video grants to independent producers living in Iowa, Minnesota, N. Dakota, S. Dakota & Wisconsin. Deadline: April 14. Call or write Film in the Cities, 2388 University Ave., St. Paul, MN 55114; (612) 646-6104.
- CORPORATION FOR PUBLIC BROADCAST-ING Open Solicitations, next deadline: May 2, 1986. Contact CPB, 1111 16th St., NW, Washington, DC 20036; (202) 293-6160.
- NEW YORK COUNCIL FOR THE HUMANITIES 1986 proposal deadlines: June 1 & December 15. Contact NYCH, 198 Broadway, 10th fl., New York, NY 10038; (212) 233-1131.
- NEW JERSEY STATE COUNCIL ON THE ARTS 1987 Matching Grant & Fellowship applications available upon request. Call NJSCA, (609) 292-6130 or 292-0495. Applications also avail. at New Jersey county libraries & arts agencies.
- SOUTHWEST INTERDISCIPLINARY AR-TISTS FUND: Grants to interdisciplinary artists in AZ, CO, NM, UT. For guidelines and applications, contact Center for Contemporary Arts of Santa Fe, 1050 Old Pecos Trail, Box 148, Santa Fe, NM 87504; (505) 982-1338.
- INTERDISCIPLINARY ARTS FELLOWSHIP PROGRAM: Grants to interdisciplinary artists in AR, KS, MO, NE, OK, TX. For guidelines and application, contact Diverse Works, 213 Travis St., Houston, TX 77002; (713) 223-8346.
- FILM/VIDEO ARTS FILM BUREAU: Grants for film rentals & speakers fees to nonprofit community organizations in NYS. Priority given to groups showing works by independent filmmakers and/or works not ordinarily available. Must be open to public. Contact Film/Video Arts, 817 Broadway, New York, NY 10003; (212) 673-9361.
- AMERICAN FEDERATION OF THE ARTS provides a 50% subsidy of film & video rentals to eligible nonprofit cultural organizations in New York. Contact AFA Film Program, 41 E. 65th St., New York, NY 10021; (212) 988-7700.
- MEDIA BUREAU has limited funds for presentation of video or audio tapes, incl. installation, performances, workshops, short residencies, technical assistance, research projects, criticism in New York state only. Requests should be made at least 4 weeks prior to event. Contact Media Bureau, The Kitchen, 512 W. 19th St., New York, NY 10011; (212) 255-5793.
- GENERAL SERVICES ADMINISTRATION ART COMMISSIONS: Funds are available for commissions for public art at federal sites throughout the US. Contact Don Thalacker, GSA Art in Architecture Program, 19 and F Sts., Washington, DC 20205.
- NEW YORK COUNCIL ON THE HUMANITIES MINI-GRANT PROGRAM for grants up to \$1,500. Proposal due 6 weeks before event. Contact NYCH, 198 Broadway, New York, NY 10038.
- MACDOWELL COLONY RESIDENCIES during Sept., Oct. & Nov. for artists incl. filmmakers. Provides room, board & studio. Average stay: 6 wks. Accepted applicants asked to contribute toward costs. Contact MacDowell, Admissions Coordinator, 100 High St., Peterborough, NH 03458; (603) 924-3886 or (212) 966-4860.
- MUSEUM OF BROADCASTING internships in curatorial, development, exhibitions, library services, public relations, public services, education & office of the director for summer 1986. Contact Karen St. Pierre, Director of Public Services, Muse-

um of Broadcasting, 1 E. 53 St., New York, NY 10022; (212) 752-4690.

Opportunities • Gigs

- SANDINISTA ASSOCIATION OF CULTURAL WORKERS delegation of performers, artists & writers to Nicaragua, May 22-June 1. Approximate cost, \$1,000 incl. travel from New York City via Mexico City, food, lodging, group transportation & translation. Passport valid thru Dec. 1986 required. Call or write Ventana, 250 W. 54th St., #800, New York, NY 10019; (212) 586-3700.
- VIDEO CAMERA OPERATOR wanted for documentary project & basic operation instruction. Experienced, capable of basic equipment maintenance. Video deck & sound operator, experienced. Resumes to Sidewalks of New York Prods., Box 968, Old Chelsea Sta., New York, NY 10113.
- REAL-LIFE ADVENTURE FILMS: Need crew w/good health for separate docu-dramas in the Amazon River, sailing in the Caribbean & Africa. Summer & winter, 1986–87. Pay & expenses. If own equipment, helpful but not necessary. Write to Robert Monticello Productions, Box 372, New York, NY 10014.
- NON-UNION B&W FEATURE needs cinematographer w/strong B&W samples on reel. Contact Franco Productions, Box 2253, Stuyvesant Sta., New York, NY 10009.
- EXPERIENCED VIDEOMAKERS needed for a major international project in the US & around the world. Have to own ¾ " or VHS equipment (for 2 different tasks). Also those who own equipment & are willing to learn the skills should apply. Please specify make of equipment, system (PAL or NTSC), facility, resume or curriculum vitae, availability of time & separate daily rates for you & your equipment. Write to ZIP, Box 74, Cathedral Sta., New York, NY 10025-0074.
- SUPER 8 PRODUCTION: Independent producer seeking volunteer(s); actors, cinematographers, sound mixer, gaffer(s), special effects design, art director(s), make-up & hairstylist & other crew positions. Send resume or letter to Gaspar Productions, Box 3764, Chatsworth, CA 91313-3764.
- ARTIST CALL FOR NON-INTERVENTION IN CENTRAL AMERICA is seeking creative individuals who are interested in actively participating in projects to raise funds for material support to artists/technicians in Nicaragua, to organize exhibitions of Nicaraguan artists' work here in the US, cultural exchanges, etc. CHISPA, 318 E. 6th St., Box 191, New York, NY 10003.

Publications

- OVERVIEW OF ENDOWMENT PROGRAMS w/brief descriptions of 42 separate funding programs, application deadlines, phone directory, etc. avail. free from NEH Overview, Rm. 409, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0438.
- MODERN DANCE & BALLET ON FILM & VIDEO catalogue w/listings of more than 500 titles avail. from Dance Films Assn., Inc. \$19.95 for nonmembers, \$17.95 for DFA members, add \$5 outside US. Order from DFA, 241 E. 34th St., New York, NY 10016; (212) 686-7019.
- MEDIA DISTRIBUTION COOP offers inexpensive do-it-yourself publicity resources for musicians,

- filmmakers & writers. Incl. specialized mailing lists, bibliographies & other publications. Also offers several publications, incl. Alternative Video Distributions, New Sources for Writers, Obtaining College Radio Airplay, etc. Write Media Distribution Coop, 2912 Daubenbiss, Soquel, CA 95073.
- AUDIO DESIGN: Publication on sound & sound recording for film & video. Two-part college-level workbook devoted to technology & technique of audio design & sound recording. \$28.00 postpaid. Avail. from CrossCountry, 724 Bloomfield St., Hoboken, NJ 07030; (201) 659-4430.
- THE INDEPENDENT PRODUCERS GUIDE TO SUPER 8 incl. information on equipment, film festivals & lab services in the US & Canada. Price: \$5. Avail. from Small Format Audio-Visual, 95 Harley St., Cambridge, MA 02140.
- 1986 VIDEO EXHIBITION DIRECTORY published by Video Networks of the Bay Area Video Coalition. Lists over 50 nat'l exhibitors of independent work. Mailing labels also available. Price: \$4 plus postage & handling. Send check or money to BAVC, 1111 17th St., San Francisco, CA 94107; (415) 861-3282.
- CHICAGO NEWSLETTER: Monthly publication of Chicago Area & Film Video Network. Avail. to members. Contact CAFVN, Box 10657, Chicago, IL 60610; (312) 661-1828.
- ASIAN AMERICAN MEDIA REFERENCE GUIDE: More than 570 titles produced in past 50 yrs. w/distribution information. Covers all major Asian ethnic groups. Price: \$14.95 plus \$2 postage & handling. Write Asian CineVision, 32 E. Broadway, New York, NY 10002; (212) 925-8685.
- KNOWLEDGE INDUSTRY PUBLICATIONS has released 2 new publications, The Video Register 1985-86, a directory of the professional video industry & Guide to Videotape. Contact Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains, NY 10604.
- THE ART OF FILING tax workbook for visual, performing, literary artists & other self-employed professionals. \$9.95, plus 6% sales tax for Minnesota residents & \$1.50 postage. R&C/UA, 411 Landmark Ctr., 75 W. 5th St., St. Paul, MN 55102; (612) 292-4381.

Trims & Glitches

- KUDOS to the 8 AIVF members out of 14 winners of the American Film Institute's Independent Filmmaker Program grants: Arthur Dong, Eleanor Gaver, Brian Jones, Stephen Olsson, Marco Williams, Gary Hill, Flip Johnson & Juan Downey.
- CONGRATULATIONS to Deanna Morse, recipient of Michigan Council for the Arts Creative Artist grant.
- CONGRATULATIONS to finalists in the first round of the Corporation for Public Broadcasting Open Solicitation for FY 1986: Jill Godmilow, Catherine Tatge, Aviva Slesin, James Culp, Lawrence R. Hott & Tony Silver.
- SEVEN AIVF MEMBERS have been awarded grants from the New York Council for the Humanities: Diana Agosta, Katherine Kline, Stephen Brier, Orinne J.T. Takagi, Peter Davis, Penee Bender & Gerry Pallor. Congratulations!

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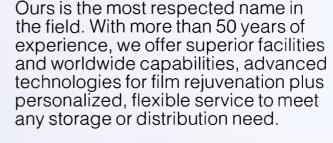
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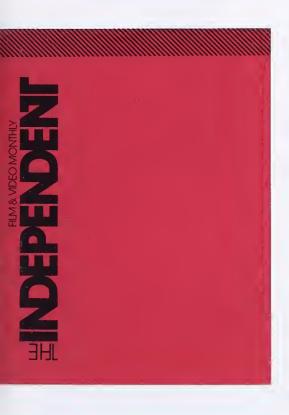
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#INDEPENDENT

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COVER: In "Pato and Cabenga," the stary af twin girls who develop their awn private language, filmmaker Jean-Pierre Garin synthesized autablagraphical and dacumentary approaches to create a personal film essay. David Schwartz discusses the making of first person dacumentaries in "First Person Singular: Autablography in Film." Photo courtesy filmmaker.

PERSON TO CHELOVEK: SATELLITE DIPLOMACY

Last December on a cold evening in Leningrad, 130 Russians gathered in a television studio to meet with a group of people in Seattle via satellite hook-up. This was the ninth in a series of "spacebridges" aimed at spanning the social and cultural differences between people in the two superpower nations. "Spacebridges" are teleconferences designed to provide an alternative to the controlled messages of one-way information transmissions and government statements. These events have come about through the efforts of independent producers who have shown their technical feasibility and obtained Soviet participation through visits to that country.

The Leningrad event was the most daring yet. Whereas earlier teleconferences linking scientists, journalists, rock and roll enthusiasts, and school children had intentionally avoided controversial issues, this time no topic was off limits. Titled the Citizens' Summit, this event was conceived by Ed Wierzbowski and Pam Roberts, partners in a video production company in Colrain, Massachusetts, known as the Documentary Guild. In order to bring the project to wider public attention, they persuaded Phil Donahue to act as host at the Seattle end. Vladimir Posner, a political commentator who has become familiar to Americans through his regular appearances on Nightline, was the Soviet moderator.

These events have often afforded significant opportunities for collaboration. Concerned about the possibility of programmed statements, Donahue insisted on sending over a team that worked with representatives of Gosteleradio to select the participants by visiting factories, schools, and other locales. Marilyn Henderson, Donahue's chief consultant on this project, said she encountered no resistance from the Soviet authorities in her choice of locations, in the actual interviews, or in the final selections. Unfortunately, nothing was said about this during the program, so that those who watched had no notion that such unprecedented teamwork had taken place. Collaboration also took place on the technical end. The U.S. crew in Leningraa included Wierzbowski, technical consultant Kim Spencer, who heads Internews video production company in New York City, and Tyrone Mortensen, the chief engineer at KING-TV in Seattle.

The Soviet principals, in addition to Posner, were Pavel Korchagin and Sergei Skvortov, two officials in the foreign relations branch of Gosteleradio. Since working on the first U.S./Soviet "spacebridge" in 1982, they had become the key Soviet contacts for the pro-

grams, with responsibility for preparation of the edited versions that are broadcast on Soviet television. According to Skvortov, over 100 million Russians have watched each program.

The U.S. and Russian participants in Citizens' Summit spoke to one another for two and a half hours, while observing each other on 9×12 -foot screens. Donahue began by posing questions, making sure to raise subjects of interest to many Americans, including the Soviet invasion of Afghanistan and the treatment of Soviet dissidents. But participants then spoke directly to each other across the 44,000 satellite miles between them. A fisherman from Alaska said he was participating in the program to know more about the lives of his Russian counterparts; others talked about their work as teachers or hospital workers. A Russian painter commented that he would like to paint the "strong" faces of some of the Americans.

People on both sides adjusted readily to the technological constraints of the conversation. More difficult, however, was contending with fixed expectations. On the U.S. side, for example, several people challenged the Russians' ability to speak freely, contending that Americans enjoyed much more freedom of speech. The Russians countered by hinting at U.S. naivete about their alleged freedoms. Such moments of heated exchange were perhaps unavoidable as these people in the two nations had their first opportunity to test their own assumptions and ask questions directly of their supposed global opponents.

If all goes well, there will be more opportunities for such exchanges in the future. The Soviet government has made a serious commitment to produce more teleconferences in keeping with its new media policies. Also, the Leningrad-Seattle event was the first "spacebridge" shown on commercial television stations in the U.S.; more than 80 stations aired edited versions of the program in January. Those who had missed the program had another chance when it was shown on PBS stations in April.

Now in the planning stage is a "spacebridge" that will link two families in their homes in Philadelphia and Leningrad. The U.S. director of this program is Robert Greenwald of *Burning Bed* fame. Other programs are being explored by members of Congress as well as by several citizens' organizations. "Spacebridge" producers hope that these will become regular international events in the future.

-Donna A. Demac

Donna A. Demac is a communications lawyer in

New York City who was in Leningrad to report on the Citizens' Summit.

STATION HESITATION ON THEME NIGHTS

Balance is a word often heard from public affairs programmers at the Public Broadcasting Service. The halo of responsibility surrounding the term shines so bright that PBS gatekeepers seem unaware that the public airwaves might legitimately serve as a forum for the often partisan views of a very disparate public. Balance could mean a variety of viewpoints within the programming schedule. But PBS's preferred definition calls for a balance of viewpoints within a single program, as if airing a social issue documentary with a point of view put the good judgement of the public at risk. As a result, public television faces another kind of risk—the loss of the most provocative and exciting programs.

KQED-San Francisco producer Steve Talbot, a long-time advocate of independent production, has come up with an alternative to the PBS programming prescription. Five years ago, while looking for ways to get controversial documentaries by independents on the air, Talbot developed a concept he called the theme night: a block of time devoted to two or more programs that present various, conflicting approaches to a particular topic. The concept was immensely popular in San Francisco, and Talbot has hosted the show locally on a regular basis. Last year PBS, looking for an alternative to awkward and expensive wraparounds, agreed to commit program development funds to three theme nights for national distribution.

Although almost every affiliate across the country picked up last fall's "The Abortion Battle" and April's "Flashpoint: Israel and the Palestinians," a few major stations refused them. KTCA-St. Paul, for example, declined to air either package. James Russell, senior vice president and station manager, explains, "We don't believe that the mere juxtaposition of two opposing viewpoints is necessarily either a balanced approached or that it produces enlightenment on the issue."

Most of the controversy has centered on "Flashpoint," which featured three films: David Koff's *Occupied Palestine*, representing the Palestinian perspective on the conflict in the Middle East, and a pair of Israeli films, *Two Settlements*, which reflects the views of the Is-

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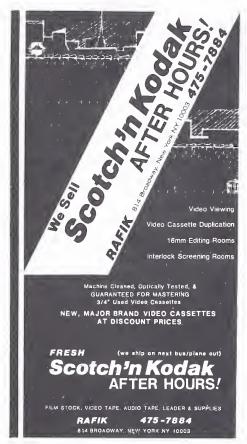
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Mystic Fire Video hopes to revive avant-garde classics like Maya Deren's "The Very Eye of the Night" through home video distribution.

Courtesy Mystic Fire Video

raeli religious settler movement, and *Peace Conflict*, portraying differing viewpoints within Israel, from the hardline of religious settlers to Zionist socialists' willingness to negotiate with the Palestine Liberation Organization.

Two of the largest stations, WETA-Washington and WNET-New York, rejected the package. Joyce Campbell, senior vice president and station manager at WETA, which did air "Abortion Battle," said her station would not take "Flashpoint" because, "We think all three films are weak and outdated. We felt that none of them addressed the issues that are pertinent today." Lois Bianchi, director of programming at WNET had similar criticisms. She felt that the films in both theme nights were out of date, as well as consisting of particularly strident opinions on both sides. "We feel that in broadcasting two and a half hours on a subject of this importance, we're sending a message to our audience that this is a full and balanced view of the issue," she said.

Talbot believes that "Flashpoint"'s detractors have missed the point, for the program was never meant to be a definitive examination of the subject, "The whole idea, which WNET and WETA have not quite grasped, is that we look for partisan films by independents who are involved in a particular cause, whether you call it 'freedom of speech TV' or an 'op-ed piece of the air." Both Campbell and Bianchi contend that their stations object to the specific packages, not to the concept itself, and will continue to look for other films on the subject. But Beverly Ornstein, executive producer of "Flashpoint," notes, "We combed the world looking for films for this special. If they're looking for other partisan films on the subject, I wish them luck."

Is the Middle East too hot to handle for the theme night idea? Koff believes that the station's greatest reticence is provoked by Occupied Palestine, which won an award from the PLO. Bianchi thinks Occupied Palestine "is clearly a propaganda film." She criticized the film for "distortions and errors" and for its implication that "Israeli policy reflects a deliberate system of annihilation. That's a serious charge, like accusing them of genocide." Koff disagrees, calling Occupied Palestine "the first opportunity on American broadcast television for the Palestinians to speak for themselves," and charges that the stations are setting themselves up as political censors. "There are legitimate differences of viewpoints on the Palestinian question. But if it doesn't comply with what they feel is the truth, they won't put it on."

KTCA's Russell dismisses charges of censorship, "We don't buy that notion. We air over 7,000 hours of programs a year, so it is more a question of which program to carry, not which program to censor." Campbell, whose station is located in politically sensitive Washington, denies any fear of repercussions for broadcasting material sympathetic to the Palestinians, saying, "We're in business to take pressure and that doesn't bother us." However, Talbot maintains that the explosiveness of the issue is still a factor. "It's amazing. To touch the Middle East is like touching a livewire." Perhaps anticipating the sensitivity of the Middle East material, KQED provided stations with an option to localize the show. Each component was delivered individually, giving stations an opportunity to produce their own wraparound or even use KQED copy read by a local reporter. They also distributed resource kits that included names of organizations, experts, and other films representing both Palestinian and Israeli perspectives. KCET-Los Angeles, for example, replaced the 1977 film Peace Conflict with Amron Nowak's Israel and the Palestinians—The Continuing Conflict, and added the "Frontline" program The Arabs and the Israelis.

Despite their reservations, WETA, KTCA, and WNET will still consider airing the next theme night, which Talbot and coordinating producer Julie Dejoie have already begun to research. At this point they plan to focus on either the debate on nuclear disarmament or Central America.

-Renee Tajima

BRINGING THE UNDERGROUND HOME

When it became clear a couple of years ago that home video was going to be big business, the studios rushed to their vaults to resurrect past hits on cassette. Today, as home video's growth continues to outstrip even the most optimistic predictions of the marketing wizards, classic avant-garde titles familiar to a generation of cinema students are now being made available to a wider public courtesy the cassette revolution.

In March, Mystic Fire Video, a new "video publishing house" spearheaded by underground film scene veterans Sheldon Rochlin and Maxine Harris, launched a new line of avant-garde home video releases with Kenneth Anger's "Magick Lantern Cycle." The four-volume set includes nine of Anger's films, ranging from the precocious Fireworks, made when he was 17, to the sixties shocker Scorpio Rising. It was followed by the complete films of Maya Deren, transferred from newly restored negatives that, according to Rochlin, will provide better quality copies of Deren's films than have been available in many years. Films documenting the Living Theatre, including Rochlin's own Paradise Now, Jonas Mekas's The Brig, and the biographical Signal Through the Flames, round out the initial releases of what Rochlin calls a catalogue devoted to "the cream of the avant garde."

Mystic Fire began last year with a series of tapes dealing with "spiritual journeys," like Tantra of Gyuto: Sacred Rituals of Tibet and Nepal: Land of the Gods. Their success in selling the tapes in occult bookstores and through the mail convinced Rochlin and a circle of interested friends that the growing number of VCR owners could support special interest tapes, even without the benefit of exposure in home video retail outlets. An ad for the Anger series in the New York City gay weekly The Advocate, as well as others placed in film monthlies, drew a good response, and the company hopes that a mailing

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targeted at university film departments will also generate interest.

Thus far the start-up financing for the venture has come out of the group's own pocket, and much of it has been spent on the restoration of sometimes badly deteriorated negatives. But, after signing new exclusive home video distribution contracts with filmmakers Shirley Clarke, Carolee Schneemann, and Amy Greenfield, the rapidly expanding business is looking for investors with a love of film art and a little venture capital. "We model ourselves after the early Grove Press," Rochlin explained. "We know we're not going to make millions, but if we can sell a few hundred tapes of each title, we can do well for the filmmakers and ourselves."

—Debra Goldman

ACCESS IN THE EMPIRE STATE

The data is in for PARTICIPATE, the long-awaited "Public Access: Report on the Involvement of Communities in Producing Alternative Television," on cable access in New York State. One hundred forty-one of the state's approximately 150 cable systems have responded to the survey, the result of over a year's persistence by project directors Caryn Rogoff, Diana Agosta, and Abigail Norman.

PARTICIPATE's preliminary statistics on the status and potential for public access in New York show mixed results. According to Rogoff, "There are channels and resources for producing access, and diverse groups and individuals—urban and rural, upstate and downstate—are making and showing access programs. But, while we've found basic resources for access in most places, we have also found a lack of commitment and support for the development of access as a vital community communications medium."

The project's findings show that 76 of the cable operators in New York have access channels, serving approximately 64 percent of the state's cable subscribers. Many of these provide production equipment, but cable companies rarely let the public know that they are available and often make it difficult to use the facilities. PARTICIPATE identified only 15 systems that provide comprehensive support for access, including training, regularly scheduled time slots, and outreach and publicity. The volume of access programming ranged from the typical system, which has one to 10 hours of programming per week, to the two Manhattan systems, Group W and Manhattan Cable, which offer 20 hours per day, seven days a week. Rogoff points out that the systems with more support for access tend to have more programming. She uses Schenectady as an example, where a group of media



The remarkable women of one Brooklyn community are profiled in Christine Noschese's "Metropolitan Avenue," which showcased at Film Forum 2.

Courtesy filmmaker

activists formed a nonprofit organization to provide additional equipment and training for community users. This group has also acted as access advocates, beginning with the franchise process. Social service agencies there have produced over 200 programs, public service announcements, and community bulletin board announcements in the past year alone.

This summer the PARTICIPATE staff will turn their survey results into an analytical report on access in New York and a directory that includes listings of public access channels, cable systems, media art centers, local arts councils, as well as universities, schools, and libraries that have equipment for loan or are willing to participate in cooperative projects. They are now organizing a series of workshops, beginning with a well-attended day-long event in Buffalo last month and another planned in May designed for state legislators and local community people in Albany.

—RT

ROUND 3 AT FILM FORUM 2

In February, Films, Inc. became the third New York-based distributor to take over the lease to Film Forum 2, the downtown Manhattan theater. Film Forum 2 is the commercial space owned by the nonprofit exhibitor Film Forum, which programs year-round screenings next door. New Yorker Films was the first tenant, beginning in 1981 when Film Forum built the twin cinema. Cinema 5, now owned by Almi, followed last year with a short-lived tenancy, showing a mixed bag of "moveover" films from uptown theaters, such as *Prizzi's Honor* and *The Young Sherlock Holmes*

Films, Inc. programmer John Pierson has returned Film Forum 2 to an art house/repertory schedule. Its debut run, *the Mystery of Picasso*, will be followed by an eight-week retrospective

of films by Akira Kurosawa and a one-week run of the independent documentary *Metropolitan Avenue*, by Christina Noschese.

-RT

SEQUELS

When the must-carry rule, mandating that cable systems carry all local broadcast signals, was declared unconstitutional last year ["Must-Carry to Go," October 1985], communications industry observers predicted war between the cable and broadcast industries. For the time being, however, the battle has ended not in a bang but a handshake. After months of negotiations, cable and broadcast trade organizations have agreed to modifications of the rule. According to the compromise, all cable systems with 20 or more channels, one-third of all systems in operation, are totally exempt from the rule. Systems with 21 to 26 activated channels are not required to carry more than seven, and those with more than 26 channels need not devote more than 25 percent to broadcast signals. The modified rule has yet to be tested in court, and Federal Communications Commission chair Mark Fowler expressed serious misgivings, warning that the industries were sacrificing their claim to full First Amendment rights for immediate gains. Nor were public television officials pleased at being completely excluded from the negotiations, despite the fact that PTV's many UHF affiliates are likely to suffer most under the proposed revisions. Little progress has been reported at the subsequent talks between the National Cable Television Association and the National Association of Public Television Stations.

LETTERS

SAG SPEAKS

To the editor:

I was extremely pleased to see the article entitled "Talking Union: The Screen Actors Guild and Independent Films" in the March issue of *The Independent*. Furlong did a commendable job in representing the various points of view of the parties involved. I would like, however, to clarify a few possible misinterpretations.

 The terms of the Independent Producers' Agreement do not apply "only to SAG members of the cast." As a labor union, the Guild represents not only its own members but also all professionals rendering acting services. Consequently, the terms of the contract apply to all those professionals, whether members of SAG, AFTRA, Equity, other unions, or not affiliated with any union at all. Excluded from the contract are non-professionals or "trainees" rendering acting services. There is, by the way, no limit on the number of non-professionals/trainees who can be cast.

- 2. The 11 percent contribution to the Guild's Pension and Health Plan is not deducted from the individual actors total gross wages. The contribution is made solely by the producer, not by the performer.
- 3. It should be made clear that the Guild's agreement to accept Far from Poland as a SAG film after it had been completed was a unique instance. I would not want other filmmakers to assume that they could complete their projects and subsequently approach the Guild. The essence of the Independent Producers' Agreement is cooperation. This begins with the pre-production period. I strongly urge all filmmakers to contact us as early in the pre-production process as possible.
- 4. We declined to sign *Working Girls* because of its particularly graphic sexual scenes, not because we considered it erotic or "pleasing to the male eye."

Finally, the Guild also offers a special Affirmative Action Low Budget Agreement with lower scale rates and less stringent work rules for full-length features budgeted under \$1.5-million. To qualify, the producers must employ a higher ratio of ethnic minorities, women, senior performers, and/or performers with disabilities.

We are sympathetic to the needs of independent filmmakers. We try very hard to balance those needs with the protection and respect that professional actors deserve. Together we can assure that the art of filmmaking will become increasingly vital and vibrant.

—John H. Sucke Executive Secretary Screen Actors Guild New York City

Editor's note:

The Independent Limited Exhibition Agreement is reprinted in full in the "Legal Briefs" column on p. 10 of this issue. Producers requiring additional information about the terms of this agreement should contact Lawrence Sapadin at AIVF, (212) 473-3400, or Eugene Aleinikoff, (212) 744-2805.

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REFINING A CLASSIC: SMPTE '85, Part 2

David Leitner

Only a decade ago the major floorspace at the Society of Motion Picture and Television Engineers annual equipment exhibit was occupied by manufacturers of motion picture equipment. Video exhibitors literally and figuratively sat on the sidelines. Last October's exhibit in Los Angeles, however, was an electronic landscape of flickering video monitors and towers emblazoned with the logos of familiar electronics giants. A signal that film's heyday is over? Not exactly. Unlike video, film technology is mature. As a consequence of the world-wide standardization of film formats, the basic tools of film do not grow obsolete before they're paid for. The oldest film device, if not exactly shiny, is often as functional as the newest: if you don't have the first Editdroid on the block, an upright Moviola from the thirties will do. You can even thread your 1912 Bell & Howell 2709 camera with the latest high-speed emulsion from Kodak. If today's film equipment exhibitions are a little short on high-tech, if they lack the razzle-dazzle of a video equipment bazaar, perhaps they elicit excitement of a different sort, the quiet thrill of refining the classic yet still robust technical art of cinema.

Kodak, for one, is still perfecting the product it first produced almost a century ago. Indeed, the most significant new film technology at SMPTE '85 comprised the three new Kodak films: a new high-speed 16mm film negative 7292, a forthcoming 35mm version of the same, designated 5295, and an improved positive/dupe negative intermediate stock that retains the designation 7243/5243. Significantly, all three incorporate for the first time in a motion picture product the T-grain technology that Kodak pioneered several years ago with its groundbreaking 1000 ASA color negative for still photography. T-grain silver-halide crystals are specially flattened into a unusual tablet shape. They present a broader surface area to the light source than ordinary granular crystals and are consequently more photosensitive. Since their flat surfaces are aligned to face the light source, film speed can increase without the penalty of increased graininess for the very first time. And because of the flat T-grain profile, thinner emulsions are possible, reducing intra-emulsion light scatter for even sharper images.

The new 16mm negative 7292, which supercedes the 7294 introduced at SMPTE '82, is rated at tungsten Exposure Index 320, the same as 7294. However, due to T-grain technology, Kodak claims improvements in graininess—es-

pecially in underexposure—and sharpness. The maximum resolving power (i.e., under high-contrast conditions) of the new 7292 is listed as 125 line pairs per mm, as compared to 100 l.p./mm for both 7294 and the slower, finer-grained 7291. (If only lenses could consistently resolve as much!) 7292 has been trade-tested since the spring of 1985 and available in Europe since September; it should be widely available in the U.S. by this spring. (My early split-screen tests suggest that, compared to 7294, 7292 reproduces an image of slightly increased contrast and color saturation, with improvements in graininess that are not always easily discernable.)

The forthcoming 5295 35mm negative incorporates the improvements of 7292 for a very special purpose. Like the fine-grained Eastman Background Negative of 1933 that was designed to satisfy the specific needs of rear screen projection, 5295 was formulated to facilitate the modern blue screen process. Like 5204, it is rated tungsten E.I. 400, but due to the new T-grain architecture of its yellow and magenta layers, it is finer-grained, sharper, and enhanced with an extended blue-green sensitivity. This combination of high speed—two stops more than 5247—and fine grain will permit greater depth-of-field for elements filmed for blue screen compositing. Undoubtably, 5295 will become the emulsion of choice for special effects cinematography, if not for all low-light work. Also, according to Kodak's press release, 5295 will feature "extremely high quality perforations, which exceed ANSI standards by at least 50 percent...since it is necessary to maintain exceptionally tight tolerances during what could be many passes through a printer." Does this imply perforations of less than extremely high quality in other products? Hmm... Anyway, 5295 will be available by the second half of 1985; curiously, there are no plans to discontinue 5247 or 5294.

Any filmmaker, especially in 16mm, who's had to cede a loss in quality to the process of burning in white titles over a color negative background (a loss unthinkable in video) can take heart at Kodak's T-grain improvements to intermediate master positive and dupe negative filmstocks 7243/5243. Again, the new emulsion is claimed to be sharper, finer-grained, and faster, especially in blue sensitivity. Optical printers are often "blue-starved," and sometimes optical houses underexpose the blue layer of 7243/ 5243 in order to run their printers at a higher, more economical speed. The result is a characteristically grainy and washed out image. The 7243/5243 should discourage this practice while at the same time providing improved master positives for direct transfer to tape and improved

master blow-ups from super 16.

Every film aspires to faithfully reproduce the image formed by the lens, and the news from SMPTE '85 is that, for 16mm cinematography, the Cooke 9-50mm zoom and its super 16 cousin, the 10.4-52mm, still reign supreme. Angenieux's vaunted 10-120mm T2.0, advertised for over a year and seen at SMPTE '84 as well as '85, exists in the showroom but is still not a reality on these shores. Like the Cooke, it features a non-rotating front element that permits the attachment of a matte box and the use of graduated neutral density filters. It is bulkier and heavier than what will be its natural competition, the recent Zeiss 10-100mm T2.0. Ironically, it will also have to compete with the recently multi-coated, optically improved Angenieux 12-120mm-a 20-year-old design that is still going strong. The Japanese optics industry, which has wrested still camera and video optics from the German and French manufacturers, but never fared well in the more specialized market of motion picture optics, was represented at SMPTE '85 by Canon, which introduced a new 7-56mm, T2.1 zoom for 16mm cinematography. It also features an inner focusing system so that the front element doesn't rotate and focuses down to two feet. Compared to the classic Angenieux 12-120mm at 1.9 lbs. and the Cooke 9-50mm at 2.2 lbs., the Canon 7-56mm at 2.9 lbs. is hefty (comparable in weight to the Angenieux 10-120mm). But 7mm is an angle-of-view of 72.5 degrees-very wide even for a prime lens—and if this lens truly performs (to my knowledge, there's only one in the field), it could give the Cooke 9-50mm with its smaller zoom range a run for its money.

Several low-cost but clever devices to either move the camera/lens through space, or, conversely, subdue camera/lens movement were seen at SMPTE '85. At a time when old-fashioned manned studio cranes are increasingly replaced by boomed cameras on remote stepmotored pan-and-tilt heads, e.g., Matthew's Cam-Remote and Cinema Products Mini-Mote, resourceful would-be Garrett Browns are dreaming up non-motorized alternatives. The inspiration for CAM-RAIL, for instance, has to be a Lionel toy train set. CAM-RAIL is a system of curved and straight track pieces that can be fitted to create any length or shape of monorail track. The camera rides on a trolley carriage either atop or below the track. The length of railing is supported at adjustable heights by a series of light-weight tripods. The system could obviate a dolly in many shots: it's less bulky, the track is easier to assemble than dolly track, the tracking is exactly repeatable, and it permits such possibilities as seeming to dolly across a churning

stream. (Conceivably, the camera carriage could be motorized and motion-controlled, but this hasn't been done yet.) Matthews, perhaps stealing a cue from Ross Lowell, demonstrated the lightweight "briefcase" dolly. Casters, track wheels, a push bar, and an adjustable pull handle all pack up into a $6" \times 19$ - $\frac{1}{2}" \times 29"$ case that unfolds into a western-type dolly platform. The whole thing weighs 60 lbs. and is quite portable. Not surprisingly, dolly track—either the conventional steel type or the special lightweight plastic Focustrack made by Matthews—has to be packaged separately. Incidentally, with the casters in place, the unit doubles as an equipment dolly.

Not to be outdone in resourcefulness, CAWA Systems unveiled the Handycam—not to be confused with the diminutive Sony product of similar name. What CAWA calls a body support system employs the human prototype of the Steadicam: The victim holds out his/her arm and firmly grasps a two-foot vertical pole, on top of which is perched a camera. Attached to the bottom of the pole is a vertical cross-member that contains batteries for the camera and acts as a counter-balance. The whole affair sans camera weighs about eight pounds and resembles an inverted T. The idea is hardly novel (a N.Y.C. cameraperson used a home-made version with his Aaton years ago), but the principle is valid, and this is the first appearance of a manufactured version. Obviously, its application is limited to low-budget shoots where a Steadicam is out of the question and the requisite biceps are available. Another new, if low-tech camerasteadying device at SMPTE '85 was the Portamount, introduced by Zellan Optics. Its inspiration was surely the type of shock absorber seen under the jacked-up rear ends of '57 Chevys. About two feet tall, Portamount braces the camera against the vertical vibrations and shocks of any shaky surface, permitting the camera's own inertia to neutralize movement. Its rubber anti-skid foot makes any attachment to the surface on which it rests unnecessary. Some adjustment is available depending on the degree of vibration, and a horizontal handle facilitates panning. Like Handycam, Portamount is not a Steadicam, but for many moving-vehicle shots it might accomplish Steadicam-like results at a fraction of the cost. The trick, as always, is to be smart enough to know when it's appropriate, and when it's not.

On the frontier of the film/video interface, where video high-tech usefully supplements that of film, SMPTE '85 did not provide the long-awaited realization of an economically sensible, fully systematized film time-code. Indeed, not much has changed in the past few years (see "The Trouble with Time Code," September 1983). News of Kodak's magnetically sensitive film base for recording time-code, the misnamed Datakode (it's not a code; it's a coating) was confined to reports of further high-end 35mm ex-

perimentation at a Hollywood studio and some post-production applications by the midwestern film laboratory, Allied.

Perhaps the most interesting development in film time-code concerned Panavision's recent acquisition of a controlling interest in the French camera company Aaton. Aaton's Clear Time Recording, an eye-readable hour/min/sec marking exposed on the edge of the film and intended for low-budget 16mm documentary applications, has evolved since its inception in the late seventies into a relatively low-cost version of SMPTE time-code called Film Data Track. In contrast to CTR's alphanumeric characters, FDT appears as a checkerboard pattern exposed between 16mm perforations during each film pull-down. A row of seven micro-LED's situated near the camera gate acts as a sort of optical dotmatrix printer recording 91 bits (seven rows \times 13 columns) in a sequence of timed bursts. Sixtyfour bits are required for SMPTE, leaving 19 as user's bits and eight for self-checking. The pattern itself is somewhat crude in appearance, but focus, exposure, and scratching are not critical since pattern recognition techniques are used to read and process it. This protects it from edgefogging and laboratory wear and tear. FDT is also compatible with super 16 as it occupies only the perforated edge.

The Aaton FDT concept should succeed with a new infusion of capital, industry-wide interest, and Panavision's intention to adapt the system to its cameras. All new Aaton XTR cameras sold here and abroad are furnished with both CTR and FDT circuits, LEDs and fiber optics; however, as of this writing, practical applications are limited because telecines, flatbeds, and film labs have yet to be widely interfaced to working FDT readers and support devices. Also, FDT needs a 29.97 f.p.s. drop and non-drop timecode capability for purposes of direct transfer to video. The overpriced, less successful, but more sophisticated time-code system developed for Arriflex by Coherent Communications does feature this, and it's a shame that archrivals Aaton and Arriflex can't cease sniping at each other long enough to learn a lesson from the unalloyed success that industry-wide agreement and cooperation has brought to the introduction of Type C 1" video, 8mm video, the compact audio disc, the new 19mm digital video cassette... indeed, the SPMTE/EBU video time-code itself. Will we have to wait yet another five years for a truly useful film time-code system?

Twenty-four f.p.s. has endured as the worldwide projection standard since the introduction of sound in the late 1920s, but at SMPTE '85, high definition television's perceived challenge to cinema led to the creation of a formal committee, in which I paticipated, to study the possibility of a second theatrical projection standard of 30 f.p.s. Proponents put forward the advantages of less flicker, smoother motion, possibly brighter screen image and, most importantly,

frame-rate compatibility with Japan's proposed HDTV system. Opponents, many of them European, countered that 24 f.p.s. as a world standard is precious; most countries use a 25, not 30, f.p.s. video standard; and film camera shutters redesigned to avoid strobing at 30 f.p.s. with 50 Hz HMI or fluorescent lights would be inefficient, requiring a lens opening of an additional stop to compensate.

With an eye towards film's future, this committee might prove a fascinating forum for the reinvestigation of a range of technical assumptions; indeed, the so-called challenge of HDTV is welcome, even if it only scares this complacent industry into improving exhibition conditions. However, don't figure the 25 percent increase in film stock into your budget quite yet. Contrary to common belief, SMPTE doesn't generate standards; rather, it acts to mediate between competing commercial interests, brokering differing technologies into a compromise for the common good. So adoption and commercial implementation of a new projection standard would take years under the best of circumstances. Further, the current climate of increased box office receipts/falling attendance is not favorable to costly innovations that would, at best, merely subtly enhance theater-going. (Agree? Disagree? Wish to contribute insight or opinion to SMPTE's consideration of 30 f.p.s.? Contact the author, c/o *The Independent*.)

One promising new film/tape technique emerged from SMPTE '85. The Steadi-Film Corp. unveiled a microprocessor-controlled pinregistered 35mm gate that transforms the Rank Cintel telecine into a step optical printer. Replacing the Rank's continuous gate, this (essentially Bell & Howell 2709) intermittent movement solves the problem of image weave, the soft horizontal rocking of the image that renders film troublesome as a background for rock-steady electronic titles and keyed composite elements. The Rank as a precisely-registered video source opens up new worlds: frame-by-frame video mattes generated by paintbox rotoscoping, the use of genuine film mattes, etc. The new video technology essential to this innovation is the Sony BVH-2500 and Ampex VPR-III, 1" recorders designed to record one video field at a time for video animation. With the Steadi-FIlm System, each time the Rank advances a frame the VTR advances a frame (30 f.p.s. film)—at a clip of just under two feet/min. A caution to perfectionists: At present hourly rates for telecine time, transferring your feature at this snail's pace would surely consume a lion's share of your budget.

David W. Leitner is a film/video consultant and cinematographer based in New York City.

LEGAL BRIEFS

Editor's note: As reported in Lucinda Furlong's article "Talking Union: The Screen Actors Guild and Independent Films," in the March 1986 issue of *The Independent*, SAG and the Association of Independent Video and Filmmakers undertook discussions to standardize the payment of performers in independent productions with very low budgets. The "Independent Producers' Limited Exhibition Letter of Agreement" recently approved by SAG after negotiations with AIVF, intended to cover so-called "low low budget" films and video tapes, is reprinted here for informational purposes.

According to Gene Aleinikoff, an entertainment lawyer who worked with the AIVF committee in negotiations with SAG, and Lawrence Sapadin, AIVF's executive director, producers working under this new agreement will have to follow certain procedures. Before beginning production, producers must: 1. sign a copy of the special Limited Exhibition Letter (after filling in the tentative title, length, and medium), plus the standard SAG Basic Agreement and Security Agreement; 2. submit the proposed shooting script and production budget to SAG; and 3. post a security deposit or arrange for another payment guarantee acceptable to SAG. Within four weeks after completion of principal photography, SAG must be given a production accounting up to then. After final production completion, SAG should also receive copies of all SAG-performer contracts and time-sheets.

The permitted film uses and prescribed SAG payments are described in paragraphs 4 and 6, and despite AIVF's urgent request, do not allow for automatic upgrading of rights to those given under SAG Low Budget or Basic Agreement, nor payment of half-day fees to SAG talent more than once. At the time of signing the SAG documents, however, producers can seek SAG pre-approval to extend film rights to those permitted under the SAG Low Budget or Basic Agreement by paying the difference between performer rates in the new agreement and the higher rates of the Low or Basic Agreement. The producer may also seek SAG pre-consent to more than one half-day payment per performer. In either case, performer contracts should contain similar provisions, subject to SAG approval.

RE:	
Title of Picture	
Dear,	
You have informed Screen Actors Guild,	Inc.
(hereinafter "the Guild") that	
(hereinafter "Producer") intends to produ	ice a
(check one)	

Motion Picture	
ОГ	
Videotape	
f approximately	running time entitled

(hereinafter "The Picture"). You have further advised us that the Picture has a budget of approximately \$_____ and that the intended exhibition of the Picture is limited to the areas described in Paragraph 4 below. Based upon these representations and in reliance thereon, the Guild offers Producer the following special terms and conditions for the employment of professional actors.

- 1. <u>Pictures Covered.</u> This Agreement applies solely to independently conceived and produced pictures. It is not intended for pictures commissioned for national theatrical exhibition, television broadcast (except as specified below) or cable use (except as specified below). Music videos are specifically excluded from this Agreement.
- 2. <u>Budget</u>. The budget for the Picture shall not exceed the following amounts:

Up to 30 minutes	under \$50,000
running time	
30 minutes to 59 minutes	under \$100,000
running time	
60 minutes to 89 minutes	under \$150,000
running time	
90 minutes or more	under \$200,000
running time	

The budget figures include any cash payment required during production but exclude deferrals and participations. Producer shall submit a fully detailed production budget and shooting script to the Guild at least two weeks prior to commencement of principal photography in order to permit verification. Within four weeks of completion of principal photography, Producer shall submit to the Guild a detailed report of actual expenditures and other relevant materials the Guild may require showing actual cost of production to date. In the event the actual production costs exceed the limits stated above, Producer shall pay to the professional actors or to the Guild for the benefit of the professional actors, any additional sums necessary to bring the compensation of the professional actors into full and complete compliance with minimum rates, terms and conditions specified in the thencurrent Screen Actors Guild Letter Agreement for Low Budget Theatrical Motion Pictures; provided, however, that if the actual costs of production exceed the budget limit for such agreement, the minimum rates, terms and conditions specified in the then-current Producer-Screen Actors Guild Codified Basic Agreement (Basic Agreement) shall apply. Pension and Health Fund contributions shall also be paid on any such additional amounts.

- 3. Acceptance as a Signatory Producer. Concurrently with the signing of this Agreement and as a condition thereto, Producer shall sign the current Basic Agreement, all the terms of which shall apply as described above except as hereby modified. Producer shall be considered a signatory for the production of this project only.
- 4. Exhibition Limitations. Producer shall have the right to exhibit the Picture only as follows:
 - A. Non-theatrical exhibition for nonpaying audiences, semi-theatrical exhibition before film societies and limited run exhibition in showcase theatres.
 - B. "Educational" and "Public Broadcast" exhibition in so-called "experimental," "independent producer" or similar format excluding any regular dramatic series format.
 - C. Basic Cable transmission on noncommercial and non-pay channels in socalled "experimental", or "independent producer" or similar format excluding any regular dramatic series format.
 - D. Home Video Self-Distribution—This area is a recent development to which the Guild does not presently object. However, the Guild reserves the right to change this position upon reasonable notice.

No exhibition other than as described in Sections A, B and C above is permitted. If Producer wishes to seek alteration of this restriction, prior renegotiation, first with the Guild and then with all professional actors, is required before any such exhibition.

- 5. Performers Covered. The terms of this Agreement apply only to professional actors employed as principal players (not extra players), singers, stunt persons, puppeteers, airplane and helicopter pilots, narrators and announcers and not to non-professionals employed for training or experience. Accordingly, Producer shall not be required to give preference of employment to professional actors in casting roles for this picture, nor shall the Union Security provision of the Basic Agreement be applicable to the employment of non-professionals or qualify a non-professional for membership in the Guild.
- 6. Minimum Payments to Covered Performers. The rates for professional actors employed under this contract shall be determined by the number of days guaranteed to the professional actor at the time of engagement.

DAYS	
GUARANTEED	RATE
1/2	\$ 50
1	\$100
2	\$200

3 or more \$225 plus \$75 for each day beyond 3

Any professional actor may agree to be called for less than four consecutive hours of rehearsal, filming, or both on one day for \$50. However, this half-day rate cannot be used in such a way as to reduce the professional actor's guarantee. Only one half-day payment can be agreed to by any professional actor. Further, if a half-day engagement extends beyond 4 hours, the professional actor involved must be paid for the single-day rate and cannot accept another call for the half-day rate.

- 7. Consecutive Employment Not Required. Producer shall not be required to pay professional actors for any days intervening between days on which professional actor is booked: however, scheduling shall be subject to the availability of each professional actor. No professional actor shall be required to "hold" any day available unless the professional actor is paid for such a day.
- 8. Length of Work Day, Overtime, Meal Breaks. The work day for professional actors shall be eight consecutive hours, exclusive of time for meal breaks. Such breaks shall be called within 6 hours from the time of reporting for work and within 6 hours thereafter. Such breaks must be at least 30 minutes long but not more than one hour long and the professional actor

shall not be requested to or required to work during such breaks. If the professional actor is requested to or required to work beyond eight consecutive hours, Producer shall pay the professional actor for each such hour, or fraction thereof, in the amount of 1/8 of the professional actor's pro rata payment for the day. No work shall be permitted in excess of 12 hours within any 24-hour period.

- 9. Pension and Health Contributions. Producer shall make a contribution to the Producer-SAG Pension and Health Plans in an amount equal to 11% of the total compensation earned by all professional actors covered by this Agreement. Such contribution shall be paid in weekly installments accompanied by the appropriate P&H Report Form and filed with the SAG office.
- 10. Record Keeping. Producer shall maintain accurate time sheets and employment contracts for all professional actors covered by this Agreement. Copies of all such records must be submitted to the Guild upon completion of filming.
- 11. Financial Security. Producer shall post with the Guild a security deposit for the protection of professional actors composed of cash or a letter of credit in an amount acceptable to the Guild. Such deposit shall be posted prior to the commencement of rehearsals, if any, or of photography. The Guild may in its discretion accept a written guarantee from a substantial security

entity in lieu of a security deposit.

- 12. Clips Available to Professional Actors. Producer shall make clips of any professional actors working in the Picture available to such professional actor at cost once principal photography is completed. Such clips shall be available in 16mm, 35mm, VHS or BETA, provided the professional actor bears the cost for any required conversion from one medium to another.
- 13. Withholding taxes, Social Security, Unemployment and Disability Insurance. All compensation paid to professional actors under the terms of this Agreement shall constitute wages and is subject to deductions for income taxes, Social Security, and disability insurance. Producer shall make the necessary payments, reports and withholding deductions with respect to such taxes and premium. Producer shall provide Unemployment Insurance coverage for professional actors by making appropriate registration and payments to the State.
- 14. Security Interest in Picture. Producer shall execute, concurrently herewith, a Security Agreement in the form hereto attached, to protect professional actors and the Guild against any default in the performance or obligations under this Agreement.
- 15. Waiver of Weekend, Holiday and Night Premiums. Producer may engage professional

Continued on page 31



David Schwartz

The filmmakers of tomorrow will express themselves in the first person, and will relate what has happened to them...and it will be enjoyable because it will be true and new...the film of tomorrow will be an act of love.

—François Truffaut The Films in My Life

I haven't written a nonfiction piece in the first person since elementary school, where I learned to use "we" and "one" if I wanted to express an opinion. The voice of authority, of truth, was impersonal. As I grew up, writing for newspapers in school and in the "real" world, I learned to apply the tenets of objective journalism and ignore any impulse to write "I." These were the rules of the game.

A couple of years ago while struggling with editing a short film about a bizarre suicide pact between two lovers I knew that I'd have to narrate the story myself. I couldn't approach this incomprehensible event using the style of TV news, with the voice of an instant expert. After all, I was still in the process of trying to understand the act. Also, making my own story part of the film would help create a narrative structure, much the way events of a picaresque novel are. often held together by the main character's narration. The search could become the structure for the story and, in a way, become the story itself. I looked for models of first person nonfiction style and became fascinated with newspaper columnists such as Jimmy Breslin, Mike Royko, and Bob Greene. Here was one place where journalists were allowed to use the word "I." There were, however, more examples of the first person style in film.

Jean-Pierre Gorin's Poto and Cabengo was one of my inspirations. The story of a pair of twin girls who were thought to have developed their own private language was transformed by Gorin into a personal essay. This 1979 film was about the girls, but also about language and communication, and Gorin's own sense of exile-a French filmmaker adrift in Southern California. In this and other first person films, I found a fascinating tension between autobiography and journalism. These were not diary films, because they did not make the filmmaker's life the subject. But they did not try to hide the presence of the filmmaker either. The filmmakers found new ways to deal with a fundamental concern of documentary: how to reconcile reality with perception, how to situate oneself, as observer and participant, in the

What follows is hardly a complete survey of works which could be called first person nonfiction. Here, I am limiting the term to films where there is a narration provided by the film-



Photo: Maureen Goslins

FIRST PERSC AUTOBIOGR

maker. Otherwise, I might incorporate for example, Shirley Clarke's *Ornette...Made in America*, an extremely idiosyncratic and personal portrait of the jazz innovator Ornette Coleman. Also, I have limited my topic to film, neglecting the entire field of video, which includes much intimate, personal documentary work

One reason for talking mainly about films narrated by their makers is that these works overtly cast the filmmaker as a character as well as a creator. *Poto and Cabengo* begins with a juxtaposition of a variety of languages. The first images are of Katzenjammer Kids cartoons, with a narrator reciting the Kids' nonsensical blend of German and English. We then hear the unintelligible voices of the two young girls conversing. A title rolls across the screen asking, "What are they saying?" Next is an expository montage of newspaper headlines and the newscaster-style voice of a woman who describes the media's interest in the San Diego twins, romanticized as another "Wild Child" story. Then we are in-

troduced to the filmmaker. Over still photos of himself (including one, fittingly, seated at a typewriter), Gorin explains his interest in the twins. Speaking with a fairly heavy French accent, he states, "These two girls were foreigners in their own language." He wanted to film them before they began to speak like everyone else: "I would have to beat the clock, before they became English majors." The next shot from his car, racing down the freeway towards their home, gets the story rolling.

Gorin explores the environment around the girls, particularly their bizarre family. Christine, the mother, was born in Germany, and Paula, the maternal grandmother who lives in the house, speaks only German. Tom, the father, was born in the South. The entire family converses in a Katzenjammer-like hodgepodge. As a linguist says in the film, the girls "had two different linguistic models, both of them defective." Unlike traditional narrations, which attempt to provide answers, Gorin fills the sound-track with questions that encourage involvement



(Left) In "Poto and Cabengo," filmmaker Jean-Plerre Gorin became involved in the story of the private language of a pair of San Diego twins. (Right) **Did Ross McElwee's** own personality become subsumed In the life of his subject, General Sherman? Will he find a new girlfriend in an era of nuclear weapons prollferation?

N SINGULAR APHY INFILM

in the process of trying to make sense out of the story. At times, he freezes an image during an interview or repeats a shot. When Christine describes her daughters as "two ding-a-lings who are pretty much alive," Gorin repeats this segment for emphasis. With such devices and the use of titles and black leader, the film frequently interrupts the flow of the investigation.

Gorin also describes his own interest in the case. "There was a ring of Ellis Island to the story," an important notion to a French filmmaker working and living in San Diego. And he finds it difficult to maintain an impersonal distance. As he goes towards the family's house for the first time, he wonders aloud, "How would the girls react to my French accent?" He takes the girls to the zoo, a picnic at the beach, and a library, before realizing, "There was no way I could escape it. The story wasn't with me but back with the family." But Gorin and his voice remain integral to the story. In a film that suggests that all language is, by virtue of being an external, unnatural system, foreign to the speaker,

it is fitting that there is no central authoritative language, no objective narration.

Ross McElwee opens his new film, Sherman's March, with a traditional narration, only to dispense with it. The movie begins like an educational film with a narrator describing General Sherman's Civil War campaign, as a dotted line traces the route on a map. But any resemblance to standard documentary ends here. The complete title, Sherman's March to the Sea: A Documentary Meditation Upon the Possibility of Romantic Love in the South During an Era of Nuclear Weapons Proliferation, indicates the movie's blend of history, life in today's South, and McElwee's search for a new girlfriend.

In a prologue, McElwee explains that he originally intended to explore the lingering effects of Sherman's Civil War victory. Though William Sherman, born in Ohio, reportedly loved the South and its people, he devastated the Confederacy in a series of brilliant and ruthless military campaigns. (Remember, it was Sherman who said, "War is hell.") After his troops burn-

ed Atlanta in November 1864, he led 60,000 men on the famous march, leaving a trail of destruction across several states. But just before Mc-Elwee began filming, his girlfriend announced that their relationship was over. Too distracted to stay with his original plans, McElwee decided to deal with his personal life in the film, combining his inquiry about Sherman with his own quest for a new love.

McElwee's own synopsis of the film describes its various levels well:

It is a non-fiction documentary story in which I shape narratively the documentary footage I've gathered during a serendipitous journey through the South. My film is a story in so far as it adheres to the autobiographically narrative line of a return home followed by a mutedly comic quest in which, repeatedly, boy meets girl, boy chases girl, boy loses girl. It is documentary in so far as all the people, places and situations appearing in the film are all unscripted and unplanned.

McElwee operated the camera and recorded sound alone; the women he befriends talk directly to him behind the camera. They include Pat, an aspiring actress desperately seeking Burt Reynolds; Claudia, an interior designer involved with a survivalist group; Winnie, a doctoral student who lives alone on an island, and a number of others. The portraits of these women are remarkably vivid and lively, which keeps the film from feeling self-indulgent. Interspersed with these encounters are McElwee's monologues about his floundering film project, his nightmares of nuclear destruction, which increase as his love life worsens, and the film's ostensible subject, General Sherman. "Sherman was plagued by anxiety and insomnia," claims McElwee, who attempts to conflate his "creeping psycho-sexual despair" with Sherman's psyche.

Is this a film about Sherman or McElwee? And what is the relation between McElwee's life and his film? He conjectures, "It seems like I'm filming my life in order to have a life to film." An old friend and mentor, Charleen, advises him on camera, "Forget the fucking film and listen to me. This is not art. This is life." However, Sherman's March shows that there is no clear-cut dividing line. McElwee strikes a fascinating balance between being an ironic observer of his own pursuits and an active participant. By maintaining a sense of irony about his romantic pursuits, McElwee uses his search for a girlfriend in the same way that he uses Sherman's March, as a kind of red herring, a structural narrative device to shape his documentary material. What we remember most vividly about Sherman's March are the people and places that the filmmaker en-

A personal view of more recent history is provided by Nancy Yasecko's 1984 film *Growing Up with Rockets*. What is the relationship between news events and our individual lives? Is history just something we watch on TV? These ques-



Nancy Yasecko reflects on missile launches, Cape Canaveral, and growing up with rockets. Courtesy filmmaker

tions were raised earlier this year, when the Challenger disaster instantly became part of our national consciousness. Millions of people experienced a strong personal reaction to the explosion. That tragic, but chilling incident revealed some of the technological complexity of the space program. At the same time, space travel often functions as fantasy, enjoying a hold on the public imagination for many years. Early cinema history provides a fine example: Melies's *A Trip to the Moon*, made a half-century before the existence of NASA.

Growing Up with Rockets is a firsthand look at NASA that goes a long way towards demystifying this massive public project. Yasecko grew up in Cape Canaveral, where her family ran a "Spacerium" tourist attraction; her coming of age parallels the growth of the space program. With home movies, newsreels, and original footage, Yasecko provides a personal history of the space agency. While the film doesn't cover much new factual ground, it is mildly subversive in evoking the scientists and engineers who created the space program as real, imperfect people. Listen, for example, to how Yasecko describes her return to Cape Canaveral as a grown-up several years ago to witness the first launch of the space shuttle:

Mom said there was some concern around town that if the first test flights were unsuccessful, the negative publicity alone would be enough to set the program back a number of years. Dad and some of his friends were skeptical about the complicated design that was required to launch the shuttle like a rocket and return it like an airplane. Mom was amused that the same bunch of mavericks that had put wings on the old Snark and Matador had gotten so conservative in their old age. I remember those old military launches and how we all grew up with rockets going off almost every day, and the special feeling of a manned

launch. After that, I had to see this one, and get that old countdown and liftoff rush.

Yasecko's portrait of the space program is less than mystical. She charts its ups and downs, capturing the emotions of the familiar events in diary style. She talks about the exuberant early days of constant rocket launches, when her schoolmates would run outside and yell, "Missile! Missile!" whenever a rocket went off, to the feeling of despair as the space program fizzled in the mid-seventies. Yasecko was working for NASA at the time, and she recalls, "I left the engineering tract and signed up to study art.... It seemed like a more practical idea at the time."

The union of Yasecko's voice with familiar images of news events creates a surprising effect. We are used to having NASA explained to us by male voices of authority, be they the TV anchors who traditionally served as our guides to the news, or the deep-voiced narrators of the documentaries some of us watched in school. Speaking somewhat ironically and intimately, Yasecko provides an alternative to these nondescript, impersonal voices.

The voice and perspective of a woman film-maker is again strongly asserted in Joel DeMott's film *Demon Lover Diary*. DeMott records the making of a low-budget horror film being photographed by her partner Jeff Kreines. DeMott's "diary" is filled with bizarre incidents that are far stranger than the movie that is in production. The filmmakers, Don and Jerry, are factory workers fulfilling a lifetime dream. Don mortgaged his furniture and car, and Jerry cut off his finger in an industrial "accident" to collect insurance money towards the film's expenses. DeMott films all this and records sound by herself. She talks to people in the scene, even



Lisa Hsia recounts her own often embar her relatives in "Made in China."

Courtesy filmmaker

arguing with the filmmakers, who are frequently condescending toward her because she is a woman. (At one point, they expect her to wait home all day for a phone call while they are out running errands.) She makes asides meant only for the viewer's ears, mainly commenting on how the horror film is turning into a complete mess. And she films from an extremely close range.

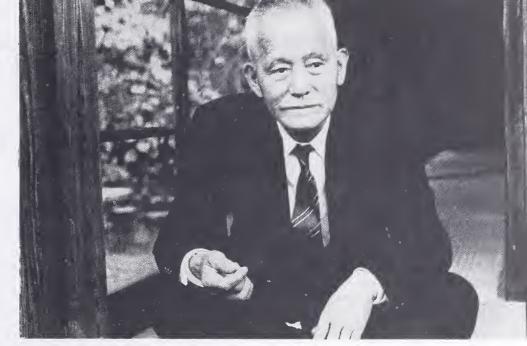
In the past dozen years, DeMott and Kreines have developed a distinctive style of one-person shooting. They each use a combination camera/tape recorder rig that weighs about 12 pounds. They film with a wide angle lens that enables them to stand within three or four feet of their subjects, and they use extremely sensitive film stock, eliminating the need for lights. In a written description of their shooting technique, DeMott explains the philosophy behind this approach:

The filmmaker doesn't carry on with "his people" (the crew) in front of "his subjects." The dichotomy those labels reveal, in the filmmaker himself [sic] is gone, along with the crew. Relieved of the alliance, and a need for communication of an alienating sort—the filmmaker becomes another human being in the room. He participates without awkwardness in the society that surrounds him.

DeMott's technique in *Demon Lover Diary* responds to a problem evident in many cinema verite films that do not explicitly acknowledge the presence of the filmmaker. A recent example of this is the commercially successful documentary *Streetwise*, a chronicle of the lives of street kids in Seattle. Though filmed in a sort of *Candid Camera* style, albeit with more sensitivity and elegance than Allen Funt ever displayed, *Streetwise* never obviates the nagging suspicion that the subjects are acting for the



ing efforts to become an "insider" with



Chisu Ryu in a scene from Wim Wenders's film diary "Tokyo-Ga."

Courtesy filmmaker

camera. The film's main characters wore radio microphones. While this allowed for intimate sound recordings, wearing a radio microphone will entail some self-consciousness. To the film-makers' credit, most of the moments captured in *Streetwise* seem authentic. But from time to time the audience must wonder, "What about the film crew?" In contrast, the first person filmmaking style of DeMott and Kreines foregrounds their presence, leaving no uncertainty about their relationship to the project.

The question of distance becomes central in many first person nonfiction films. To ask what is the place of the filmmaker in a film is to hint at a broader question: what is the place of a person in the world? Lisa Hsia makes this explicit in her half-hour film Made in China, where she explores her hyphenated Chinese American heritage. Born and raised in the suburbs of Chicago, Hsia filmed a visit with relatives in China. Her goal there was to become an insider, not a tourist or a mere observer. In fact, this desire is the source of much of the film's humor. Using an informal, anecdotal narration, and mix of home movies, animation, and original footage, Hsia recounts her experiences, including a variety of embarrassing moments that demonstrate the difficulty of making a connection with one's cultural roots.

Wim Wenders, on the other hand, plays an outsider in many of his films. The New York City of his *Reverse Angle* doesn't seem very different from the Tokyo of his *Tokyo-Ga*. In both films, the city is presented as a depersonalized place, cluttered with meaningless images. However, whether in Germany, the United States, or Japan, Wenders has been inspired by the films of Yasujiro Ozu, whose austere, ordered compositions depict a tranquil center of family and personal relationships in the midst of a moderniz-

ing world. Wenders also has adapted from Ozu his episodic, laconic storytelling style, where minor, quotidian incidents make up the films' slender plots. Wenders manages to find the common ground of Ozu's films and his favorite genre, the road movie. This type of narrative structure approaches the diaristic, and *Tokyo-Ga* is Wenders's filmed account of his trip to modern-day Tokyo to find what remains of the austere, orderly world portrayed in Ozu's films.

Tokyo-Ga can be seen as two films in one: his vision of Tokyo and a tribute to Ozu, employing interviews, film clips from Tokyo Story, and Wenders's narration about Ozu's movies. What connects these two elements, and what shapes the entire film, is Wenders's personal experience. As he wanders through a crowded, hectic Tokyo, complete with noisy pachinko parlors, ubiquitous TV sets (even in the backseats of taxicabs), a rooftop golf range, and a park where Japanese teens dance to American rock and roll, Wenders laments, "I was searching for the mythical city of Tokyo. Perhaps that was what no longer existed, [Ozu's] view that one could find order in a world of disorder. Perhaps such a view is no longer possible." Yet Wenders does not despair totally. He adds, "In spite of everything, I couldn't help but be impressed by Tokyo."

In many of the practices that Wenders observes, there is an obsession with pure form that becomes almost meditative. In the *pachinko* parlors, the hours in front of the machine "induce a hypnosis, a strange form of happiness. The person merges with the machine, and forgets whatever it is that one wants to forget." Early in the film, at a train station, Wenders spots a young boy who is being dragged along by his mother; the stubborn child keeps sitting on the floor, refusing to budge. Wenders compares the

mischievous child to the kids in Ozu's films from the 1930s, and he is heartened to see a sign of continuity between Ozu's world and modern Tokyo. "No other city has ever felt so familiar to me," he comments. But after all, he views Tokyo through his own memories, thoughts, and desires, searching for a city that really exists only in his imagination.

In the past, the realm of the personal has belonged primarily to avant-garde filmmakers, and as a subtext, to fiction filmmakers. These first person documentaries, though, assert subjectivity, which has long been a dirty word in documentaries, and attempt to reconcile the social with the deeply personal. I think of my favorite photographs of people looking straight at the camera, breaking down the boundary between photographer and subject, implying a connection. In a similar way, the films I have designated first person documentaries explore the encounter between filmmaker and subject. They make the person behind the camera a subject of the film. From McElwee's confessional monologues in Sherman's March to Gorin's analytic narration in Poto and Cabengo, these films suggest the variety of cinematic forms that can situate a person in the work and in the world.

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MAY 1986 THE INDEPENDENT 15

TALKING UNION NABET, I ATSE, A

Lucinda Furlong

Editor's note: This is the second article in a twopart series on independent media and entertainment unions. The first part, "Talking Union: The Screen Actors Guild and Independent Films," appeared in the March 1986 issue of *The Independent*.

Why is it that independent producers whose world view includes support of organized labor, don't always pay union wages? On the surface, this seems a naive question, for most independents agree that union wages and work rules are impractical for their low-budget productions. Whatever pro-union sympathy they may have quickly fades when they attempt to negotiate. Their frustration is heightened, said one producer of labor documentaries, by the belief that "the unions have been well-served by independent filmmakers. We're nice to them, so they should be nice to us." But it is precisely this attitude that has caused some union leaders who have been lenient with producers of social issue films and tapes to say that producers take union largesse for granted.

Certainly social documentaries constitute only a portion of independent production. But they also represent a possible convergence—in theory, at least—of the interests of independents and unions. This article concentrates on labor relations in the production of labor documentaries, although much of what's described applies to other films as well. But there are some important differences between feature and documentary film production that make traditional union work rules particularly problematic for documentary producers. Often the subject matter requires that a documentary be shot over a long period of time, during odd hours, resulting in unusual work schedules and, thus, costly overtime. This is less a problem for filmmakers who do the shooting and editing themselves. Robert Machover, for example, shot The Great Weirton Steal, a film about the sale of a failing steel mill to the workers, over two and a half years. Machover, who also edited the film, traveled to Weirton, West Virginia, with a sound person for six-week stints. "How do you deal with a crew in that kind of period? You can't."

For Christine Choy, producer of *Mississippi Triangle*, a film on the uneasy co-existence of blacks, Chinese, and poor whites in the Mississippi Delta, shooting during normal working was impossible. "Chinese people work late at night or early in the morning, so you have to shoot then." A union cameraperson and sound recordist worked on the project, but Choy, who says she simply can't afford union rates, paid less than scale.

Beyond the issue of union solidarity-which should not be lightly dismissed-why should independents, who rarely make any money for their efforts, work under union contracts? One reason is that union crews bring experience and expertise to a production. Another important factor is that a film targeted to labor audiences must have the union "bug" to ensure distribution through union channels. Deborah Shaffer and Stewart Bird were unable to get a union seal for The Wobblies even though they had a contract with Local 15 of the National Association of Broadcast Employees and Technicians, a union that has been involved in many independent productions. The snag developed because a cameraperson who had worked on the film in its early stages belonged to a rival union, the International Alliance of Theatrical and Stage Employees. According to Shaffer, they found themselves caught in a jurisdictional battle between two unions resulting from the presence of both NABET and IATSE crew members.

Other filmmakers who have sought union contracts have had far more positive experiences, such as Tami Gold and Lyn Goldfarb, coproducers of From Bedside to Bargaining Table, a film about labor organizing by nurses that got a NABET seal. And Lorraine Gray, who, with Ann Bohlen and Goldfarb, produced With Babies and Banners, which was released in 1978 with the union bug, characterized Local 15 as "extremely supportive." "Here we were with a grant-funded film, and we literally did not have the money to pay the base hourly wage." And yet, as Goldfarb explained, "we felt that, in producing a documentary on women in labor, it would be a contradiction" if it weren't a union film with a predominantly female crew.

Gray approached Local 15 business manager Tom Turley and business agent Richard Miller before production began, and, after receiving approval from the local's executive board, NABET members worked for free, except for pension and welfare payments. Gray eventually raised enough money to retroactively pay the crew union scale. According to Miller, approaching the union *first* was crucial to Gray's success. He said that NABET naturally wants social issue films to have the union seal, but the



Producers Stewart Bird and Deborah Shaffer were not able to get a NABET seal for "The Wobblies" due to intra-union rivairy.

Courtesy filmmakers

ND INDEPENDENT MEDIA



Robert Machover's budget limitations and protracted production schedule for "The Great Welrton Steal" would have made working with a union crew impossible.

Courtesy filmmaker

union is getting impatient with filmmakers who approach them after the fact.

Bitter Cane is one such film. Collectively produced by Haiti Films in 1983, Bitter Cane analyzes the relocation of U.S. textile companies to Haiti. The film was given a NABET seal partially because one of its producers, Kyle Kibbe, is a NABET member, and also because of its content. But Miller called Bitter Cane an exception. "If you want to make a progressive film and get a union seal, at least have the decency to talk to the union before you do the film."

Many independent producers who have negotiated with NABET have attributed Local 15's cooperative stance to Turley and Miller. Turley's departure last year caused some speculation among producers that the union had become less willing to deal liberally with independents. This impression was reinforced last spring at a Foundation for Independent Video and Film seminar on unions and independent producers. Speaking for Local 15, interim business manager Raphael PiRoman noted that members had "gotten more rigorous in [their] demands" and thus had voted against the development of a low-budget contract comparable to those created by the Screen Actors Guild and the Directors Guild of America. But an evaluation of Local 15 as inflexible is simplistic and should be measured against the union's history.

Jane Wasko traces that history in her essay "Trade Unions and Broadcasting: A Case Study of the National Association of Broadcast Employees and Technicians."1 As Wasko explains, Local 15's parent union was formed in 1933 by 300 engineers at the NBC Radio Network who sought "relief from split shifts, low wages, and the lack of overtime or holiday pay." She points out that some union leaders thought that the Association of Technical Employees, as the group was originally named, was formed as a "company union" to ward off the organization efforts of the International Brotherhood of Electrical Workers. Others attributed the group's formation to an attempt to repeat the IBEW's success at CBS. In any case, NABET gained another network affiliation in 1941, when NBC was forced by the FCC to split its Red and Blue Networks into separate companies, creating

NABET's sole competition in radio was the IBEW. However, with the development of television, another union stepped in, the International Alliance of Theatrical and Stage Employees, which was and still is the largest Hollywood union. Formed in 1893 to redress poor working conditions among vaudeville and theater workers, it organized motion picture projectionists in 1908 and expanded rapidly in the early days of Hollywood's growth. Even

though the IA, as it is commonly called, was powerful and firmly established, its competition with NABET (and the IBEW) has always been fierce—marked by numerous representational and jurisdictional disputes. According to Wasko, these battles largely subsided by the late 1960s, "and a cold war atmosphere evolved between these various unions over issues of strike support and overall union strength."

For its part, the IA has had a rather sordid past. In his study, "Towards a Worker's History of the U.S. Film Industry," Michael Nielson documents some of the IA's tactics, ranging from extortion and violence during the notorious Browne-Bioff era of the 1930s to red-baiting in the McCarthy years.2 And John Cogley's Blacklisting in Hollywood discusses the rise of IA power broker Roy Brewer, a fervent anti-Communist and arbiter for those seeking to refute charges of Communist affiliation or being "fellow travelers." Furthermore, according to Nielson, the IA was considered by many of its members to be a sweetheart union, that is, its members' interests were often shortchanged in deals made with Hollywood studios.4

For years IA was also known as a "fatherson" union: membership was denied to almost anyone not born into an IA family. Consequently, many skilled craftsworkers and technicians were excluded from well-paid work. In the early 1950s, in response to IA's practices, NABET formed a film local, the Association of Documentary and Television Film Craftsmen. To thwart their efforts, the IA opened its doors to the members of the newly formed local, and by 1954 most of these NABET people were absorbed into the IA. But once the threat of a competing union vanished, the IA closed ranks again. Subsequently, film workers who were unable to join the IA approached NABET, and in 1965 NABET formed Local 15. Again, the IA tried to raid NABET, but this time most members opted to build their own organization. Receiving its official charter in 1968, Local 15 grew from 600 to its approximately 1,600 members to-

NABET, like the IA, represents freelance camera, sound, and electric workers, grips, editors, set-builders, make-up, hair, and ward-robe people, and, more recently, video crews. Unlike the IA, where the different crafts constitute numerous locals, all NABET freelancers in New York, Boston, Washington, D.C., Baltimore, Atlanta, Miami, and San Francisco

are in Local I5. NABET Hollywood freelancers are represented by Local 531 in Los Angeles.

In NABET's early years, the IA produced virtually all the major Hollywood films under preexisting contracts, so Local I5 pursued independently produced and low-budget films like Joe and Easy Rider, as well as commercials which have traditionally comprised the bulk of their work. In 1978, in a special issue of Back Stage commemorating the local's tenth anniversary, the rank and file was glowingly described as "independent as they are motivated...average age 28...the majority being film school graduates...dedicated to producing top-notch films, commercials, documentaries, and TV programs." Recently, NABET crews have worked on more features, including After Hours, Compromising Positions, 91/2 Weeks, and Death of a Salesman.

NABET has two collective bargaining agreements, one for feature films and one for commercials. Scale for a Director of Photography (First Cameraperson) on a feature film is \$336 per day. Editors get \$224, while a mixer/recordist gets \$179.20. Rates for a comparable position in commercials are considerably lower; they are negotiated with the Association of Independent Commercial Producers, a central bargaining committee representing a large group of production companies formed in 1972. All non-AICP jobs and documentaries are negotiated on a case-by-case basis: workers procure non-union work, and then the union negotiates with the producer.

Recently, union management has been concerned that local members are taking the "job-first, contract-later" approach too far. In the February 1986 issue of the union newsletter *In Focus*, Local 15 president Martin Bernstein stated, "It is now clear that a distressingly different approach is often adopted...: 'Let's get the job, and who needs a contract anyway?' There is something missing from this equation—NABET Local I5."

Clearly, the outlook of the Local 15 membership has changed during the past 20 years. Younger members will still work on low-budget projects at lower rates to gain experience, but older, veteran members understandably want well-paid work on bigger productions. After years of working their way to the top, they are no longer willing to make the kinds of concessions that independents often need, which is why the low-budget feature contract was rejected last year.

In fact, the low-budget issue sparked both pro and con arguments, and the February I985 issue of *In Focus* reflected the debate. Noting the local's difficulties in barring members' involvement in low-budget projects, Larry Loewinger, chair of Local 15's Low-Budget Committee, explained that a new contract could be limited to productions with budgets of \$1.5-million and under, arguing that its terms could explicitly ex-

clude more costly productions. Such a low-budget contract, he said, "reverses the relation-ship between union and non-union workers. It places the better-skilled union laborers in a stronger position to seek low-budget work. It makes the local more attractive to new members and producers. It should do what labor agreements have always done when they are well attuned to the market place—define the conditions by which all must work."

Speaking for the opposition, Dustin Smith, a key grip, said that a low budget contract would institutionalize below-scale wages that would quickly become the bargaining standard. "With the introduction of a low-budget Feature Contract...we would now offer the following possibilities to a producer: we will work above scale; we will work at scale; we will work below scale. The dumbest merchant in town would have to blink his eyes at that."

If the majority of the membership looks for work on commercials and big-budget features, there are some NABET members who work on independent projects because they find them worthwhile, and support themselves with commercials. Also, many local members produce their own films and tapes, among them Curtis Choy, producer of *The Fall of the I-Hotel*, and Gordon Quinn and Jerry Blumenthal of Kartemquin Films.

Others contribute their skills to politically progressive projects. Nigel Nobel, a NABET 15 mixer/recordist, organized the videotaping of the Ribbon Project, last summer's march in which 25,000 people surrounded the Pentagon with hand-made fabric panels depicting what they would "miss most in the event of a nuclear war." An hour-long documentary of the event is being produced with all volunteer union labor. Local 15 business manager, John VanEyck, views this activity as comparable to volunteering for one's church.

It's necessary to distinguish between working as a volunteer on another NABET member's project and working below scale on an independent production, however. In Miller's words, "If people don't volunteer for a NABET film, they must work under contract." In theory, the producer signs a letter of agreement, saying he or she will abide by union work rules and make pension and welfare payments of \$29 for each day worked. Employees call in the number of days worked to the union, but since Local 15 operates on an "honor code," they don't have to report how much they actually make. Consequently, the union has no way of knowing if the producer has actually paid scale. Obviously, it is in the employee's interest to report lower-thanscale wages to the local. But, according to several NABET members, union management won't make an issue out of a low-budget job if it's union or issue-oriented. On the other hand, independent features or big-budget documentaries are a different story.

IA members also work on low-budget independent films, but the IA maintains stricter rules, requiring members to disclose their day rates since the union calculates dues according to income. Laura Fieber, business manager for IA Local 644, which represents camera operators, says the IA is willing to discuss projects on a case-by-case basis, and "people shouldn't be afraid to call us." But she refused to discuss what kinds of penalties IA members face for working for below scale, stating only that they "get into trouble with the union."

Local 15 has been more flexible, but both its leadership and members agree that the group is in a state of flux. VanEyck has been business manager for only seven months, and there are a number of new business agents. Some of the major issues facing the union were outlined in the December 1985 issue of In Focus, including "a potentially 'crippling' problem of its members undercutting each other on jobs-charging lower rates and accepting non-union assistants in union positions...and...the need to decide in which direction the local should go in order to obtain more work-large features, independents, commercials, industrials, video." Both issues are relevant to future relations between NABET 15 and independents.

According to VanEyck, the local is currently re-evaluating its arrangements with all sectors of production. When interviewed recently, both VanEyck and Miller seemed genuinely sympathetic to the problems caused by the limited financial resources available to independents. At the same time, Miller said he often felt that NABET "bails out producers" by giving them a union seal, and then "we don't hear from you." He proposed that the two groups must formulate a new strategy to enable independents to work with union crews, and form a producerunion alliance that would jointly lobby for more money for independent production. Local 15 seems ready to talk, but not without an indication that independent producers will take some initiative. Instead of regarding union labor as a financial burden, independents might realize the mutual benefits of collaboration with their organized colleagues.

NOTES

1. Janet Wasko, in *The Critical Communications Review, Vol. 1: Labor, the Working Class, and the Media,* Vincent Mosco and Janet Wasko, ed. (Norwood, N.J.: Ablex Publishing Corp., 1983), p. 85–113.
2. Michael Nielson, in Mosco and Wasko, pp. 47–83.
3. John Cogley, *Blacklisting in Hollywood, Vol. 1: Movies* (New York: Fund for the Republic, 1956).

4. Nielson, p. 72.

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CLOSE ENCOUNTERS: THE ROBERT FLAHERTY FILM SEMINAR

David Schwartz

"Festival" is a dirty word at Flaherty. This intense, ultimately exhilarating week-long event is a non-stop seminar closer in spirit to group therapy than a traditional film festival. This year, August 9-16, filmmakers, programmers, teachers, and videomakers participating in the 32nd annual event will once again gather at Wells College, New York, a miniscule town on the Finger Lakes, 50 miles north of Ithaca, for an event with its own special set of ground rules.

None of the week's films are announced in advance. Participants are expected to attend all of the screenings, which run from morning to night (plus optional midnight screenings), and share in the group discussions. "Isolation, immersion, and commonality of experience are the ideas behind the seminar," said Deac Rossell of the Boston Museum of Fine Arts and programmer of last year's Flaherty, which I attended. The discussions on the aesthetics and the ethics of filmmaking (with the emphasis on the latter) are the lifeblood of the week, and they continue past their formal time slots, into the meal sessions at the college cafeteria, down at the lake when there is time for a brief swim, and late into the night at the impromptu cash bar.

As Barbara Van Dyke, a trustee of International Film Seminars, which organizes the event, explained, "Flaherty is a *process*. The seminar works through the juxtaposition and ordering of films. We show films that sometimes wouldn't make it into a festival, but they're chosen because they raise interesting filmmaking problems."

Each year IFS chooses a broad theme to guide the selection of films. Though documentaries are the central concern, fictional and experimental works are also considered. Indeed, the theme of last year's seminar, as Rossell put it, "was the noman's land between fiction and fact. This runs from John Hanson and Sandra Schulberg's Wildrose, which placed a fictional story about north Minnesota miners against an honest, realistic background, to Paul Cowan's Democracy on Trial, which was based on court records, but styled in a way that tried to be extremely vivid and engaging,

Other selected films included Kenneth Harrison's dramatic feature 1918, with a script by Horton Foote, Bill Duke's fiction-based-on-fact labor film *The Killing Floor*, and John Davies's drama about a BBC documentary crew in Northern Ireland, *Acceptable Levels*. The seminar



"The Amish:Not To Be Modern" stirred discussion at the Robert Flaherty Film Seminar when a Weils College custodian from the Amish community raised questions of authenticity.

Photo: Michael Taylor

also invites a few prominent international filmmakers as guests, and last year, the Hungarians Barna Kabay and Imre Gyongyossy presented their acclaimed narrative film *The Revolt of Job*, along with their documentary features *A Quite Ordinary Life* and *Let Ye Inherit*.

Films are not limited solely to the chosen theme, and subplots develop in the ongoing discussion. Several of 1985's films dealt with the problem of filmmakers' perspective when filming cultures different from their own. For example, Victoria Larimore's The Amish: Not to Be Modern, a look at an Amish community, was heavily and intensely discussed, less for its quality than for the issues it raised. The question of authenticity in fiction vs. documentary was raised in an unexpected way when a Wells College custodian, himself from an Amish community, suggested the feature Witness offered a more realistic portrait of Amish behavior than Larimore's documentary. Her film also raised the question of whether filmmakers should acknowledge their status as outsiders within their

In addition to the films chosen around the main theme, the Flaherty Seminar also serves as a showcase for works dealing with timely social and political issues. "The seminar always reflects the concerns of the time and is at the forefront of documentary filmmaking," said Esme Dick, IFS president. Three Central American films were shown last year: Deborah Shaffer's Witness to War, a portrait of Charlie Clements, a former

distinguished bomber pilot in Vietnam who is now a doctor for civilians in El Salvador, Alfred Guzzetti, Richard Rogers, and Susan Meiselas's Living at Risk, about an upper-middle class pro-Sandinista family in Nicaragua, and Pam Yates and Tom Sigel's Guatemalan film When the Mountains Tremble. Particularly timely was Mira Hamermesh's simple but powerful tape Maids and Madams, a chilling look at relations between white women and their black maids in South Africa that reveals the day-to-day workings of apartheid. Though the tape was not shown because it fit into the context created by the other films ("I just wanted you to see this," explained Rossell), it did relate well to a previously screened tape, David Shulman's video documentary Race Against Prime Time, which exposed how the media covering the Miami race riots exploited the violence and sensationalism while ignoring underlying issues. There are no riots in Maids and Madams, but the tape is more powerful than standard evening news riot scenes, because it explores the deep-rooted injustices that lead to this violence.

The films are just one element of Flaherty. The identity of each year's event is also determined by the sensibility of the programmer and the quality of the participants. I was told that last year's group discussions were better and more coherent than usual, although some people, including Rossell, considered them "too polite. It's hard to have candid discussions in a large group with the filmmaker present, but the infor-

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by Wendy Lidell & Victoria Cammarota, 16 pp.

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mal discussions, especially in the bar, were good. That's when things really got cooking." My only complaint was that the discussions were too much concerned with issues of content and ethics. Stylistic and structural concerns, so important to filmmaker's practice, were given short shrift

In terms of the group's composition, Esme Dick declared bluntly, "We're hoping that the mix will change. The Flaherty has tended to be a lily-white middle class event." That hope is reflected in 1986's chosen theme, "Diverse Cultural Perspectives." The seminar will explore works from around the world, including western and developing nations. As of press time, an application was still pending with the United States Information Agency to finance visits of 10 filmmakers from other nations.

This year's programmers are Linda Blackaby, director of the Neighborhood Film/Video Project in Philadelphia, and Anthony Gittens, director of the Black Film Institute in Washington, D.C. Both say the emphasis on video will be greater than usual. (The New York State Council on the Arts has made available \$3,000 to defray expenses of New York video artists wishing to attend.) Video will be more visible partly because, as Blackaby pointed out, "There are some developing nations that only have video." Gittens said, "We're going to explore the contrast between films from developing nations and films from the developed world. We want to explore what makes a Japanese film a Japanese film, an Iranian film Iranian, and so on."

Flaherty's seriousness and its emphasis on inter-relationships between films make it an inspirational event. Its goal is not to promote one individual film over another, but to place films within a community of interests and concerns.

David Schwartz, writer and filmmaker, screened his work Deadhead at last year's Flaherty Film Seminar.

Robert Flaherty Film Seminar will take place Aug. 9–16. Contact Linda Blackaby, Neighborhood Film/Video Project, International House, 3701 Chestnut St., Philadelphia, PA 19104; (215) 387-5125; or Anthony Gittens, 1838 Ontario Ave. N.W., Washington, D.C. 20009; (202) 727-2396. Selection completed by June 1. Formats: open. Registration fee: \$525 including room and board. Contact Esme Dick, International Film Seminars, 44 W. 56th St., 3rd fl., New York, NY 10019; (212) 582-0273.

FEAR AND LOATHING AT FIGUEIRA DA FOZ

When is a European film festival with a long tradition of supporting U.S. independents no

longer worth attending? When the festival management schedules films for additional post-festival screenings without the filmmakers' knowledge or permission. When invited films are nowhere to be found on the festival schedule, and prints are not returned until months after the event. And when a jury's decision is censored because the festival director doesn't like it.

Unfortunately, my jaundiced view of Figueira da Foz, the premiere festival showcase in Portugal, comes from frustrating first-hand experience. At the request of festival director Jose Vieira Marques, I programmed an out-of-competition sidebar, "Recent Trends in American Independent Filmmaking," for the 1985 event. In addition, I recommended to Marques that he screen Yvonne Rainer's recent *The Man Who Envied Women*, Peter Schnall's *The Real Thing*, and Alonzo Speight's *The People United*. Although he readily took my suggestions, the working relationship he and I shared while I was still in New York rapidly disintegrated once I reached the site of the festival.

To his credit, Marques invites a broad and eclectic mix of films, providing something for everyone who attends. Last year's other special programs included a tribute to Robert Kramer, a U.S. independent living and working in France, and series of shorts, videotapes, and children's films. Audiences, composed mostly of vacationers to the popular seaside resort, are very enthusiastic, since Figueira da Foz is often the only place in Portugal many of these films can be seen. Although U.S. films in competition are traditionally few in number, 1985's selections ran the gamut from experimental narrative to political documentary, and strong attendance at the afternoon screenings of the series I programmed indicated a continuing interest in older U.S. independent titles. But the absence of a significant alternative film network in Portugal makes the conduct of business a rather low priority, and most film professionals, notably television programmers and several well-known distributors of independent films, were conspicuously absent. Moreover, my efforts to make the most of whatever exhibition opportunities existed were repeatedly and inexplicably thwarted by the festival management.

Some of the disappointments I encountered were unavoidable. The Association of Cine-Clubs expressed concrete interest in circulating the U.S. films, but the amount of money offered was so low that I felt it unwise to subject the prints to so many projections and declined. I also met with Portuguese television programming director Alberto Santos in Lisbon, who was very receptive. He bought *Northern Lights*, but as of this writing, a reported freeze on the export of Portuguese currency has placed the deal in limbo.

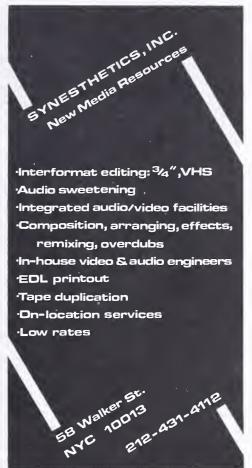
Other problems, however, were traceable to actions by the festival I considered irresponsible. While the films of Rainer, Schnall, and Speight appeared in the festival catalogue, they were

missing from the schedule. Every day I asked the director when they would appear, and every day he said tomorrow, but they were not shown until the last day, and probably would never have been screened if I had not been there to insist. This was extremely unfair to the filmmakers, for without advance scheduling, how could audiences be expected to attend? Since Marques had never the seen the films, he could not have objected to my choices. He had asked me to make suggestions, invited the films, and even went so far as to share the cost of subtitling *The Man Who Envied Women* in French. Yet without explanation, he seemed unwilling to show them.

Other events made me doubt Marques's trustworthiness. When he first invited me to program a series of films, he told me he was an advisor to Portuguese television, and offered to help me sell the films for broadcast. But when I asked for his assistance on arrival, he denied his previous claims and I was left to contact TV programming director Santos on my own. Pedro Bandeira Frierira, who operates the Cinema Quarteto in Lisbon, was interested in booking Vortex and Gal Young 'Un, but because he could only work with a Portuguese distributor, he referred me to a company called Animatografo. The distributor, however, was never able to consider the films because they had been taken from the television office by Marques. Without the knowledge or permission of the filmmakers or myself, he had brought Vortex to Madeira, an island off the southern coast of the Iberian peninsula, for an additional screening. Gal Young 'Un ended up in the hands of a nonprofit cinema in Lisbon, but since a screening there would have made a booking by a commercial exhibitor unlikely, I managed to stop it. Moreover, the people holding the print would not release it to me without authorization from the festival, and Marques would not answer my phone calls to Madeira, so no sale was made.

In addition, the editors of Portugal's monthly women's magazine *Mulheres* wanted to screen *Born in Flames*, which was part of the sidebar, with an eye to writing about it, but it too was in Madeira with Marques, and so no article was written. Finally, it took months for the festival to return the prints to New York, causing at least one maker to miss a screening date. The moral of this story is, if you decide to participate in Figueira da Foz, go with your print, and don't let it out of your sight.

A different kind of problem led to a very public scandal. If a last-minute invitation to serve on the art cinema jury, despite my admission that I had not seen nearly half the roughly 40 films in competition, did not cast suspicion on the awards process, then the subsequent censorship of the ecumenical jury's decision made it very difficult to trust the festival administration. Before the final evening awards presentation, an event taped for television, each jury shared its decision with Marques. But when the ecumenical jury,



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814 BROADWAY NEW YORK, NY 10003 composed of international film professionals and including many long time festival regulars. reported that they had decided no film deserved the prize, Marques suspended the jury rather than allow them to insult his festival. He contended that if no prize were given, the jury had, de facto, ceased to exist. The outraged jurors prepared a principled statement of their position, but not surprisingly, were not given the platform to speak at the awards ceremony. When one member took the microphone at the close of the proceedings and began to read their statement, the TV cameras stopped, the sound system was shut down, the podium was lowered into the orchestra pit, and even the houselights shut off, making it difficult and dangerous for the audience to find their way out of the auditorium.

This kind of jury censorship is inexcusable within an organization that purportedly promotes sharing ideas on film. Lisbon's two major newspapers, which inexplicably had sent news beat reporters rather than film critics to provide daily festival coverage, had a field day reporting the awards night debacle, and the bad publicity may place the future of the festival in jeopardy. The situation is made more precarious due to a new, competing event in Troia, which held its first edition in November 1985. A number of people I spoke to last September thought Troia could supplant Figueira da Foz as the country's most important film festival, and filmmakers who want to showcase their work in Portugal are advised to consider the alternative.

- Wendy Lidell

Wendy Lidell, a freelance programmer and distributor, formerly directed the FIVF Festival Bureau.

Figueira da Foz will be held in early September. Accepts for competition fiction films, documentaries "preferably about social issues," and films for children, all over 60 min. Short films under 12 min. also welcome. No fee. 16mm and 35mm. Filmmaker responsible for film transportation both ways. Deadline: July-Aug. Office address: Festival Internacional de Cinema, Rua da Emenda 66-5º Dto, 1200 Lisboa, Portugal, attn. Fest Figueira da Foz; tel. 01/37 09 94; telex 16640; Festival address: Festival Internacional de Cinema, Apartado 5407, 1709 Lisboa codex, Portugal. Films sent from abroad must be sent to Festival Internacional de Cinema da Figueira da Foz, c/o Maritima e Transitos, Lda, Rua da Conceicao 60-1º, 110, Portugal; tel. 36 25 61; telex 18 811 MTLIS.

NORTHERN HIGHLIGHTS: THE FESTIVAL OF FESTIVALS

The eleventh annual outing of Toronto's Festival of Festivals will bow September 4–13 with a

75-picture Latin American retrospective and a new director, Leonard Schein. Programmer David Overby likens the Fest of Fests to a welloiled machine, fueled by a 250-plus mix of gala film premieres (Death of a Salesman, Mishima), retrospectives, a healthy dose of Canadian productions, and a "Contemporary World Cinema" program focusing on international features and documentaries from new and stylistically original directors. Last year, this last section featured a number of U.S. films, including Donna Deitch's Desert Hearts, Shirley Clarke's Ornette. . Made in America, Mark Rappaport's Chain Letters, Henry Jaglom's Always, Leon Ischaso's Crossover Dreams, Trin T. Minh-ha's Naked Spaces, and Joyce Chopra's Smooth Talk.

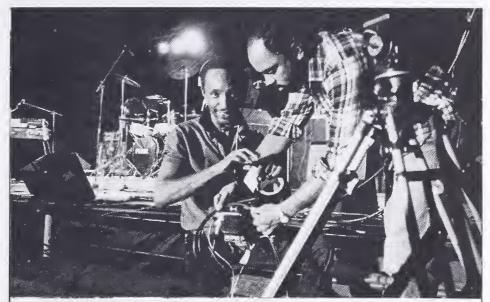
Toronto is easily the largest noncompetitive festival in the world and as such attracts directors of other festivals, theatrical and television programmers, distributors, producers, and journalists. On the business side, a concurrent threeday trade forum addresses one practical issue each year through panels and seminars.

Variety covers the festival from preview through wrap-up, reviewing films, reporting the chat, and detailing the business statistics. Screenings are scheduled in at least three theaters, all within walking distance of the festival's headquarters at the Park Plaza Hotel. Thanks in part to Toronto's film-loving public, 1985 attendance figures topped 225,000.

Fest of Fests programmer Kay Armitage comes to New York each July to screen U.S. independent films at the National Film Board of Canada's Manhattan offices. But she, Overby, and Schein prefer filmmakers to send cassettes to them well before Armitage's summer trip, for by that time a good portion of the program has been filled thanks to their trips to Berlin and other festivals, word-of-mouth from a network of programmers, critics, and distributors, and unsolicited entries. From the U.S. the festival seeks dramatic and documentary films with a 60-minute minimum running time. Only Canadian shorts are accepted.

Filmmakers and guests will find Toronto enormously hospitable. Both Armitage and Overby put a great deal of effort into what they called the enjoyable responsibility of hosting filmmakers. Director of communications Helga Stephenson (who programmed this year's Latin American retrospective with Piers Handling), her press office chief Hael Kobayashi, and their staff are accommodating, organized, and generous with their time and information. Although celebrities tend to hog the limelight in Toronto, the festival staff tries to make promoting the independents a priority. Accommodations are generally provided by the festival and assistance with travel expenses is sometimes available. Distributors and the studios who provide the Hollywood fare hold at least one reception every night at local restaurants and clubs and the

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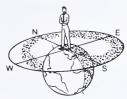
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-Robert Agronson

Fest dates: Sept. 4-13. Entry deadline is July, but applications and preview cassettes should be sent to Toronto now. Formats: 16mm and 35mm. Minimum running time 60 min. Send promo material under separate cover. Detailed shipping information on entry forms, so contact festival for info before mailing anything. Contact Festival of Festivals, 69 Yorkville Ave., Ste. 205, Toronto, Ontario, Canada, M5R 1B8; (416) 967-7371.

TURIN: SNEAK PREVIEW

In years to come, the International Youth Film Festival in Turin, Italy, will be recognized as the premiere venue of new international filmmaking talent. The 1985 event, held October 12–20, attracted an array of features, documentaries, shorts, super 8, video, and special sections, and covered a dizzying range of subject matter, style, quality, and interest.

Much of Turin's charm lay in its atmosphere. Unlike the cult of film superstars that dominates the ambience of Venice or Cannes, festival director and film professor Gianni Rondolino and his staff have created an atmosphere in which established directors, first timers, and young film buffs can meet and trade ideas. The Opere Prime, which invites directors of first features and films on youth themes of any length, is the festival's main attraction. But much of the event's vitality comes from the Open Section competition that welcomes all short films by directors under 30 years of age, plus an international array of videotapes and super 8 films.

Invited directors from the U.S. included Eric Mitchell (The Way It Is), Sam Irvin (Double Negative), Danny and Nancy Lyon (Willie and Born to Film), and Dennis Piana (Screamplay). On most evenings, they could be found in the dining room of the Hotel Concorde, where they stayed as the festival's guests. Their Open Section counterparts—Christine Vachon (Days Are Numbered), Kate Davis (Vacant Lot), and Robert Palumbo (Smile Thief), among others—were accommodated at the youth hostel and dined at the university dining room. Although cafeteria fare couldn't quite compare to the northern Italian cuisine offered by Turin's restaurants, it provided this young crowd with a meeting place to discuss their films and plan outings.

All festival theaters and offices were centrally located and within walking distance of each other. The administrative and hospitality offices were housed in a complex on via Principe Amedeo, steps from the fest's main 1,500-seat

Cinema Romano. The Cinema Faro, which housed the retrospective of German films of the sixties, and the Cinema King Kong, where the Open Section's 16mm and 35mm films were screened, were situated along the via Po, a wide avenue of sidewalk cafes that opens onto one of Europe's grandest piazzas. Of course, like everything else in Italy, the festival offices were closed and film screenings suspended from noon to 3 p.m. for the cherished midday repast.

Video and super 8 exhibitions were held in three specially-built pre-fab screening rooms located on the public piazza adjoining the office building. Italian and West German videomakers were best represented in the video section, but there were also scratch videos from Great Britain, and tapes from Hong Kong, Belgium, and France. The U.S. video selection included Eulogy, by Rick Hauser; I'm Only There When I Cant Get Away, by Dean Bell; Quiet Desperation, by David McGuirls; Blond Sleep in Gotham and Pompeii in New York, Part 1, by Ivan Galietti; The Day-time Moon, by Sandy Smolan; and a compilation of music videos from the record label SST that attracted a colorful contingent of Turin's punkers.

According to Variety, attendance topped 40,000 last year. Journalists from all over Italy and the continent covered the festival, and TV and radio interviews were common for the higher profile producers. Some screenings, like the repeat showings of Open Section films, were not well-attended (although, with four venues operating simultaneously day and night, they were nonetheless appreciated). Other, more commercial films drew large crowds, and, in the case of Dennis Brody and Robert Kenner's 3:15, a nearriotous reaction, provoked by the semi-exploitative nature of the film's narrative. Brody and Kenner barely escaped the screening, but at a press conference the next day, they defended their intentions eloquently, while giving rare insight into the machinations of Hollywood independent production.

One attraction of Turin for producers with more commercial product is the close proximity



Phoebe Legere in Ivan Gailetti's "Pompeli New York," screened at the video section of Turin.

Courtesy videomaker

of the Mifed market, which begins just as the International Youth Film Festival ends. Though not a market, Turin will hold a competition within the Opere Prime section for the first time in 1986, just as it has in the past for short 16mm and 35mm films, video, and super 8. Another of next year's featured programs will be a retrospective devoted to the U.S. Independent Cinema movement of the sixties, featuring the work of Mekas, Anger, Brakhage, Cassavetes, Pennebaker, Leacock, Clarke, De Antonio and others, many of whom will be in attendance.

My one suggestion is that the festival consider adding a simple hospitality lounge or designate a particular cafe as a central festival meeting point. The many young Open Section directors attending their first festival with their first film on their first visit to Italy could use additional help. A number arrived in various states of collapse, having just hitched for 36 hours from distant European capitals, only to be handed a veritable scavenger hunt map to the youth hostel located a half-hour's walk away. How about making available a car or mini-bus to shuttle filmmakers from the hostel to the main festival site?

-RA

In 1986 the festival will be held for 10 days in mid-October. Feature competition for first features or feature films on youth themes. Narratives and documentaries accepted. Feature comp. format: 16mm & 35mm. Separate shorts competitions for 16mm & 35mm films under 60 min., video and s-8. All styles and genres welcome. Filmmakers entering the shorts, video and s-8 competitions must be under 30 vrs. old. Each format awarded a "best of" prize for Italian and foreign productions. Deadline for entries Aug. 1. Shorts out of competition may be submitted up to Sept. 1. Short films not accepted into competition will be invited to participate in the Open Section out of competition. For entry forms and regulations, send SASE to Guido Chiesa, 87 St. Mark's Place, Apt. C, New York, NY 10003; (212) 228-6349, Submit work on 16mm, 1/4" or VHS to AIVF, 625 Broadway, 9th fl., New York, NY 10012.

IN BRIEF

This month's festivals have been compiled by Robert Aaronson. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

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The International Angle

Domestic

• DENVER INTERNATIONAL FILM FESTI-VAL, Oct. 15-19, CO. Five-day, 100-film & video showcase puts heavy emphasis on new U.S. productions, particularly documentary. Eight-year-old festival reached 50,000 in 1985 and sold out many of the 10 a.m. to 2 a.m. screenings, evening tributes to celebs & discussions with the guest filmmakers & critics. Last year, in addition to Ellen Burstyn, Jeff Goldblum & Richard Dreyfuss, fest hosted Penelope Spheeris & other independent directors, including the makers of Desert Hearts, The Old Forest, Always & Joy That Kills (narratives); Louie Bluie, What Happened to Kerouac, Choosing Victory, Unfinished Business & Dance Black America (documentaries). The video section screened Orwell Revisited, Everglades City, France's The Music Is the Weapon: Fela, Africa Calvary: The Crucifixion from Kenya & a compilation program chosen by critic Amy Taubin. Send detailed description of work, including credits, reviews & synopsis to director Ron Henderson or programmer Forrest Ceisol, United Bank Denver Film Festival, 609 E. Speer Blvd., Box 17508, Denver, CO 80217; (303) 744-1031.

• HAWAII INTERNATIONAL FILM & VIDEO FESTIVAL, Nov. 30-Dec. 6, HI. Melange of features, shorts, documentaries, seminars, papers, special events, awards & island hopping make HIFF a major attraction for producers, distributors & programmers of films that "promote better relations and understanding between the U.S. & the people of Asia & the Pacific." Over 70 films screened last year from the U.S., Japan, China, India, Hong Kong, Malaysia, England, Philippines, New Zealand, Australia,

South Korea, Vietnam & West Germany. Over 40 U.S. entries included Wayne Wang's Dim Sum, Peter Wang's The Great Wall, Haskell Wexler's Latino, Robert Richter's Hungry for Profit, Nancy Yasecko's Growing Up with Rockets & Ken Selden's Vacant Lot. Seminars ranged from Wexler's director's seminar to "Which Film Voice to Use: Documentary, Docudrama, or Fiction Film" to "International Financing of Films in a World of Change." The festival catalogue contains essays on subjects like the film's role in intercultural communication & the films of Asia. Over 40,000 people attend the festival's free public screenings that begin on Maui & move to Oahu halfway through. Formats: VHS, Beta, 3/4", 16mm & 35mm. Video transfers of films preferred for preselection. Producers should include bio, short synopsis, final format of entry & running time. Deadline: May 31. Contact Jeannette Paulson, coordinator, Hawaii International Film Festival, East-West Center, 1777 East-West Rd. Honolulu, HI 96848; (808) 944-7666.

• TELLURIDE FILM FESTIVAL, Aug.29-Sept. 1, CO. 1986 is the 13th edition of Bill & Stella Pense's festival, held each year at their not-so-hidden mountain retreat on Labor Day weekend. Approximately 50 films are showcased for an elite group of producers, distributors, critics & film buffs willing to pay upwards of \$200 for the privilege. A good deal of the festival is reserved for tributes, seminars, retrospectives & rediscoveries of classics of world cinema. On the other hand, the program of new U.S. films offers a sneak preview of what the programmers hope will become hot prospects at October's New York Film Festival & future hits of the art house circuit. For both domestic & foreign product the concept is the same: films are not reviewed, therefore preserving their pristine status for official premieres

in major markets. Word of mouth travels fast & although there is no market as such, deals are made by distributors who are, like the prospectors who preceded them to this Rocky Mountain terrain, looking for gold. Last year's group of independent productions included Ken Burns's Huey Long, Peter Wang's The Great Wall, Donna Deitch's Desert Hearts & Dean Parisot's Berlin Fest Golden Bear winner, the 10-min. Tom Goes to the Bar. Fest accepts narrative features, docs & shorts of the highest production values (though not necessarily the highest budget) & originality. Formats: 16mm & 35mm. Call or send information to National Film Preserve, Box B1156, Hanover, NH 03755; (603) 643-1255. Fest address is 119 W. Colorado Ave., Telluride, CO 81345; (303) 728-4401.

• UPTOWN SHORT FILM & VIDEO CONTEST. Sept., NYC. Uptown is a pay movie & cultural programming service on Manhattan's Group W Cable, the system that serves the northern neighborhoods of the Big Apple. Their latest promotional effort is a competition for hard-to-program short films & videos. Prizes include \$500 (1st), \$300 (2nd), \$200 (3rd), \$100 (people's choice), 2 \$250 "best first film" awards & 1 \$250 "best drama" prize. In addition, winners will be offered an optional distribution contract from Coe Films, a free film-to-tape transfer at TVR Labs & a guaranteed showing on Uptown in Sept. as part of the service's annual tribute to the New York Film Festival. Work must be 30 min. or less. Any film or video format accepted but work must be entered on 3/4 " or VHS for selection screenings. All styles, genres & subject matter welcome. Judges are Bernice Coe, Bill Sloane of the Film Dept. of the Museum of Modern Art & Debra Wells, pay program manager for Uptown. \$10 fee; \$5 for Uptown subscribers. Work must have been completed during the 18 mos. prior to April 1986.

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Call or write: School of Communication, The American University Washington, D.C. 20016 (202) 885-2060

Deadline: May 31. Send SASE for entry form to Uptown Short Film & Video Contest, Group W Cable, 5120 Broadway, New York, NY 10034; (212) 304-3250.

Foreign

• EDINBURGH FILM FESTIVAL, Aug., Scotland. Director Jim Hickey programs an eclectic mixture of Hollywood features, foreign art films, documentaries, shorts & U.S. independents in this 2-week, 150-plus film festival that takes place during the annual city-wide international arts festival. 1986 will be the 40th edition of the festival & Hickey's 6th. Filmmakers who attend receive accommodations for at least 3 days; past visitors report enjoying the films & meeting fellow directors, film festival representatives & British distributors. Variety calls the event "a unique European launching pad for the liveliest of new cinema." Last year's attendees included Rod

Webb of Sydney, Heinz Badewitz of Hof, Derek Malcolm of London & filmmaker Wayne Wang with Dim Sum. Hickey travels to Rotterdam, Cannes & Berlin, so U.S. producers are advised to send their work directly. Fest's 250- and 90-seat theaters are located in Filmhouse complex that also serves as rendezvous point. Audiences to 15,000. Application deadline: mid-May; full documentation, entries & stills due by June 13. Formats: 16mm & 35mm. Video OK for preview. 10 1b. handling fee. Contact Jim Hickey, Edinburgh Film Festival, Filmhouse, 88 Lothian Rd., Edinburgh, Eh3 9B2 Scotland; tel. 031 228 6382/3; telex 72165. Apps. avail. at AIVF.

• TYNESIDE INTERNATIONAL FILM & VID-EO FESTIVAL, Oct. 8-19, England. Ninth outing for England's only international competitive event. Fest specializes in independent productions; in 1986 will focus on gay & lesbian themes & on films & videos about & from the Spanish-speaking world. Regular range of work from "independent world

cinema" will also be represented. U.S films & tapes last year included Louis Hock's The Mexican Tapes, Joan Harvey's A Matter of Struggle, Kartemquin Films' Taylor Chain II, Greta Schiller's Before Stonewall, Steven Okazaki's Unfinished Business, Reynold Weidenaar's Stillness, Theresa Tollini's Breaking Silence, Kirby Dick's Private Practices, Randy Strohsam's Women of Steel, Charles Koppelman's Squatters & Cathey Edward's Songs of Wool. 4000 pounds sterling award for best feature; 1500 for best film or video under 45 min.; 1000, best video award, 500 for audience prize & a local filmmaker award. Last year's winners were a West German entry, a British short & a Dutch video on Winnie Mandela. Formats: 35mm, 16mm, S-8,3/4 " & VHS; NTSC OK. Deadline for forms: June 27; for films: July 11. Contact Fred Brookes, director or Peter Packer, programmer, Tyneside Film Festival, 10 Pilgrim St., Newcastle upon Tyne, NE1 6Q6, England; (091) 232 1507. Forms avail. at AIVF (send SASE).

IN & OUT OF PRODUCTION

Andrea Estepa

St. Clair Bourne's hour-long documentary Langston Hughes: The Dream Keeper is in postproduction. The film examines the life, works, travels, and politics of Hughes, the black American writer whose career began during the Harlem Renaissance of the 1920s and continued through the 1960s Black Pride movement. Shooting took place between October 1985 and January 1986 on various locations in the U.S., Paris, and Dakar, Senegal. Dream Keeper will include interviews with Hughes's former colleagues, literary scholars, and fellow writers, including James Baldwin, Amiri Baraka, and Gwendolyn Brooks: dramatic and film montage interpretations of his poems; and his letters and manuscripts, expressed visually through computer graphics. The film is being produced by the New York Center for Visual History as part of its Voices and Visions project, a series of portraits of poets Hughes, Walt Whitman, Emily Dickinson, Hart Crane, Robert Frost, Ezra Pound, and William Carlos Williams. The entire series will be broadcast on public television later this year. Langston Hughes: The Dream Keeper: New York Center for Visual History, 625 Broadway, 12th fl., New York, NY 10012; (212) 673-8070.

Kevin Bender and Aron Ranen have completed shooting **True Believers**, a video documentary about the influence of television on religious life in the contemporary United States. The tape focuses on Peter Popoff, a Los Angeles-based TV evangelist, faith healer, and bible smuggler. In addition to footage of Popoff in action, the tape includes interviews with individuals he has "healed." A 22-minute version of *True Believers* won a Gold Seal award at the London International Amateur Film Festival in March. The pro-

ducers are currently adding new footage to the piece and expect the final cut to run 28 minutes. *True Believers* was commissioned by the Long Beach Museum of Art for its Open Channels cable television video art series. Additional funding came from the National Endowment for the Arts Regional Media Fellowship program. *True Believers:* Kevin Bender, Box 7605, Berkeley, CA 94707; (415) 763-3914.

Media Hostages, a video triptych with segments by Chip Lord, Branda Miller, and Muntadas had its New York City premiere in February at Exit Art. The tapes focus on a recent promotional marathon contest to hype a new brand of electronic jewelry, in which a group of aspiring actors camped out on a narrow platform hung from a billboard high above Los Angeles's Sunset Boulevard. The prizes for the last survivor were those two crucial symbols of Hollywood success: a screen test and a new car. Chip Lord's Future Language takes viewers on a cruise of Sunset in the back seat of a car, where we hear the traffic, the passers-by, the dialogue between the two people in the front seat, and news reports of the marathon's progress. Unset Blvd., by Branda Miller, focuses on the sole female contestant, her dreams and memories, and uses the movement of the camera to echo the boredom and repetition of the marathon experience. The broader social significance of the event is addressed by Muntada's S.S.S., which uses the contest to critique the influence of consumerism, competition, manipulation, and media hype on our lives. Media Hostages: Electronic Arts Intermix, 10 Waverly Place, New York, NY 10003; (212) 473-6822.

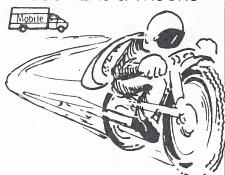
The New England Foundation for the Arts is sponsoring a national tour of Mary Lucier's video installation, Wilderness. Using seven video monitors and three channels of videotape, Lucier examines the conflict between nature and

civilization by weaving together images of unspoiled land and sea with those of industry and man-made objects. The installation was on view at Brandeis University in Waltham, Massachusetts, in January and February and will travel to Hartford, Connecticut; Portland, Maine; Pittsfield, Massachusetts; Minneapolis, Minnesota; and Los Angeles, California, between now and March 1987. The work was funded by the Massachusetts Council on the Arts and Humanities, the NEA, the New York State Council on the Arts, and the John Simon Guggenheim Memorial Foundation. NEFA is providing the installation's hosts with the state of the art video equipment necessary for its exhibition. Wilderness: New England Foundation for the Arts, 678 Massachusetts Avenue, Cambridge, MA 02139; (617) 492-2914.

The joys and sorrows of gay life in contemporary New York are explored by writer/director Bill Sherwood in Parting Glances. The 90-minute color film portrays a particularly significant day in the life of Michael, a young writer/editor. Robert, Michael's lover of six years, is preparing to leave for a job in Kenya the next day. Michael's feelings of abandonment lead him to reexamine his feelings for his friend and former lover Nick, a sarcastic punk rock musician who recently discovered that he has AIDS. Against a backdrop of farewell parties for Robert, the film manages to portray the interrelationships of this emotionally charged triangle and their circle of friends in a realistic, humorous, and unsentimental way. The film, which is being distributed by Cinecom International, has been released theatrically in a number of cities, including New York, Boston, Chicago, Seattle, and Los Angeles, with additional openings slated for later this spring. Parting Glances: Cinecom International, 7 West 36th St., New York, NY 10018; (212) 239-8360.

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The Independent's Classifieds column includes all listings for the "Buy • Rent • Sell," "Freelancers," and "Postproduction" categories. It is restricted to members only. Each entry has a **250-word limit** and costs **\$15 per issue.** Payment must be made at time of submission. Anyone wishing to run a classified more than once must pay for each insertion and indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced, and worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to cover date, e.g., June 8 for August/September issue. Make check or money order-no cash please-payable to FIVF and send to: Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

- FOR SALE: CP16R, orientable finder, 4 PLC mags, 3 new batts, new gang charger, Haliburton, barney, many extras. Recently rebuilt by factory to the new & higher CP standards \$3500. Bolex H16R, 10 Switar, 17-85 Rank-Taylor Zoom, Rex-o-fader, Pistol grip, extras, \$1000 Hal (914) 355-1400.
- FOR SALE: Custom made soft barneys and cases for film/video equipment. Leather or cordura. Denise Brassard, (212) 864-1372.
- FOR SALE: JVC ¾ ″ Editing System. CR8200/CP5500/RM88U including cables. Good working condition. Some cosmetic blemishes. \$3300 plus shipping. Greg Epler Wood (202) 885-2046.
- FOR SALE: Pro Super 8 Beaulieu 4008ZMII with crystal control unit, bridge plate, sticks/supports, all mint \$400. O.P.C., 11285 E. 6th Place, Aurora, CO 80010-4602, (303) 343-3581.
- FOR SALE: 8mm Distagon \$1,200. Elemack Dolly \$17,500. Mitchell 35 Hi Speed 5200. Arri 16S Pkg. \$2,800. 25-250 Ang. \$4,400. Arri 2B Pkg., \$3,800. New Sachtler 7 + 7 kit \$3,200. New Filmo Bodies \$900. 400′ 35BL Bodies \$900. 400′ NPR Mags 1595. 400′ 35BL Mags, \$2,800. 10mm Arri Mt. \$350. Call 201 659-4430 for catalog. Tony Zaza, Crosscountry Film/Video.

Freelancers

- EXPERIENCED FILM SOUNDMAN: Will work on your feature or documentary. Recordist, boom, or playback. Excellent equipment available. Doug Tourtelot, (212) 489-0232.
- HISTORICAL PRODUCTION STYLIST/ CONSULTANT, Research and Script Review, Movement and Performance Coaching. Experienced Producer/Choreographer, Cultural Historian (Ph.D.), and Museum Curator. Granada History Productions, (703) 841-0044, or 1336 North Ode Street, Suite #9, Arlington, VA 22209.
- CAMERMAN & SOUNDMAN: Aaton XTR & Nagra 4.2 with Aaton timecode base (SMPTE or

Aaton cleartime coding available). Save time and money in post-production with our state of the art equipment. Prefer documentary work. (212) 532-2031 ask for Mark or Bram.

- MAKE-UP/HAIR ARTIST will work on your feature, doc., music video or commercial. Experienced in special effects, period work, wigs, contemporary beauty or character study. Location work no difficulty. (212) 736-1100, Janice King.
- BUDGETING BY COMPUTER: Producer with 10 years exp. budgeting film and video. PBS specialist. State-of-the-art system can print personally designed budgets for documentary or fiction. Make revisions at lightning speed. Ed Gray, (212) 242-1376.
- PRODUCTION: High quality 3/4" video and 16mm film for independent and commercial projects. Available for remote—local, national and international: narrative, documentary, industrials, dance. Transportation available. Call for rates. Jamie Maxtone-Graham, (718) 636-5590.
- CINEMATOGRAPHER/VIDEOGRAPHER: Award-winning work includes independent features, network magazine, documentary, etc. Complete 16mm Aaton package. Hal Landen (914) 355-1400, NY.
- FOR HIRE: Videographer with Hitachi FP22 camera, VHS and ¾ " production packages, transportation, willing to travel, from \$300/day. Living Productions (212) 924-8861.
- VIDEOGRAPHER w/ Sony M3 camera & broadcast gear. Avail to shoot news, documentary, dance, etc. Full ENG pkg. & crew as needed, commercial vehicle. Neg. rates. L. Goodsmith, (212) 989-8157, NYC.
- EXPERIENCED CONTINUITY/SCRIPT SU-PERVISOR with excellent references available for features and shorts. Ed Fabry (212) 666-7514.
- VIDEO/FILM PRODUCTION: Industrial and broadcast packages with full crews available at reasonable rates. Experienced with performance, documentary, corporate, fashion, sports, dramatic and concert. Call Don at Afterimage (212) 666-7514.

Postproduction

- MOVIOLA M-77 flatbeds for rent: 6-plate flatbeds for rent in your work space. Cheapest rates in NYC for independent filmmakers. Call: Philmaster Productions (212) 873-4470.
- BOB BRODSKY AND TONI TREADWAY Super 8 and 8mm film-to-video mastering with sceneby-scene corrections to ¾ ", 1" and high speed component. By appointment only. Call (617) 666-3372.
- NEGATIVE MATCHING: 16mm, Super 16, 35mm cut for regular printing, blowup, or video transfer. Credits include Jim Jarmusch, Wim Wenders, and Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, (718) 897-4145, NYC.
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Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. **The Independent** reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are the 8th of month, two months prior to cover date, e.g., June 8 for August/September issue. Send notices to Independent Notices, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Films • Tapes Wanted

- THE TAPE EXCHANGE: Non-commercial videotapes by independents sought for inclusion in computerized database of programming available to California's local cable channels. Producers interested in listing their videotapes should contact the Foundation for Community Service Cable Television, 5010 Gerry Blvd., Ste. 3, San Francisco, CA 94118; (415) 387-0200.
- INDEPENDENT DISTRIBUTOR looking for new film & video works to join our other awardwinners on nursing, health care, the environment, sex roles & parenting, women's & related issues. Contact Fanlight Productions, (617) 524-0980.
- CINEMA VERITE, weekly prime time TV series presenting works of independent filmmakers, seeks films/videotapes for programming consideration. (Documentaries, art & dance films, dramas, short subjects &/or works in progress, shot on video or film, are acceptable.) Please send 3/4 " videotape w/SASE for return to Cinema Verite Int'l Inc., 444 E. 86th St., Apt. 21J, New York, NY 10028.
- NIGHTFLIGHT seeks short tapes & films by students & young artists for "New Filmmakers" segment on USA Cable. Those selected will receive \$10/min. for use. Contact Carrie Franklin, ATI Video Ent., 888 7th Ave., New York, NY 10028; (212) 977-2300.
- CAMPUS NETWORK, a TV network that broadcasts exclusively to colleges & universities, is now accepting 3/4" videos for programming. If accepted, producers will receive \$17/min. for a 1-week exhibition period. Contact Campus Network, c/o Steve Amateau, 114 5th Ave., New York, NY 10011; (212) 206-1953.
- ARTISTS VIDEOTAPE RENTALS store opens March '86 in hi-traffic Manhattan location. Seeking inventory: artists & indies on VHS format. Write for details: Colab TV, 285 Varet St., Brooklyn, NY 11206.
- ATTENTION VIDEO ARTISTS interested in working on a collaborative piece for TV. Seeking 6 diverse video/filmmakers to produce 5-minute segments for 30-minute narrative program. "Video Chain Letters" combines new storytelling techniques, latest video technologies & viewer involvement. Contact Pamela Weiner, (212) 734-8440.

- REAL FILM & VIDEO seeks independently produced programming for domestic & foreign markets. All subjects. Must be broadcast quality. Good connections w/overseas TV. Contact Ruth J. Feldman, 1433 10th St., #7, Santa Monica, CA 90401; (213) 394-2984.
- MARGARET RANDALL: We need snapshots, videos, film, audio or other archival material for authorized film about artist Margaret Randall. Did you visit or film Margaret in Latin America, or see her in the US in the late 1950s? Contact Levine/Knauer Films, 3414 Baring St., Philadelphia, PA 19104; (215) 382-8947.
- NEW DAY FILMS: Award-winning national film cooperative of independents seeks new films on social & health issues. Absolute deadline: May 15, 1986. Call Margaret Cooper now! (212) 477-4604.
- DISTRIBUTOR looking for quality documentary, educational, artistic or children's films & tapes. Contact Elizabeth DiNolfo, Northern Light Productions, 165 Newbury St., Boston, MA 02116, (617) 267-0391.

Conferences • Workshops

- FUNDRAISING MANAGEMENT FOR THE MEDIA ARTS: Four-week course beginning May 7 for nonprofit arts organizations & independent producers, Contact Media Alliance; (212) 560-2919.
- INTERNATIONAL FILM WORKSHOPS: June & July 1986 in Rockport, Maine. For working professionals who want to develop greater skills w/in the field & advance their careers. One- & 2-week master classes & workshops, weekend seminars & clinics, incl. camera, scriptwriting, AC's clinic, film actors, production, lighting, AD/PM workshop, electronic cinematography, film director master class, editing, Steadicam/Panaglide workshop, TV news feature workshop, producing & directing for TV commercials & funding film projects. Int'l Film Workshops, Rockport, ME 04856; (207) 236-8581.
- NYS SUMMER SCHOOL OF MEDIA ARTS for high school students from the state. Six weeks, from June 22-Aug. 1, 1986 at the Ctr. for Media Study, State University at Buffalo & Media Study/Buffalo. Tuition is \$1,000, incl. room, board, supplies & special events. Tuition assistance available ranging from \$75 to full tuition. Contact Bob Reals or Marilee Hamelin, NYS Summer School of Media Arts, Rm. 681 EBA, State Educ. Dept., Albany, NY 12234; (518) 474-8773.
- AFI FACULTY DEVELOPMENT WORK-SHOPS in film, TV, video & research for summer, 1986. Workshops held at at AFI Los Angeles campus incl. Film/TV Documentation Workshop, July 7-12; Documentary Film & Video: A Critical View, July 7-11; Intro to the Study of Film & Video for High School Teachers, July 14-18; Beyond Structuralism: Contemporary Film & TV Theory, Aug. 4-8; Directors Guild Hollywood Workshop, Aug. 8-15 & Video Production: New Directions, Aug. 4-15. Other workshops incl. Interactive Video Disc & Moviemaking, June 23-27 at MIT in Cambridge, MA; Archaeology of Early Cinema at American Univ., Washington, DC & Teaching Film at the Secondary & Junior College Levels at the Film & Video Summer Institute, Univ. of Hawaii summer

session in Honolulu. Contact AFI, (213) 856-7725 or (800) 221-6248.

- UNIVERSITY OF HAWAII Film & Video Summer Institute, July 7-Aug. 2. Special features incl. conference on "Cinema as a Window on Japanese Culture" & Indian film series. Workshops & talks on video text analysis; humanities in film; psychology & religion in film; film & video production & acting. Mondays thru Fridays, 10 am-4 pm w/additional programs & screenings eves. & weekends. Contact Film & Video Summer Institute, Summer Session, Univ. of Hawaii, Krauss Hall 101, 2500 Dole St., Honolulu, HI 96822; (808) 948-7221.
- L.A. PROFESSIONAL VIDEOSHOW at the Long Beach Convention Center, Long Beach, CA, May 12–16. Exhibits of state-of-the-art video equipment & technology & seminar program. Contact Ann Bisgyer, Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains, NY 10604; (800) 248-KIPI or in NYS call (914) 328-9157.
- 1986 WORLD CONFERENCE OF ARTS, POLITICS & BUSINESS in Vancouver, British Columbia, Canada, July 22–25. Focus on "How to Keep the Arts Healthy." Write 1986 World Conference on Arts, Politics & Business, 5997 Iona Dr., Vancouver, BC, Canada V6T 2A4; (604) 222-5232.
- ARTISTS WORKSHOPS in Minneapolis-St. Paul area, cosponsored by Resources & Counseling and the US Small Business Adm. Incl. Marketing for Visual Artists, May 5; Findings of Study of Financial Condition of Small Twin Cities Arts Groups, May 14; Demystifying Computers, May 9; Fundraising Research, May 16; Grantwriting, May 17; Special Events Fundraising, May 6; Membership Programs, May 13; Asking for Money in Person, May 20 & Opportunities in Arts Adm., May 14. Contact Judith Gabriel, 416 Landmark Center, 75 W. 5th St., St. Paul, MN 55102.

Resources • Funds

- NATIONAL ENDOWMENT FOR THE HUMANITIES: Media Program deadline for 1986, September 19 for projects beg. after April 1987. Contact NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506.
- NATIONAL ENDOWMENT FOR THE ARTS: Deadlines for 1986: Media Arts Centers & Nat'l Services, May 2; Radio Projects, July 18; Int'l U.S./Japan Exchange for Media Arts, June 2. Contact NEA, 1100 Pennsylvania Ave., NW, Washington, DC 20506.
- CORPORATION FOR PUBLIC BROADCAST-ING Open Solicitations, next deadline: May 2, 1986. Contact CPB, 1111 16th St., NW, Washington, DC 20036; (202) 293-6160.
- •NEW YORK COUNCIL FOR THE HUMANITIES 1986 proposal deadlines: June 1 & December 15. Contact NYCH, 198 Broadway, 10th fl., New York, NY 10038; (212) 233-1131.
- NEW JERSEY STATE COUNCIL ON THE ARTS 1987 Matching Grant & Fellowship applications available upon request. Call NJSCA, (609) 292-6130 or 292-0495. Applications also avail. at New Jersey county libraries & arts agencies.

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Opportunities • Gigs

- SANDINISTA ASSOCIATION OF CULTURAL WORKERS delegation of performers, artists & writers to Nicaragua, May 22-June 1. Approximate cost, \$1,000 incl. travel from New York City via Mexico City, food, lodging, group transportation & translation. Passport valid thru Dec. 1986 required. Call or write Ventana, 250 W. 54th St., #800, New York, NY 10019; (212) 586-3700.
- VIDEO CAMERA OPERATOR wanted for documentary project & basic operation instruction. Experienced, capable of basic equipment maintenance. Video deck & sound operator, experienced. Resumes to Sidewalks of New York Prods., Box 968, Old Chelsea Sta., New York, NY 10113.
- REAL-LIFE ADVENTURE FILMS: Need crew w/good health for separate docu-dramas in the Amazon River, sailing in the Caribbean & Africa. Summer & winter, 1986-87. Pay & expenses. If own equipment, helpful but not necessary. Write to Robert Monticello Productions, Box 372, New York, NY 10014.
- NON-UNION B&W FEATURE needs cinematographer w/strong B&W samples on reel. Contact Franco Productions, Box 2253, Stuyvesant Sta., New York, NY 10009.
- SUPER 8 PRODUCTION: Independent producer seeking volunteer(s); actors, cinematographers, sound mixer, gaffer(s), special effects design, art director(s), make-up & hairstylist & other crew positions. Send resume or letter to Gaspar Productions, Box 3764, Chatsworth, CA 91313-3764.
- ARTIST CALL FOR NON-INTERVENTION IN CENTRAL AMERICA is seeking creative individuals who are interested in actively participating in projects to raise funds for material support to artists/technicians in Nicaragua, to organize exhibitions of Nicaraguan artists' work here in the US, cultural exchanges, etc. CHISPA, 318 E. 6th St., Box 191, New York, NY 10003.
- INDEPENDENT PRODUCER/DIRECTOR LOOKING FOR SCRIPTS: Short subject, doc. & dramatic for future projects. Humorous & humane p.o.v.'s desired. Marketability a plus. Send copy of treatment or script to MZ Productions, 235 E. 5th St. #1, New York, NY 10003.
- WRITER WANTED FOR CHILDREN'S VIDEO PILOT: Experience necessary, art related. On spec and/or point system. Contact Julie at Machine Language; (212) 966-6162.
- PRODUCER seeking screenplays. Send with SASE to M&M Pictures, 504 W. 24th St., Box 120, Austin, TX 78705.

Publications

• OVERVIEW OF ENDOWMENT PROGRAMS w/brief descriptions of 42 separate funding programs, application deadlines, phone directory, etc. avail. free from NEH Overview, Rm. 409, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0438.

- MODERN DANCE & BALLET ON FILM & VIDEO catalogue w/listings of more than 500 titles avail. from Dance Films Assn., Inc. \$19.95 for nonmembers, \$17.95 for DFA members, add \$5 outside US. Order from DFA, 241 E. 34th St., New York, NY 10016; (212) 686-7019.
- THE INDEPENDENT PRODUCERS GUIDE TO SUPER 8 incl. information on equipment, film festivals & lab services in the US & Canada. Price: \$5. Avail, from Small Format Audio-Visual, 95 Harley St., Cambridge, MA 02140.
- 1986 VIDEO EXHIBITION DIRECTORY published by Video Networks of the Bay Area Video Coalition. Lists over 50 nat'l exhibitors of independent work. Mailing labels also available. Price: \$4 plus postage & handling. Send check or money to BAVC, 1111 17th St., San Francisco, CA 94107; (415) 861-3282.
- CHICAGO NEWSLETTER: Monthly publication of Chicago Area & Film Video Network. Avail. to members. Contact CAFVN, Box 10657, Chicago, IL 60610; (312) 661-1828.
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- LOWBROW CINEMA: Brian Camp pays tribute to the stars of B-movies and exploitation pictures in a special double issue of Lowbrow Cinema, a periodical devoted to "the underbelly of film history." Avail, by mail for \$3 from Lowbrow Cinema, Box 310, Bronx, NY 10473.

Trims & Glitches

- KUDOS to Edin Velez, whose videotape As Is: Video Essay on New York City won grand prize at the 1st International Video Week in Geneva, Switzerland. As Is will also premiere WNET-New York's "New Television" series.
- CONGRATULATIONS to M.R. McCray, recipient of a Mini-Grant from the New York Council for the Humanities for the production of Dollie Robinson: The Woman and Her Times, a 1-hour videotape documentary.
- KUDOS to AIVF member John Schindel, winner of the Technical Excellence in Film award from the 10th Atlanta Film & Video Festival for his film Waffles.
- SOUTHWEST ALTERNATIVE MEDIA PRO-JECT: The 1986 Southwest Film/Videotape Tour will wind up at the Dallas Public Library, Dallas TX on June 15. The tour features new works by independent video & filmmakers, and is available to nonprofit organizations & institutions in TX w/ fees matched by the TX Commission on the Arts. SWAMP provides assistance in organization, promotion & logistical arrangements. Contact SWAMP, 1519 W. Main, Houson, TX 77006; (713) 522-8582.
- WRITER/INDEPENDENT FILMMAKER PRODUCING FEATURE DOCUMENTARY on international film festival circuit would like to hear from directors, organizers & filmmakers (esp. independents & women) w/significant experiences at fests. Also seeking historical & contemporary info & materials such as posters, catalogs, promos, photos, clips & souvenirs. Write Bond, 3144 Q St., NW, Washington, DC 20007.

SAG Contract

continued from page 11

actors to perform on weekends, holidays, and/or at night without payment of premium rates described in the Producer-SAG Codified Basic Agreement. Such work shall be at the same rates as are applicable on normal weekdays.

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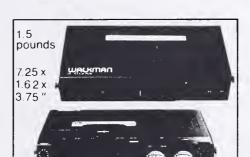
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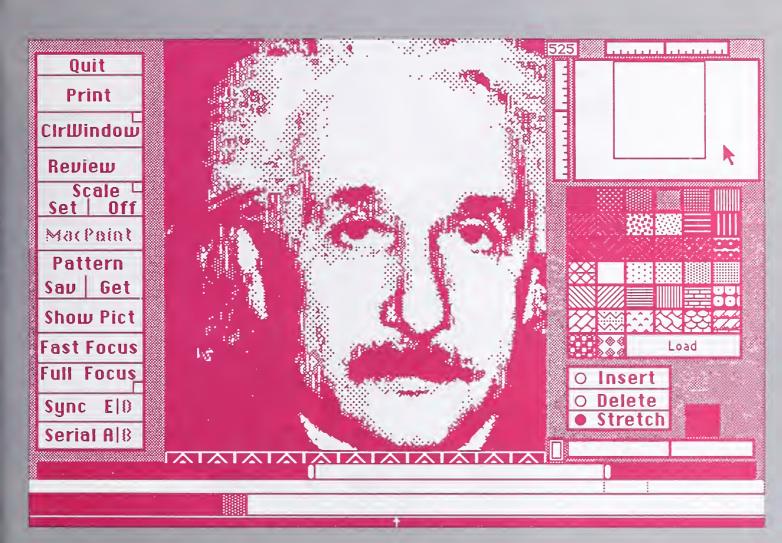
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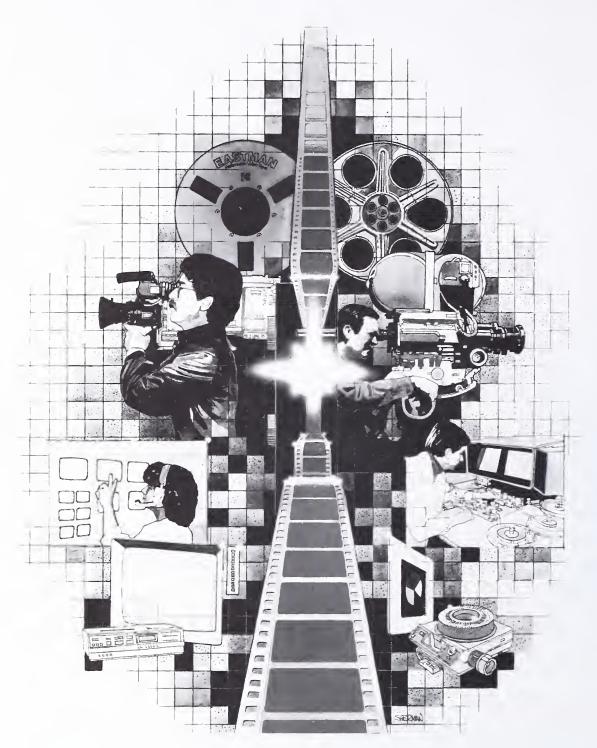
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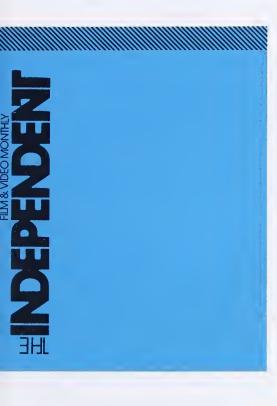
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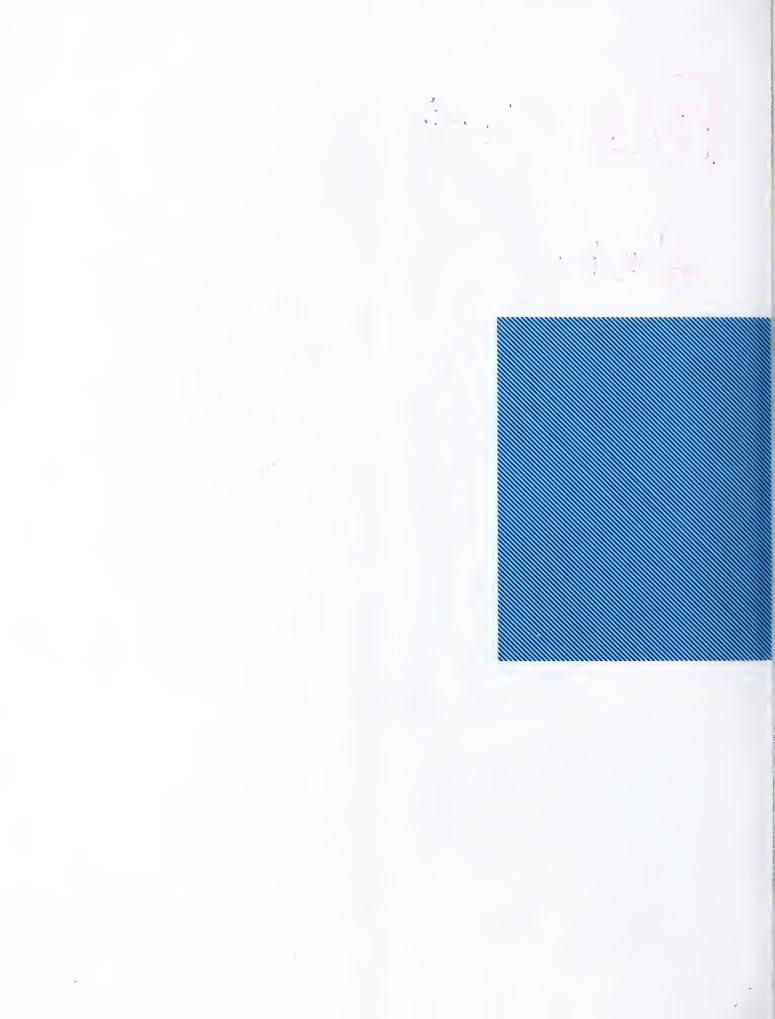
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COVER: Even the best minds can be rendered dizzy, digitized, and dumbfounded by the widening array of chalces in the microcamputer market. In his article, "A Macintosh Primer," David Leitner laaks inside the Macintosh far hard facts an saftware for the independent producer. Graphic: David Leitner; saftware: Maaic, by New Image Technology; printed by Apple's Laserwriter.

LET'S GET DIGITAL

Mia Amato

The film's title is Computer Beach Party. Producer Gary Troy of Southwest Motion Pictures terms it a "high-tech teen romp" and much of its appeal derives from an original score that draws on heavy metal, jazz, reggae, doo-wop, and even show tunes. Although the budget for the Dallasbased film company's first feature was "well under a million dollars," the film's soundtrack was digitally mixed—demonstrating that digital sound technology is well within the reach of the independent producer.

What is digital sound? Simply, it is audio magnetically stored as data, using the bits and bytes of computer language, rather than as modulated frequencies (as on audio- or videotape or a film mag track). The biggest advantage of digital sound is its purity, its extremely high fidelity: audio recorded digitally sounds the same each time it is played back, and, when rerecorded in the digital mode, still sounds the same. Most filmmakers are familiar with the muddying of sound that occurs when audio is rerecorded on mag. In contrast, digital recording offers first generation quality through many layers of rerecording that occur in a typical sound mix. Another advantage of digital is that because the actual sound characteristics are broken down into data, it can be easily manipulated for audio special effects. For example, unwanted noise, such as sibilant hissing, can be excised electronically if the recorded original sound is run through a simple digital noise reduction device known as a "de-esser." Digital sound editing also has earned a reputation for being a faster way to post audio-whether for a feature film or rock and roll record.

Digital recording has been used to create record albums for about a decade; today's consumer audio compact disc (CD), commonly pressed from a digitally recorded master, provides an example of the kind of audio quality eventually achievable in film soundtracks. The most commonly used digital format is Sony's PCM series, which offers a 24-track recorder (PCM-3324) and a two-track recorder (PCM-3302), plus analog/digital converters. Though bulky machines, they are transportable and can be used for location production. And they are not that expensive, according to Peter Scharf, whose New York company A/T Scharf rents PCM-3324s for about \$900 a day.

"If you're shooting a film with a great deal of attention to music performances, recording dig-



"Home of the Brave," Laurie Anderson's concert feature, was both recorded and mixed digitally.

Courtest Circocom international

itally does not cost much more than recording in analog," he claims. "But what usually happens is that the people in charge of the music say, 'Well, maybe if we're going digital, we should get the top of the line microphones,' and so on, so the rest of the location audio equipment tends to be upgraded as well."

A number of systems were designed specifically for mixing digital sound for films; these include one-of-a-kind setups like those at Glen Glenn Sound in Los Angeles and SoundDroid, originally created by George Lucas's film company to create the extraordinary audio special effects of Star Wars and Indiana Jones. Now marketed by the Droid Works, a coventure of Lucasfilm and Convergence Corporation, the system is available for sale along with EditDroid, its picture editing companion, but has been installed in only a few U.S. postproduction houses that generally charge hourly rates beyond the reach of most independents. At this time, the most practical approach for an independent filmmaker interested in digital sound postproduction is to use a digitally equipped recording

The independently produced Talking Heads concert film *Stop Making Sense* is a perfect example of how digital postproduction can make

the most of a musical film. This 1985 release was filmed in three days of stage performances, but recorded in 24-track analog through a mobile studio provided by the Los Angeles Record Plant. Then the soundtrack was transferred to digital and mixed digitally in Los Angeles at Ocean Way Recorders, Glen Glenn Sound, and Warner Hollywood, using equipment supplied by Digital Services, a Houston company.

John Moran of Digital Services, who served as digital advisor to the producers and supervising engineer for the mix, said a Sony PCM-3324 was used to transfer the live analog recordings at Ocean Way. A Sony BVU-800 VCR played window dubs with a visible time code of the rough cut while the sound was synchronized using a Q-Lock synchronizer and a PCM-1610 analog/ digital converter that served as the "master clock" to sync sound and picture. During these sessions, the band added more background vocals and some extra bass tracks. The digital recording equipment was then brought to Glen Glenn and Warner Hollywood for the final mixing, using those studios' sophisticated sound editing facilities.

The sound postproduction on *Computer Beach Party*, as described by Dallas Sound Lab engineer Rusty Smith, provides a good overview



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of the mixing process available in recording studios. "The filmmakers originally came to us just to transfer their music and field audio to mag so they could cut it filmstyle," he says. "We said, how about transferring it to digital audio and doing a digital mix? And once we got started, all they could say was, 'Wow, this is really fast!"

Dallas Sound Lab handles digital audio for both recording and TV clients, and typically offers a five-machine interlock edit for about \$150 an hour. *Beach Party* was the studio's first film. "Troy brought us a four-track analog master of the music, which had been recorded in a studio with timecode, and sync sound footage," Smith explains. "A lot of the action stuff had been shot MOS [mit out sound], but what sound had been recorded on location was pretty bad."

About 80 percent of the dialogue had to be replaced by the actors respeaking their parts in the studio. (Replacing dialogue to salvage location material is, of course, not limited to low-budget films; Richard Beggs, sound designer for Francis Ford Coppola's Cotton Club, estimates that at least 90 percent of that film's dialogue was dubbed in during postproduction.) Smith edited to match lip movements on a 3/4" videocassette of the film footage, linking the video playback to the four digital audio tracks on a Sony PCM-3324 via btx Shadow synchronizers equipped with a Soft Touch Option. Ambient sound was added on another channel with an Akai digital sampler that supplies what Smith refers to as "room tones," and the sweetening also included digital sound effects.

"We use the Sound Ideas sound effects library, which is recorded on compact disc," Smith explains, "so all the effects are directly digital." In the final mix, eight tracks of the 24-track digital recorder were used, resulting in a submaster four track: one track for dialogue, one for music and effects, and two master stereo tracks representing right and left speaker information. The left and right tracks were transferred to two stripes of a 35mm full coat mag; the third stripe carried a mono soundtrack made from the stereo mix. Smith said the film took nine days to mix, after about 15 days of dialogue looping.

Computer Beach Party had its debut at the American Film Market festival in Los Angeles this spring and is being distributed by Pegasus Cinema Films, Inc. Because the producers could not afford Dolby stereo encoding, the film is being released in mono—although the master tapes may be used in the future to provide stereo sound for a videocassette release and the separate dialogue track will allow the film to be easily dubbed into a foreign language for export. "Recording the master audio directly from digital onto mag means that even though the original audio may have been rough, it's really pretty clean now," Smith explains. "Doing the postproduction in the digital domain saved the

soundtrack from any generational loss that might have occurred if the editing had been done traditionally in mag."

Home of the Brave, Laurie Anderson's recently released concert feature, was recorded digitally as well as mixed in the digital domain. Distributed by Cinecom, the film is woven around concert performances by Anderson, who relies heavily on electronic instruments like the Synclavier and digital drum synthesizers and uses prerecorded tracks on stage as musical backups.

According to producer Paula Maser, "about one quarter" of the \$1.65-million production budget went for audio. The film was shot in 35mm Panavision and recorded on a Sony PCM-3324 24-track digital audio recorder. A "master sync" system was arranged to tie together the Panavision cameras, the audio recorders, and the live video projections during the performances. Two 24-track digital recorders were tied together during the audio postproduction at Sync Sound, New York. Leanne Ungar engineered the sound recording and sound mixing with Sync Sound's Ken Hahn.

Sync Sound is a postproduction boutique known for its mixing and sweetening of video music programs. Mixing *Home of the Brave* on the house PCM-3324 and Solid State Logic 6000 series console, the music was synched to a ³/₄ " videotape played back on a large screen video projector. The studio uses a modified Adams-Smith synchronizer and a battery of digital noise reduction and effects devices; for this film, a Synclavier was installed in the mixing room to enhance the audience sounds, in much the same way that sitcom laughtracks are routinely sweetened for television.

The end result was a master mix in Dolby stereo for theatrical release. Regrettably, final release formats are always analog. It is not difficult to transfer a digital soundtrack directly onto 35mm stereo optical, as was done for *Stop Making Sense*, although Moran, the film's digital expert, finds it ironic that today's digital soundtracks eventually wind up on a sound recording medium developed decades ago. "It's still a 1930s technology," he admits.

Why bother with digital sound at all? "The Talking Heads were interested in seeing what improvements could be made upstream to get a better sound," Moran notes. To take fuller advantage of digital, Maser said Laurie Anderson is looking into the possibility of playing back a separate digital soundtrack in some theaters. "It will probably be some kind of interlock system where the projector is locked to a digital playback recorder," she explains. "There really isn't an existing system to do that in theaters, but there's been some experimentation done."

Mia Amato is senior editor of Millimeter Magazine in New York.

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MINUTES

(Continued from page 40)

board unanimously voted a resolution thanking Sutton for his work. He will be replaced by a fulltime bookkeeper/office manager.

With considerable assistance from Jaynne Keyes of the New York State Office of Motion Picture & Television Development, plans for the 1986 Indie Awards are proceeding well.

After more than a year of discussions with AIVF, the Screen Actors Guild issued a new lowbudget independent producer contract for films and videotapes budgeted under \$200,000. The contract was reprinted in full in the May Independent. The board thanked attorney Eugene Aleinikoff for his assistance.

New Business

The board approved a resolution protesting efforts by the United States to deport writer Margaret Randall in so far as they are due to "political restrictions on her artistic freedom."

The board ratified AIVF's participation in a lawsuit against the U.S. Information Agency, protesting the denial of educational certification to several independently produced social issue documentaries, making it much more difficult for the producers to market their films outside the United States.

Sapadin proposed the establishment of a Chapter committee of the board to begin developing policy with respect to the formation of chapters. This matter was tabled pending the outcome of the membership referendum on amending the bylaws to permit chapters.

The matter of the appointment of additional FIVF board members was tabled. The Development committee will continue to search for appropriate candidates and develop criteria and a job description for their services.

While the board recognized that, once again, AIVF lacks the resources to publish a membership directory with complete information on credits, awards, etc., the sense of the board was to proceed with a simpler name/address/phone/ skills directory of AIVFs nearly 5,000 members as soon as feasible.

Following the conducting of its business, the board went into executive session to deliberate over the selection of the 1986 Indie Awards, At the close of the executive session, the board announced the following winners:

Edward James Olmos, AIVF Board of Directors Award

Linda Blackaby, Exhibitors Award

Channel Four Television (Great Britain), Broadcaster Award

Shirley Clarke, Lifetime Achievement Award Film Arts Foundation, Media Arts Center Award William Greaves, Lifetime Achievement Award New York State Council on the Arts, Independent Media Funder Award.

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Renee Tajima

My personal attitude toward personal computers could best be summarized by a comment made by Linda Blackaby, who told me, "I'm not someone who gets enamored with technology, but computers today...you could actually understand them." For Blackaby, the executive director of Philadelphia's Neighborhood Film Project, computerization proved relatively painless. Their major hurdle was money. The organization saved up and, by the end of the last fiscal year, they had enough in the bank to buy an IBM compatible AT&T microcomputer. After that, getting on-line was relatively quick and simple, mitigated by the staff's purchase of easy-to-learn software-WordPerfect (wordprocessing), Nutshell (database), and Lotus 1 2 3 (integrated)—and some previous experience with computers.

But for other organizations and some producers, going electronic has been a long, arduous process. It takes thought, resourcefulness, and planning to make the right purchase and then oversee a small revolution in the workplace or on the set. And, above all, it takes an emotional commitment to learning and using the technology. Filmmaker J.T. Takagi confesses, "Someone in the office said it would make things easier, but I didn't believe it. I didn't want to use the computer at first. I had an anti-computer prejudice because it seemed like a new language. It was a lot to learn, and by the time you learned it you could have done all the work by hand. But now I can't work without it."

The problem of gearing up an electronic workplace is not a paucity of information. In fact, there seems to be an information overload in the area of computer expertise. Magazines, books, promotions, classes, and consultants all exist in abundant supply. Few producers or

media art centers, however, have the time to wade through the literature and ads. The fine points of computer languages and integrated circuitry are probably the last thing many of us care to understand. We want it friendly, fast, and cheap.

One thing often missing in the marketplace, though, is specific information geared to the low-budget independent producer or the tightbudget arts organization. Our needs often fall somewhere between straight business applications and the high-tech, high-cost computer systems used in the movie and television industry. So, in researching this article, I followed the model of computer clubs, popularly known as user groups: I sought like-minded people in the field who were willing to share their experiences, knowledge, and mistakes. The information provided here will be most helpful to producers and organizations that want to computerize or have just initiated the process. I've used the case study method so that readers can identify the people or organizations doing similar work, whether production, distribution, or exhibition. You might say it's a reader-friendly

For more experienced hands, I hope that—after seeing the wheel reinvented and retreaded time and time again—more resource-sharing can be encouraged among computer users.

SHOPPING AROUND

Unfortunately, no one has a computer to organize their preliminary research, to figure out what to buy, where to buy it, or to process the volumes of information available today. Buying a computer actually means buying a system that consists of various components: hardware, software, peripherals like printer, screen, and modem, various supplies, and even furniture—all of which can be acquired separately.

"Most people look for the hardware first," reports Beva Eastman, who heads the Seeger Microcomputer Center in New York City, a non-profit resource service for artists and other non-profit organizations. "Instead, you should do it in reverse: figure out what software meets your needs and then buy the machine."

There are three basic types of software: word-processing for writing and editing, spreadsheets and statistical programs for analyzing data such as balance sheets, and database programs for organizing information in the same way index cards, files, post em's, or bookkeeping ledgers are used in a paper office. Integrated programs like Appleworks, Symphony, and Lotus 1 2 3 incorporate all three—word-processing, spreadsheets, and database management.

In her own consultations, Eastman poses a number of questions to consider when choosing software:

- 1. Mailing Lists: How many names? How complicated is the sorting? How much information do you need on each list? Do you code the lists? How is it categorized, e.g., by zip code? How do you want to use it? Do you want both upper and lower case characters? Do you send out form letters? A simple, short mailing list can be organized using a word-processing program formatted like an Avery mailing label sheet, or a more complex, lengthy list may require a data-processing program with cross-indexing by zip code, target group category, separating press lists from others, etc.
- 2. Word-processing: Do you generate letters, grant proposals, reports? Do you create newsletters with graphics that would affect your choice of printers? Can your budget sheets fit on an 8½- by 11½-inch printer, or do they have to go sideways? Will graphs make a big difference?
- 3. Budget: Who handles it? It is worthwhile to computerize or faster by hand? Can you get by with a simple database program that allows you to create an entire format, or will you need a spreadsheet program set up like a bookkeeping ledger?
- 4. Purpose: What does the organization do? Do you want to train people on special film production software? What are the special functions of the organization outside of all administrative needs? These special functions are where the most creative computer uses are developed.

Eastman underscores the importance of getting informed, unbiased assistance in the research process. "It's agony if you're given the wrong kind of advice. Get good accurate information. Don't ask dealers in a store. They're out to sell." She suggests consulting user groups or users with the same computer and software. "For example," she explains, "I want to do mailing labels. Later I decide that I want to merge mailing labels with my word-processor [a method of combining a list of addresses with a single document or letter], so I could generate personalized fundraising letters. Did I buy soft-

ware that does merging in the first place? Or will I have to input everything all over again?" According to Eastman, a capable consultant will explain what is possible in relation to your needs, and what might suit your specific intended uses. She emphasizes that, although the ideal consultant will give you a range of options, "You have to make the final decision."

There are a number of different types of consultants to look for—and watch out for. Like Seeger, most people warn prospective buyers of the dangers of computer store personnel. Says one producer, "As a filmmaker, you'll be going into a computer store looking for pretty esoteric information. Most salespeople don't know that much. They always try to sell you *more*, rather than sell you what you *need* for the least amount of money."

A related species of consultant is what Jeffrey Angus termed in *Popular Computing* ("Comparison Shopping for a Computer Consultant," May 1984) the vendor-consultant, who deals in particular products. They may know a system well, give you a good deal on the consulting fee, and offer the benefits of their connections to distributors, but these vendor-consultants are not likely to be objective.

Accounting firms and management consultants are also getting into the computer game, but their prices are likely to be prohibitive unless you can solicit pro bono advice as an artist or a nonprofit corporation. There are also a number of independent computer consultants, who range in price, quality, and expertise, as with anyone selling services within that ill-defined category of "consultant." Independents are likely to be far more objective than vendor-consultants. A number of people I interviewed were fortunate and got free consulting from a friend or relative in the profession. Should you find yourself without such contacts, resource centers or management consultant firms may be able to provide a referral. Choose a consultant with the same care with which you will ultimately choose your computer: someone who fits your specific needs at a price you can afford.

Another common type of advisor is what I call an alternative consultant, whose services may be the most practical for artists and nonprofits. Some groups have secured low-cost services from faculty at a local college or agreed to perform as guinea pigs for a graduate research project. Also, there are a growing number of consultants who specialize in the arts, or work as artists and administrators themselves, usually located through colleagues and friends. Then there are user groups—something like a collective of consultants—composed of people who own the same computer and get together to share information and resources.

Nonprofit resource centers like Seeger have also taken root, including the New Technology Resource Center at Chicago's Museum of Science and Industry; the Portland, Oregon, Community Computer Center, set up by Apple Computer to train nonprofits in the local area; and the Public Interest Computer Association in Washington, D.C.

The New York-based information clearinghouse Media Network, which purchased a computer in 1984, spent almost six months in preliminary research. Former executive director Marc Weiss devoted that period to reading books and "talking to a whole slew of nonprofit computer consultants, getting referred from one to another until I found people who could tell me what I had to know. The books gave me the basics, and the consultants answered specific questions." Weiss recommends How to Buy Software, by Alfred Glossbrenner, an informal, well-written text that demystifies computers and gives an overview of how they operate. The books of choice at the offices I share with Third World Newsreel are The Wordprocessing Book, by Peter A. McWilliams, and The Whole Earth Software Catalog, edited by Stewart Brand. In researching this article, I read two readerfriendly and informative volumes published in the Association of Computer Users' Computer Fitness Series: How to Select Your Small Computer... Without Frustration and How to Manage Your Small Computer, likewise, Without Frustration. Both were written by Hillel Segal and Jesse Berst. Of course, there is no scarcity of computer magazines on the market, and many video- and film-related publications run articles on computers. Some of these are On Location. In Motion, SMPTE Journal, Videography, Millimeter, and ETV.

For only \$15 per year membership fee, the New York PC Users Group provides indispensable resources for Weiss. He joined its special interest group that concentrates on database management. Information on user groups is often available from local dealers, through

listings in computer magazines and electronic bulletin boards, or from computer consultants. Inevitably, user groups of independent media producers and administrators will emerge. For example, New York computer users can join CIAO-Manhattan (Computers in Arts Organizations) or the Macintosh music and film/video user group, NYMUG.

THE BUY

Purchasing a computer is a bit like looking for the best price, service, and warranty for any other major piece of equipment. Both the Neighborhood Film Project in Philadelphia and the Helena Film Society/Second Story Cinema in Helena, Montana, bought their computer equipment at local Computerland franchises. Media Network found its IBM PC at a community-oriented computer store at a terrific price, but with the stipulation that they not disclose details of the deal. Filmmaker Steve Ning cashed in on his AT&T Calling Card bonus credits to get a \$500 discount on an AT&T PC6300. All of your previous research can be summarized in a bid or request for proposals outlining your requirements for various bidders. Eastman recommends a group purchase, if possible, to get the best discount. She cites mail order houses, advertised in computer magazines and catalogues, as offering the best prices for peripherals, including software, printers, modems, and supplies.

A number of lucky nonprofits have received free computers through Apple Computer Community Affairs grant program, to facilitate the formation of communication networks between nonprofit organizations. The grantees received equipment and software, training at Apple's Cuppertino, California, headquarters, consulting, and even a regular publication called *Warm Boot News*. Those recipients include New

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York City's Women Make Movies, who formed a network with the Women's Studio Workshop in Rosendale, New York, the Women's Building in Los Angeles, and the Austin, Texas-based Women and Their Work. Likewise, three Asian American media organizations are now hooked up: San Francisco's National Asian American Telecommunications Association, Visual Communications of Los Angeles, and Asian Cine Vision in New York City.

More recently, Apple has been funneling its grants through larger agencies, which then redirect the computers to nonprofits. Several media-related Advancement grantees were given free Apples via the National Endowment for the Arts.

YEAR ZERO

When the machinery is installed, the real work begins. The adjustment from manual to computerized work, paper to electronic office, can be low-key or high drama. Eastman estimates that it takes about 18 months for an organization to computerize. "Just entering the data takes time," she notes. Imagine transferring your personal mailing list or 100-page working script to computer files. Some computer owners have to hire extra staff during the adjustment period. Eastman also points out, "An organization must understand that there has to be one computer person willing to take it on. You never know who that person is going to be. It doesn't have to be a real high-tech person, but someone resourceful." I call this individual the computer freak: the one person who just can't wait to plug it in, reads all the magazines, discovers a whole new circle of friends, and watches for stray cups of coffee near the printer. The computer freak may have no previous computer experience. She or he may be a producer or an intern. Power relationships change. I have noticed that independents who buy computers are often self-selected computer freaks.

At this point, your prior decisions on software and consultants will begin to affect the process. The Neighborhood Film Project got on-line quickly because their word-processing program, WordPerfect, is relatively easy to learn and use. I use the the same at AIVF, as well as Leading Edge, a slow, but "dummy-friendly" (beyond user-friendly) program for IBM compatible pc's. For news and advice on word-processing, get hold of "The Computer Maven" column in the American Writer, the newsletter of the Writers Union—it's a wonderful resource on word-processing software.

All of your resources, consultants, information centers, and user groups can help smooth the transition, ironing out the bugs and shaping the software to fit your specific needs. While there are a number of specialized software programs for film and television, like Quantum Films' DataMogul, the cost may be prohibitive. Many people format existing programs to fit specialized functions. For example, Third World Newsreel filmmakers J.T. Takagi and Allan Siegel spent half a day adapting the Nutshell database program for film/video budgets by setting up each category with relevant formulations and definitions. For example, if the price per foot of developing Kodak 7291 changes from .095 cents to .0983 cents, all totals in the budget will be refigured automatically.

In contrast, a specialized software package would have cost thousands of dollars. Shi Sun, a production accountant with Show Films in Los Angeles, maker of *Androids*, uses a program written for the Apple II + that was custom tailored by Jack Smith of the software company Dot Zero. The cost: \$2,250 for nine months of use plus an additional fee for extended use. But

Third World Newsreel deals with primarily nonunion documentary budgets between \$10,000 and \$250,000. Sun points out that, in contrast, Show Films productions cost around \$2.5-million and require a relatively complex accounting system organized by specific categories, such as gas for production assistants or lightbulbs for the gaffers department.

The ways to put computers in action are as diverse as the types of computers, software, and specialized needs. Independent media artists and organizations have created low-cost alternatives with computers in the same way they have developed new alternative uses for video and film technology. Many adapt basic personal and business software for microcomputers, customized to meet their needs. As Beva Eastman comments, these innovative applications of the technology are the most exciting.

CASE STUDIES

Center for New Television, Chicago, Illinois Administration

CNTV has had an Apple IIc ever since Eric Thurman, head of the Producers Initiative project, talked the executive director and chair into investing funds earmarked to pay a secretary in hardware. He found a low-priced, rebuilt Apple and the organization has been saving money ever since. The first item of business for the new old computer was organizing CNTV's mailing list, followed by word-processing, including membership renewal letters and proposal writing. According to CNTV executive director Joyce Bollinger, the demand for time on the Apple became so great that they bought the newer, more sophisticated Macintosh in 1984. All membership records and workshop registrations were then transferred to the new computer. Bollinger now uses it for fundraising proposals and correspondence, the bimonthly payroll, and checks, which are automatically posted to the appropriate accounts. CNTV borrows a modem from another Chicago-based arts organization to transmit newsletter copy, typed into the Macintosh, to the typesetter, saving approximately 20 percent of the typesetting costs.

As one of the NEA Advancement grantees, CNTV subsequently received a free Apple IIe (ironically, the Advancement grantees, rewarded for their administrative skill and institutional potential, are the most likely to own computers). They plan to put the new Apple in service as a production tool, making edit lists in preparation for computer fine edits, for example. Bollinger is reluctant to interface the computer with the organization's video editing systems, "because it takes too much effort to readjust it for business purposes—moving it around, and so on." However, artist members who want to use a computer can rent the Sony Genlocker computer graphics system at CNTV.

astman points out, "An organization must understand that there has to be one computer person willing to take it on. You never know who that person is going to be. It doesn't have to be a real high-tech person, but someone resourceful."... The computer freak may have no previous computer experience. She or he may be a producer or an intern. Power relationships change.

Media Network, New York, New York Information clearinghouse

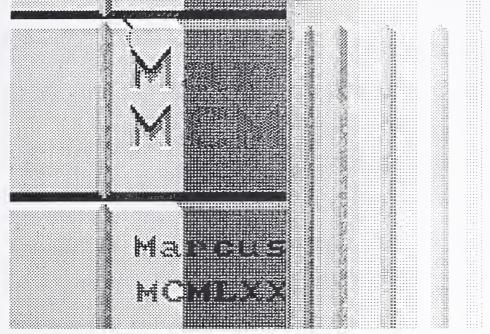
Media Network hoped to computerize its operations ever since the organization was founded six years ago. The original plan entailed establishing a database, but the hardware proved too expensive, and the necessary software would have required special programming. Within a few years, the computer marketplace changed dramatically, and in 1984 Media Network purchased an IBM PC.

The computer has proven to be a tremendous timesaver for maintaining a list of approximately 3,000 social issue films, videotapes, and slide shows, as well as additional lists of distributors, organizations, and the like. Previously, information for any single title was recorded on a title card filed by alphabetical order and crossindexed in another file organized by subjects such as war/peace issues, civil rights, and gay/lesbian issues. Separate files were kept for distributors and media libraries that carried these titles. Any single change in the information created a paperwork nightmare. For example, when Unifilm went out of business, the distribution information on each of dozens of films in each cross-indexed file had to be rewritten.

At Media Network, a customized DBase III program performs functions that would be near impossible if done manually. Here are a few examples of database management systems that they have developed:

- 1. Record all information about a film or videotape, including title, producers, cast, crew, date produced, running time, country of origin, rental information, awards, format, subject categories, distributor(s), and a synopsis of up to two pages.
- 2. Enter up to 20 different subject categories, such as civil rights or labor history, and automatically cross-reference the film/videotape under all categories.
- 3. Cross-reference any number of distributors and rental/sale prices, including public libraries or archives that own a particular title.
- 4. Automatically search through an entire list for a specific title, or for all titles that satisfy any combination of subject criteria, such as health care for women in Africa, or health care for women in Africa with a running time of 20 to 40 minutes in length, or health care for women in Africa, 20 to 40 minutes in length and released since 1975.
 - 5. Search titles by one word in the title.
 - 6. Display information on screen or print out.
- 7. Keep track of people who use Media Network information services and process statistics on the number of times a film or videotape is requested or recommended, as well as providing a demographic breakdown of users.

This database program had a long and complicated genesis. The DBase III program was given to Media Network by the software manufacturer Ashton-Tate in response to a letter re-



A Savannah Coilege of Art and Design student used one of the school's 25 Amiga computers to produce this graphic drawing.

Courtesy Inside Savannah

questing the donation. A friend of a friend of Weiss agreed to customize the program in exchange for video production services. But the consultant worked on the program so infrequently that Weiss finally decided to write it himself. He learned the DBase III program language and, with the help of Stuart Ozer of the North American Congress on Latin America, completed the work in about six months. Was the 20 hours per week overtime worth it? Says Weiss, "I wouldn't recommend it to anyone else, but for me, yes. I really enjoyed the learning process, and, as a result, I was able to set up all other programs without paying someone."

The newly customized program was first input on a 10-megabyte hard disk, which cost over \$1,000. But the data proved too extensive to be accommodated on that disk and last year Media Network had to purchase a 20-megabyte hard disk, at about half the price of the 10-megabyte version. "You buy something in the computer market and six months later the problem you faced may be solved," Weiss observes. "But it's not wise to wait around for a purchase, because new products are always announced and then take a long time to get on the market. If you wait, you're not doing your work."

Media Network also has adopted the Wordstar word-processing program; budgets and accounts are done with the Supercalc spreadsheet program; and Xtree keeps track of the 600-plus files stored on the hard disk.

Savannah College of Art and Design, Savannah, Georgia Training

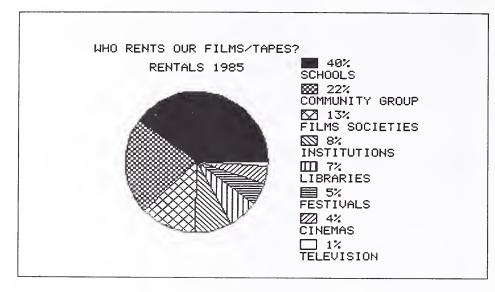
One and a half years ago Murray Wilson, chair of SCAD's video department, was casting about for a "slightly unconventional" method for teaching animation for less than \$100,000. So he

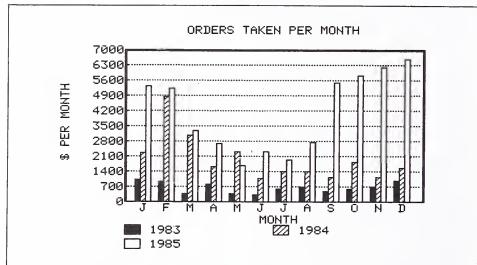
collaborated with BCD Associates of Oklahoma City and General Electronics Systems, Inc., in San Francisco to develop an interface between a Sony SMC70G microcomputer and a ¾ " video recorder to capture frame-accurate images. They developed a code written on the videotape's audio track that locates the image for the computer, integrated with software that makes it possible to generate an image on the screen. The system can shoot single or multiple frames and produce claymation, time exposures, and animate computer-based images. It also stores images on tape. The average computer disk holds only about 20 full color pictures, while a videotape can store 36,000 frames.

Students in the video department also use the Sony pc for titling, graphics, driving chyron, logging, and list management for editing, budgeting, and scriptwriting. According to Murray, "The Sony microcomputer is neat for video production because it is genlockable and, in fact, is made by Sony video systems. It has little external software, but, then, you don't really need it."

Last year the video department got a windfall when SCAD bought the first 19 Amigas made available in the U.S. by its manufacturer Commodore. Now they own 25. Although the long-awaited Amiga has been criticized because of the scarcity of compatible software, Murray was reluctant to downplay the advantages of the equipment. "It's an interesting computer because it's user-friendly," says Murray. "The Amiga is icon-based, so rather than typing in 'help,' you just point the mouse to a picture of a little guy, or to a typewriter, if you want to write. The artist doesn't have to work out what an 'A prompt' is."

Every student in the department has a computer in each of his or her classes, where they learn word-processing, database management, business applications for artists, basic office





These graphic analyses of Women Make Movies' distribution patterns and anticipated revenue would have been impractical to generate without the organization's Apple Computer, and the easy-to-use software Appleworks and Graphics Magician.

Courtesy Women Make Movies

management, film preparation, or write and reproduce resumes. Because of the Amiga's user-friendliness, it is taught as an introduction to computers in general. Murray and students from the video department have already produced a tape with the Amiga and Sony systems, entitled *Renaissance II*, incorporating the Amiga's graphic capabilities. It can be used to animate, manipulate, rotate, or change the size and position of images; to draw an image or "paint," all achieved with the mouse control. Murray is now trying to develop the Amiga as the host pc for an animation system, utilizing the Amiga's 4,096 colors versus only 16 colors available on a Sony pc.

Women Make Movies, New York, New York Distribution

Women Make Movies was given an Apple IIe two years ago through an Apple Computers network grant, and subsequently built their network with Women's Studio Workshop, the Women's Building, and Women and Their Work. WMM executive director Debra Zimmerman remembers, "The first year that you get a computer is such an adjustment that you can't even imagine a network." The women's network met with difficulty in raising additional funds for the projected massive database, and the groups are now rethinking a scaled-down version, such as a mailing list exchange or a database of artists that work with each of the four organizations.

WMM had more fruitful experiences when they computerized their office, and are now using their computer for most administrative tasks.

- 1. Booking, scheduling, and accounts management for film/video rental and sales.
- 2. Statistical analyses to chart sales and marketing patterns.
- 3. Most of the organization's mailing lists, although a hard disk is needed for additional storage.

The WMM accounting books were also entered on the computer, using the Visicomp spread-

sheet program, but later removed. The program could not print the large spreadsheet sideways, so huge sheets of paper had to be pasted together. (WMM has since bought the Sideways program to allow printing of any number of columns on continuous feed paper.) Furthermore, the organization's bookkeeper is not computerfriendly; she prefers an incompatible accounting system, so WMM reinstated accounting by hand. Zimmerman warns, "Figure the system out before you bother to input everything. Find out how to use the program, what kind of information you want to get, and ask yourself if you're putting in too much information. Otherwise, you'll spend a lot of time inputting data on the wrong program, and you may have to do it

WMM also uses Personal Filing System, Graphics Magician, and Appleworks, an integrated program that is equivalent to the IBM-compatible Lotus 1 2 3. Although Appleworks is easy to use, Zimmerman finds it requires a goodly portion of the Apple's memory, leaving only 55k leftover bytes, making it necessary to buy a hard disk for more storage.

Zimmerman is a self-described computer freak. She gets support from Beva Eastman at Seeger, a subcommittee of WMM board members who are Apple owners, an Apple user group for software exchange, and reads the Apple magazines A +, *Insider*, and *Warm Boot News*, as well as *Popular Computing*.

Olympia Media Exchange, Olympia, Washington Communications

Jeffrey Bartone and Peter Moulton comprise the Olympia Media Exchange, a three-year-old umbrella organization that sponsors everything from new music/environmental audio performmances to a student video art exchange and, with the Olympia Film Society, the Olympia Film Festival. OME is also hooked up to a far-flung world of computer users through an old Apple II + on long-term loan to the organization. "It's the modem that has revolutionized communications for us," states Moulton. OME is active with a number of bulletin boards and computer conferences that allow for interactive discussion on particular issues. Using the standard Netmaster telecommunications program for Apple II's OME hooks into:

- 1. National Federation of Local Cable Programmers bulletin board, listing tape exchanges, access centers, and computers. For example, Moulton was able to find an advertisement for the EZ Schedule, a program log list for local cable access channels.
- 2. EcoNet, organized by the International Ecology Network and set up with an Apple Computers grant. EcoNet is used for conferencing, bulletin board, and file storage. It only requires a pc, a modem, a conventional telephone line, and a standard telecommunications pro-

gram that is easily available from any supplier. Subscribers only have to pay a \$15 per month fee and the cost of the local call to get on-line. It's also possible to download public domain software from bulletin boards. Other than networking, OME uses the Apple II+ for wordprocessing and graphics.

For the group's newsletter, Moulton borrows a Macintosh to produce headlines and some graphics, types out the text on the Apple II+, which can be formatted with different margin widths and blank blocks of space for graphics or pictures. Moulton then lays out text and graphics by hand. But he explains, "It's now possible to do everything including photos on the computer with a wide variety of video capture systems. The IBM XT and new Apples are especially good at that. The systems work by capturing a single frame on a video camera and manipulating it to 'paste it in' the appropriate place."

Moulton is eager to share information with other artists and nonprofits; he's willing to talk by voice or mail—or electronically.

Neighborhood Film Project, Philadelphia, Pennsylvania Exhibition and programming

NFP, organizer of a year-round schedule of film and video screenings at the University of Pennsylvania's International House, has an AT&T microcomputer to refine their operations. Program notes, copy for exhibition calendars, fundraising letters, proposals, correspondence are now written with the help of WordPerfect software. Database management, however, is still in process. NFP started out with Nutshell, a database program for members and mailing lists, but is now moving to the stronger DBase III, the same as Media Network uses. Executive director Linda Blackaby is also working on formatting a "film notepad" to keep records of the hundreds of films and videos she sees every year. For example, upon hearing about a particular film, she might enter the title; after screening it, she could add information about the director, date produced, and a critique; closer to booking it for a screening, she might add distribution and schedule information, followed by audience statistics. NFP will also enlist DBase III for targeted mailings to direct specialized promotions; for example, publicity for a series of films on disarmament might be sent directly to antinuke groups and churches.

Blackaby's favorite software, though, is the integrated program Lotus 1 2 3. "It's an elegant, elegant program," says Blackaby. NFP uses Lotus for monthly attendance statistics and printing out graphs that can be an impressive addendum to grant proposals. Project budgets are simplified by using formulas that allow an entire budget to be automatically refigured with any single change. For troubleshooting, NFP participates in an informal user group at International House that includes the development office and the Folk Arts Center, both owners of flights and prices for travel reference or quick AT&Ts. Blackaby explains, "If you have programs that are logical and you know what you want to do—and you have someone who can answer stupid questions—the computer is easy."

Charles Sessoms, Washington, D.C. Independent producer

Charles Sessoms employs his Apple IIc like a private secretary, with the help of Appleworks, the integrated database, word-processor, spreadsheet program, and Pinpoint software that enhances Appleworks. With this system, he is able to rely on his computer for:

1. A database of vendors by geographic location, which comes in handy any time he has to shoot something quickly on location.

- 2. Official Airline Guide (OAG) that gives all budget data.
- 3. The CompuServe network, available 24 hours a day at \$12 per hour during the daytime, \$5 per hour after 5 p.m. The cost of a local phone call hooks Sessoms into location information all over the country for weather, airline bookings, hotel availability, suggestions on places to feed the crew, and more.
- 4. A daily calendar on the Pinpoint program; the computer even beeps to remind Sessoms that he has something planned.
- 5. Thinktank, an idea processor that turns a stream of consciousness text into an outline organized into subheadings—something akin to electronic index cards. Sessoms bought a typewriter with a computer interface, giving him the option of filing documents or not.

PAGE #6 SUMBE ELECTRICAL CLASS MCU of teacher & zoom-out for view of classroom close-up of students-pans to teacher student explaining diagram to other students OU of teacher and zoom-out for full view of classroom SUMBE CONSTRUCTION SITE woman with shovel making bricks laying bricks with the supervisor/instructor making comments Futting engine together jacking up jeep (with wom/an) work area establishing shot of SUMBE CULTURAL COMPETITION Women dancing Men chant and jump song- call and response EDUCATION HAGE (CUCU 0095-0147) Whole life of the Namibian peopleincluding lifeeducational permeated by the apartheid

T. HITENDERO

system, which denies people a good education. Therefore the UN responsibility over Namibia 1966 it created some training institution prepare t o for Namibians future responsibilities is no university in today. In terms of education at

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Postproduction of Third World Newsreel's film "Namibla: Independence Now!" was streamlined by using a customized Nutshell database program that provided scene-byscene picture and dialogue information with edge code numbers.

Courlesy Third World Newsi

Third World Newsreel, New York, New York Production, distribution, and administration

My own experience with computers has been acquired at Third World Newsreel, where I share a production office. TWN is a multipurpose media center, and, without benefit of a hard disk, has computerized almost all of its programs, including film production, distribution, film workshop management, publications, budgeting, and administration. Almost every function now depends on the computer, largely due to the computer fever that hit the staff and assorted filmmakers associated with the organization. The process has been decidedly low-budget, and even the initial purchase was considered a risky one by half of the staff. To ease the financial strain, a Leading Edge IBM compatible computer was bought with a board member's Visa card, paid back in monthly installments of \$56. Only basic software was purchased, then adapted for specific needs: Leading Edge word-processing, Nutshell database management, and a Multiplan spreadsheet program. This software was customized to perform a number of functions:

- 1. For distribution, each operation—booking, scheduling, invoicing-was computerized similarly to the system devised at Women Make Movies, using Nutshell.
- management is now stored on the computer. Leading Edge word-processing keeps track of all correspondence, records production supply inventories and orders, and enables myriad contracts and agreements to be revised.
- 3. Project and admininistrative budgets can be updated daily and graphically analyzed using Nutshell. Double entry account ledgers are organized and maintained with the Multiplan program.
- 4. To streamline film and video editing, Nutshell is used to log all sync footage so that selected takes can be broken down according to edge code numbers, subject matter, scenes, characters, and other criteria. For example, while editing Namibia: Independence Now! Allan Siegel formatted the database with various fields for each scene (a field is one category of information in a larger item, such as the street address on a mailing list entry). One field was for edge code number, the next field for the name, others for subject matter, length of scene, and dialogue transcription. If you want to retrieve every interview on education, each interviewee who talked about that subject will be printed out. The same can be done for the log of wild sound by setting up a field for all sound effects so, for instance, an editor can quickly access certain music recorded on location. In addition, whole blocks of scenes can be moved around in the computer for a paper edit. "It meant I was able to take things home with me to study," explains Siegel. "I organized all the print-outs into

a book that I carried around. I didn't have to stare at the Moviola all day."

At home, Siegel uses an Apple IIe for personal projects. With the Appleworks program, Siegel developed a chronology of political and cultural events during the 1960s for a compilation film he is producing with Emile de Antonio. Siegel created eight fields, including dates, events, and popular figures. The database enables him to prioritize certain events differently. For example, when he enters "Gulf of Tonkin Resolution" the computer will recall everything that went on at the same time, including popular songs.

OFFICE WARS

A microcomputer can do many things, but it's not an instantaneous miracle worker, as many users-to-be expect. In fact, it can cause a macromess. Computerization often becomes an emotional experience; some love it like a friend, others are inexplicably intimidated. What if the executive director is a computer catatonic and the program director a keyboard wizard? A director might start off computerizing the transcript and logs for a film or tape, but the editor may opt to cut and paste with scissors and rubber cement instead of electronically blocking a script.

The major problems that accompany the tran-2. The paperwork for production and project sition are more a function of planning, management, and human relations, not technology. Computerization means reorganizing an office—whether a production office or a media center. Computers may be fairly compact, but with a printer, monitor, piles of computer paper, disk files, assorted manuals, and printer noise, the computer station demands a rearrangement of space. Often overworked, underpaid people -who still have to submit a budget before a deadline or a tape before yesterday, computer or no-must take the time for training and learning hands-on, experiencing a series of disastrous mistakes. (After using Leading Edge for over six months, I still managed to erase 94 percent of the information on a disk that had taken my associate producer a week to input.) After a while, the skills level of different individuals in the office may be highly uneven, and some, like WMM's bookkeeper, may be reluctant to use the machine. At TWN, one staffmember had to double his electronic bookkeeping load because another project director resisted learning to use the computer.

Yet, the greatest problem I've observed in computerized offices is everyone competing to get on-line. After the blood, sweat, and fears of the electronic monster-miracle, computers can become so integrated into daily operations that having one computer becomes akin to having one file drawer, or one pen and one piece of paper. Of course, with constantly changing options, you can look forward to new programs and machines to master.

RESOURCES

Software

The basic software that various artists and organizations have used or customized, such as DBase III, Nutshell, Lotus 1 2 3, WordPerfect, and Appleworks, are readily purchased with your computer package or through any computer retailer.

Aames and Lee: Log, electronic logbook for picture editors and assistants, \$495; Cue, prints out reel by reel information for cue sheets, automatically recalculating any changes. Cue prints updated labels to stick on the cue sheets, Cue + prints out entire new sheets, \$495 for the package; ADR, formatting typewriter for Automatic Dialogue Replacement editors, works like a columnar word-processor, can produce individual ADR cue sheets for each actor, \$395; TV, produces television one-liners, consisting of a brief summary description of scenes with footage and time, \$159 alone, or \$79 as addon to Log. For Aames and Lee software, \$100 discount for purchase of a second program, and \$200 discount for purchase of a third. Aames and Lee, 5007 Stony Creek, Los Angeles, CA; (213) 839-9171; or c/o Joseph King, Four Seasons Publishing, 300 E. 46th St., New York, NY 10017; (212) 599-2141.

BCS Software: Produces programs for the Apple He and Hc. BCS Timecode Reader Program, \$190 (standard), \$290 (PAL/30 frame version), \$290 (24/30 frame version); E-Lister, edit decision list program, \$240; California residents add sales tax. BCS Software, 13432 Lochrin Lane, Sylmar, CA 91342.

CineCom Software: Produces Show Auditor budget package. CineCom Software, 2338 Clark Ave., Venice, CA 90291; (213) 827-5457.

Computer Aided Video: Produces the most widely-known software for film and video production among the independents I spoke to: Associate Producer, Edit Lister, and Scriptwriter. C/o Comprehensive Video, 148 Veterans Drive, Northvale, NJ 07647; (201) 767-7990.

Dot Zero: Budget packages. Dot Zero, Inc., 8425 W. Third St., Ste. 300, Los Angeles, CA 90048; (213) 655-4005.

EZ Schedule: Scheduling form for PhaseCom Directors used by access channels. Kansas City Public Information Office, (816) 274-2601.

Quantum Films: DataMogul, budget for features, television, documentaries of any size for MS-DOS operating systems. Package includes choice of over 30 different budget forms on data disk, \$595, and \$25 for each additional data disk; Turbo A.D., script breakdown and production schedule program, \$595. Quantum Films, 8344 Melrose Ave., Ste. 24, Los Angeles, CA 90069; (213) 852-9661.

Screenplay Systems: Scriptor formats text into screenplay style; Movie Magic budget package. Screenplay Systems, 348 E. Olive Ave., Ste. F, Burbank, CA 91502; (818) 843-6557.

Note: Some screenwriters also use a combination of the *Wordstar* word-processing program with the *Superkey* format program to print out their text in screenplay style.

Bulletin Boards, Networks, Services

AICOM: Dubbed "access to intelligence," has an indigenous peoples' computer network and access to the Indigenous Press Network (IPN). Associated Indigenous Communications, 301 S. Geneva St., G-2, Ithaca, NY 14850; (607) 273-0168 or Box 71, Highland, MD 20777; (301) 854-0499.

Art Com Electronic Network: ACEN consists of the Art Com Magazine, now electronic, Bulletin Board System, and Datanet. ACEN, Box 3123, Rincon Annex, San Francisco, CA 94119; modem (415) 332-6016, or voice (415) 431-7524.

Baseline: Database on the film and television industry. Baseline, Inc., 80 E. 11th St., New York, NY 10003; (212) 254-8235.

CompuServe: Videotex service provides access to national news wires, weather information, financial data, electronic banking, and shop at home services, as well as a communications network for electronic mail, a bulletin board, and multichannel CB simulator. CompuServe, Box 20212, 5000 Arlington Centre Blvd., Columbus, OH 43220; (800) 848-8199.

EcoNet: International Ecology Network, a project of the Farallones Institute has a bulletin board, conferencing, and electronic mail. EcoNet, 15290 Coleman Valley Rd., Occidental, CA 95465; (707) 874-3060.

National Federation of Local Cable Programers Bulletin Board: Greg Smith, Champagne Urbana Communications, 303 Fairlawn Dr., Urbana, IL 61801; modem (217) 359-9118, or voice (217) 384-2520.

Official Airlines Guide: Booking and scheduling information for airlines; (800) 323-3537.

People Message System: Santee, CA, maintains a bulletin board master list; (619) 561-7277.

ShowBiz Bulletin Board: Los Angeles, CA, speaks for itself; (213) 666-8588.

WELL: Whole Earth Lectronic Link, a Bay Area regional teleconferencing system, with teleconferencing, database services, binary file transfer, and electronic mail. WELL, 27 Gate Five Rd., Sausalito, CA 94965; modem (415) 332-6106, or voice (415) 332-4335.

Publications

All in Order: Information Systems for the Arts,

includes the National Standard for Arts Information Exchange coding system now used by arts agencies all over the country. National Assembly of State Arts Agencies, (202) 347-6352.

Communicating in the 80s (see Benton Foundation).

The Guide to Computing around Portland, by Hank Bannister and Tim Crane, a guide to computer resources in the Portland, Oregon, and Vancouver, Washington, areas. MicroConsulting Northwest, Box 15075, Portland, OR 97214

How to Buy Software: The Master Guide to Picking the Right Program, by Alfred Glossbrenner, 1984, \$14.95, St. Martin's Press.

How to Select Your Small Computer... Without Frustration and How to Manage Your Small Computer... Without Frustration, by Hillel Segal and Jesse Berst. Association of Computer Users, Box 9003, 4800 Riverbend Rd., Boulder, CO 80301; (303) 443-3600.

Linkup: Communications and the Small Computer, monthly magazine devoted to small computers as communications devices. Linkup, 6531 Cambridge St., Minneapolis, MN 55426.

Nonprofits Enter the Computer Age, includes discussions on the planning process, sources of free hardware, etc., \$6.95. Community Careers Resource Center, 1520 16th St., NW, Washington, DC 20036; (202) 387-7702.

Plumb, bulletin boards newsletter. Plumb, Box 300, Harrods Creek, KY 400276.

The Whole Earth Software Catalogue I & II, edited by Stewart Brand, a complete guide to buying and using software with reviews, 1984 and 1985, \$17.50, Doubleday.

The Word Processing Book, by Peter A. McWilliams. 1984, \$9.95, Doubleday.

Other Resources

Apple Computer Community Affairs Program has given a number of hardware and software grants to media organizations to set up networks. More recently, the grants have been funneled through the National Endowment for the Arts to Advancement Grant recipients. Apple Computers, 20525 Mariani Ave., M/S 13-A, Cupertino, CA 95014; (408) 973-2974.

Art Museum Association, San Francisco, CA, has tested ARTIS, a low-cost arts management program for museums; (415) 392-9222.

Association of Computer Users (see How to Select Your Small Computer).

BCD Associates, Oklahoma City, OK, pioneering interactive video company; (405) 843-4574.

Benton Foundation, supports work in the area

of public understanding and use of traditional and emerging communications media. Recently they published the book *Communicating in the 80's: New Options for the Nonprofit Community,* with discussions on the use of microcomputers. Benton Foundation, 1776 K St., NW, 900, Washington, DC 20006; (202) 857-1758.

Community Computer Center, Portland, OR, resource center for nonprofits; (503) 231-1285.

Computers for the Arts, computer services and consulting to arts organizations. Computers for the Arts, 945 West End Ave., #1C, New York, NY 10025; (212) 222-0085.

Computer in Arts Organizations, CIAO-Manhattan, an arts user group. Steering committee member Steve Davidson is happy to talk to people about starting similar user groups. Steve Davidson, Museum of Broadcasting, One E. 53rd St., New York, NY 10022; (212) 752-4690; or Jim Meza, Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021; (212) 570-3693.

Cultural Council Foundation offers consultation and services to member organizations in New York State. CCF, 625 Broadway, 8th fl., New York, NY 10012; (212) 473-5660.

IBM user group listings for your area can be obtained from the local IBM Product Center, soon to be renamed Nynex Business Centers.

International Apple Core, Apple computer user groups. International Apple Core, Dept. MAC, 908 George St., Santa Clara, CA 95050.

New Technology Resource Center, resource center for nonprofit organizations. Museum of Science and Industry, 57th and Lake Shore Dr., Chicago, IL 60637; (312) 784-1414.

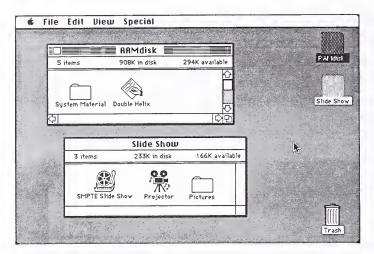
Seeger Microcomputer Center, training, consultation, and resources for artists and nonprofit organizations. Seeger Microcomputer Center, 93 Franklin St., 3rd fl., New York, NY; (212) 219-1258.

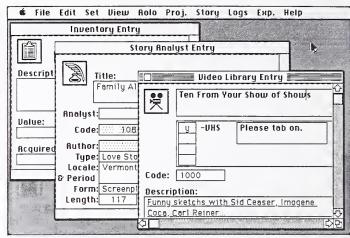
TCN, Telecommunications Cooperative Network, has electronic mail, databank, newswires, and bulletin board services. One database, Grants, can be used for identifying funding sources, locating partners for cooperative efforts, tracking giving patterns, and evaluating proposals. TCN, 505 8th Ave., Ste. 1805, New York, NY 10018; (212) 714-9780.

Theatre Communications Group, has tested AIMS, the performing arts software; (212) 697-5230.

For artists and organizations alike, your local media arts center may be a useful resource for information on computerization. Many are in similar throes of learning how to go electronic.

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A MAGINTOSH PRIMER

David W. Leitner

One day recently two unrelated newspaper stories caught my notice. To coordinate precious winter inventories of caribou and seal meat, the Inuit of Frobisher Bay on Canada's Baffin Island had outfitted each village with a personal computer and modem, a device for communicating over telephone lines. And southward, in budget-cutting Gramm-Rudman Washington, the Smithsonian Institution's new director Robert Adams had removed the showy Victorian trappings of his predecessor's office and installed a desktop computer. Presumably, neither urbane museum chief Adams nor traditional museum subjects, the Inuit, were computer enthusiasts who perused arcane codes in popular computer magazines or swapped technobanter with teenage hackers. It's unlikely either craved special courses in software use. Rather, cultures apart, under similar pressures to manage scarce resources, both undoubtedly looked to the technology of Apple Computer's Macintosh for the same untechnical reason: the Mac is controlled by familiar images, not cryptic commands.

We independent film and video producers, another endangered community, also know something about scarcity and belt-tightening. In our world, opportunities to be creative often depend upon our success at efforts uncreative. As producers, we do our own budgets, write proposals, and send off endless grant applications. As scriptwriters, we type, format, retype and reformat. As production managers, we break down

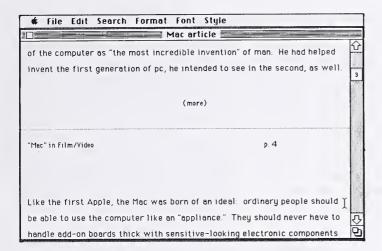
scenes and organize shooting schedules. As camera assistants, we inventory film; as script supervisors, update shooting scripts; and as assistant directors, keep track of over time. At home as industry freelances, we organize invoices, work schedules, and professional expenses. Later, the stultifying need for organization continues as the film lab pulls takes, the editor lists SMPTE time-code numbers, and the negative matcher searches edge numbers. With such a disproportionate ratio of logistics to art, a pc has become perhaps as necessary to our livelihood—not to mention our sanity—as that of the Inuit. However, with so many needs and so little time, our pc must be flexible and facile. Many different types of software must be available and accessible. Our pc must create spare time, not consume it. This article will therefore focus on the Macintosh and its lingering mystique-where the Mac came from, what it does, and why so many filmmakers and video producers have embraced it over the past year.

APPLE BLOSSOMS

Two years ago in the course of researching a column on computer-aided budgeting for film and video production, I began to explore the larger subject of personal computing. Along the way, I abandoned all hope of quickly resolving the key questions of software, hardware, operating systems, and ease-of-use. The more "experts" I queried, the cloudier the picture became. This was a time when the computer industry was on a roll, turning over new technologies by the season. Few could keep up with the rapid fire of

new products. A circus atmosphere reigned as huge annual sales increases for software and hardware companies alike led to ostentatious trade shows and hyperventilated press conferences promising unrealized products. "Vaporware" entered the vocabulary. But even as the Reagan-era news media beatified the entrepreneurial hubris of Silicon Valley, storm clouds gathered. Struggling computer companies facing Chapter 11 proceedings withdrew support from rapidly outmoded systems, stranding hapless owners of Osborne, Franklin Ace, Victor 9000, Gavilan, et al. The public began to lose interest in the weak "home computers" of Timex, Atari, Coleco, and Commodore. And in 1981, latecomer IBM entered the pc market, flexing its marketing muscle and seizing the lion's share by 1983.

And then there was Apple, started ten years ago last April in a California garage by two kids who used to make, among other things, electronic devices the telephone company would frown upon. While the big computer manufacturers were sleeping, the two Steves, Jobs and Wozniak, invented both the pc and the *concept* of the pc in a fit of sixties-style technology-forthe-people. Placing a computer on a desktop would no longer require a forklift. But instead of charging more for their miniature "microcomputer," Jobs and Wozniak priced it so that ordinary people could afford it. Soon the Apple II propelled Apple out of the garage and onto Wall Street as the world's leading pc maker-until IBM arrived on the scene. But business success did not quell cofounder Steve Jobs's utopian vision of the computer as "the most incredible in-



Left: The Macintosh desktop: Icons in upper right comer represent disks in drives; windows show what is on each disk; the menu bar at top lists commands; and the trash can is at lower right corner.

Middle: Display of three windows containing entry forms for the database program Double Helix; a user can design and modify these endlessly with this kind of relational database; a name that belongs on multiple lists is entered only once and the database automatically updates the related lists.

Right: Using MacWrite software, the final hard copy printed out looks exactly like what is displayed on the screen, showing page breaks, typeface, bottom and top margins, etc.

All illustrations courtesy of the outhor

vention" ever. He had helped invent the first generation of pc's, he intended to see in the second as well.

Like the first Apple, the Mac was born of an ideal: ordinary people should be able to use the computer like an appliance. They should never have to handle add-on boards thick with sensitive-looking electronic components. They should not have to memorize lists of mnemonic prompts and commands in fractured English or worry about invisible embedded characters on the screen. What they see on screen should be exactly what they get on paper. Technology should make technology transparent. The Macintosh project soon became Apple's Manhattan Project as an obsessed Jobs isolated his young, brilliant, hand-picked team of Mac developers from Apple corporate control, at one point hoisting a skull-and-crossbones above the garage-like Mac project building. Finally, after three years of 16-hour workdays and us-against-IBM esprit, the first Mac was shipped in January of 1984.

Since my initial foray into the realm of computer-aided budgeting, the U.S. pc industry has fallen on hard times. The U.S. semiconductor business has nosedived, aggravated by Asian competition. Like the auto industry, computer imports have driven prices down, shifting the market from seller to buyer. In the face of growing consumer sophistication, poorly conceived products have dropped away; not even IBM could sell their PC Jr. The industry has sobered up, and a clearer picture of sensible hardware and software choices has emerged. In business, for example, IBM and IBM clones made by others dominate, and their software is ubiquitous. One can't go wrong with IBM, there's no risk at all.

There's also precious little excitement. I share the view that the Mac is nothing less than the vanguard of second generation personal computers. The first generation required the user to come to it. (Remember the demand for programming courses in grade school by parents frantic their children would grow up "computer-illiterate"?) Computers such as the Apple IIe and IBM PC require, if not programming, then time, patience, and memory skills to overcome their software. The Mac and subsequent computers like the Commodore Amiga and the 520 ST go to the user, utilizing the vastly increased horsepower of next-generation microprocessor chips to render keyboard commands in plain English—or banish them altogether with a "mouse." The idea behind second generation pc's is simple: as computer brainpower grows, computers should do the work of adapting to people, not the other way around.

THE SECOND GENERATION

Conventional pc's like the IBM are almost pure hardware: a microprocessing chip (central processing unit, CPU) surrounded by chips for random access memory (RAM). Software applications like word-processing and database management are stored on floppy disks, as is the operating system. The operating system—a special housekeeping program that coordinates disk drives, RAM, screen, keyboard, and printer so that they work together-is basic to the computer's organization and independent of any software with which it might share a disk. Popular disk-based operating systems are CP/M (Control Program for Microprocessors), used by many pc's in the early eighties, Apple DOS (Disk Operating System) for the Apple II, and IBM's PC-DOS (identical to MS-DOS, Microsoft Disk Operating System, used by PC-compatibles). The linking of computer and person, arguably the most important interface of all, isn't addressed by these disk-based operating systems. Instead, the user interface-how the computer outputs information onto the screen and how the user responds, whether by means of typed codes, special function keys, or keyboardcontrolled cursor movements—is left to the software and, therefore, the software author's whim. This lack of standardization prevents most people from ever mastering more than one or two programs. Users who invest a great deal of time and concentration learning commands

and minutia specific to one program have to undergo the process every time they learn a new program. Ironically, this leads to a situation where new software functionally equivalent to that already available can be marketed solely on the basis of improved screen display and ease-of-use. For hardcore hobbyists who like to hunker down with a shelf of thick manuals ("often translated from Swedish by Japanese for English speakers," per one wit) and compare competing approaches, there's no harm done; but the redundancy of software often bewilders and intimidates both the experienced user and the uninitiated; and, of course, dabbling in new software is not cheap.

In the early days of the automobile, the locations of the accelerator, brake, and clutch pedals varied, as well as starting and gearing procedures. Today any driver can slide into any car with automatic transmission and drive off. While much is made of IBM compatibility, meaning that hardware built by others will support IBM's operating system and run its software, the issue of user interface is not addressed. The Mac's operating system is not IBM compatible, but it does incorporate and guarantee a standard user interface for all software that follows Apple's programming guidelines, that is, all major software. The Mac's design reinforces this, since its operating system is not disk-based, but permanently burned into a read-only memory chip (ROM) inside the Mac. Regardless of the software in use, the Mac's ROM tracks the movement of the mouse and draws all the windows, file folders, dialogue boxes, menu bars, pull-down menus, system icons, and screen type faces in exactly the same way. To guarantee aesthetic uniformity, they were all designed by Mac-team graphic designer Susan Kare. This built-in interface frees the programmer from the responsibility of having to invent a user interface and provides a uniform environment for the user at all times. Once a user learns to open and get around in one application, others are very much the same. Indeed, Mac users rate software applications on how successfully the programmer has exploited the built-in interface, how "Maclike" the software is.

The Mac is sometimes advertised as the easiest computer to use. Users will describe it as "intuitive." This is due to the fact that the Mac's interface is not only uniform, but visual—a potent brew of newer technology in the service of older ideas. This visual interface concept was developed in the late seventies at Xerox's legendary Palo Alto Research Center. The PARC think tank originated the idea of replacing the conventional key-board command, line-oriented computer environment with a graphics-driven display. To perform a task, a user would simply point to a small graphic representation, an icon of the desired task and click a button. The button was located atop a soap bar-sized pointing device that functioned as an inverted track ball. This mouse, so-called because of its long tail-like wire to the computer, was rolled around the table top beside the computer. A pointer on the screen, a kind of free floating cursor, followed its path. But this pointer was much more than a simple cursor. By sliding the mouse, positioning the pointer over a tiny icon of written page, and clicking the mouse button, icon and, by proxy, the document the icon represented, could be dragged by the pointer across the screen and deposited on top of, or in, a tiny icon of a file folder. A subsequent mouse click with the pointer over the icon of the file folder would open it, revealing the icon of the document inside. A document could thus be filed without typing a single cryptic command or, for that matter, touching the keyboard. Cursor keys were eliminated.

Xerox's costly Star workstation for office automation debuted in 1981 but represented such a radical departure from other computers that Xerox corporate management soon orphaned it. However, Star seeds wafted through the air of Silicon Valley and took root elsewhere. In 1983 Apple introduced its \$10,000 business computer, the Lisa, the first pc with icons, windows, multitasking, a cut-and-paste integration of software, and a mouse. The over-priced Lisa soon floundered; again, the business community was skeptical. But within a year Jobs's rogue design team had put the finishing touches on the Mac, a pc for the masses with the capabilities of the Lisa at a quarter the price (effectively finishing off the Lisa).

Like the Star and Lisa, the Mac's powerful visual interface employs not only iconography but analogy. Even as the Mac sits atop a literal desktop, its screen is a figurative desktop. On this metaphorical surface sit icons that represent documents, files, software applications, disks, and, in one corner, a trash can for—you guessed it—trashing unwanted icons. Each icon has a little label in English under it, so documents and films can be easily identified. To see what's in an icon, a double click of the mouse button causes a big window to spring out of the icon. Inside the

window are either more icons, a document text, or perhaps a software application. Along the top of the desktop is the pull-down menu bar, where selections list all of the Mac's commands in English. A mouse click on the "edit" selection of the menu bar causes a menu of options to descend that includes, for example, commands for "cutting and pasting." Upon clicking the cut command, any portion of a line of text can be highlighted by the mouse, excerpted by a click of the mouse, and relocated elsewhere. The same holds true for graphics. Indeed, text can be cut into graphics, and graphics into text. Also on the menu bar is a list of "desk accessories," each of which the user adds or subtracts from the application program, depending on his or her needs. There are dozens of these available, and they parallel functions performed by real desktop items like clocks, calendars, notepads, scrapbooks, calculators, and silly games.

Notably, the Mac was conceived from the beginning as an international machine. While standard U.S. operating systems like CP/M and MS-DOS require some knowledge of English, computing by mouse and universal symbols (akin to international signs in airports) does not. Even on the Mac's plastic case, little bas-relief icons represent the various external devices that can be connected. In addition, the Mac's ROM hasn't a word of English. The ROM routines were written without alphabet or character sets in what's called assembly language. While the Mac's icons are drawn by the ROM-based operating system, icon labels are fashioned from individual languages and alphabets held in a resource file, a software adjunct to the operating system, stored on disk. For instance, a Spanish resource file attached to a generic Mac wordprocessing or graphics program creates Spanish icon labels, pull-down menus, dialogue boxes, and so forth. (Of course, one can use the desktop in any language by icon recognition alone.) Currently, there are Macs in 11 languages, including a special Quebecois version, and fonts for everything from Hebrew to Sanskrit. This internationalist approach ensures that the best Mac software written will be available worldwide.

Compared to hand sketching and cell animation, pc graphics look somewhat crude and cheap. However, the Mac's graphics, which are extraordinary, were not created merely for their visual quality. Rather, the visual interface and what-you-see-is-what-you-get display require the graphic technique of bit-mapping. Bitmapping divides the screen into a tight grid of 342×512 square pixels that are either in a state of being white or black. Every element on the screen, whether a letter of text or a picture, is reduced to a mosaic of these tiny squares, a sort of graphic digitization. In turn, both the Apple Imagewriter dot-matrix printer and the near offset quality Laserwriter recreate the bit-mapped screen at exactly the same scale. Other computers require special "graphics mode" add-on

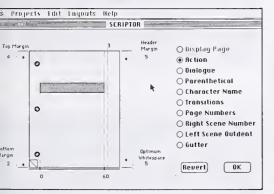
cards for bit-mapping and are usually operated in a less taxing text mode that limits the display to a single style of computerish lettering. The Mac's single mode truly integrates both text and graphics. As a result, a wide variety of graphic type fonts, styles, and sizes are available, e.g., 18 point italic Helvetica bold. And you can design your own fonts. Like type that is hand-set, and in contrast to that of a typewriter, Mac fonts are proportionately spaced, meaning that a "w" and an "i" occupy different amounts of line space. Although true greys don't exist in Mac graphics, a tonal scale is approximated since, like half-tone photo reproductions, the eye perceives denser patterns as darker shades of grey.

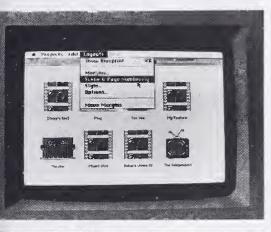
Why black and white? This is the least understood feature of the Mac. But anyone who's ever looked closely at a color video monitor or tried word-processing with a color screen should understand the advantages. All color screens require three bits of red, green, and blue to synthesize a single white dot, and each such triad of colored bits is defined by three tiny holes in the screen's perforated foil shadow mask. (The Sony Trinitron is an exception, but the following comments still apply.) The minimum diameter or pitch of each RGB cluster is limited by heat considerations, so that the sharpest color screen is not even a third as sharp as the sharpest black and white screen, which requires no shadow mask at all. A color screen works fine when sitting across the living room, but close up the image, especially text, appears broken and unsightly. The Mac's monitor, on the other hand, is scanned at 60.15 non-interlaced frames per second at what translates into a video bandwidth of 20MHz. For comparison, Sony's HDTV scans 30 interlaced frames epr second at 20MHZ. Using a small, inexpensive nine-inch black and white monitor, the Mac achieves high resolution fonts and graphics against a white background like an expensive dedicated word-processor, and at normal scale, since readable text as small as that on a normal page is possible.

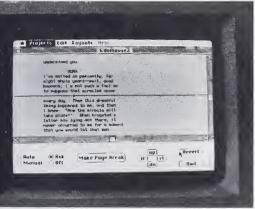
Some new IBM PC software is beginning to emulate the Macintosh look as best it can, offering windowing, pull-down menus, and desk accessories—even a mouse—without, however, a complete desktop environment. But software alone can't do it. It takes prodigious amounts of computing power to support a bit-mapped visual interface. The Mac's 32/16 bit Motorola 68000 next-generation CPU wasn't available when the pokey 8/16 Intel 8088 was selected for the IBM PC, nor were Sony's 3.5-inch shirt pocket-sized U.S. mail-resistant micro-floppy disks that hold 800K of memory, in contrast to IBM's 5.25-inch disks with a typical 360K each. Early users of 128K RAM Macs, myself included, did complain about slow speed—with all the necessary processing and accessing to disk, 128K of memory was grossly inadequate—but this problem has been alleviated by the introduction of the 512 "Fast Mac," and more recently, the one-

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Excel software can generate a sophisticated spreadsheet for budgeting production work.







Top: The Scriptor program provides a blueprint approach to script layout. Middle: the same script can be formatted as a play, TV movie or feature film. Bottom: Scriptor will suggest a place to break dialogue for a new page.

megabyte Mac Plus which can be upgraded to four megabytes. In addition, 10 and 20 megabyte hard disks for the Mac, including the popular Hyper Drive 20 that fits totally inside the half-empty Mac case, have proliferated, and prices are falling rapidly. Macs are now hyperkinetic. If Victor Hugo was correct when he said that no army can withstand the strength of a good idea whose time has come, it's a fair bet that IBM's new pc with the Intel 80386 chip that should appear in early 1987, will bear more than a little resemblance to the Mac in its windowing and multitasking capabilities. Already, new and sophisticated systems like Lucasfilm's 68000based SoundDroid are implementing Mac-like second generation features: a bit-mapped highresolution black and white display, icons for dubbers (there are no real dubbers: all sound is digitized on hard disks), and the cutting and pasting of pictorialized lengths of sound.

MAC SHOWBIZ

Why the Mac for independent pro ucers? In two words: rampant versatility. So many more programs are learnable and features genuinely useful that the independent film or video producer is certain to exploit it more fully than other pc's. As with other pc's, there are terrific spreadsheet, word-processing, database management, and accounting programs-enhanced of course by the Mac's elegant visual interface. However, no comparable pc offers the Mac's graphics. The same holds for the Mac's laser-writer, which with near offset-quality text and graphics started a revolution called desktop publishing. (Laserwriters are perhaps too expensive to own, but some copy shops have them.) And especially tantalizing is the Mac's unique propensity for Musical Instrument Digital Interface (MIDI), composed music slaved to SMPTE time code. Again, the Mac is a standout here.

Within the first few months that I used my Mac, for instance, I not only laser-printed proposals, budgets, press releases, and correspondence with a self-designed letterhead, but discovered myriad unanticipated uses as well. By utilizing large laser-writer fonts I produced sheets of camera ready art for lower-third film subtitles in minutes. A few years ago, with rulers, blue pencils, drafting board, and expensive sheets of presstype this would have consumed hours and not produced results as even; and I couldn't have changed my mind on the spot if I didn't like the type style. I also enlisted my Mac as a makeshift teleprompter. A rough cut of a 16mm documentary required scratch translations of Spanish interviews into English. The translator's halting English was less than ideal, so a second voice was required. With flatbed running, I typed the translator's words into the Mac as she spoke, then went back and cleaned up syntax and punctuation. I then enlarged the type to teleprompter size, advanced the flatbed to the beginning of each interview, and, with the Mac astride the flatbed screen, scrolled up each big-lettered line in synchrony with the image. The voiceover narrator was able to pace herself emotionally by observing the image, and we recorded her on the spot. The whole thing took a matter of minutes.

This process took place in Cincinnati. I have flown my Mac from New York City to Boston and Pawleys Island, South Carolina, too. It fits with keyboard, mouse, and extra disk drive in a fancy gunny sack that slides under an airplane seat. This is only possible because the Mac takes advantage of state-of-the-art computer design: less than 45 chips instead of IBM PC's over 200, no fan (Jobs hated them). As a result, the Mac's base size, or footprint, is 207 square inches instead of the PC's 456. Due to airline restrictions on baggage size, a larger computer and separate monitor simply can't be hand-carried on a commercial flight, especially the cramped low-fare variety. For a freelancer who often travels and may be on location for weeks, this can be a key issue, because a truly portable pc and modem permits one to conduct both personal finances and business correspondence from a distance. For instance, by enlisting Citibank's Direct Access for the Mac, I can examine the status of my checking and credit card accounts, transfer funds between accounts, and direct the bank to issue and mail checks to anyone, anywhere. I can also have checks sent out at specified dates in the future, even if I'm abroad. With MCI electronic mail, for example, my correspondence can be word-processed on location and forwarded through the modem to another party's computer screen, to a telex machine anywhere in the world-yes, pc's are now telexes, too-or to MCI itself, which will laser-print and mail it. Why not write a conventional letter and buy a stamp? Not only can e-mail be sent from the motel room and delivered within hours, but there's an instant carbon copy on disk, and it's relatively inexpensive. Hint: e-mail is handy for resume distribution.

On-location production tasks for the Mac can include managing payrolls, equipment lists, camera reports, film inventories, script changes, even storyboard changes. A note of caution, however: the Mac's place is probably not on the set, but in the production office or motel room. Competing with the gaffers for an outlet, or word-processing while in fear of a grip pulling the plug or killing the generator could be frustrating. A light stand might topple onto it, or it could sprout legs and walk while no one was paying attention. Production managers, assistant camerapeople, script supervisors, et al., should probably limit their designs on the Mac to end-of-day reporting away from the set, where the Mac and its keyboard can be locked bicyclelike to a secure object by the Mac's wire cable bracket.

BEYOND BASICS

Outside of the standard types of software like word-processing and spread sheets, which are better described elsewhere, there are several areas of software development of particular interest to independent producers with Macs. For instance, no mere word-processing program can anticipate the formatting requirements of a 120-page film-style script. Separate indentations are required for action, dialogue, parentheticals, character names, and scene descriptions. Margins top, bottom, right, left are also strictly defined. Page numbers and scene numbers must be added, and a decision made at the bottom of each page whether to start the first few lines of new scene or, leaving a large white space, begin at the top of the next page. Scriptor from Screenplay Systems takes a screenplay written and already roughly formatted in the Mac version of Microsoft Word, a word-processing program, and formats it precisely to formula, even adding top and bottom "continued"s. Sure, one could format the screenplay with Microsoft Word, but when the inevitable revisions occur, Scriptor tracks and automatically reformats scene and page numbers and breaks, saving hours of time. Scriptor, which has other useful features, like selected-scene printing, has been around several years in CP/M and PC-DOS versions and is used by many Los Angeles sitcom and film scriptwriters. The Mac version offers some new goodies, like a "blueprint" of the page layout and a choice of fonts.

For many film and videomakers, the Mac's superb graphics have suggested the possibility of storyboarding by pc. In fact, the Mac's original graphics program, Apple's MacPaint, is so clever and versatile that no other software is required. MacPaint not only provides the expected lines, circles, polygons, and textures (it can simulate spray painting), but enables flipping, rotation, shrinking, enlarging, tonal inversion, stretching to add perspective, and extensive cutting and pasting of picture elements. Fine pixelby-pixel detailing is obtained in the magnified fat bit mode. If the mouse becomes too clumsy to use for sketching, several styluses and digitizing pad devices are available, as well as collections of prepared images for the cut-and-paste breed of artist. And, with a program like Storyboarder from American Intelliware, sequences of Mac-Paint frames can play back in real time with simulated zooms, camera moves, wipes, and fades/dissolves. Storyboarder provides framing for 1.33, 1.85, and TV cut-off and can cluster from two to six frames with dialogue notes on a page. Also notable among the many programs for animating and presenting MacPaint images are the Slide Show Magician, by Magnum Software, which also sequences frames and simulates effects; Videoworks, by Hayden Software, which smoothly animates elements, or "castmembers," within a frame, and MacMovies by Beck-Tech, which uses special data compression techniques to play back much longer frame sequences at a rate of up to 30 per second, even in color.

Another way to create MacPaint images for storyboards is to digitize noncomputer images. There are a number of relatively inexpensive Mac software/hardware systems that accomplish this, and they fall into two categories: those that digitize NTSC video signals, whether from a camera or VCR, and those that rely on special digitizing devices. The first type includes MacVision from Koala Technologies, Magic from New Image Technology, and MacViz from Microvision. Each comprises special software and a small box of digitizing hardware situated in-line between the Mac and the video camera or VCR. Hardware or software control settings are provided for manipulating the grey scale of the video field prior to digitizing. MacVision's capabilities in this regard are elementary, while Magic's are extensive, allowing the user to customize an image by synthesizing a grey scale from selected fine patterns rather than simple pixel densities. With either system and a VCR that can still-frame, digitized stills can be printed from favorite films for studying cut points, camera angles, and mise-en-scene. Notably, Mac Viz permits watching real time video on the Mac, since it samples and simultaneously displays 30 fields per second.

The ingenious Thunderscan, by Thunderware, doesn't even require a video signal. It converts the Imagewriter dot-matrix printer into an input device for digitizing flat copy. The Imagewriter's ribbon cartridge is replaced by a same-sized device, wired to the Mac, that contains an infrared sensor like that used to read bar codes at supermarket checkout counters. As the Imagewriter scans the sensor back and forth, as if printing, the photo, drawing, document, or magazine cover to be copied is advanced by the Imagewriter's platen. The resulting resolution is phenomenal-Thunderscan a \$20 bill, print it out on the laser-printer, and you go to jail-but even more amazing is the degree of tonal scale manipulation possible after an image is scanned. With the mouse and a control on the screen that resembles a photographed H&D curve, both the tonal range and the slope of the contrast curve can be set, scrutinized, and endlessly reset after scanning, resulting in what amounts to relighting a photograph after the shutter has closed. Since it's a MacPaint image, elements within the larger image can be selectively altered: the whites of eyes can be bleached, a cheekbone darkened, a cartoon background sketched or digitized into the background. All such digitized images, of course, can be cut-and-pasted into Storyboarder and other Mac graphics software. Incidentally, the Mac can also output NTSC video, although not without modification. A special board has to be mounted internally, with a BNC connection grafted to the rear of the Mac. Beck-Tech is very





Top left: Storyboarder reproduces a digitized image c TV cutoff indicated in center. Top right: A playback se in the EFX column, next to a column giving duration: right: John Tannen of American Intelliware working simulated zoom will go upon playback.

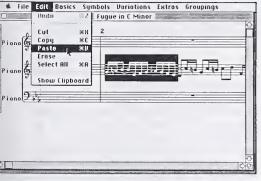


Left: Changing keys, rewriting Bach with Total Music s pasting of musical notation.





et Leigh from "Psycho." The aspect ratio is 1.85, with a se of stills and short animations. Effects are indicated om left: Multiple storyboards with dialogue. Bottom storyboarder. A small 1.85 frame indicates where a



re. Right: Professional Composer allows cutting and

active in this field. They recently introduced a modification that outputs color NTSC to an external monitor, genlocked nonetheless.

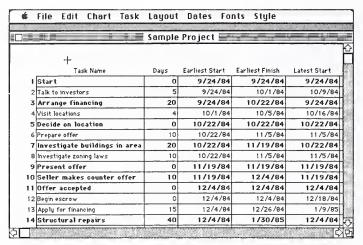
There's also Musical Instrument Digital Interface software for the Mac. MIDI is a coded signal exchange protocol that the musical instrument industry has voluntarily adopted as a standard. In effect, it separates a synthesizer's keyboard, which is only an input device, from the synthesizer itself. When a number of MIDI synths are daisy-chained by MIDI interfaces, any of the keyboards, even the lowliest Casio, can play any of the synths, from a drum machine to a top-shelf Synclavier. But MIDI implies far more than the convenience of remote control. A pc can substitute for a keyboard, generating MIDI codes for synths from notes written on a music staff on the computer's screen. Or, conversely, any keyboard—MIDI guitar fretboard, flute-like Lyricon, whatever-can generate MIDI codes into the pc, which can be stored on disk. The pc effectively becomes a recording device, with no recording made. There's no recording medium, i.e., audiotape, and no signal distortion, only MIDI data that can be digitally massaged. Sloppy keyboard technique can be cleaned up by quantizing and resolving each note to the nearest thirty-second or sixty-fourth note. Keys can be modulated, tempos altered without an accompanying pitch shift, and modalities changed from major to minor to, as musicians say, "Out." Reading MIDI data out of a pc can automate a network of synths, synching them like mechanical musicians on a calliope. A further nicety: improvisations recorded on floppy disk can be printed out as instant scores—no manual transcription necessary.

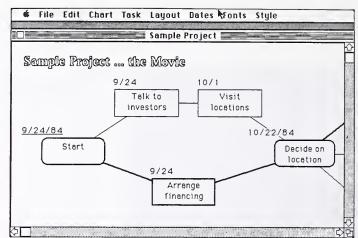
MIDI software exists for several pc's, the Commodore 64 in particular, but again, as with graphics, the MAC is in a class by itself with over 70 music programs available and more on the way. One reason is the Mac's high-resolution black and white screen, which lends itself to finely detailed musical notation. Another reason is the Mac's visual interface, which appeals to technophobic musicians, and its mouse, which is extremely useful for such tasks and dragging notes and rests onto a staff. Yet another is the Mac's laser-printer, which produces high quality printouts of scores using a special music font. It's no accident that the Mac has been adopted as the microcomputer interface for waveform analysis, editing, and resynthesis on state-of-the art, realsound sampling synths like the Kurzweil and E-mu's Emulator 2. While some music software is designed for the Mac itself—the Mac's 68000 chip acts as a built-in four-voice music synthesizer and a free-form speech synthesizer—the film or video producer will find the Mac's MIDI capabilities of great interest due to SMPTE/ MIDI synchronizer-controllers, designed exclusively for the Mac. For under \$500, a Mac SMPTE/MIDI synchronizer-controller slaves MIDI data on disk to any videotape recorder

that can send SMPTE time-code. It reads and regenerates SMPTE time-code, or if necessary, generates it in the first place.

The implications of this are remarkable. You too can be Jan Hammer, composing moody Miami Vice music in front of a video display with MIDI equipment on your upstate New York farm. Imagine, even if you're not a musician, viewing a scene on your home 3/4" VCR, fingering a simple melody on your \$250 Casio CZ-I0I, and replaying the picture with instant player piano-type accompaniment. If you dislike the key, tempo, or want to clean up your technique, no problem. And if you truly can't play a keyboard, you can copy music from a sheet onto the Mac's screen. Then, just like word-processing and graphics, you can cut-and-paste bars, motifs, bass ostinatos, etc. and instantly hear the results. A composer might send you musical ideas by modem or mailed disk, and you could edit these, too. The inexpensive Casio CZ-I01, incidentally, generates four separate MIDI channels at once. With four passes you might build, say, a synthesized ensemble of cello, viola, and violins. If synth sounds are inappropriate, you can print out the score for your favorite chamber ensemble. A more professional set up might feature a Yamaha DX-7 keyboard/synth and Roland drum machine in conjunction with a full off-line editing system. Since MIDI music is married to picture by its SMPTE time-code address, if a scene is moved in editing, the music moves with it. Fast forward to a favorite sequence, and the Mac will serve up your ominous obbligato just where you left it.

Libraries of MIDI theme music are sure to appear, their selections reproducing not only the composition but the original musician's performance as well. Already a Boston company, Musicworks, has released the first Mac MIDI album, MIDI Jazz, featuring Boston Pops pianist Bob Winter playing chestnuts like Coltrane's "Giant Steps." (Imagine if it were 'Trane himself.) Because MIDI is a virtual license to steal, a copyright jurist's nightmare looms. But for now, MIDI and the Mac are at the cutting edge of this exciting film/video/ music/audio computer interface. And in the spirit of the Mac's uniform visual interface, different companies have agreed to write MIDI software in such a way that music files can be exchanged among them. (This is not the case with MIDI software generally.) MIDIworks from Musicworks enables the conversion of MIDI data to and from Musicwork's own software and such notable programs as Mark of the Unicorn's Professional Composer, a powerful—up to 40 staves—score-processor for editing and printing notation; Unicorn's Performer, which, with Professional Composer, will instantly transcribe and print what is played on the keyboard; and Southworth Music System's Total Music, which features a SMPTE/MIDI synchronizer-controller that turns a Mac Plus into a 16-track recorder





Left: MacProject lists a sequence of events and tasks, with the most important highlighted in boldface. Right: the same program can also create a critical path timeline to facilitate planning.

with built-in reverb, effects, and looping. Southworth's Total Music SMPTE/MIDI system will record up to 200,000 notes, enough for four Beethoven Fifth Symphonies or a tuneful feature film.

Since virtually all Mac software, with the exception of games, is potentially useful to the lowbudget producer, the list could go on and on. Of further interest might be: Microsoft's Word, a word-processor that can window up to four documents on the screen at once, allowing, for instance, a transcribed videotape interview in one window and voiceover with editing notes in a second; Microsoft's Excel, a fully featured version of the popular Microsoft spreadsheet, Multiplan, that can systematize production budgeting and simplify bidding procedures while preserving, like all Mac financial software, unmatched ease-of-use; Odesta's Double Helix, a relational database management program that is both Mac-like-relations and calculations are built by icons-and powerful enough to organize a freelancer's entire business, maintaining lists of equipment and expenses, keeping track of invoice histories, indeed, generating the invoices themselves; Apple's own CAD (computer-aided design) program MacDraw thatas several film, theatrical, and TV station designers have discovered—lends itself to scaled overhead layouts of props, lighting, blocking, even editing suites; and Aldus Corp's Pagemaker, desktop publishing software that, when used with the Laserwriter, produces photoillustrated flyers, publicity sheets, and newsletters of near offset quality.

MAC INDIES

The list of independents employing the Mac on a day-to-day basis is expanding. In New York City alone, the office of Emmy-winning David Tapper Productions enlists two Macs and Microsoft's Multiplan for spreadsheets, Monogram's Dollars and Sense for financial management, and ProVue Development Corp's

OverVue for databases. Tapper writes project proposals with Microsoft's Word and prints them on the Laserwriter at a local copyshop. With his two megabyte RAM "Monster Mac," upgraded from 512K by Levco Enterprises, Eric Solstein of Mo Fo To Co Productions uses all of the above plus Odesta's Double Helix to do costbenefit analyses of equipment rentals and to bill clients. Double Helix also targets mailing lists and organizes titles, scheduling, and shipping at Filmmaker's Library, a small distribution company where, according to Lizzie Zucker, orders now get done "five times as fast" because of two Macs and a 20 megabyte MacBottom hard disk. She hopes to get a third soon. Rick Prelinger of Prelinger Associates, a stock footage archive, uses the Mac and Stoneware's database management program, DB Master, to inventory, and locate thousands of film sequences by subject. Joe Kelly of Perpetual Productions, producer of Diane Keaton's new documentary *Heaven*, uses the Mac and the database manager Interlace from Singular Software to keep track of 16mm edge numbers, shot descriptions, and rights and clearances of compilation footage. He likes the fact that, since a person with no computer experience can do data entry on the Mac, he can hire anyone.

Perhaps no one has exploited the Mac's production potential more fully than Foresight Films' Tom Brown and Meg Switzgable, who are producing a dramatic feature, Passing through Linden, about the smoldering issue of industrial waste. They and their production assistants utilize two 512K Macs and two Mac Plus's with internal Hyperdrive 20 megabyte hard disks networked via Appletalk to a Laserwriter that's tucked away in the closet of their Brooklyn apartment. They have mapped their plot with Apple's MacProject, scripted with Microsoft Word, formatted with Scriptor, printed scripts with the Laserwriter (to make the technology transparent to sensitive actors, Brown uses the Laserwriter font Courier, which mimics the look of a manual typewriter), and storyboarded with Apple's MacPaint using Summagraphic's MacTablet stylus and digitizing pad, Koala's MacVision cum video camera, and Thunderscan. For cross-referencing resources and budgeting, they use both Excel and Helix. Correspondence is sent by MCI e-mail using the Apple 300/1200 baud Personal Modem and Red Ryder telecommunications software. Graphics, such as MacProject flow charts, are sent out by modem using Binhex, a program obtained free from the popular on-line subscriber database CompuServe. Brown, by the way, was in charge of electronic cinema development at Zoetrope Studios when Zoetrope was one of three prototype test sites for the ill-fated Xerox Star.

Recommended Resources

Mac World: The first and still one of the best of several monthly Mac periodicals. It's timely, well-written, and superbly illustrated.

The Apple Macintosh Book, by Cary Lu: Published by Microsoft Press, this is the best, most engaging introduction to the Mac, hands down. Be sure to get the latest edition, not the original red-bound version, which was published well before the 512K Mac and Mac Plus.

New York Macintosh User's Group: The largest anywhere, NYMUG publishes the excellent monthly, The Mac Street Journal (name subject to change pending the outcome of a law suit by a large fast food chain) and sponsors active Music and Film/Video SIGs (special interest groups). For further info and SIG schedules, call (212) 473-9684.

Berkeley Macintosh User's Group: Membership includes the twice-yearly newsletter, each over 100 pages of user reviews and other grassroots good stuff. Call publisher Reese M. Jones at (415) 849-9114.

Digital Music Center: See the Mac MIDI software that you've heard about. Give it a listen and gawk at 155 E. 46th St., 5th fl., Big Apple, or call (212) 921-2835 or (212) 302-4606.

David W. Leitner is a film/video consultant and cinematographer based in New York City. He is chairperson of the NYMUG Film/Video SIG.

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AS THE WORLD TURNS: THE MONTREAL WORLD FILM FESTIVAL



Penelope Spheeris's "The Boys Next Door" was the only U.S. production in competition at last year's Montreal World Film Festival.

Courtesy National Film Theatre

D.S. Moore

Serge Losique, director of the Montreal World Film Festival, must be part Texan. Losique contends that he will create "the biggest and best film festival ever anywhere" for the festival's tenth anniversary, scheduled August 21-September 1. His isn't a case of delusions of grandeur, though; with an anticipated quarter of a million in attendance in 1986, the Montreal World Film Festival is, according to Variety, the most popularly attended film festival in the world. As evidenced by the 500 screenings of 200 features and 160 shorts from 53 countries in 1985, Montreal World is a truly massive event. The projected budget for 1986, gleaned from city, provincial, and Canadian government sources, as well as corporate and private sponsors, is a whopping \$2-million. Losique, known to the local press as "Little Napoleon" for his great ego, diminuitive stature, and unquenchable ambition, would like nothing more than to see his festival become "the Cannes of North America." It may be that Montreal World will never achieve the glamour or the industry and media clout of Cannes, but when daily screenings in seven large theaters draw consistently sellout crowds, Losique is clearly in possession of an embarrassment of riches.

"We are truly an international festival," says publicist David Novek. "With films from over 50 countries, no single country has more than one film in competition each year." Of 20 films in competition last year, the only U.S. production was Penelope Spheeris's *The Boys Next Door*, a film that most journalists found inappropriate for that category. Most U.S. independent films are placed in the Cinema of Today and Tomorrow category, the most general and least prestigious section. And interestingly, nearly every U.S. independent film selected in 1985 was a documentary, a form commonly agreed to

elicit more respect and interest in Canada than in the U.S. These included Frederick Wiseman's Racetrack, Streetwise, Breaking Silence and Dances Sacred and Profane, by Mark and Dan Jury. As for the Hollywood studios, they have traditionally been loath to put up films for competition at Montreal, or to enter them in the festival at all, a situation that Losique is energetically seeking to rectify. The last U.S. films to be awarded prizes in Montreal were the half English, half Spanish El Norte, winner of the Grand Prix des Ameriques in 1984, and Liquid Sky, directed by Soviet emigre Slava Tsukerman, which won a Special Jury Prize in 1982.

For U.S. independents whose films are chosen, the exposure of Montreal World is gratifying, but the Montreal experience can spell anything from excitement to frustration. The audiences in Montreal are unanimously praised as "phenomenal," but as a business environment, its value to independents varies. "Every

filmmaker, regardless of what film he had, was given a press conference, which was aired on cable TV," recalls Kirby Dick, whose *Private Practices: The Story of a Sex Surrogate* was selected in 1985. "In Montreal," Dick adds, "you don't get classified as an independent—every film has its moment. There is an incredibly large staff doing your xeroxing and setting up press connections for you."

Shirley Clarke, whose documentary *Ornette...*Made in America was picked in 1985, calls Montreal "one of the best festivals in the world. It's the most well-run film festival, and always has been."

Clarke adds that "Canada has a great history of supporting the non-theatrical film. If a documentary filmmaker is looking for a good place to launch his film, he can't lose in Montreal." D.A. Pennebaker, producer of another 1985 selection, Dance Black America, agrees that Montreal is "terrific, with the sophistication of a European festival. [It] makes you feel like a celebrity." Pennebaker recalls that he and his party were "flown up there and put up at the Meridien Hotel for several days."

Unfortunately, the royal treatment isn't always democratically distributed. Kerouac producer Will Parinello says he and coproducer John Antonelli were "put up for three days at the hotel," but "had to come up with the airfare ourselves." The two also found Montreal World a difficult place to hustle their film. According to Antonelli, the International Film, TV and Video Market, held within the framework of the festival August 24-31, "was not well promoted. The festival does so little for the filmmaker that U.S. independents should expect to do their own planning and legwork." Parinello adds, "I strongly advise setting up contacts with distributors well in advance of the market week." With 224 buyers and 288 sellers in 1985, the Montreal market is growing steadily, but the usual complaints about the absence of major studios are still voiced. Even market director Jacqueline Dinsmoor complains, "Since the market is not yet well-established, most producers wandered in late after realizing the success of their screenings." Antonelli also feels that "the small indie film is looked down on in Montreal. Their attitude is 'you're lucky to be here.'" The festival puts out a daily publication about its activities, but Antonelli claims, "It didn't even mention our film." And the Montreal dailies "didn't do a review of Kerouac at all." Thus the potential for getting lost in the suffle at Montreal is very real.

In general, filmmakers agree that Montreal World, for a festival of its size, is extremely well-organized and efficiently run. Satisfied filmmakers found that press conferences, the daily newsletter, and reviews in the daily newspapers augment the potential for a film to get a high profile. But reports from independents who have attended are too inconsistent to merit an unqualified stamp of approval.

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Benefits of Montreal World include the pleasures of a culturally vibrant city and the atmosphere generated by the presence of literally hundreds of filmmakers from every part of the globe. Everyone with a film in the festival is housed at the Meridien Hotel, which is also the site of the International Film, TV and Video Market. The Meridien is centrally located in downtown Montreal and is walking distance from the city's plentiful cultural resources. The screening facilities are generally termed "excellent," and

each film is screened up to three times.

Filmmakers whose films are selected this year will witness the monstrous celebration that is in store for the festival's tenth anniversary. Following a gala screening of Kurosawa's Ran, the festival's special section this year will feature the theme "Cinema and Peace." British film will also be highlighted, and at the market there will be a special emphasis on Canadian television buyers. Perhaps most important to Serge Losique's aspiration to equal Cannes, an "honorary Hollywood

THE RIVALS: MONTREAL WORLD VS MONTREAL NOUVEAU

Despite his prominence in the Montreal film has erupted publicly again. world, the path to success for festival director Serge Losique has not been untroubled. In building Montreal World into a mammoth, world-class film event, Losique has stepped on many toes and made more than a few enemies. Helga Stevenson, the Toronto Film Festival's director of communications, calls Losique "a brilliant, quixotic character. He has a good festival, but he is wild." Kay Armitage, a programmer at Toronto, adds that Losique "tends to be so aggressive because he's a one-man show, whereas in Toronto there is no single personality in dominance."

The first public flap involving Losique occurred in 1982, when he agreed to serve as an advisor to France's Gaumont Studios. A consortium of independent Canadian distributors accused him of conflict of interest, and Losique responded by springing a \$1-million libel suit on them, claiming they were "attempting to sabotage the festival's operations." In support of the distributors, who boycotted the 1982 festival, the Cinema Board of the Quebec government withheld a \$50,000 grant from Montreal World. The libel suit was subsequently dropped, but "l'affaire Gaumont" was not to be the last time Losique would find himself in muddy waters.

In 1984 he mounted an apparently unprovoked public attack against the city's other major film festival, Montreal Nouveau, charging them with conflict of interest in regard to distribution deals and with false advertising in regard to the history of their festival. Claude Chamberlan, codirector of Montreal Nouveau, feels that Losique's attacks were part of an effort to run Nouveau out of town, explaining, "Losique warned us to 'stay underground' and show only 16mm films." Observes Toronto's Stevenson, "Serge tried to annihilate [Nouveau]." Since the smaller festival has always been devoted exclusively to independent film, Chamberlan couldn't understand why the two festivals were unable to coexist peacefully. And now in 1986, the rancor between the two festivals

At issue is a deal to program the films from the Director's Fortnight section of the Cannes Film Festival at Montreal World in 1986, struck by Losique and his long-time associate, Fortnight director Pierre-Henri Deleau. Although officially this is a one-time only event in honor of Montreal World's tenth anniversary, rumors have been circulating that 1986 will be the last year the Director's Fortnight will be part of the Cannes event. Consequently, Chamberlan contends that this deal is a permanent arrangement designed to rescue Deleau's threatened enterprise. In a public statement issued in early April, Chamberlan and his codirector Dmitri Eipedis accused Deleau of "abus[ing] his privileges" by requiring Fortnight filmmakers to grant him exclusive rights to present their films at Montreal World. According to their statement, the move deprives "directors of their legitimate right to choose festivals for their films in North America," as as well as depriving Montreal Nouveau and other Canadian festivals of the right to select films from Cannes, "traditionally a source of films for every festival in the world."

According to a spokesperson for the Director's Fortnight, none of the staff "knows what will happen next year," although he admitted they do not have a theater in Cannes lined up for 1987. As for undue pressure on filmmakers to give permission for exclusive screenings of their films at Montreal World, he explained, "It's up to the director." Should anyone refuse, "There's nothing we can do about it. We need the films."

Because Montreal Nouveau has often screened the same independent films featured in the Director's Fortnight, Chamberlan and Eipedis also see the move as another Losique ploy to eliminate their festival. The Montreal World Festival declined comment on Chamberlan and Eipedis's statement. However, the festival's lawyers believe it contains "libelous and defamatory" language.

-DM

committee" composed of executives from each of the major studios has been formed for the anniversary edition. Losique hopes that his intensive lobbying of Jack Valenti, president of the Motion Picture Association, and the involvement of studio heads will yield some plum pictures with their stars and directors in tow. Losique attests that the Hollywood studios "know that Montreal is the most important festival in North America," and that "they are cooperating to make our tenth anniversary the biggest film festival ever held anywhere."

D.S. Moore is a freelance writer who specializes in film.

Montreal World Film Festival will be held from August 21–September 1. Deadline: July 11. Formats: 35mm only for Official Competition, which includes features and shorts up to 15 minutes. Cinema of Today and Tomorrow section invites feature narratives, documentaries, and shorts in 16mm and 35mm; any running time. No fee. Non-competitive. Contact 1455 de Mainsonneuve Blve. West, Montreal, Quebec, Canada H 3G 1MB; tel. (514) 879-4057, 7285; telex 05-25472.

LONDON CALLING: THE LONDON INTERNATIONAL FILM FESTIVAL

Attendance records were broken for the second year in a row at the 1985 London Film Festival, as 68,000 filled festival theaters to near capacity. As in 1984, when box office receipts rose a whopping 50 percent, the crowds were attracted by the opportunity to see Hollywood films like Silverado, The Goonies, Back to the Future, and Year of the Dragon prior to their theatrical premieres. Their inclusion is part of the programming strategy implemented by Derek Malcolm, film critic of the London daily the Guardian, who in 1985 completed his second year as director and programmer of this noncompetitive, invitational event.

"I came as a stop-gap director," explains Malcolm, who this year will be sharing festival leadership with Sheila Whitaker, programmer of Britain's National Film Theatre. "I decided I wouldn't just be a caretaker and do everything as usual. I wanted to increase the festival's public appeal and profile. I geared all the publicity to the fact that a film festival is not a cultural ghetto but a celebration of film in all its forms. In 1984 we opened with *Gremlins*, which altered the

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at Shreveport, Louisiana's 1986 Red River Revel Arts Festival, October 4-11 is open to dramatic, documentary, animated, or experimental film and video work concerning the South.

Prizes at \$500 for first place, \$200 for second place, and \$100 for third place are offered in both film and video categories. Rental fees are available for work accepted for exhibition. Jurors include Perrin Ireland, Media Arts Program, National Endowment of the Arts, and Stevenson Palfi, video producer. Entry deadline: August 15, 1986. For entry forms call or write the Red River Revel Arts Festival, 101 Milam, Suite 10, Shreveport, LA 71101 - (318) 424-4000.



public's concept of the festival. But we also have 30 third world films, and over 20 American independents."

London, which will celebrate its thirtieth anniversary in 1986, is not the place to discover films fresh from the cutting room. Nor does it offer filmgoers first peek at the future gems of the festival circuit. Rather it is primarily a festival for catching up with titles you've previously missed. With the exception of the premieres of British features, selections are made from other festivals: what was hot in Berlin back in February, or at Cannes in May, or Moscow in July, is on display in London in November. I had already seen many of the featured independent films of 1985 (Echo Park, Desert Hearts, Ornette. . . Made in America, The Killing Floor, 1918, Racetrack, Almost You, America and Lewis Hine, Streetwise, and Before Stonewall), sometimes as much as a year before. Quite a few had been picked up for distribution in Britain prior to the festival, and some were to be part of a festival-sponsored tour of over a dozen sites throughout the United Kingdom. There was also a sidebar of 16mm films by U.S. women filmmakers, programmed by filmmaker-teacherwriter Su Friedrich. A couple of dozen shorts were also scheduled, but only as lead-ins to features.

In typically British fashion, the festival atmosphere is quite pleasant and civilized. No more than two or three screenings are scheduled at any one time, with many titles offered twice, so scheduling conflicts are happily rare. Most films are shown in the two houses of the National Film Theatre, which, along with the British Film Institute's Dean Street screening room, is also the site of press screenings before and during the festival. The eight additional venues used are either within walking distance of the NFT or a quick underground ride away.

A handsome, gloriously detailed 220-page festival book serves as a welcome source of information on films and filmmakers. Audiences are enthusiastic, and there are ample opportunities to ask attending directors questions after the screenings. Celebrities are in evidence, with an appropriate stress on the local industry's big names—John Gielgud, Jeremy Irons, Michael Powell, Emeric Pressburger, Billie Whitelaw, John Boorman and Trevor Howard—but the glitz is thankfully minimized. Festival staff is consistently helpful, and there is a hospitality room open each evening in the NFT.

While the festival is relatively low-key, the business of film is not overlooked. Representatives of the BBC and Channel 4 are everpresent, along with TV programmers and festival directors from a variety of markets in the United Kingdom and on the continent. Says Malcolm, "The selection of a film will automatically encourage distributors to search it out, to look at it more closely with distribution in mind." He stresses that "we are not a buying



"Latino," Haskel Wexler's story of a U.S. soldier involved in covert operations in Nicaragua, was featured at the 1985 London Film Festival.

Courtesy National Film Theatre

market, but we still do our best to encourage sales."

Each filmmaker receives a list of British distributors, big and small, plus the titles each has released. Whenever possible, the festival will try to put the filmmaker in touch with appropriate distributors. "It's very rare that an American independent doesn't get a sale of some kind," Malcolm notes. "I'd say 70 percent have a good chance of being shown here, either in a cinema or on television." At festival's end, over 70 percent of the 160 features screened had, in fact, been bought for distribution in Great Britain. *Variety* even told of an unnamed Scandinavian distributor who supposedly made no less than 36 deals at the festival.

Beyond the dealmaking, a successful screening in London can do much to enhance a filmmaker's reputation. "We screened Penelope Spheeris's *Suburbia* in 1984," Malcolm recalls. "It was a film that no one had ever heard of. But we dug it up, and it did extremely well critically. As a result, we've helped Penelope become respected in Europe, and especially in England, as a serious director." In 1985, Spheeris's *The Boys Next Door* opened theatrically in London immediately following its festival appearance.

"The London festival is excellent," observes Derek Hill, who advises Channel 4 on the selection of films—particularly independents—from international suppliers. "It gets independents exposure in the right direction. A lot of buyers and international festival directors are here. London is a key festival now for independents." If your film is invited to London, you should not only attend but make sure your presence is felt. Follow through with distributors. Be certain that the Derek Hills show up at your screenings.

London is definitely a filmmaker's festival. "There's no distinction made between Hollywood films and independents," says Greta Schiller, director of *Before Stonewall*. "At other

festivals, there is one between documentaries and features, low budget and high budget, films that come alone or just with their directors and those with big entourages. In London, this is all broken down." Indeed, in the festival guide, *Before Stonewall* shares a page with *The Goonies*, giving Schiller equal billing with Steven Spielberg.

Adds Frederick Wiseman, whose latest effort, Racetrack, was screened in 1985, "London is great for a variety of reasons: its congeniality, the diversity of the films they show, the chance to meet and socialize with filmmakers, distributors and critics. The sheet of paper I received with lists of contacts is extremely helpful, because you don't have to spend time trying to figure out the right distributors and individuals to see. London is the good housekeeping seal of approval for the acceptance of your film in Europe. It's a major step in the independent's necessary effort to distribute his own films."

—Rob Edelman

Rob Edelman is a New York-based journalist and programming consultant for film and video.

London Film Festival is held in November. Entry deadline: August. Accepts feature narratives, documentaries, and shorts in 16mm and 35mm. Video OK for preselection. Non-competitive. No fee. Contact Derek Malcolm, director, or Helen Loveridge. Clive Hagsden programmed shorts in 1986. National Film Theatre, South Bank, London, SEI 8XT, England; tel. 01 928 3842; telex 27624.

IN BRIEF

This month's festivals have been compiled by Robert Aaronson. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for





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DOMESTIC

• AMERICAN INDEPENDENT FEATURE MARKET, Oct. 1-11, NYC. 8th annual screening of new U.S. independent features, as well as shorts, works-in-progress & videos in sidebar section. 43 features were screened last year in day-long sessions at the Mark Goodson Theater at the Department of Cultural Affairs building in midtown Manhattan. Venue also features schmooze lounge & registration area. Variety and other trade scribes give event extensive coverage & the New York Times has accorded it feature space as well. Market serves as launching pad for upcoming year's festival circuit. Foreign buyers & programmers in town for the New York Film Festival (Sept. 19-Oct. 5) are encouraged to attend. These have included Britain's Channel 4, German TV webs ARD & WDR, as well as Japanese & Dutch TV. Other foreign guests were Berlin Jungforum topper Ulrich Gregor & his wife Erika & Edinburgh helmer Jim Hickey. U.S. attendees at market screenings incl. independent theatrical distributors Cinecom, Island, Circle & Spectrafilm. Reps from the small screen include Vestron, Media Home Entertainment, Bravo, Arts & Entertainment & American Playhouse. All genres (save exploitation) over 75 min. accepted for main section. Some of the successes of last year's market incl. Ken Burns's Huey Long, Yvonne Ranier's The Man Who Envied Women, Bill Sherwood's Parting Glances & Ross McElwee's Sherman's March. 78 films & video in sidebar section. Fest program book is timeless reference guide to American independent feature production. This year's contacts are Independent Feature Project director Sam Kitt & marketing director Thelma Schwartz. They always need volunteers around market time. Independent Feature Project, 21 W. 86th St., New York, NY 10023; (212) 496-0909.

• ASBURY FILM FESTIVAL, Nov. 22-23, Westbury, NY. National weekend-long showcase geared, according to co-organizer Doug LeClaire, "toward the unknown filmmaker whose work is not shown at museums & the bigger festivals." Going strong for 6 years, the festival usually screens up to 15 short films for an audience of about 300 at the Westbury Civic Center, Nassau County, Long Island. Live comedy, vintage TV commercials & cartoons all part of the evening-long entertainment. Festival hopes to take program on the road to different NY venues. All categories welcome. Format: 16mm only. Max. running time: 25 min. Deadline: June 25-Sept. 10. Contact AFF, 15 Parkside Ct., Brooklyn, NY 11226.

● CHICAGO INTERNATIONAL FILM & VIDEO FESTIVAL, Oct. 24-Nov. 7, 1L. After 21 years this festival has achieved top ranking domestically. Attendance exceeded 50,000 for over 80 films. Features & international guests are the main attraction here, but the festival's good reputation rubs off on the 100 other categories, so that a Hugo award for anything from an educational film to a music video is a recognized achievement in the industry. Entry fees: \$50-\$100. Format: 16mm, 35mm, 3/4" & VHS, depending on categories. Categories: too numerous to mention. Deadline: Sept. 1. Contact Chicago International Film Festival, 415 N. Dearborn St., Chicago, IL 60610; (312) 644-3400.

• CINDY, Nov. 15, Los Angeles. Presented by the Association of Visual Communicators. Invites submissions of "informational" films, video, audio disc & filmstrips. 18 non-theatrical categories including the newly added Music Video & Interactive Video-disc. Format: 16mm & ¾" (may have been produced on other video formats). Fees: \$70 & \$95. Student fees ½. Each category awards special, gold, silver, bronze Cindy plaques & certificates. Presentation at annual banquet in L.A. Contact AVC, Attn: CINDY Competition, 900 Palm Ave., Ste. B, South Pasedena, CA 91030; (818) 441-2274.

- CINE, Oct., Wash., DC. 28th year for semiannual competition for Golden Eagle & Eagle certificates that qualify winners for entry into certain foreign film & video festivals under auspices of CINE (Council for Non-Theatrical Events). In 1985, 77 films & tapes were submitted & 332 received Eagles in 20 categories. Fees range from \$55-\$110 depending on length. Student & amateur fees lower. Prints may be held up to 1 year. Producers of winning work pay \$35 per fest entered by CINE. CINE notifies makers of recommended festivals for their work. Cultural, educational, sponsored, shorter & less controversial films are favored. Format: 16mm, 35mm & ¾". S-8 for amateurs. Deadline: Aug. 1. Contact CINE, 1201 16th St., NW, Washington, DC 20036; (202) 785-1136.
- COLUMBUS INTERNATIONAL FILM & VIDEO FESTIVAL, Oct. 29 & 30, OH. Sponsored by the Film Council of Greater Columbus. Screenings, workshops & awards presentations at the Southern Hotel in downtown Columbus. Workshops, conducted by Modern Talking Pictures, will cover film distribution & the role of sponsored film & video in the "industry-education cooperative." "Chris" statuettes, plaques & honorable mentions in 10 categories & numerous sub-cats. Commercial, industrial, educational & TV documentaries constitute high proportion of winners. Fees: \$65-\$210, depending on length. Format: 16mm & ¾". Deadline: July 15. Contact Film Council of Greater Columbus, 1229 Third Ave., Columbus, OH 43212; (614) 291-2145.
- FILM ARTS FESTIVAL, Nov. 7-9, San Francisco. Open to film & video makers from the Bay Area, this weekend showcase presented 40 programs to 2000 people at the Roxie Cinema in 1985. In celebration of the 10th anniversary of the Film Arts Foundation, there will be a retrospective of 10 years of San Francisco film & video production. Due to FAF's expanded exhibition programs, the staff reviews work year round but deadline for Film Arts Festival is Aug. 15. Format: S-8, 16mm, 35mm & ¾ ". Festival director is Robert Hawk. No fee. Honorarium paid. Contact Film Arts Festival, 346 Ninth St., 2nd fl., San Francisco, CA 94103; (415) 552-8760.
- NATIONAL VIDEO FESTIVAL, Dec. 4-7, Los Angeles. Since publication of the April Independent, the dates of the American Film Institute's annual festival & student competition have been moved from Sept. to Dec. Contact AFI, 2021 North Western Ave., Los Angeles, CA 90027; (213) 865-7600.
- NEW YORK FILM FESTIVAL, Sept. 19-Oct. 4, NYC. In 1985, the Film Society of Lincoln Center presented 27 films in its 23rd annual non-competitive event. Although the emphasis is on foreign films, the festival did include independent features: Huev Long, by Ken Burns; Christian Blackwood's Private Conversations & Mark Rappaport's Chain Letters. Much of the program sells out weeks in advance of festival dates. New York Times, Variety, Village Voice & others cover the event extensively. Many films are entered by distributors & open commercially immediately after the festival, while others pick up distributors based on strong festival showings. It is also true that negative receptions at this very public event can set back unsupported films. The selection committee & its extended network of contacts attend

festivals year round but open submissions are encouraged, although the program is small & feature-length films are generally favored. Screenings at the 1100-seat Alice Tully Hall. Press conferences, screenings & receptions. U.S. premieres preferred. 1986 selection committee incl. festival director Richard Roud & critics Richard Corliss, Molly Haskell, David Kehr & David Denby. Format: 16mm & 35mm. ¾" OK for preselection. Deadlines: films over 30 min. submitted on cassette: June 17; on film: July 1. Shorts on cassette or film: July 15. For forms contact New York Film Festival, 140 W. 65th St., New York, NY 10023; (212) 877-1800.

- SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL, Sept. 18-25, CA. In a change from last year's invitation-only selection process, the 1986 event has an open call for entries. The emphasis of the festival is on video art; according to co-organizer Steve Seid, other genres like documentary "rarely make it through the judging process unless they exhibit an extraordinary use of the medium." Approx. 25 works shown last year. Exhibition takes place in "serious gallery viewing situation" as well as in clubs & on local broadcast TV. \$100 honorarium for accepted work. Entry fee. Any video format; submit on ¾ "copies only. Deadline: July 11. Contact San Francisco International Video Festival, 650 Missouri St., San Francisco, CA 94107; (415) 863-8434.
- STROH'S SOUTHERN IMAGES FILM & VIDEO FESTIVAL, Oct. 4-11, Shreveport, LA. Biennial event coincides with annual Red River Revel Arts Festival which attracted 310,000 in 1985. According to the festival literature, "This year's film & video festival will continue in its goal of recognizing independent producers who have made documentaries, dramatic, animated or experimental films & videos concerning the South." \$500, \$200 & \$100 cash awards. Jurors for 1986 will be Perrin Ireland of the NEA & independent producer Stevenson Palfi. Last year's winners included Ross McElwee for Backyard & Larry Travis & Neil Alexander for the video Get Down Street Sound. Format: 16mm & 3/4 ". Fee: \$12. Deadline: Aug. 15. Contact Red River Arts Festival, 101 Milam, Shreveport, LA 71101; (318) 424-4000
- VISIONS OF U.S., Dec. 4-7, Los Angeles. Awards presentation for this "small format" video competition will take place during the previously mentioned National Video Festival. Work must be shot & entered on VHS, Beta or 8mm video, although it can have been posted using other technology. Max. running time: 30 min. 1st, 2nd & 3rd prizes consisting of state of the art video equipment. Categories: fiction, non-fiction, experimental & music video. This year's judges are Francis Ford Coppola, critic Tom Shales, Amy Heckerling & David Byrne. Last year's grand prize went to New Yorker Norris Chumley for Little Mike. Deadline: Oct. 1. Contact Video Contest, Box 200, Hollywood, CA 90078; (213) 856-7745.

FOREIGN

• BILBAO, Nov. 24–29, Spain. International competition for documentaries, short films & animation awards cash prizes of up to \$2000 in each category. Last year's participating films ranged from the feature documentary on Argentina's disappeared, Las Madres del Plaza del Mayo to Jane Aaron's 5-min. animated film Travelling Light. Among the other 16 U.S. films were Les Blank's Cigarette Blues & America & Lewis Hine. They seek a "panorama of American production" exhibiting a "deep understanding of the problems of American society in the large sense together with artistic ambitions." The U.S. contact is Wendy Lidell who plans to select a "cross section" of

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work in the categories of documentary (any length), shorts of all genres (up to 60 min.) & animation. Works completed after Dec. 1, 1984 only. Contact by letter or phone—do not send films or tapes—Wendy Lidell, 125 E. 4th St., #24, New York, NY 10003; (212) 475-8237.

- CARACAS INTERNATIONAL FESTIVAL OF NEW S-8 CINEMA, Aug., Venezuela. A premiere stop on the S-8 circuit, this event brings together an international array of S-8 professionals. Competition for 3 cash prizes & 3 honorable mentions. Seminars, screenings & parties. U.S. attendees have included Toni Treadway, Bob Brodsky & Michael Freirson, director of the Ann Arbor S-8 festival. Deadline: July. Fee: \$20 (includes return postage). Contact Carlos Castillo, Calle Passo Real, Quinta Linda, Proados del Este, Caracas, Venezuela; tel. 582 771 367; telex 23274 CHTEX VC.
- CORK INTERNATIONAL FILM FESTIVAL, Oct., Ireland. 37 features from 19 countries were screened at last year's event. Festival incl. shorts competition for works up to 30 min. 1985's long form selections included Mishima, Silverado, Birdy, the independent Eugene O'Neill: A Glory of Ghosts & a Women in Film seminar that screened 11 films. Student section. Work must be completed 12 months prior to festival. No fee. Deadline: Aug. Contact Cork International Film Festival, 38 MacCurtain St., Cork, Ireland; tel. (021) 502221.
- FRANKFURT CHILDREN'S FILM FESTIVAL, Sept. 16-28, W. Germany. 12th event, recognized by International Center for Film for Children & Young People in Paris. Programmed for children & adults to encourage "discussions on the trends in new international children's film production" & as a place for German distributors to see new work. Limited to 15 films. Min. running time: 55 min. Format: 16mm & 35mm. Videotape copies encouraged for preselection. Send dialogue list in English or German. Deadline for forms: June 15; for films: July 15. One prize awarded. Presented films may be forwarded to 21st International Youth Film Contest. Address for forms: Inder-und Jugendfilmzen-trum in der Bundesrepublik Deutschland, Kuppelstein 34, D-5630 Remscheid; tel. 02191-794233. Address for tapes & prints: Deutsches Filmmuseum, Schaumainkai 41, D-6000 Frankfurt a. M., W. Germany or Ir Freight D-6000 Frankfurt/M. Airport, c/o Deutsches Filmmuseum. attn. Internationales Kinderfilmfestival.
- GENT INTERNATIONAL FILM FESTIVAL OF FLANDERS, Oct. 8-18, Belgium. According to Variety, 33,400 attended 12th event in 1985, which screened 125 feature films & over 100 shorts. 12 films will be featured in major competitive section entitled "The Impact of Music on Film." Jurors will incl. Raoul Servais, David Mansfield & Paul Cox. \$1500 prize for best soundtrack, best composer & best musical (fiction or doc.). 2nd competition will award \$1000 for best sound, best song & best composer. Non-competitive section will promote cross section of "marginal as well as commercial films as long as they raise discussions." Last year's selection included Stop Making Sense, Detective, Alamo Bay & a tribute to U.S. documentary producer/director D.A. Pennebaker. Format: 16mm & 35mm. Deadline: Aug. 15. Contact International Film Festival of Flanders-Ghent, "Het Communicatiehuis" Korijksesteenweg 1104B, 9820 Gent, Belgium; tel. 91/25 25 12 or 91/21 89 46; telex 12750.
- HUESCA SHORT FILM FESTIVAL, Oct., Spain. 14th annual competition awards 1 cash prize of 300,000 pesetas; silver & bronze awards. Films awarded prizes in other Spanish festivals not eligible for competition. Work must have been completed since 1985. Categories incl. animation, fiction,

documentary & experimental. Max. running time: 45 min. Maker pays shipping both ways. No publicity or tourist films. Spanish language or subtitles preferred. No fee. Format: 16mm & 35mm. Deadline: Sept. Address for forms: Certamen internacional de films Cortos "Ciudad de Huesca," c/o Richardo del Arco, Numero 6, Apartado 174, 22003 Huesca, Spain; tel. (974) 2270 58. Films from the U.S. must be addressed to Airport of Zaragosa, Spain; consignee Mariano Aso Compaire; notify Certamen Internacional de films Cortos.

- HUY INTERNATIONAL FESTIVAL OF WORLD SHORTS, Oct. 23-26, Belgium. 25th annual competition for short films presented by the Cultural Center and the Camera Club of Huy, Belgium. Separate competitions for "amateur" & "independent" filmmakers. In 1985 11-member jury included U.S. representative Gene Weiss, film professor, Univ. of Maryland. In the independent class, Alan Kingburg's Minors won the grand prize & Jaord Zaremba's Popcorn Man won a bronze award. Other U.S. winners included Between Jobs, by John Collier Bennet; Nightlives, by Eileen Nelson; Tuscola Moon, by Dan Reed; Days Are Numbered, by Christine Vachon; Constructivist Fiction, by Richard Kostelonetz & approximately 10 others. Additional winners from Belgium, USSR, Germany, France, Canada, England, Switzerland & Finland. Formats: S-8 & 16mm. Max. running time: 30 min. All categories. Fee: \$10. Deadline: Sept. 26. Address for forms: Mr. J. Warzee, B-5240 Wanze, Belgium; films: Festival Mondial du Cinema de Court Metrages, Poste Restante, 5200 Huy 11, Belgium, attn. Mr. Warzee or Mr. Potelle.
- LEIPZIG INTERNATIONAL DOCUMEN-TARY FESTIVAL, Nov., E. Germany. One of the most accessible of the eastern European festivals, this event (motto: "Films of the World-For the Peace of the World") has been screening documentaries for 29 years. According to U.S. distributor & annual attendee Jonathan Miller, Leipzig gives one "a chance to see a wider selection of social issue documentaries" than you would see at a festival with less state support. At least 500 films were screened at the 2000-seat theater with 5-language simultaneous translation. Most screenings were packed. Last year's U.S. selections included Witness to War, Metropolitan Avenue, The Global Assembly Line & Las Madres. All were cited & Witness was awarded the Golden Dove for best short documentary. Screenings 9 am to midnight. A couple of U.S. films are purchased each year but, says Miller, "If you're not too worked up about making big sales & you want to see a lot of films from all different places," Leipzig is the place to go. Documentaries only; any length or subject. Format: 16mm & 35mm. Enter films on cassette. Makers of accepted films split the cost of RT air freight. For applications & information write Jonathan Miller, Icarus Films, 200 Park Ave. S., Ste. 319, New York, NY 10003; (212) 674-3375. Festival address: Komitee Internationale Leipziger, Dokumentar und Kurzfilmwochen fur Kino und Fernsehen, DDR, 1055 Berlin, Chodowieckistrasse 32.
- MANNHEIM INTERNATIONAL FILM-WEEK, Oct., W. Germany. For 34 years this festival has been presenting an eclectic mix of documentaries, first features & a special section of 3rd world films for a total of 60-plus films in competition. Directors Fee Vaillant & Hanns Maier viewed over 80 U.S. films at AIVF last year, programming The Amish, Before the Rise of Premonition, Folie a Deux, Gaza Ghetto, Metropolitan Avenue, The Killing Floor & Where Little Demons Dwell. According to filmmaker Alex Steyermark, "All the filmmakers got the same level of respect & care, regardless of whether they had a short or a feature, or were in competition or not."

All-day screenings, attended mostly by hundreds of members of the press & filmmakers, are followed by the evening competition screening. At around midnight, everyone adjourns to nearby brauhaus for crowded press conferences that, says Steyermark, "run long & late." He found atmosphere "intense" and the energy level very high. "The sense is that it is an important festival, one of the best for talking with filmmakers and critics." The staff gets high marks for enthusiasm & assistance. "They made an effort to introduce everybody." Documentaries any length; first films over 60 min. Experimental or offbeat shorter films welcome. Competition & information sections. No fee. Festival pays RT shipping for selected films. Format: 16mm & 35mm. 3/4 " or VHS OK for preselection. The U.S. selection once again will take place at AIVF. For applications send SASE by July 1 to AIVF, Mannheim Selection, 625 Broadway, New York, NY 10013; (212) 473-3400. Festival address: International Filmweek Mannheim, Rathaus E5, 6800 Mannheim 1, West Germany; tel. (0621) 293-2745.

• NYON INTERNATIONAL DOCUMENTARY FESTIVAL, Oct., Switzerland. Organized & programmed by Erika de Hadeln & her husband Moritz, director of the Berlin Film Festival, with assistance from another of Berlin's programmers, Manfred Salzgeber & New York representative Gordon Hitchens. A competition with 3 juries for film & video, which, according to Hitchens, are "screened as equals." The festival's primary interest is in social & political documentaries, but, says Hitchens, they will accept work on "art & culture if they illuminate society." The U.S. selections last year incl. Einstein on the Beach: The Changing Image of Opera, by Mark Obenhaus; Huey Long, by Ken Burns; Private Practices: The Story of a Sex Surrogate, by Kirby Dick; The Amish: Not to be Modern, by Victoria Larimore & Michael Taylor; The Indomitable Teddy Roosevelt, by Harrison Engle; Troupers, by Glenn Silber & Claudia Vianello; What Sex Am I?, by Lee Grant & You Got To Move, by Lucy Massie Phenix & Veronica Selver. Both You Got To Move & Troupers went on to Berlin. Besides local audiences, attendees included western European press & TV buyers. Documentaries only. No running time limits. Formats: 16mm & 35mm. Video transfers preferred for preselection (3/4 " & VHS). Deadline: Sept. De Hadelns & Salzgeber will be in New York in late Aug. For more information contact Gordon Hitchens, 214 W. 85th St., New York, NY 10024; (212) 877-6856. Festival address is Nyon International Film Festival, Box 98 CH-1260, Nyon, Switzerland; tel. 022/61 60 60; telex 28163 EELEF CH.

• VALLADOLID INTERNATIONAL FILM WEEK, Oct. 25-Nov. 2, Spain. Last year's 30th outing of this primarily features competition was called the "best ever" by Variety. Over 125 films were screened in this small town of 300,000, situated 90 min. from Madrid. Jury included Carmen Coppola and Richard Schmiechen (The Times of Harvey Milk). Most films are picked up at other European festivals. Selection included Percy Aldon's Sugar Baby, Peter K. Smith's No Surrender, & Muldren Van Leewaarden & Dick Dueke's Voro Nova. Well attended screenings & pleasant facilities. Festival theme is "human values." In years past there was active exchange between U.S. independents and Valladolid. Formats: 16mm & 35mm. Features & shorts; all categories. Contact Fernando Lara, director, or Eduardo Rodriguez, press sec'y, at Semana Internacional de Cine de Valladolid, Juan de Juni 4, Apartado do Correos 646, 47006 Valladolid, Spain; 33 95 81. Telex 26304 FONCAB E.

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IN AND OUT OF PRODUCTION

Andrea Estepa

Skip Sweeney's My Mother Married Wilbur Stump aired nationally on PBS May 11 in honor of Mother's Day. The 28-minute videotape documents the familial upheaval that followed his mother Bernardine's decision to marry Wilbur Stump a year after his father's death. At age 69 (15 years Bernardine's senior), Stump, a musical innovator who helped create the piano bar performance style, was the veteran of seven marriages and four hospitalizations for alcoholism. Using home movies, snapshots, and tapes of family coffee klatches, Sweeney captures his siblings' shocked reactions to their mother's choice of such an unsuitable mate. The marriage lasted 10 years (until Wilbur's death in 1982), and as the family reminisces about the impact Stump had on their lives, they recall the role reversals that took place (long suffering children versus thankless mother) with humour and irony. My Mother Married Wilbur Stump won the Best Video Award at Global Village's 1986 Documentary Festival in New York in April. My. Mother Married Wilbur Stump: Video Free America, 442 Shotwell, San Francisco, CA 94110; (415) 648-9040.

Tony Cookson makes his directorial debut with Ringers, a half-hour film comedy that was included in the Museum of Modern Art's New Directors/New Films series in April. Ringers unfolds during a typical day at the Aurora Fantasy Phone Service and focuses on the relationships that develop among the diverse female staffers. The characters include Joan, a somewhat naive college philosophy major who comes to Aurora to earn some extra money for school and ends up falling for one of her phone-in clients; Ginger, an out-of-work actress who rehearses new roles over the phone before taking them to the stage; and Alice, a poor little rich girl who feels more at home at Aurora than with her family. Cookson is currently working on the screenplay for a feature-length version of *Ringers* that he hopes to produce and direct. Ringers: Cookson Productions, 333 W. 52nd St., New York, NY 10019; (212) 307-0585.

Bob Demchuk's Whatever It Takes, the first narrative feature directed by a Vietnam veteran, had a theatrical run at New York's Eastside Cinema in March. The 93-minute film's central character is Jeff Perchik, a (believe it or not) well-adjusted Vietnam vet and budding cartoonist who, in typical New York fashion, is working at a variety of odd jobs while trying to launch his true career. His ambitions are mocked by his cantankerous father, who does not view cartooning as a viable career option, but sup-



Prison drama and romance in rural Tennessee from Robert Mickelson and Rick King's recently released "Hard Choices."

Photo: Stephen Shames

ported by his ex-girlfriend and her current boyfriend, who are struggling equally hard to make headway in their chosen fields. The film stars Tom Mason as Jeff and Martin Balsam as his father. Demchuk's share of the feature's profits will go to the Whatever It Takes Endowment Fund, which will award an annual fellowship to a Vietnam veteran working in one of the arts, enabling him to pursue creative endeavors on a full-time basis for at least one year. Whatever It Takes: Aquarius Releasing, 229 W. 42nd St., New York, NY 10036; (212) 787-6208.

In 1942, over 100,000 men, women, and children of Japanese descent were forcibly evicted from their homes on the west coast of the United States and sent to live in internment camps around the country for more than three years. Steven Okazaki's hour-long film Unfinished Business tells the tragic story of the U.S.'s wartime anti-Japanese hysteria by focusing on three men who refused to go into internment and were separately tried, convicted, and imprisoned for their stand. Okazaki complements the personal stories of Fred Korematsu, Gordon Hirabayashi, and Minoru Yasui with archival footage of the general evacuation and incarceration process and images of camp life. The film also documents the current fight by Japanese Americans for redress and reparations, including the overturning of the convictions of the internment protestors. *Unfinished Business* was nominated for an Academy Award in the documentary feature category this year. *Unfinished Business:* Mouchette Films, 548 Fifth Ave., San Francisco, CA 94107; (415) 495-3934.

Producer Katherine Gulla travelled from Massachusetts to Palermiti, the southern Italian home of her paternal grandparents, to film My Town/Mio Paese, the story of the enduring cultural heritage shared by natives of Italy and Italian immigrants in the United States. The film explores the traditions that link the two communities while also examining how Palermiti's age-old way of life is being transformed by the visits of natives who now reside in the United States. Gulla produced the half-hour documentary with Boston's WGBH, which aired it in April. Funding for My Town/Mio Paese came from the Olivetti Foundation, the Massachusetts Order of the Sons of Italy in America, and the Massachusetts Foundation for the Humanities and Public Policy. My Town/Mio Paese: Katherine Gulla Productions, 46 Patten St., Jamaica Plain, MA 02130; (617) 522-9310.

The world of Mr. Stauffer, an aging widower who spends his days studying his insect collection and watching what little life can be seen through his bedroom window, is the subject of Alex Steyermark's short narrative film Where Little Demons Dwell. Mr. Stauffer is cared for by his

housekeeper of 15 years who, worried by his ever-weakening condition, calls in a doctor who cannot diagnose the illness but suspects that it may in some way stem from the many insects Stauffer keeps in his room. The insects are taken away, but Stauffer's condition does not improve. In a dream, the widower discovers for himself the cause of his malady: a tiny parasite that inhabits his down pillow. In the last scene we see him escape both the parasite and the debilitating influence of his over-protective doctor and housekeeper when he ventures into the world outside his window, still dressed in his bathrobe. The 25-minute 35mm film stars Bill Rice as Stauffer and has been shown at the World Film Festival in Montreal, the Mannheim Film Festival in West Germany, and the International Festival of Young Cinema in Turin, Italy. Where Little Demons Dwell: L.A.X. Films, 230 Third St., Brooklyn, NY 11215; (718) 855-6033.

Julia Keydel's 57-minute video documentary St. Francis Residence I portrays an institution combatting two of the conditions responsible for the growing number of homeless people in New York City: the disappearance of low rent single room occupancy hotels and the lack of support services for former mental patients now living in community settings. St. Francis provides the low income housing once offered by SROs, while

also supplying a well-staffed, humane environment that can meet the special needs of those adapting to life outside a strictly institutional setting. Keydel plans to use proceeds from the sale of the tape to produce additional programs of a series entitled *Homelessness and the Search for Solutions. St. Francis Residence I:* Homelessness Videotape Project, 131 W. 87th St., #1B, New York, NY 10024.

Several genres meet in Hard Choices, a 90-minute feature film produced by Robert Mickelson and written and directed by Rick King. It's a social problems film, a prison drama, a romance, and a thriller all rolled in one. Set in rural Tennessee, Hard Choices is the story of 15-year-old Bobby, incarcerated in an adult facility while waiting to hear whether or not he will be tried as a juvenile for his role in a burglary and murder committed by his older brothers. Enter Laura, a social worker from Nashville committed to protecting the rights of juvenile offenders. She takes on Bobby's case and becomes so emotionally involved that when the court decides to try him as an adult, Laura stages a breakout. On the lam, Laura and Bobby become lovers, but their romance is doomed by the pursuit of the authorities. Filmed on a \$500,000 budget, Hard Choices features independent auteur John Sayles as Laura's drug dealing friend Don, who provides her with the financial and logistical support she needs to get Bobby out of Tennessee. *Hard Choices:* Breakout Productions, 244 W. 4th St., New York, NY 10014; (212) 243-2589.

Johanna Spector's latest film is a historical and anthropological portrait of the Jews of Yemen, particularly the community which migrated to Israel in the late forties. The film focuses on cultural traditions developed over several thousand years, including holiday celebrations, wedding preparations, dances, music, costumes, jewelry, crafts, and food. It also captures the extreme separation of the sexes that marks the Yemenites' social life. Spector screened the film, entitled Jews of Yemen: A Vanishing Culture, at New York's Museum of Natural History in April. Jews of Yemen: Johanna Spector, 400 W. 119th St., New York, NY 10027.



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Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to cover date, e.g., June 8 for August/September issue. Make check or money order-no cash, please-payable to FIVF and send to: Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

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Films • Tapes Wanted

- INDEPENDENT DISTRIBUTOR looking for new film & video works to join our other awardwinners on nursing, health care, the environment, sex roles & parenting, women's & related issues. Contact Fanlight Productions, (617) 524-0980.
- ATTENTION VIDEO ARTISTS interested in working on a collaborative piece for TV. Seeking 6 diverse video/filmmakers to produce 5-minute segments for 30-minute narrative program. "Video Chain Letters" combines new story telling techniques, latest video technologies & viewer involvement. Contact Pamela Weiner, (212) 734-8440.
- REAL FILM & VIDEO seeks independently produced programming for domestic & foreign markets. All subjects. Must be broadcast quality. Good connections w/ overseas TV. Contact Ruth J. Feldman, 1433 10th St. #7, Santa Monica, CA 90401; (213) 394-2984
- MARGARET RANDALL: We need snapshots, videos, film, audio or other archival material for authorized film about artist Margaret Randall. Did you visit or film Margaret in Latin America, or see her in US in the late 1950s? Contact Levine/Knauer Films, 3414 Baring St., Philadelphia, PA 19104; (215) 382-8947.
- DISTRIBUTOR looking for quality documentary, education, artistic or children's films & tapes. Contact Elizabeth DiNolfo, Northern Lights Productions, 165 Newbury St., Boston, MA 02116; (617) 267-0391
- SUBMIT TAPES TO "NO-TV": Programming sought for cable video arts series coordinated by the Visual Studies Workshop. Accepts tapes up to 28 min. in length. May originate in any format but must be submitted in video. \$5/min. paid for accepted tapes. Deadline: June 30. Send ¾ " tapes, statement about work & prepaid return mailer to NO-TV, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607; (716) 442-8676.
- THE GENESIS PROJECT seeks information & listings of non-fiction films & tapes on home video, incl. instructional, educational, informative & enriching video software. All subjects considered. Contact Dennis J. Loput Sr., The Genesis Project, 22330 Devlin Ave., Hawaiian Gardens, CA 90716; (213) 421-5225.
- YJR ENTERPRISES INC. is looking for new programming to syndicate to commercial television stations. Producers w/ completed programming they would like considered for placement call Lucyann Kerry, (212) 682-9890, for more information.

• THIRD WORLD NEWSREEL seeks video programs produced by black, Latino, Native American, Asian & third world artists for distribution to educational, community-based & artistic audiences & TV. Contact Third World Media Distribution Project, 335 W. 38th St., 5th fl., New York, NY 10018; (212) 947-9277.

Conferences • Workshops

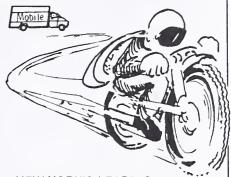
- AFI FACULTY DEVELOPMENT WORK-SHOPS in film, TV, video & research for summer, 1986. Workshops held at AFI Los Angeles campus incl. Film/TV Documentation Workshop, July 7-12; Documentary Film & Video: A Critical View, July 7-11; Intro to the Study of Film & Video for High School Teachers, July 14-18; Beyond Structuralism: Contemporary Film & TV Theory, Aug. 4-8; Directors Guild Hollywood Workshop, Aug. 8-15 & Video Production: New Directions, Aug. 4-15. Other workshops incl. Interactive Video Disc & Moviemaking, June 23-27 at MIT in Cambridge, MA; Archaeology of Early Cinema at American Univ., Washington DC & Teaching Film at the Secondary & Junior College Levels at The Film & Video Summer Institute, Univ. of Hawaii Summer Session in Honolulu. Contact AFI, (213) 856-7725 or (800) 221-6248.
- UNIVERSITY OF HAWAII Film & Video Summer Institute, July 7-Aug 2. Special features incl. conference on "Cinema as a Window to Japanese Culture" & Indian film series. Workshops & talks on video text analysis; humanities in film; psychology & religion in film; film & video production & acting. Mondays thru Fridays, 10 am 4 pm w/ additional programs & screenings eves. & weekends. Contact Film & Video Summer Institute, Summer Session, Univ. of Hawaii, Krauss Hall 101, 2500 Dole St., Honolulu, HI 96822; (808) 948-7221.
- 1986 WORLD CONFERENCE ON ARTS, POLITICS, & BUSINESS in Vancouver British Columbia, Canada, July 22–25. Focus on "How to Keep the Arts Healthy." Write 1986 World Conference on the Arts, Politics & Business, 5997 Iona Dr., Vancouver, BC Canada, V6T 2A4; (604) 222-5232.
- CINEMA FESTIVAL 86 at Vassar College w/ Prof. Richard Brown. Six weekends; screenings & seminars w/ top filmmakers. July 4-Aug. 15. Last year's guests incl. Sydney Pollack, Glenn Close, Cher, Richard Donner, Allan J. Pakula, Christine Lahti, John Lithgow & Jeff Goldblum. For information call (212) 255-2030.
- SUMMER INSTITUTE of Visual Studies Workshop, June 30-Aug. 8. Intensive 1- & 2-week workshops in photography, video, criticism, printing & book arts. Enrollment limited to 12 per class. Tuition: 1 week, \$200; 2 weeks, \$300. Housing avail. Possible college credit. For more info, contact Summer Institute, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607: (716) 442-8676.

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- JOURNAL OF ARTS MANAGEMENT AND LAW spring 1986 issue, part 1 of 2-part series on labor relations & the arts. 1st in-depth study of subject since sixties. Contact Journal of Arts Management and Law, Heldref Publications, 4000 Albemarle St., NW, Washington, DC 20016; (202) 362-6445.
- "RESOLUTIONS: A CRITIQUE OF VIDEO ART": Published by Los Angeles Contemporary Exhibitions. Includes papers delivered by Peter Rainer, J. Hoberman, Amy Taubin, Chris Dercon, et al., at LACE's symposium of same name in May. Contact LACE, 1804 Industrial St., Los Angeles, CA 90021.

Trims & Glitches

- CONGRATULATIONS to A1VF members awarded Southeast Film/Video Fellowships: Tom Davenport, VA, \$2500; Stephen Roszell, KY, \$3000; Mindy Farber, KY, \$1000; Stevenson Palfi, LA, \$2000; & Gayla Jamison, GA, \$3875.
- INDEPENDENT church-affiliated video production co. seeks donations of equipment. Tax deductions can be arranged. Contact B. Garrison, (212) 724-2299 (machine).
- WRITER/INDEPENDENT FILMMAKER PRODUCING FEATURE DOCUMENTARY on international film festival circuit would like to hear from directors, organizers & filmmakers (esp. independents & women) w/significant experiences at fests. Also seeking historical & contemporary info & materials such as posters, catalogs, promos, photos, clips & souvenirs. Write Bond, 3144 Q St., NW, Washington, DC 20007.
- KUDOS to A1VF members who won artist fellowships from the New York Foundation for the Arts. Film: Christine Choy, Jill Godmilow, Ronald Gray, Kyle Kibbe, Robert Rosenberg, Alfred Santana & Deborah Shaffer. Video: Lyn Blumenthal, Lee Eiferman, Gary Hill, Angelo Jannuzzi, Shelly Silver & Edin Velez.
- CONGRATULATIONS to A1VF's new Guggenheim Fellows for 1986. Film: Richard Gordon, Deborah Shaffer & Glenn Silber. Video: Gary Hill.
- KUDOS to AIVF members awarded Oscars at the 1986 Academy Awards. Best short documentary: Witness to War, produced by David Goodman & directed by Deborah Shaffer; Best live action short: Molly's Pilgrim, produced by Jeff Brown. Congratulations!

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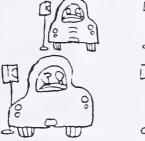
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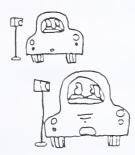
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DEAR READER

The issue of *The Independent* you are holding in your hands is a special June/July double issue. In accordance with our regular publishing schedule, we will also publish an August/September issue. Both double issues include complete listings and deadlines in the "Festivals" and "Notices" columns for two months, so the timely information that we provide our members and readers will not be interrupted.

AIVF/FIVF THANKS

The Association of Independent Video and Filmmakers and the Foundation for Independent Video and Film provide a variety of programs and services to the independent producer community, including publication of *The Independent*, the FIVF Festival Bureau, seminars and workshops, and an information clearinghouse. None of this work would be possible without the generous support of the following agencies, organizations, and individuals:

Camera Mart, Inc.; Cinema 5 Theatres; Circle Releasing Corporation; Consolidated Edison Company of NY; Du Art Film Laboratories; Eastman Kodak Company; Film Equipment Rental Co.; the Ford Foundation; Guild Theatre Enterprises; Home Box Office, Inc.; Lubell & Lubell; Manhattan Cable Television; Morgan Guaranty Trust Company; Movielab Video; National Endowment for the Arts; New York State Council on the Arts; New York State Governor's Office for Motion Picture & Television Development; Orion Classics; Rockamerica; TVC Image Technology; *Uptown*, Manhattan's Moviechannel; Valley Filmworks; the Walter Reade Organization; WNET/Thirteen.

APOLOGIA

Due to an error in editing "Person to Chelovek: Satellite Diplomacy," by Donna A. Demac, in the May 1986 "Media Clips" column, the name Marilyn O'Reilly was incorrectly published as Marilyn Henderson. We regret any confusion this mistake might have created.

SUMMARY OF AIVF ANNUAL MEMBERSHIP MEETING

The Association of Independent Video and Filmmakers held its annual membership meeting on March 13, 1986, at 7:30 p.m. at Public School No. 41 in New York City. Approximately 100 members attended to listen and talk back to

AIVF board and staff concerning the recent activities and future plans for the Association.

Board president Robert Richter welcomed the members, reporting on continued membership growth nationwide, and urging members to become more involved in AIVF's advocacy efforts.

Executive director Lawrence Sapadin reported that the two key trends for AIVF were national growth and the strengthening of AIVF's programs and administration. He went on to identify specific developments: 1. Since the last membership meeting, AIVF has computerized its membership and fiscal records, and is now editing most of The Independent on floppy disks. This will result in quicker and more accurate renewals, better management, and stronger programs. 2. AIVF will seek to amend its bylaws to permit the formation of chapters. A group in New Mexico has expressed an interest in becoming the first AIVF chapter. A referendum on the amendment will be included in board election ballots. 3. A majority of AIVF's board of directors is now composed of non-New Yorkers, with members from Chicago, San Francisco, Texas, and Atlanta. 4. The AIVF Indie Awards, revived last year to celebrate AIVF's tenth anniversary has become an annual event and is scheduled for May 21, 1986, at Town Hall in New York City.

In the area of advocacy, AIVF has continued to coordinate the work of the National Coalition of Independent Public Broadcasting Producers, which meets with public TV representatives three times a year to discuss policies and practices with respect to independent production. In addition, AIVF joined a lobbying effort to help protect and increase the budget for the New York State Council on the Arts. Finally, AIVF joined a lawsuit directed at the U.S. Information Agency, protesting the denial of educational waiver of export taxes to several social issue documentaries, thereby making it more difficult to market them abroad.

Staff reports

Associate editor Debra Goldman reported that *The Independent* has increased its video coverage as well as critical and theoretical writing, in additional to its regular coverage of technical, legal, and business matters.

Festival Bureau director Robert Aaronson described his recent work arranging screenings of AIVF members' work for visiting festival directors. He also announced the forthcoming publication of a festival guide based on reprints of two years' festival columns from *The Independent*.

Seminar director Charlayne Haynes reported that AIVF's seminars and workshops would involve more cosponsorships and be publicized more widely than in the past. She mentioned a recent program on how to get the most out of festival attendance and an upcoming evening on computer technology and software relevant to independents.

Membership director Andrea Estepa reported that computerization has radically changed her job of maintaining and expanding AIVF membership. She reported on an expanded effort to establish joint memberships with regional media art centers and upcoming direct mail campaigns to targeted producer lists.

Open discussion

The common thread in member comments was the need for more local activity and a concern that AIVF's emphasis on national growth might shortchange local members. One member asked about the possibility of a New York chapter. In response, several staff members pointed out that New York City members would have AIVF support in organizing any local activities, but that the work would have to be done by the members themselves. Any chapter formed would operate on a volunteer basis by local members.

Among the ideas presented were the establishment of a tape library of members' work at AIVF for people to view at their convenience, organized screenings of members' work, and networking opportunities such as parties or other local activities.

In that regard, and with spring already in the air, Debra Goldman announced recruitment for the new AIVF softball team. The most action was on that sign-up sheet.

The business meeting concluded with the nomination of new board members. Ballots with statements from those accepting to run will be mailed to all AIVF members this spring.

SUMMARY OF AIVF/FIVF BOARD MEETING

The board of directors of the Association of Independent Video and Filmmakers and the Foundation for Independent Video and Film met at the offices of the Film Fund in New York City at 10 a.m. on March 14, 1986, to conduct the business of the Association and the Foundation and to select the 1986 AIVF Indie Award winners.

Reports

Following the approval of the minutes, Executive director Lawrence Sapadin reported on the following items:

After two years of exceptional service, business manager Thomas Sutton is leaving FIVF for work in the for-profit sector. The

(continued on page 6)

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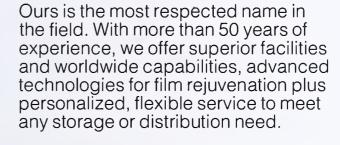
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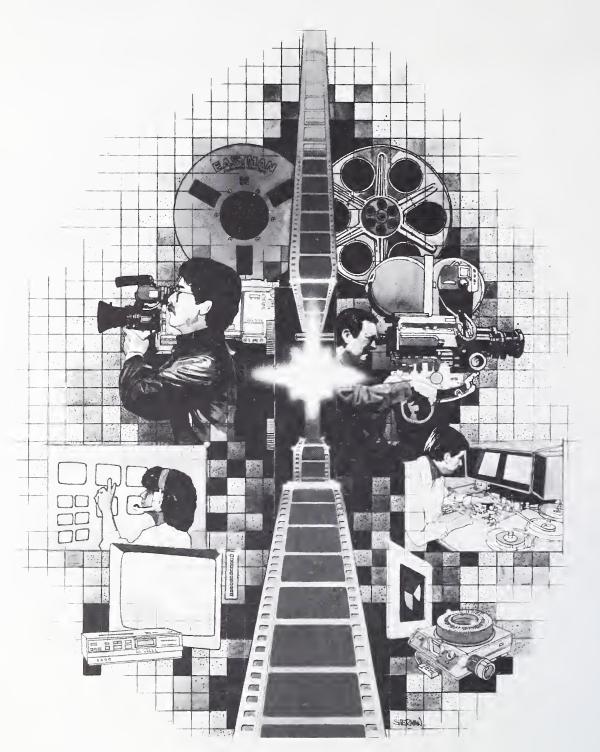
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#INDEPENDENT

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Letters to The Independent should be addressed to the editor. Letters may be edited for length

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COVER: AlexIs Carrington Colby, Dex Dexter, and the rest of the Implausibly rich and Inveterately slimy "Dynasty" crew, are part of the lives of television viewers the world over. In "Joan Does Dynasty: A Neopagan, Postsituationist, Socialist/Anarcho/Feminist Expose," Joan Braderman returns the favor, infiltrating the Carrington manse to answer the question: "Why do a hundred million people in 78 countries welcome this department store of dressed-to-kill aliens into their homes every week?"

DARK CYCLE: FILM DROPPED IN PBS BALANCING ACT

The San Francisco-based Independent Documentary Group is considering a lawsuit against the Public Broadcasting Service after it reneged on an offer to air IDG's film *Dark Circle* nationally. The decision came after the producers spent over a year preparing for the airdate.

Producers Chris Beaver, Judy Irving, and Ruth Landy were first informed on April 27, 1985, that *Dark Circle* had been accepted for broadcast without cuts for a 10 p.m. time slot. Arrangements were made through KQED-San Francisco, which served as the presenting sta-

tion. The film, released theatrically in 1982, documents the effects of the nuclear industry on workers, communities around the plants, and atomic veterans. It has been shown in 17 countries, throughout the United States, and even played to utility companies.

By June of 1985, KQED had already filed the standard PBS acceptance form and set in motion the routine preparations for an airdate. PBS offered no payment for the program, so IDG went about raising almost \$40,000 to cover step-up costs, promotional expenses, and KQED's "acquisition fee," a classic example of public TV doublespeak in which the producers raise the funds necessary to acquire their own work. At least one station, WNET-New York, the largest PBS affiliate, offered to acquire Dark Circle last year, but the producers declined, preferring to wait for the national broadcast they expected through PBS.

The first signs of trouble surfaced in the fall. Gail Christian, PBS director of news, informed KQED that PBS wanted additional documentation of some of the film's factual claims. "We were more than willing to do it," remembers Beaver. "Since we made the film, additional research has come out that reinforces many of its points." Pam Porter, who was handling the project for KQED, requested a written list of questions from Christian, but they never arrived. The situation grew critical several weeks later when PBS rejected an introduction with representative Pat Schroeder (D-Colorado), taped by the producers to bring the 82-minute film up to a standard broadcast running time. The producers had submitted the script to PBS three days before taping and, upon arrival in Washington, D.C., made several attempts to contact Christian to get her reactions, but none of their calls were returned. (Christian later said a series of meetings prevented her from reading the script ahead of time.) These miscues proved

After viewing the intro, Christian informed Porter that it did not do "enough to balance the point of view of the film." A 30-minute wraparound like the one used for *Guatemala: When the Mountains Tremble* [see "When the Stations Tremble," "Media Clips," December 1985], comprised of a pro and con debate of the issues raised by the film, was then proposed. KQED estimated that the wraparound would cost about \$20,000, and offered to pay half that amount. But PBS refused to cover the balance of the costs. Said Christian's boss, vice president of news and public affairs programming





(Top) Why are these filmmakers smiling? Their film "Dark Circle," which documents those who've worked in and against the atomic industry (bottom), was accepted by PBS only to be rejected as unbalanced nine months later.

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Barry Chase, "One of the reasons we spent the money on the wrap of *Guatemala* is that nothing had been done on the subject. But over the years we've run many nuclear issue films. It's a question of whether we spend our good money on a subject that's already well-covered."

Finally, on February 12, 1986, Christian informed Porter that PBS was withdrawing its offer to air Dark Circle, claiming that no one on the staff felt the film worth the estimated \$40,000 (a figure much higher than any amount previously discussed) that the wraparound would require. PBS agreed to reimburse the filmmakers for the \$1,500 it cost to produce Schroeder's introduction, although a far greater portion of the money raised for the broadcast had already been spent on publicity materials. After protests by KQED, Barry Chase met with station personnel and agreed to reconsider the decision, only to confirm the rejection a month later. In a four-page letter, he detailed reasons for believing even a wraparound would be insufficient to provide the program with a balanced point of view.

PBS is treating the *Dark Circle* withdrawal as a rejection of a program submitted for consideration, while the producers contend that the service already accepted the program for broadcast and is reneging on its commitment. In addition to the loss of their airdate, the producers must deal with funders who gave them money on the basis of a national television broadcast, a portion of which is now unrecoverable. "We complied with [PBS's] demands in every way," says an angry Beaver. "But the minute we satisfied one condition, there would be another one." The producers' one consolation is that KQED still plans to air the film in San Francisco.

-Renee Tajima and Debra Goldman

CPB/COALITION CONFAB

Independent producers got a taste of what's cooking on public television's program menu at the April 25 meeting between the National Coalition of Independent Public Broadcasting Producers and the Program Fund of the Corporation for Public Broadcasting in Washington. CPB's program priorities for public affairs, drama, and performance were no surprise. The emphasis will continue to be on Frontline, Capitol Journal, American Playhouse, and Great Performances. Major series are still in, and one-shot airings of 30-minute films and tapes typical of independent production are still out.

In fact, the Public Broadcasting Service and the National Association of Public Television Stations have been pressing CPB to match its pledge of \$5-million to produce major new series like *The Brain* and *Civilization and the* Jews. Reportedly, PBS stations were very concerned there was no such new series during the 1985-1986 season. At CPB's May 16 board meeting, the Corporation's new president Martin Rubenstein came through with a match of \$3-million in the first year, and \$4- and \$5-million in the next two years, for a production fund totaling \$24-million. Earlier at the Coalition meeting, Program Fund director Ron Hull had promised that, should CPB match PBS's money, it would have no impact on Open Solicitations funds, and the deal struck confirmed his pledge.

However, PBS step-up funds may be lost in the money shuffle; if so, the Coalition's effort to secure a portion of those funds for independent productions will have been for naught. Another potential victim is any new programming initiative. Last year, CPB gave WGBH-Boston a research and development grant to come up with a series on the "American experience," dealing with U.S. art, history, and literature. While WGBH general manager Henry Becton and CPB have promised to consult the Coalition on ways to encourage independent involvement in the series, its future is now in doubt.

At the meeting with the Coalition, the Program Fund also threw out various ideas for accommodating independent productions in each existing program area. Donald Marbury, associate director of children's programming, is looking into the possibility of a weekend, magazine-style program that would be more suitable to single independent productions than Wonderworks. In public affairs, associate director Joshua Darsa announced that he was exploring a previous Coalition suggestion that "clusters" of thematically related programs be funded through Open Solicitations and programmed as mini-series. Associate director for drama Jennifer Lawson suggested that dramatic shorts might be funded as part of a summer series, a season when stations are more open to innovative programming. She also recommended that independents tap SIP (Station Independence Project) funds, which are reserved for acquiring programming aired during fundraising campaigns. The Program Fund invited input and ideas from independents for each of these new program concepts, but no promises were made.

In response to the Coalition's request, the group got a chance to see the selection criteria provided by CPB to Open Solicitations review panels. The document states, in relevant part, "We are asking you to judge each proposal on its own merit. Ultimately, the discussion will focus on a comparison of the proposals in light of Program Fund priorities." A separate evaluation sheet asks panelists to consider "relevance for national audience, adaptability of idea to television medium, strength of the production team, adherence to accepted tech-

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nical, ethical, artistic or journalistic standards, illumination of subject by the treatment." Hull pointed out that when he meets each panel prior to the formal session, he verbally emphasizes minority and independent production, but conceded that no mention is made of CPB's mandate to fund production by "smaller" independents. The Coalition will draft its own panel criteria and guidelines for discussion for the next meeting with CPB.

Disagreement over the CPB contract was also brewing in Washington. According to Lawrence Sapadin, Coalition chair and executive director of AIVF, CPB's Rubenstein indicated that the Corporation intends to be more aggressive in pursuing its share of earnings from ancillary markets for programs they fund. Previously, the Corporation had been lax in enforcing its contracted ancillary rights. The Coalition is calling for a discussion of a model CPB contract to help individual producers in their negotiations with CPB.

Outside of the formal session, the Coalition heard a presentation from Marc Weiss for a PBS acquisition series of independent work. The Coalition plans to monitor the proposal, which is now in the planning stage.

The next Coalition-CPB bout is scheduled for August 12. As always, *The Independent* will be ringside to give you play-by-play coverage of the event.

—RT

KEEPING TRAC

Federal Communications Commission hearings just won't be the same. After seven and a half years, Sam Simon, perhaps the most visible public interest advocate in the telecommunications field, has stepped down from his post as executive director of the Telecommunications Research Action Center. Although not everyone admired his confrontational, flamboyant style, most people agree that during his tenure at TRAC, Simon was one of the most well-informed and tireless activists in Washington, speaking out on behalf of consumers on broadcasting, cable television, and telephone communications issues. In his new role as a private consultant, Simon hopes to deal with many of the same issues, but TRAC will probably undergo some changes.

Why, after all these years, did Simon leave TRAC? "Money," he frankly admits. "With a suburban home and two teen-age kids who will be going to college, I couldn't afford to stay." His new firm, Issue Dynamics, Inc., will be working with private businesses "to bridge the gap between consumer and corporate interests, seeking a consensus on issues of concern to both. I'm trying a different way to get some of the same things done."

TRAC is one of Simon's first clients, and as

management consultant he planned to work with the organization's board this summer to find a new director. One problem is that while Simon was responsible for TRAC's high profile, he did not leave behind much of an institutional structure. He and TRAC's board agree that his departure offers a good opportunity to reevaluate the organization's purposes and scope. "It should be a more realistic size. We were too big, and tried to do too much." At present, TRAC consists of a couple of parttime staffers who answer the phone, but, insists board member Andrew Schwartzman, "There is no doubt TRAC will continue to be an important player" in the media reform movement.

With TRAC in limbo, other players like the Office of Communications of the United Church of Christ, the Media Access Project (of which Schwartzman is director), and the Consumer Federation of America continue the fight. Telephone is currently the public interest hotspot, reports Pat Aufderheide, the Washington representative of UCC's communications office. The "baby Bells," independent operating companies that provide local telephone service, are now entering ancillary, unregulated markets, a privilege they insist is necessary if they are to remain economically healthy. "But who is benefiting from these ventures?" Aufderheide asks. "The shareholders or the executives or local telephone customers?" (While the average monthly bill for local service was once \$10, she notes, industry forecasters predict that figure may reach \$56 before this period of adjustment is over.) Although few services affect consumers' lives as directly as telephones, the complexities of the industry since the break up of AT&T make it very difficult to explain the issues to the public. Mobilizing the public is even more difficult; most people haven't yet figured out how to read their telephone bill. When TRAC gets back on its feet, a lot of work remains to be done.

-DG

EXECUTIVE DIRECTIONS

Barbara L. Tsumagari has moved from the Inter-Arts Program at the National Endowment for the Arts to become the executive director of the Kitchen, where she succeeds Stuart Hodes....Carmen Ashhurst has left her post as executive director of the Film Fund to become a private media consultant....Warrington Hudlin returns as executive director of the Black Filmmaker Foundation, replacing Susan Christian....In Boston, Carleton Sugawara will take over as administrative director of the Asian American Resource Workshop, and former director Julian Low returns to San Francisco....Boston Film/Video Foundation has appointed a new executive

director, Carla A. Roberts, former assistant director of UCVideo in Minneapolis....The Basement Workshop in New York's Chinatown, the pioneer of Asian American arts organizations, has closed after more than 10 years.

—RT

ANTHROARCHIVING

New York's American Museum of Natural History has contracted with Film/Video Arts to transfer dozens of short 16mm films to video-cassette for the museum's library archive. The first batch of 60 films has already arrived at FVA, where the transfers will be made on its Videola film-to-tape system. The Museum collection consists of anthropological films, all of which predate 1933, including titles like Africa 1929: Kuumba and Sititunga Country, Burma: Mogok Ruby Mines, Lake Inle, Darjeeling Tea Growing Hills, and Japan's Cultured Pearl Fisheries.

—RT

L.A. ON-LINE PLUGGED IN

On-Line, a program providing low-cost access to high-tech video postproduction houses modeled on the New York Media Alliance's facilities access program, has taken root in Los Angeles. Southern California independents can now join the On-Line program offered by LACE (Los Angeles Contemporary Exhibitions) to take advantage of discount rates at Varitel Video, Intercut, Video Transitions, Q.P.T., Altavideo, and the Swamp. Contact Ann Bray at LACE, (213) 624-5650. —RT

SEQUELS

A new chapter was added to the cable industry's First Amendment saga when the Supreme Court sent the Preferred vs. Los Angeles case back to lower court this spring ["Cable in the Courtroom," June 1985]. The court unanimously agreed that, as the activities of cable systems "implicated First Amendment interests," Preferred Communications, Inc.'s First Amendment challenge to the city's right to grant exclusive franchises should not have been dismissed. However, the decision reserved judgement on the specific merits of the case, saying it was the district court's job to weigh "the competing societal interests" against which "First Amendment values must be balanced." While James Mooney, president of the National Cable Television Association, predictably declared "the court has confirmed cable

operators' status as editors under the First Amendment," the court in fact specifically declined to set the First Amendment standards by which cable should be judged. Los Angeles assistant district attorney Edward J. Perez labelled the industry's assessment of the decision "absurd," adding that when the case is tried, "We're going to win."

In a related decision, the Supreme Court refused, without comment, to reinstate the Federal Communications Commission's must-carry rules. The regulations, which mandated cable carriage of local broadcast signals, were struck down last summer—also on First Amendment grounds ["Must-Carry to Go," October 1985]. The action now shifts to the FCC, which must rule on a compromise hammered out in March by the cable industry and commercial broadcast interests ["Sequels," May 1986].

The future of the Los Angeles International Film Exhibition, better known as Filmex, still hangs in the balance months after the January board decision to merge with the American Cinematheque ["Hollywood Babylon: The Filmex Story," April 1986]. The proposed merger hinges on the retirement of Filmex's substantial debt, reported by the *LA Weekly* at around \$300,000. Both groups are counting on a joint Filmex-Cinematheque fundraiser this July to raise money to operate a fall festival, postponed from last March.

CLASSIFIED ADS

The Independent's Classifieds column includes all listings for the "Buy Rent Sell," "Freelancers," and "Postproduction" categories. It is restricted to members only. Each entry has a 250-word limit and costs \$15 per Issue. Payment must be made at time of submission. Anyone wishing to run a classified more than once must pay for each insertion and indicate the number of Insertions on the submitted copy. Each classified must be typed, double-spaced, and worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to cover date, e.g., March 8 for May issue. Make check or money order–no cash, please –payable to FIVF and send to: Independent Classifieds, FIVF, 625 Broadway, 9th floor, New York, NY 10012.



To the editor:

The Independent's recent mention of the Collective for Living Cinema's move to 41 White Street ("Media Clips," April 1986) made the process of relocating sound almost effortless! How we wish that were true. The Collective greatly appreciates The Independent's ongoing interest and support but wishes to stress that our fight to survive is not yet won and that all contributions of volunteer time, membership, and financial support for the moving/renovation fund are welcome.

--Kate Flax
Collective for Living Cinema
New York City

To the editor:

In Lawrence Loewinger's fine article, "The Artifice of Lighting," [April 1986] Mr. Loewinger states that "...all agree that if film is the original recording medium and tape the finishing and release medium, the earlier the film is transferred to tape the better. All recommend a film negative-to-tape transfer, if possible."

Well, all do not agree. In fact, this advice may lead to unsatisfying results. A transfer to tape from the negative will often look more "like tape" than a transfer to tape from the print.

We have come to recognize, almost subliminally, the "look of tape" versus the "look of film." To be sure, neither can be said to be objectively superior. However, I recommend one at least make a couple of test transfers to be certain of getting the "look" one desires.

—Thomas Bliss Los Angeles

To the editor:

Since I have been a member of AIVF, *The Independent* seems to be drifting more and more towards video and documentary. Also, you seem to publish a lot of articles about PBS. I don't think you are adequately addressing the concerns of independent feature filmmakers living on the fringes of Hollywood or on the commercial fringes in New York—or elsewhere, for that matter. Since there are so many of us, have you considered having a stringer write about the independent Hollywood scene and the L.A.-based Independent Feature Project? It might be worth doing.

-Bob Jones Los Angeles

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V/TAPE: CANADIAN VIDEO CENTRAL



Joyce Mason

Founded in 1980, V/tape in Toronto operated as a self-distribution co-op, with a membership of five video artists. In 1982 its transformation into Canada's major information service for independent videotapes was undertaken by Lisa Steele and Kim Tomczak. V/tape's original members—Susan Britton, Colin Campbell, Clive Robertson, Rodney Werden, and Steele—had previously discussed the possibilities of establishing a universal listing service for Canadian videotapes, with crossreferencing capabilities. When they received funding from the Department of Communications for the purchase and programming of a microcomputer, they began to implement the project.

Steele and Tomczak envisioned a service that would bring distribution and visibility of videotapes up to the level achieved by independent film. Films have long had buyers' markets, festivals, specialized catalogues, and trade fairs through which they reach specific audiences. Similarly, V/tape gives independent tapes exposure and makes them accessible to prospective users. Initially, V/tape only provided listings and information about works produced on video. But over the past four years the scope of

activity has become broader and more ambitious. Now, virtually anything available on videotape can be included in their database, and distribution and related services are provided for many tapes. With such a large, if noble, task before them, they wisely reasoned that it would be best not to alienate already existing Canadian video distributors—whose interests they shared. In part, this is why they did not originally distribute tapes but rather preferred to concentrate on listing services. This caution seems to have contributed to their expanding success.

V/tape now provides distribution services for artists' tapes, but they also participate in previewing service exchanges with distributors in other regions. Thus a Montreal, Halifax, or Vancouver distributor can deposit a tape at V/tape for preview purposes, while retaining rights and handling booking and rentals. The huge expanse and scattered population of Canada, combined with a commercial distribution system that is largely foreign (i.e., U.S.) owned and dominated,* has isolated most Canadian distributors and encouraged regional interests. Shipping costs from a Vancouver distributor to a user in Montreal or Halifax, for example, take a hefty bite out of most rental budgets, limiting the number of independent

tapes that are shown. Previews, then, often seem an unaffordable luxury.

In this context, collaboration has enabled increased awareness of diverse and far-flung collections. Information and previewing services improve everyone's chances for survival and have even given birth to new projects. Currently, V/tape is working with seven independent video distributors from across Canada and the Canadian Filmmakers' Distribution Centre in Toronto on the preview tape exchange program, as well as future ventures like a cooperative listing project and television programming. In addition, a group of independent researchers and distributors are discussing and developing ideas for selling tapes in the home video market, particularly to private art collectors, and designing a sales contract for this purpose.

As of mid-May 1986, 560 tapes by 220 different producers were listed on V/tape's computer. The list forms the core of the operation. Just keeping the listing service up-to-date would provide work for one full-time employee. The task is, in practice, shared by all staff members: one full-time and two part-time people, as well as a volunteer. (Various federal and provincial student employment programs allow staff numbers and activity to expand during the summer

months.) Tapes listed at V/tape may be self-distributed, available from another Canadian distributor or from V/tape's own library. The concept underlying the listing service is to give information about tapes to potential users, in response to a variety of client needs. Information can be obtained from a number of access points: artist's name, title, subject category, production date, running time, production location, etc. Each entry includes a description of the tape's contents and its genre, as well as technical and distribution data. Printed promotional literature—like reviews, press releases, photographs, artists' videographies, and resumes—is also available to programmers.

V/tape charges users \$20 per computer hour for information searches and will also conduct research and catalogue searches for material not listed in their database. The additional searches are also priced at an hourly rate; the total cost seldom exceeds \$40. Their primary clients are post-secondary educational institutions: universities, art and community colleges. Community groups, programmers, artist-run organizations, galleries, festivals, and conference organizers account for the balance. The user base in public school systems is fledgling and mostly local, but V/tape is working to expand this aspect of their activity. They have also added a service called The V/tape Catalogue of Catalogues. Subscribers receive information on every available independent videotape in Canada. Included are listings of all current Canadian catalogues and supplements, in addition to semi-annual updates. Subscriptions cost \$75 for one year or \$125 for two.

V/tape's library currently numbers approximately 300 tapes, most on 3/4" and VHS formats. The work varies from high-tech art tapes and documentaries to low-budget tapes produced on consumer equipment, frequently community-oriented and social-issue documentaries. Although the original V/tape collective and its organization was the outgrowth of a seventies video art scene, documentaries and many works by younger producers comprise a significant portion of the collection. And 80 to 85 percent of the tapes are made by Canadians, with the majority of foreign work coming from U.S. and British collections. Work from outside Canada finds its way into V/tape's listing service or their distribution/ viewing library via curated programs where arrangements can be made to deposit tapes in Canada. For instance, the collection now includes tapes from Chile and Brazil selected by Toronto video artist Colin Campbell during his visit there last year.

So far, tape listings and their inclusion in the distribution library have occurred more or less automatically upon the request of the artist. The criteria that have been applied are that the tape is available in Canada and independently produced. However, V/tape's board decided

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3616 Falls Rd., Baltimore, MD 21211 Call Jim Ball (301) 467-3547 they had a responsibility to ensure that their services not promote racist, sexist, or any hatemongering material. Tomczak points out that such material generally finds its own distribution channels and is unlikely to be offered to V/tape. But if a question is raised regarding the appropriateness of a tape for inclusion, a meeting of a community-based committee of five to 10 people would decide the tape's fate.

As noted above, V/tape charges users an hourly rate for information searches. They also collect rental fees for the tapes they distribute. But such income is only a small percentage of what is required to run the organization. Funding for basic operating costs comes from the Metro Arts Council of Metropolitan Toronto, the Ontario Arts Council, and the Canada Council. Special project funding is provided by the Toronto Arts Council for cosponsorship of premiere screenings, the Department of Communications of the Canadian government for promotional projects, workshops, and computer upgrading, and various employment development programs of both the federal and provincial governments. As Tomczak explains, "We apply for everything and get little bits from each."

Although users pay for V/tape's information and rentals, services to producers are generally free. These include listing and provision of specialized promotion mailing lists. For those tapes V/tape distributes, artists are paid twice yearly, deducting a handling fee of between 10 and 15 percent of the fees collected. This unusually low fee will soon shift upward. "It costs a lot more to distribute tapes than most people imagine," Tomczak remarks. Or, perhaps, a lot more than producers imagine before they actually try to do it. But even if V/tape's cut increases, it would be mistaken to assume that the distribution of most community-based work and art production will pay for itself in our mass-production, commercially oriented culture. Tomczak comments, "We are really subsidizing the viewers-people who want to see the material but who are not able to bear the full cost of its distribution."

The function and role that such work serves in society-its value-ought not to be measured in terms of economic profit. Effective distribution for these tapes will always require subsidy. The question is whether that subsidy is provided by the individual artist, who has in most instances already heavily subsidized the

work at the level of production, or by some social or political organization. V/tape is one of the recent Canadian cultural ventures to attempt to establish such an organization—one that is appropriately organized around the needs of its particular community.

V/tape is located at 489 College St., 5th floor, Toronto, Ont., Canada, M6G 1A5; (415) 968-3084.

Joyce Mason, the former editor of Fuse, is a freelance writer currently working on a feature film script.

© Joyce Mason 1986

*I would be letting some Independent readers off the hook if I did not note the difficulty that most Canadian artists have in getting U.S. programmers to consider their work. And many in Canada believe that U.S. cultural chauvinism is not absent among so-called progressives. Even U.S. leftists can be imperialists when their words are contrasted with demonstrated interests in seeking work from outside the U.S. borders. The assumption that Canadian work is simply a blander version of that made in the U.S. is particularly irksome.

THE SMELL OF CABLE IN ITHACA

Patricia R. Zimmerman

"Get your hands dirty and enjoy the smell of cable," Gossa Tsegaye exclaims. Tsegaye, known to his friends and the community as Gossa because, he says, it's simpler to remember, is an immigrant from Ethiopia who has lived in Ithaca, New York, for the last 16 years. In the past three years, he has produced over 30 public access shows for cable TV on topics ranging from an epileptic runner, police relations with the black community, emergency workers, punks in Ithaca, and the local farm crisis.

But why cable access, and why a small upstate New York college town with a population of 30,000? Gossa, who wrote his master's thesis for Cornell University on cable access after getting a B.S. in Communications from Ithaca College, explains, "People feel public access is a bunch of amateurish people doing TV. So every time I go out to produce, it is to improve the image of public access by using our mayor, the chief of police—they are image enhancers, they have credibility. What is public access really about? It's about neighbors and friends talking. This is a small community, so word of mouth matters a lot. People see you on the street and give you feedback and ideas."

His sense of community conversations ex-



Public access producer Gossa Tsegaye, with camera operator Terry Harbin, on location in Ithaca.

Photo: Linn Underhill

tends to how he treats the subjects of his tapes. For example, he gave a copy of his show Mining the Truth, which discussed the relationship between Ithaca's black community and the police, to the Ithaca Police Department so they could see how editing could create dialogue. Gossa made an analogy between the changes in police procedures and cable access: a retired black policeman told him that in the 1950s community relations were better because police walked a specific beat and knew everyone on their routes, whereas now they drive in cars and no one knows anyone. Cable access, he says, can be likened to walking through a neighborhood and knowing people. "I like to go back to the subjects," Gossa interjects, "and I ask them, did we do what you wanted? I promise the interviewees that they will be portrayed as humanly as possible, that what they say matters. They know me and my past work. They trust me. I don't give up. I tell people why they are important."

The Tortoise, a 1983 tape chronicling an epileptic runner who did a daily run up and down a very steep, nearly mile and a half long hill in downtown Ithaca, similarly evolved from Gossa's sense of community interaction. "Everybody in Ithaca has seen this runner," Gossa notes, "but nobody really knows him. My job is to introduce him to the public." Because the runner did not own a TV, he went down to the local Woolworth's when the program aired and told the manager that he was going to be on television. He asked permission to watch the show in the store. All 25 sets in the store were tuned to channel 13, the local access channel, and, according to Gossa, the manager and customers watched it together and then discussed it -in the appliance department of Woolworth's.

While some media producers may aspire to upward mobility—to the pinnacle of network TV—Gossa reasons that since Ithaca has not had a local television station (the local cable company, American Community Cablevision, has recently announced that their local news operation will begin cablecasting this summer), cable access and his show can help the community to share ideas. "If you look at 60 Minutes, say, its cost is \$250,000; you can produce the same show in Ithaca for \$50. What matters is the end result, the communication—the discussions and compliments I get from people, people who just stop me as I walk down the street—that's worth something to me."

Ithaca's small population is equated with independence from outside control for Gossa. "Many of my friends say, 'What the hell are you doing here? Why don't you go to bigger and better cities?' I say, 'I want to sharpen my talent. I like Ithaca. It is home. This is where my job is, where my security is. I don't want to walk into NBC and say, or beg, "Give me a job." I'm a better producer right here, by myself. This is my life. I dream this.'"

After Gossa won an Award for Cable Excel-

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814 BROADWAY . NEW YORK, NY 10003 lence in 1985 for his tape on the asbestos problem in the local public library, Chapter and Pages, the director of the library, Louis Mazgar, asked him to produce his shows there. The library supplies free equipment, and Gossa delivers ideas and his producing skill. Terry Harbin, his camera operator and only crew member, is employed by the library. The library exerts no editorial control because, as Gossa points out, his shows are done by volunteers, and he himself buys the tape.

Gossa's program ideas are generated from his daily contact with the community. Employed full-time as a manager for the Lansing Foodliner grocery store, he explains that everybody has to shop for food. He observes the customers and chats with them about their concerns, but frequently, he says, customers initiate ideas for shows. His current project on Tompkins County farmers, *The Seedless Dream*, includes a farming family he lived with and another family he knows from the grocery store.

As a black Ethiopian immigrant who speaks English as a second language, Gossa says he can break down cultural stereotypes as a producer in Ithaca. "My tapes are a way of saying thank you to this community. It's been a great friend to me. I want to give it something back." Gossa maintains that his philosophy of cable access revolves around the notion of cultural exchange. As a black in a predominantly white academic community, he believes that the very process of production works as an initial step to facilitate interaction between different groups and to find the community. "When I walk down the Ithaca Commons, people I don't know stop me and talk, have discussions with me about the police, or the punks, or the slush festival," Gossa comments. "My rewards are not in terms of cash or checks, but in human contact. You see these Hollywood producers who work for 30 years for a reward, an Oscar statue. I've been in this since I graduated—and I get rewards all the time."

"Now, with the local television station going on the air in June, there may not be enough revenue to share. But no matter, because access will survive. Access needs a commitment to the local community, the local community's commitment to access, and consistency. You can't have a Hollywood image and do cable access programs. They are about just the opposite philosophy of Hollywood: grass-roots communication."

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Martha Gever

For anyone doing film research in the U.S., the collection at the Library of Congress is invaluable. This venerable public archive holds some 100,000 films and videotapes, dating back to 1893. But the Library's acquisition process, based on its right to demand deposit of any film or tape produced in the U.S. bearing a copyright symbol, has put a burden on the financial resources of a number of independent producers. In recent years, the Library's recognition of independent work appears to have increased. The subsequent rise in demands for deposit of independent work, then, may be seen as a mixed blessing. The archive will be enhanced by the addition of independent work, but filmmakers must bear the expenses entailed in meeting the Library's deposit requirements.

The copyright law in the U.S. requires deposit of two complete copies of a "best edition" of a "published motion picture." The Copyright Office has interpreted the "best edition" of a motion picture to mean a new and unused 16mm print, but has required only one print to be deposited. It also has a special Motion Picture Agreement, under which this copy is returned, subject to recall if the film is selected for the Library's archive. Some filmmakers—especially those whose prints cost more than a few hundred dollars and who can only afford a few prints for distribution—have found even the MPA burdensome.

Protests about this policy made by individual producers and independent distributors did not bring relief. Even producers' offers to provide videotape substitutes were invariably refused on the grounds that video was not archival. Until recently, that is, when the Copyright Office issued a Supplement to its Motion Picture Agreement, which applies to some independent productions.

The Supplement applies only to work produced on film and only to films where 10 prints or fewer are made for distribution. This addendum to the MPA is the fruit of negotiations between the Copyright Office and a committee of the Association of Independent Video and Filmmakers, initiated early in 1983 after AIVF became aware of the problems experienced by some independent filmmakers. For example, in 1982 John Lowenthal, producer of *The Trials of Alger Hiss*, replied to the Library's demand for a print with a letter explaining his pro-

duction deficits and the additional burden that sacrificing one of his few prints would impose. The Library pressed its case and refused to make an exception to their rules, leading Lowenthal to notify AIVF of his predicament and frustration. Following a call for information about similar experiences sent to AIVF members, the organization established a committee to look into the matter. Several members of that committee-AIVF executive director Lawrence Sapadin, Mitchell Block of the distribution firm Direct Cinema Ltd., and Lowenthal, working with attorney Eugene Aleinikoff—met with representatives from the Library of Congress and the Copyright Office and later drafted suggestions for a reconciliation of the apparently conflicting positions of the Library and independent filmmakers. With stops and starts in the process, lasting nearly three years, the new Supplement, incorporating many of the changes requested by the AIVF committee, went into effect in April 1986.

Under the MPA, which still applies to films with 11 prints or more (or applicable when the eleventh print is made), the copyright holder—usually the producer or the film's exclusive distributor—is required to send a "best edition copy of archival quality," along with appropriate forms, in order to register the copyright. The depositor may request that this copy be returned and the Library must do so promptly. For two years hence, the Library has the right to demand the permanent deposit of an archival copy, and, in the meantime, the copyright holder agrees to maintain this copy or a negative or master. Upon receiving the Library's demand, the depositor must comply within six months.

The terms of the MPA Supplement allow the deposit of a non-returnable "archival quality 34-inch tape." If the Library wants a 16mm release print, the producer is allowed up to five years and 90 days after this original deposit to comply. The depositor must still maintain an archival print, negative, or master. Furthermore, the Library can reduce the five year grace period to three years if they have good reason to believe the depositor will not comply with these regulations. After five years have elapsed and no request is made, the depositor has no further obligation, unless more than 10 prints are made. In that case, the producer must notify the Library within 10 days, and the MPA goes into effect. The Library has another 30 days to require permanent deposit of a new film print, along with the original videocassette.

Since virtually every filmmaker benefits from copyright provisions that protect the work, these dry facts are not trivial. And since the cost of new film prints for copyright deposit cannot be included in minimal production budgets, a full understanding of the MPA and the Supplement can be very useful. Along with copies of both documents and registration forms, other literature about registration and deposit can be obtained from the Copyright Office, Acquisitions and Processing Division, Library of Congress, Washington, D.C. 20559.

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JOAN DOES DYNASTY

A NEOPAGAN, POSTSITUATIONIST, SOCIALIST/ANARCHO/FEMINIST EXPOSE

Joan Braderman

Editor's note: This text is based on a transcript of Joan Braderman's videotape Joan Does Dynasty, produced in March 1986. The italized portions reproduce dialogue from scenes from Dynasty incorporated in the videotape. All video stills are from the tape.

Hi. My name is Joan, and I'm American, like TV itself. I'm your local beatnik professor—as opposed to anchor-clone—an unabashed—well a bit bashed—sixties throwback type doing stand-up theory as TV infiltrator, media counterspy, and image cop. These campy creatures have been interceding in my key personal relations for several years now. I assigned myself to watch the show, to see how the thing works. Why do a hundred million people in 78 countries welcome this department store of dressed-to-kill aliens into their homes every week?

So, we're in the home of Esther Shapiro, the producer *cum* ideological stylist, who told us we were tired of granny glasses and long skirts and needed some shoulder pads and a hell of a lot of make-up to reach utopia. You could call this the home of the American Broadcasting Corporation, a/k/a Alexis Carrington Colby Collins, the designer castrating machine and center of power and desire in this show.

The reason I wanted to start in this bathtub, which is about the size of my apartment—and probably yours—is because this is a raunchy, dirty-minded show. It's not for the thinskinned. It's not tacky, like *Dallas*. It's not for wimps. Here people—even old people like Joan Collins—take their clothes right off and get down to it.



Secretary: Congressman McVane is here to see you, Mrs. Colby.

Alexis: Show the ex-congressman in. McVane: Hello, Alexis.

Alexis: Hello, Neil. Come in. Well, come all the way in, Neil, unless you've got a nostalgia for that particular spot. That's where you tried to strangle me one memorable night.



So, we see there are these sensual Art Deco moments, interludes, never mind the 20 crew members at the edge of the bubble bath. And then, there's work, as signaled by Alexis's snappy little suit. And when Alexis works, you can bet that someone's dick is going to be lying on the floor.

Now, just to get the seductive, narrative thrust pulling at you while I ramble on, I should explain that this bozo, McVane, tried to pull a fast one on our girl, and she's in the process of savoring the exercise of power on his little body and his little mind. Now Mark, entering right, with the jewels—her jewels, not his; she got his jewels a long time ago—will meet an untimely death at the hands of the ex-congressman later in the show. And, you guessed it, he will, "Put the blame on Mame, boys, put the blame on Mame..."

McVane: I'm the best man for this job, and you're the one who ruined me, damn it. Now you owe me.

Alexis: Owe you? I don't owe you or anyone else a thing.

Mark: Oh, I got your necklace fixed, Alexis. Alexis: Just leave it with my secretary, Mark. Oh, Mark, I have a little job for you. Please escort Mt. McVane out of my office and out of my building.

McVane: Just a minute, Alexis.

Alexis: Get out of my sight, you miserable hasbeen.



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God, I love it when she says things like that. Centuries of women's oppression, a huge passionate movement against it, and where are we in 1986? Engaged by twisted pleasure, while this monstrous victim of fashion delivers verbal karate chops while issuing bursts of smoke through her shiny, blood-red, key light lips.



What a swagger. What a walk. Look at that ass. This is Mr. Dex Dexter. Yes, that's his name. You saw him just now in the bathtub. He is Alexis's oil-rich, cowboy husband, roughly the same age as her various sons, and the current object of her lust. They smack each other around from time to time-a little paradigmatic sadomasochism-and he's involved with Rambo-like, CIA, action film stuff, in third world cutaways with Rock Hudson...now deceased. But, Dex's main function here, besides looking excellent in blue jeans, is that he marks for us, the viewers, one of the pseudo-progressive trajectories of this show: that, even if you're old and bitchy, if you have enough money, the right make-up man, and Nolan Miller to design your clothes, you can still get laid over 50, by a cowboy with great thighs, no less. Here, Alexis, the one-tone but canny performance and energy center of the show, the phallic woman, daughter of noir cynicism, power, and sexual charisma, becomes both active subject and object of desire in the narrative. Frankly, to me, she looks a little like her face would run if you touched it. You really don't want to touch her; nobody wants to touch her but Dex.

Blake: The first time I met you I called you young man, and you told me that you had as much experience and as much knowledge as the big boys. Well, welcome to the big time.



And here's big daddy Blake, patriarch par excellence and Alexis's ex, with her current squeeze. Now, they seem to be talking about business, but, of course, as Blake spells out the rules of the male power game, they both begin barking like crazy wolves, pissing on each other's shoes, territorializing with such intensity that it's clear that, in the world of unconscious desire, where we all live in the *Dynasty* world, Dex wants to jump the bones of the big boy, and Alexis, in some ways, is just a token of exchange between the two.

Blake: You came on Denver Carrington's board with your father's proxy. I ask one thing

of you: loyalty. And you make deals with the competition. So, you're no longer part of Denver Carrington. You're part of Colbyco. You chose your partner, Dexter. Now you and your partner get somebody else to refine your oil.

In the name of the Father, the Son, the Law, the Patriarchy...some kind of certainty, however odious. I mean, Bachelor Father is now the oil king. And power, while it's everywhere, as Foucault says, is more *some* places than others.

Blake: The police are on their way out to the airport. I want you to hold all the planes to New York.... I don't care what it takes, do it!

OK, as you just saw, you can't fuck around with Daddy's oil line. And you can bet that you can't fuck around with his bloodline either, especially if it's Daddy's little Electra-girl, Fallon. Unfortunately, that's exactly what happened. This toot-freak did it. The toot-freak, played by "gay Nazi" movie star, Helmut Berger, is indeed about to be punished by our narrative, as they find half a pound of coke on top of the decoy girlie magazines in his briefcase. Check out the face in the bust. Can't you feel the paranoia? The gorilla-faced cop is going to find the goods.

Cop: I'll have to ask you to open your baggage, please.

Helmut: I don't understand. Cop: Please open it.

So, here comes Daddy, and whoa, he's pissed as hell. He can stop planes with his telephone. He's so inflamed since Helmut fucked and dumped the daughter and she was so bummed out that she fell under a car. But with a burst of geriatric macho, throwing his decaying body at the coke fiend, not only do we get this odd spec-

tacle of tidy Dad in action film style, punching off the face of Helmut, but in terms of star auras, we have Bachelor Father, plastic, homogenized American TV money, at the throat of Old World real movie art star—recycled for the eighties.





Have I got a theory for you. In the architectonics of phallocentric power... "It's not the meat, it's the motion"... the skyscraper is the emblem. Phallus means power, not penis. If you've got this many skyscrapers, you can forget castration anxiety. In the modern world, only power is real pleasure. And *Dynasty* reminds us—between almost every one-on-one scene, with an extreme low-angle zoom on an enormous building—think of piles of money, with the super-rich scheming at the top, while the rest of us become bag people in the night-mare alleys of urban America.

Hard-on *Dynasty* titles announce that's where power lives: home, which you fly to in a helicopter shot over a land-rich medieval fantasy of family as it never really was; home, with TV, that little American salesman, beaming *Dynasty* and feminine hygiene spray into us...and peasant villagers.

Kirby: I don't want to be smiled at. I don't want be told what a beautiful day it is, OK?
Krystal: Kirby, I know what you're going through. I lost a baby, too. And I know the feelings of hurt and anger. You have to open up to others.



Meet Krystal, the saccharine lady, the devoted wife forever, the ex-stenographer of Blake, constantly annoying everybody with dumb cliches. This cunt is such a sticky sweet Pollyanna, from morning 'til night that, what can I say? As a member of a dark immigrant minority group, this kind of hokey Americana good cheer makes me want to throw up. Even John Derrick, no talent guy, dumped Linda for Bo.

You can take the girl away from the typewriter, but you can't keep her out of the kitchen. On the other hand, it's not likely that Krystal is going to get her milky little hands dirty dressed in this marvelous beige outfit. See her chat with the head slave of the plantation, cooing over chocolate mousse, the dream of the bourgeoisie, wife as princess and sexual toy, first dependent on the class privilege of servant labor. Then, of course, technology was going to eliminate the whole problem. The question is elided, though. We don't see much of the servants, as in *Upstairs/Downstairs*, but they're always around. Certainly, none of the rich ones do any ...fucking...work.



Now we know who the new potatoes were for: this crowd, the entire disgusting, ever-growing family. The bacterially multiplying clan is gathered at home, in black tie, of course, because they're having a party for Fallon's legs, which temporarily stopped functioning due to toot-freak withdrawal. Here is Stephen (in remission from his undeniable gayness) with his current wifelet, the mad psycho, Claudia the dog, another simpy annoying female, but one

who's intolerable, because she ain't got Linda Evans's Aryan cheekbones and smiling hair.

OK, let's meet some more ghoulish Carringtons. There's Adam, who turned up late on the series as a kidnap-baby, but he's really the most deeply perverted macho. Kirby, the servant's daughter. Dimpled Jeff. In fact, most of these people have screwed each other already or will in the future. And I can't emphasize this enough—but since everyone's here in full regalia with fancy camera movements—let me say this is a show about *incest*, which, under the reign of Reagan, is the last taboo, but anything's better than extra-marital sex.

Here's our very own flashback to show you some high melodrama in one of TV's favorite fantasy sites, the hospital. Good old solid smack-me-again Jeff, the boy next door, is at Fallon's bedside, only to be mistaken for the long-gone Nazi lover. Poor Jeff, every woman loves a fascist, but not, as you can see, when it's your mother.



Fallon: No, go away.
Alexis: Fallon...
Fallon: Mother, get out of here.



I don't think of this scene so much as a celebration for pedophiliac foot fetishists, but rather as a classic narrative moment, in which the prone body of a female hysteric has been entrusted to the prime patriarchs, husband and doctor, as they exchange meaningful glances across her body, pinning her in place with their powerful male glances, paralyzing her from the

waist down. We're supposed to feel reassured. Now I ask you, in a culture where the medical institution collaborates in a complex orthopedia of female desire, where female pain is always suspect, where women are one step above fucking laboratory rats, Fallon, do you really trust these guys?

Fallon: I can't move my legs.

That's the kind of girl Slimy Jo is. She's Stephen's homophobic ex-wife. She's barely met Adam. But these two predatory animals get naked immediately. Right off the bat, they start grunting and touching, trying to find routes to power, some kind of credibility that will elude them, always. I guess a lot of people like her. I know that a lot of people like Sammy Jo. She's the Valley Girl who escaped from the supermarket, escaped from the shopping mall into the mansion. The spunky little temptress as tragic hero. However, no matter how low she gets and how interesting and disruptive that might be, I personally find her boring. Her ideas backfire. I'm really bored with the kidnappings, the Krystal kidnapping, the baby kidnapping. And, you can identify with those big teeth if you want to, but I don't trust her. I don't like her. And her clothes suck.



Stephen: I'll tell you why not. That brother of mine becomes father to my son over my dead body—or yours.

Yuck, we're talking slime here, folks. Nothing is too low for Adam. If Aristotelian aesthetics has anything to do with mass-mediated soap opera, and we expiate our sins through the catharses of actors, we couldn't find a better sinner than Adam. He appears on the show late, reopening new incestuous possibilities. In Dynasty, as the family grows, the singles bar atmosphere expands—and there are more people to fuck. So, we have Oedipus returned, or another six-foot, white male clothes horse, with blow-dried hair. He is the son that every father really wants to kill. These are the stories that need to be told. If you want to bone the daughter and off the son, meet Adam. He lies, he cheats. He schemes like a veritable girl, ladies

and gentlemen. By now I think he's come on to every female on the show. He has married half of them, when the other guys are through with them. He tried to beat his father out of his corporation, kill his fucking brother-in-law, and recently, exposed a young Kennedy-type politician to the papers as a queer, ruining the poor son of a bitch's life. Even when he's bumming, we hate him.



In real life, as *Enquirer* readers know (this is an intertextual moment), Adam is a bigamist. But—with the confusion between the real, *his* acid flashbacks and his actual visitation in *my* bedroom every Wednesday night—even advertisers know that using Adam to sell male cologne would be tantamount to using Richard M. Nixon. So here we see him through the magic of video editing, with his latest victim, servant daughter Kirby, biting her on the neck in the hopes that this ex-rapee will spread 'em again and pop out another little Carrington.

Adam: Power, money, the Carrington name...

I want it all.

Since identification, according to seventies film theory, is always a free-for-all in a show like *Dynasty*, here, in the bedroom of Claudia the dog, the victim of countless anti-psychotic drugs, in her alliance with the desperately closeted Stephen, in heterosexual transmission—excuse me, remission—we have an interesting space for free association, for your perversity and mine to be drawn deliciously, like a reflex, from our own trapped selves, isolated in our own little apartments and homes.



Stephen: Let me ask you something. Are we going to stop all this talk and go to bed?

Claudia: Why don't you ever want to talk about anything serious?

Stephen: I think sex is very serious. Come to bed, Claudia.

Claudia: No.

Who's the guilty one? Is it Claudia, for wearing this unsightly nightgown? Is it Claudia for refusing sex? Is it the mom? Or, is it a culture in which sexualities and commodities, like designer nightgowns, stand in such a direct and chilling relationship?



Dex: Now we get down to the truth of it, don't we? 'Cause you blame her for turning you into the sniveling fag that you are and always have been.

Forewoman: We the jury of the above entitled case find the defendant, Alexis Colby, guilty of murder in the first degree.



The narrative excuse for this scene is that Alexis has been framed by the guy she castrated at the beginning of the tape. You want to know the real reason? It's clear that Alexis, a female impersonator of the first order, looks bizarre as shit strutting through jail full of lumpen-proletarian junkies and prostitutes, in an off-the-shoulder red evening gown. High camp irony, color-coded by character type. Alexis wears red, cutie Krystal wears blue. And that's what sells.

Alexis: Let me out of here! Let me out of here!

Woman: I read in the columns the other day that Mrs. Carrington is pregnant, and Mr. Carrington was so happy he gave her fabulous gifts. It's all so...well, Carrington.

Alexis: The name may be Carrington, my dear, but the game.... My hunch is that you give a man of a certain age the news that he's going to become a father, and he asks no questions about how, or by whom.



I do find it distasteful when they show obliqueangle shots of John Forsythe trying to perform geriatric sex on the Krystal/Barbie Doll wife. But questioning whose sperm went where and what will come out on a show about hereditary oil empire seems ample justification for one of our favorite Dynastic motifs: the cat fight. Now, as an aging feminist, I've got to ask myself, why do I love these things so much?



Linda Evans: Why are so many of us so terrified of change? Instead of saying yes to the chances we get to grow, to get better, we say no. There are so many ways of improving our looks. We've got make-up, exercise, and, thanks to Clairol, we've got hair color.

Change, right? That is feminism disinformation. We don't have a royal fucking family in America to remind us of history, the past, right? So, producer Aaron Spelling and his pushy wife, a frustrated interior decorator, put up a million dollars, emptied the entire fourth floor of Bloomingdale's onto these sets—I

mean Monday Night Football costs two million dollars, we cost a million—and what we end up with is little matching kimonos and lampshades, just like you're seeing here, and an entire department store of nouveau riche bad taste, Hollywood-style.

Alexis: Passion? Have some sushi.

Dex: They don't go away, Alexis, those first loves.

Alexis: Darling, he is the father of my children.



You can't even tell the advertisements from the stories of prime time America. Here it is, the place the yuppies are going to go. They're going to crawl right into their little television sets. They're going to feel whole. Their food will match their nail polish. In terms of anything like real values in the eighties, we're in a black hole. And I'm here to say, without something as oral aggressive as Joan Collins's mouth, you can't even tell you're alive.



Here we have Dominique and Alexis. Diahann Carroll, black movie star. She's in the entertainment business in the show, but she is black. Black on white, white on black. These are the inheritors of noir, the new noir ladies. Here we see them in a scene where they're static. And it's just that kind of stasis that all through this show I've been feeling, where the female body is framed for the male gaze. So, whee...I'm moving....They're femme fatales, however they have corporate logos. They're economically potent. So, Dominique, the black woman

who is, of course, in the entertainment industry, but nonetheless black, is included here. And through repressive tolerance or inclusion we begin to understand how the *Advocate*, a major gay newspaper, could say, "Esther Shapiro Promises Stephen Stays," partly accounting for a major audience for this show.



The only way to talk about.... Look, Fallon's freaking out. The nuclear family is dead, and it's giving Fallon a migraine.... The only way to talk about *Dynasty*, or anything in the age of Reagan, is with irony. *Dynasty* gives us hyperbole and we, the spectators, provide the irony. A gap is opened up in the seamless spectacle of commodities. Apparently, this is the only way to speak against the background of the Reagan Age and be heard, where trickle-down economics means that the best we can hope for is that some of their caviar will fall out of the TV screen onto our heads.... Ooh, Fallon, there's the wedding gown. Goodbye, goodbye fantasy of fulfillment through coupling....



There's a distance here, a little distance, a tiny gap—even if it's only the distance of the shopper. After all, *Dynasty* gives us the first TV spin-offs for adults, from three dollar panty hose to twenty dollar perfume to two hundred thousand dollar chinchilla coats. But, when Bloomingdale's opened these products the place was stormed, a virtual carnivalesque orgy made New York City cops close down the department store. The point is that there's a problem here. These buyers were quite mad. You can smell like a Carrington, but you can't live like one.

A lot of people are suffering from *Dynasty* withdrawal. There are AA groups meeting to discuss their *Dynasty* problems. There's D and D, dinner and *Dynasty*, Wednesday nights on Christopher Street. The Norwegian government showed up at the *Dynasty* ball in Norway. And here then we have an elision of power and style...very like the movie we live in, where a movie actor plays the President... Fallon, baby, Jesus loves you. Kill yourself....



Nolan Miller, auteur of The Look, designed clothes for the reigning butch bitch of the dominant cinema, Joan Crawford, for the last 20 years of her life, as she sat at the Coca-Cola board meetings. TV and global enterprise, in symbiotic relation, cannot be thought separately. In Italy, it's called Even the Rich Have Tears, which Manuel, my partner, says is actually a rip-off of a Mexican Dynasty rip-off soap opera show. The biggest selling show in Germany is Dynasty. It's called Dollars. The Japanese love it. The Danes call it Oil. In Britain, to the distaste of intellectuals, who are appalled by the fact that it's on the BBC-PBS imports high-toned shit with a British accent for us-and it's ironic that the BBC buys libidinal odes to consumption for British intellectuals.



Oh, there's Kirby. Where's the banjo that goes with that outfit?...Looking at jokes, dreams and slips of the tongue...this is how Freud said we might know ourselves. I said, "heterosex-

uality as transmission." I don't know what it means, but think about it. Girls blaming girls: I know what that means. It's called backlash. When it's the boys who blamed Mame for burning Chicago down, we're talking about boys blaming women. And in this show, boys want to make it with boys, and girls want power. What's going on now between Margaret Thatcher, Indira Gandhi, and Alexis Carrington Colby beats the hell out of me.

Trying to think or speak coherently about television is kind of like being caught between the sublime and the ridiculous, kind of like being caught between a cliche and the deep blue sea. We are trapped between terrorism and the Democratic Party, sitting in our homes, where all that remains is television.... I confess my unreconstructed Dynasty delectation, though I have the intellectual tools to deconstruct its odious subtext. Does this tell you anything? Is deconstructing it merely the invention of a new way to love it? I don't know. When I sit alone in the room, with Hollywood and Wall Street, drugged out, moving across the screen, I just want to scream. But, in the age of the consciousness industry, no one hears you when you scream.

This is what we want to know as feminists in the eighties.... Alright, I don't have a Calvin Klein face lift. This is a volunteeristic surveillance system, in a cold war, where paranoia or poverty is unhip. You can't admit it if you're poor. Punk is the other side of *Dynasty*: stylistic hyperbole of a culture of contention. Where I know, as one latter-day Situationist put it, "We live in a world in which the guarantee of not dying of hunger is dying of boredom." What's left when the TV's off. Exhaustion. Fallon has killed herself. And there's silence. And when there's silence, there's unpaid bills, there's exhaustion after work, but never peace. *Dynasty* means business.



"We will follow her, follow her wherever she may go..." She's in the box. They're incarcerating her in the panopticon, in the narrative of this show. But she really is installed in your life and in my life. She's there every

Wednesday night, and she's watching us. Because she's got the power. We're the spectators. We're outside the box. She's inside. Indeed, the question for our times, ladies and gentlemen, is: who's in the box? Because that's where power lives. She wants to get out, and we need to get in.



Alexis: Let me out of here!

She says she wants to get out. That's bullshit. The problem is we need to get in.

Alexis: Let me out of here!

"Put the blame on Mame, boys. Put the blame on Mame. Mame gave a chump such an ice cold 'no' that for seven days they shovelled snow. So you can put the blame on Mame, boys. Put the blame on Mame."

NOTES

Among the sources paraphrased here are: Tania Modleski, Loving with a Vengeance: Mass-Produced Fantasies for Women (Hamden, Conn.: Archon Books, 1982); Joanna Russ, "What Can a Heroine Do?," in Susan Koppleman Cornillon, ed., Images of Women in Fiction (Bowling Green, Ohio: Bowling Green University Popular Press, 1972); Tom Ward, "The Situationists Reconsidered," in Douglas Kahn and Diane Neumaier, eds., Cultures in Contention (Seattle: The Real Comet Press, 1985); Ken Knabb, ed. and trans., Situationist International Anthology (Berkeley: The Bureau of Public Secrets, 1981); Dynasty: The Authorized Biography of the Carringtons, introduction by Esther Shapiro (Garden City, N.Y.: Doubleday, 1984); and various texts by Bertolt Brecht, Hans Magnus Enzensberger, Michel Foucault, Jean-Luc Godard, Armand Mattelart, Yvonne Rainer, and Herbert Schiller.

Joan Braderman is a film/video producer, performer, and theorist who teaches at Hampshire College and the School of Visual Arts. Her recent videotapes include Tell Them for Us: MADRE in Nicaragua and Natalie Didn't Drown: Joan Braderman Reads The National Enquirer.

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Meet the Press: Self-Pro

Rob Edelman

Your feature is booked for a week's run in a theater, or scheduled for airing on a local public television station. Or perhaps a gallery is debuting your latest videotape. You may be aiming for a spot on *Variety*'s top 50 box office chart, a review in an arts weekly, or simply a receptive audience. Whatever your goal, you will have no audience if you do no promotion. And what's the purpose of completing your work if no one will ever see it?

Just about all film and videomakers, I am sure, would rather be planning a new project than hyping their last. They think if they become involved in the publicity they're becoming salespeople—and aren't salespeople and sales pitches always deceptive? But if you think your work is worthwhile, you must take responsibility for persuading others that you have something important to say. And you should perceive promotion as another creative step in the filmmaking process—as vital to the project as preproduction, the shoot, and post-production.

Unfortunately, however, there is a tragic, occasionally even disastrous lack of willingness to learn the basics of public relations. A number of years ago, I worked as an editor at a weekly newspaper chain in Brooklyn. At that time several cooperative art galleries were operating along Atlantic Avenue, on the edge of Brooklyn Heights. Their artists had two strikes against them: their showplaces were coop, so their art was dismissed by the establishment as uncommercial and unimportant; and they were from Brooklyn, a borough not to be taken seriously, across the bridge from Manhattan and as far removed from the Soho-57th Street-Madison Avenue art scene as Peoria.

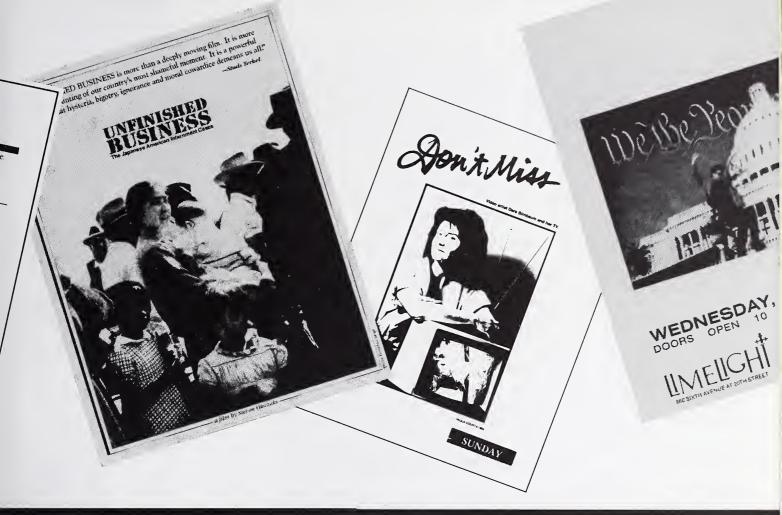
Many artists complained to me that the *New York Times* and art magazine critics unfairly discriminated against them by not covering the Atlantic Avenue galleries. Yet I would receive press releases from them that were, at best, disgraceful. They would be third or fourth copies of carbons, smudgy and illegible. Basic, necessary information would be omitted: for instance, the date and address of the opening would be listed, but not the hours or telephone

number. Stills would be fuzzy, unfit for reproduction. The Atlantic Avenue artists' press materials communicated the belief that they felt worthy of coverage simply because they were artists. And then they wondered why no critics attended their openings.

A busy editor has neither the patience to decipher a sloppy release nor the time to find the right telephone number and gather missing data. As professionals, journalists don't have the energy to waste on apparent amateurs. If you want to be taken seriously, take your public relations seriously.

Public relations is not just a matter of sending out press releases or calling journalists on the phone. It has to be approached in terms of a campaign, a strategy, a plan. PR is an on-going process that should constantly build on itself, and starting early is important in creating momentum. If you first think about promotion when your work is ready to be marketed, you've started too late.

An intelligent, workable strategy should be determined during the fundraising stage. Potential investors and grant sources will want to know you've thought about your audience and



notion and Independents

how to reach it. In fact, the initial budget should always include adequate funding for public relations, including, if possible, money for paid advertising and market research. Salary to crew members can be deferred, lab services or editing time bartered for, and you can work for nothing, but mailing lists, postage, and telephone calls usually require hard cash. If you can raise money for these in advance, you'll be that much ahead.

Even if your promotional funds are limited, there are ways to get help for little money. Never discount the value of organizational publicity. Determine which groups and outlets outside the professional media may be in a position, because of their personnel resources or lines of communication, to put out the word on your work. Feminist groups, environmental organizations, labor unions, anti-nuclear activists: these and other groups can provide both resources and a grassroots network vital to building a constituency for your production. Many such groups publish newsletters that might publicize your work while you're still in production, giving you a head start and a clip for your marketing/promotional push. The

key is to establish relationships with them at the beginning, while you're doing your research. The benefits down the line might include free use of a desk and phone for your contact work, access to their mailing list, screening space, or a joint premiere-benefit party that will make your opening a more publicity-worthy event.

Press releases are the common starting point of your publicity drive. Writing them effectively is an art, but there are basics that can't be ignored. The classic first lesson in journalism dictates that a story should answer for its audience several questions: who, what, when, where, and why. Similarly, a press release announcing, say, a screening, should offer the who (you, the film or videomaker), the what (the name of your work and what it's about), the when (date and time of the performance), the where (the site), and why (if it happens to be a benefit or if there is some special purpose for the event). This information seems obvious-until you've read dozens of press releases that fail to include it.

Include the price of admission, the running time, and a phone number for further information. At the top of the release, list the name and

phone number of a contact person. It will not hurt to look at other press releases before writing yours. Observe how they read, what they look like. Editors and writers work with words every day, so they're attuned to effective phrasing and language.

If you have access to a computer for production of the release, fine. (Computers may be the best friend a do-it-yourself promoter has.) If not, typesetters and printers or xerox machines and typewriters with clear, attractive typefaces are not obsolete. Remember that form flatters substance: type or set your release double-spaced, with margins of at least one inch on all sides of the paper. It's better to send out a two-page release that is neat and clear than one page that's cramped and sloppy. Two pages, however, should do it; editors don't have time to peruse a mini-encyclopedia of information. Yet visuals, like an eye-catching logo for your project or your company, are very important.

If you think positive reviews of your previous work will help spark interest in your latest project, you may want to send review copies with the release. Even if they don't come from Arthur Knight or Pauline Kael, their unwritten

message is that your work has already been seen and admired by someone whose opinions count enough to be published. However, be selective. The purpose of your initial mailing is to pique the interest of journalists and reviewers, not to overwhelm them. Along this line, avoid lengthy, long-winded "statements of artistic intent." These are rarely taken seriously, or even read, and critics don't like to be told what to feel while viewing your work. If you must explain your aesthetic purpose, avoid pomposity and abstraction.

Additionally, it is imperative to know the deadlines of the publications. If your broadcast is scheduled for January, do not contact the editor of a monthly magazine in mid-December and expect coverage in the January issue. The deadline for all copy in that edition may have been October, if not beforeanother reason to have your publicity effort in motion at an early stage. If you do not know a publication's deadline, phone and find out. And give yourself plenty of lead time: our postal system is not the most prompt, and within larger media organizations there are elaborate, bureaucratic mail systems. If you are mailing to 50 outlets, don't print only 50 copies. Expect that your release will be lost or misplaced.

The next step is compiling a mailing list. A good place to start is the 1985 IMS-Ayer Directory of Publications, an excellent resource for the names and addresses of print media in all 50 states and Canada, obtainable in any good library. Other guides to consult include: Alan E. Abrams's Media Personnel Directory; Leonard Maltin's The Whole Film Sourcebook (see the chapter "Film Publications"); Quigley's International Motion Picture Almanac ("The Press"); Peter Cowie's International Film Guide ("Film Magazines"); International Motion Picture Marketplace ("Newspapers" and "Tradepapers"), published by Variety; and the Audio Visual Market Place ("Periodicals"), published by R.R. Bowker.

You may want to purchase the mailing lists of local film societies or other appropriate arts organizations for mounting a direct mail campaign. Does the nearby college or museum screen films? Purchase their membership rolls. Does the local media access center maintain a mailing list of its clientele? Acquire it. A solid national list of the larger film and video organizations that specialize in nontheatrical exhibition can be found in Maltin's Whole Film Sourcebook. And don't forget radio and television; if your company is nonprofit, you can perhaps arrange a public service announcement about your screening.

All mailings should be addressed to a specific person, rather than to the "editor" or "critic," so if you're unsure about the right name or correct spelling, call and find out. Should you be using a previously compiled mailing list, phone

at least the major publications on your list to confirm any editorial turnover. The larger media outlets may require several releases: to staff critics; to one or more feature writers; to the arts and entertainment editor (who may assign the review or feature); to the listings editor (who may be in an altogether different department).

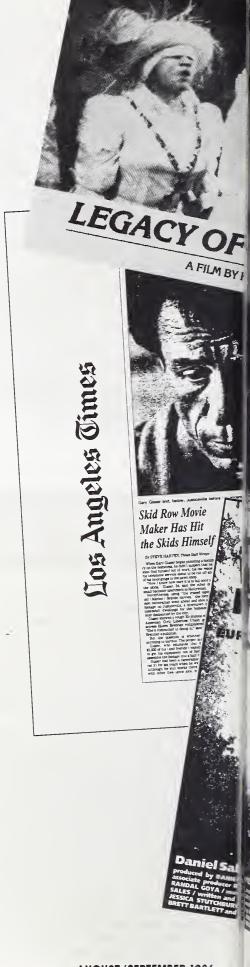
Never underestimate the value of a simple listing in a calendar of events, as readers check them to find out what's happening around town. Don't stop with general interest, media, or entertainment publications; scores of newsletters published by local arts organizations regularly list screenings. The more specific your work's subject or appeal, the more you need to contact the individuals or organizations who share your concerns.

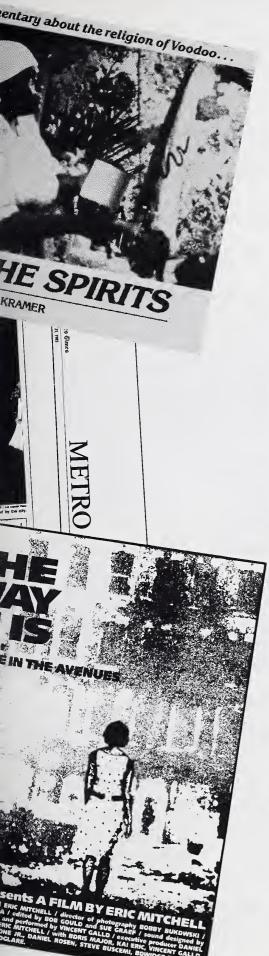
After mailing the releases, some personal contact is vital. Editors receive scores, even hundreds, of pieces of mail each day. The purpose of a phone call is to make your message stand out, and to communicate to the human being whose name is on the masthead that there is a human being behind the press release. Of course, communications between human beings are considerably more complicated than contact by mail. And following up professionally and effectively is a far more subtle business than remembering to double-space a press release.

While promoting your work, it's easy to perceive media people as all-powerful, egomaniacal ogres who can make or break your career. In reality, though, there are no more antagonistic journalists than antagonistic artists. The trick is to find a common ground with editors and writers, who are rightly most concerned, not with you, but with their readers' interests and needs. They are, however, as eager to uncover interesting topics to write about as you are to be written about. Your job is to convince them that your work is the topic they're looking for. You're not going to hit it off with all media people, and you're not going to be liked by all media people. But even if you succeed in interesting only one in your work, he or she may become a valuable ally.

Select specific writers and editors to focus on. Do you know a writer who's written on the issues covered in your film? Or one who appears regularly in a publication whose readers you want to reach? Should you concentrate on dailies or on monthlies, on the popular or alternative press? Be ambitious but not unrealistic. You may never be reviewed in the Washington Post or Los Angeles Times, but by focusing your efforts on appropriate publications you can get the word out just as effectively.

Once you've selected your media targets, call them a week and a half or so after mailing the releases. If one isn't interested, try the next—or ask if there's anyone else on staff who may be. Always phone members of the media at work,





rather than at home. There's a story about an aspiring writer who called a famous author at her personal number. After explaining how she had gotten this celebrity's phone number, she declared that she was networking. "No, you're not," was the response. "You're interrupting my dinner."

Your approach to a journalist should always be polite but self-confident, assertive but not obnoxious. Never tell a writer, "It's time you wrote about me," even if you think you are speaking the truth. You are not going to win over journalists by embarrassing or antagonizing them. Instead, try a simple, "I'm a filmmaker, and I've just made a film. Would you like to see it?" For the socially skilled schmoozer, a "casual" meeting in a writer's favorite hangout or over a drink at a party can provide the best opportunity to spark a journalist's interest. It requires self-confidence to speak person-to-person, equal-to-equal, and still avoid seeming pushy.

Whenever possible, have your film's stars or the principals in your documentary available to talk to the press, or for photo opportunities. A journalist who may not want to interview you may be willing to write a feature on the star or subject of your work.

If you are after reviews, you must make your work available to journalists with enough time prior to your opening to allow them to see it and file their copy. The rules for press screenings vary: you may set up one or several, depending upon the number of press people you invite. If you're previewing a film that will open theatrically, never schedule it in your basement or editing room; instead show the work in the theater in which it will run, or rent the local professional facility—the space in which the latest Hollywood features are screened. You will also get some idea of the coverage to expect, depending upon who does and does not show at the press event.

Set up all your screenings at least a couple of weeks before the opening, so that you can reschedule if certain writers cancel. It is not necessary to offer a pre- or post-screening buffet—or even wine and cheese. No professional journalist will be more likely to write a positive review if you stuff her stomach or feed him martinis. A screening is also the setting for handing out press kits. This includes a release, plus all other additional material-a cast and credit list, background information on the production, a story synopsis, features or reviews previously written about the work, and photographs—contained within a folder or stapled together. It is both unnecessary and wasteful to mail kits to every journalist you contact; a listings editor, for example, needs only a press release.

You may wish to schedule screenings of your video work. However, because of the accessibility of VCRs, this may not be necessary. You might instead arrange to mail or messenger your

tapes to the journalist, who can then view them at his or her leisure. Have all sizes and formats available, including ¾", Beta, and VHS. Also, by all means transfer your film to tape. While a theater or screening room is the ideal setting for viewing a film, a cassette makes it possible for those who cannot attend a screening to preview your film.

A selection of clear, crisp, printable stills is yet another important element of your PR package. For film, take the positive frames to a custom lab that can produce either conversion negatives or internegatives from which the stills are printed. If, in blowing up the tiny film frame images, the results are too grainy, print 5×7 -inch stills, instead of 8×10 . Kodak can produce stills directly from color positives. But a number of filmmakers tell me that neither technique is more or less effective than the other. In either case, the quality of both the original print and the lab you select will determine the quality of the still. [For producing stills directly from video, see sidebar.]

To give variety to your stills, have a competent professional photographer on hand during your shoot to take pictures of the work in progress. The more images on the contact sheet, the more choices you give to the press. Unfortunately, too many independent filmmakers make only two or three stills of their work available. Even though the images are striking, in being printed and reprinted, they become boringly familiar. If an editor has space for only one still, yours might not be selected if often reproduced elsewhere.

A still from your film next to a listing, a review by an influential critic, or a four-color feature spread are all goals promoters strive for. But because so many independents, by circumstances or desire, work on the culture's margins, the chances for press coverage can be slim. Every videomaker, for example, suffers from the lack of regular coverage for video art, as well as the lingering prejudice of the fine arts press. And there can be other mitigating factors: your screening is in a large city and in competition with scores of other events; it is scheduled for a single showing and in a space that rarely receives publicity; it covers a controversial topic, one which the major media may be unwilling to report on. Under these conditions, scheduling a press screening or wooing reviewers may be a waste of time.

There are, however, techniques that can boost your chances of winning media attention, like creating an event around your screening. Is your subject matter related to any particular happening? Say your tape is war-related; screening it around Veteran's Day or Memorial Day provides an automatic media tie-in. Or wrap your showing with a panel discussion, featuring speakers who not only add substance and depth to the presentation but whose presence is more newsworthy than the screening alone.

Understand the value of your immediate sur-

FREEZE FRAME PHOTOS

Like their counterparts in the film trade, videomakers need clear, clean, attractive stills to accompany the printed information in a press kit or for posters, postcards, and flyers advertising their work. The problem is that shots of the tube often look like they were taken with a Brownie. Granted, a video still can't transcend its source. Nevertheless, certain basic techniques for photographing images on a TV screen will almost guarantee work suitable for reproduction.

The most crucial factor in making video stills is shutter speed. With most cameras, anything faster than 1/8 of a second will result in pictures marred by dark bars, either horizontal or diagonal, intersecting the frame. Some photographers will shoot at 1/4 to consistently avoid this problem. Such slow shutter speeds necessitate the use of a tripod; a cable release will also help to steady the camera during exposure. A leaf shutter, a feature on a few cameras, does not produce these dark stripes, thus allowing for faster exposures (anyone planning to regularly shoot video stills should consider investing in an inexpensive camera with a leafshutter).

A reflex camera is recommended, since the frame in the viewfinder corresponds exactly to that on the film. Many people own or have easy access to a 35mm reflex camera, and stills enlarged from 35mm negatives will satisfy most needs. A 21/4-inch square negative, however, will yield superior photos if a poster-quality image is desired. Be sure that the lens on the camera is normal

focal length, not a wide angle or a telephoto lens. A macro lens, on the other hand, works

For black and white stills, 125 ASA film is best. Kodak's Plus X is perhaps the most common, but Ilford FP4 is the emulsion of choice for some seasoned photographers. If the photographer is also the film developer, six and a half minutes in Kodak D76, mixed 1:1, at 68 degrees, produces good results.

If the work is being printed at a commercial lab, they will usually use standard exposure times when enlarging; thus set the aperture as indicated by the light meter—or bracket no more than half a stop. If some control over printing is possible, dense (slightly overexposed) negatives help reduce contrast, an endemic problem in translating video into photos. Request or use glossy RC paper for printing.

Excessive contrast can also be minimized by adjusting the monitor. Brightness should be checked and probably lowered. Monitors with a sharpness control should be turned to maximum sharpness. And, when shooting black and white, all color should be eliminated from the monitor. The overall quality of the monitor image matters. A rundown monitor will inevitably result in poor quality pictures.

To photograph color stills, daylight Ektachrome, ASA 125, will render the most accurate reproductions. Here, of course, the monitor's hue and saturation should be adjusted using the color bars at the head of the tape. Bracketing one stop on either side of the meter's reading should produce at least one usable still of each scene. Do not take your film to a one-hour processing shop and get snapshot quality photos in return. Spend a few extra dollars at a reputable color lab.

In all cases, make sure that the screen of the monitor is not reflecting any light sources in the room; shooting in a dark room is preferable. Check focus every time you move the camera. Focusing on clear, sharp graphics is easiest. Also be sure that the frame includes the entire video screen, but fill the frame as much as possible.

Opinion varies on whether or not to use the pause mode when shooting video stills. If your VCR displays a truly still, undistorted frame while paused—and not all do-you can pick your images carefully. But photos taken in this manner are not as crisp as those shot while the tape is rolling. Also, pausing a tape risks permanent damage to the tape coating as well as head clogging. Shooting at an 1/8 or 1/4 of a second, however, means that any rapid movement will create blurry pictures. This uncertainty can be overcome by being liberal with film; more exposures will improve the chances of finding the pictures you want on the contact sheets. Whichever method is employed, never use a master tape for these purposes.

Marita Sturken, who has been making stills for Electronic Arts Intermix, provided much of the information given here.

-Martha Gever

roundings. If your production is set in a specific area of the country far removed from the media capitals, open it and try for press coverage there. A city magazine in the Southwest or the local town newspapers of South Carolina are far more likely to print a lengthy, illustrated feature on you and your work than the New York or Los Angeles press. A five-page feature, no matter where it's been published, looks impressive in a press kit.

Sometimes your best bet is to go directly to your audience. You may want to have flyers, posters, postcards, buttons, or brochures designed and printed. As they apply, they may be handed out on streetcorners, mailed directly to individuals, or posted in bookstores, art spaces, or on college campuses. Unless you know about type and layout, don't try to design these materials yourself. Hiring a pro will be well worth the cost. Plenty of artists work freelance, and their services can be secured inexpensively.

If your work is in nontheatrical distribution,

it might be wise to mount a campaign of your own to increase rentals. You can mail promotional material to schools, libraries, and other potential renters. Mailing lists can be obtained from the Educational Film Library Association, 45 John Street, Ste. 301, New York, NY 10038. Approximately 80 new releases are listed and described (but not reviewed) in each issue of Sightlines, EFLA's bi-monthly magazine. Film and videomakers are encouraged to send information for inclusion.

Of course, if you have the money, you may very well want to hire a professional publicist. But make sure that person will devote the proper time and energy to the job. If she or he has an established reputation, your publicist will likely be simultaneously working on four or five other projects that may seem more marketable than yours; as a result, your work will fall through the cracks. If you're not convinced that a publicist will give you an all-out effort, look elsewhere. And even if you have a distributor, you should always be on top of all marketing strategies and actively involved with promotion.

If you've devoted years of time and thousands of dollars to producing a film or tape, you are only cheating yourself if you don't devote the necessary time and effort to promoting it. Don't expect to win over an editor or reviewer with a bottle of scotch and a bouquet of roses. Your publicity must not be superficial, must not just look good. It must say something substantial-about you and the work you've done. Persist in your PR effort. Give yourself the edge. It's your responsibility.

Rob Edelman has worked as a journalist, researcher, publicist, and programmer, specializing in the arts. He consults with film and videomakers on public relations and promotion.

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FILM FIESTA: INTERNATIONAL FESTIVAL OF NEW LATIN AMERICAN CINEMA

Coco Fusco

During the Festival of New Latin American Cinema's awards ceremony at Havana's gargantuan Teatro Karlos Marx, comparisons to Cannes and the Oscars abounded. The judges' choices were somewhat parallel: directors Deborah Shaffer (Witness to War) and Luis Puenzo (The Official Story) received awards in Havana and Hollywood, and Susana Munoz and Lourdes Portillo, triple award winners for Las Madres: The Mothers of the Plaza de Mayo in Cuba, became Oscar nominees shortly thereafter. Moreover, in its seventh year, Cuba's festival emerged as a major supporter of more than political documentaries. The festival expanded to include video, feature film classics from every hemisphere, a press office, and open public screenings. Over 1000 attendants from 40 countries were treated to more than 400 films ranging from Some Like It Hot to an homage to Che Guevara, capped by a rousing closing speech by Fidel.

All the glitz and the inclusion of mainstream films and their stars left some gringo and Latino independents skeptical. Others were more enthusiastic, claiming that the Cubans' broadminded selection showed that their interest in cinema went far beyond agitprop. As one Cuban artist put it, "There are many progressive intellectuals in the developed world who have so many prejudices against capitalism that they don't understand that there is good to be taken from it. They think that to consume anything from that world automatically means that one is colonized. What we have to do is consume these products critically—with a dialectical vision."

While the Instituto Cubano del Arte e Industria Cinematograficos, the Cuban film institute, has gone to great lengths to heighten the festival's profile, it has by no means left its educational goals or smaller scale productions by the wayside. The documentaries, which still make up the bulk of the program, focused on Latin American popular culture, liberation theology, and the crippling effects of the U.S. administration's foreign policy. The problems of distribution in the third world (which make U.S. independents' dealings with the Corporation for Public Broadcasting seem like a piece of cake) were one of the most frequent seminar topics. As academics held protracted con-



Ofelis Medina in Paul Leduc's "Frida," one of the works screened in the International Festival of New Latin American Cinema's increasingly eclectic program of films.

Courtesy filmmoker

ferences on the mass media's hegemonic control of information, noncommerical distributors from the U.S., Europe, and Latin America worked to establish alternative distribution networks. This project, Icarus Films' Jonathan Miller explained, grew out of an earlier conference to set up a new Federation of Alternative Distributors. Mercado del Nuevo Cine Latino Americano, ICAIC's marketing arm, gave the group a booth on the commercial distribution floor of the institute, and, according to Cine Accion collective member Nick Bertoni, was very accommodating in arranging impromptu screenings for critics and distributors.

Video made its presence felt on the screen and behind the scenes. Martha Wallner, who was invited to show 20 hours of *Tigre de Papel* (*Paper Tiger Television*) joined Downtown Community Television's Karen Ranucci and several Latin American videomakers to lobby for more attention and support. Their meetings with the festival board and Cuban television's director Sergio Corrieri (the lead in *Memories of Underdevelopment*) resulted in the establishment of video as a competitive category in 1987.

Wallner added that since many festival participants were interested in the technical and economic feasibility of video, subject matter in the category would remain more open than that of film, which continues to be limited to work on Latin America. As long as the U.S. embargo against Cuba lasts, however, the possibility of exchanges with Cuban television remains slight, since the Cubans cannot afford to donate material they could otherwise sell. (Despite these difficulties, Minnesota community cable programmer Collen Aho did set up one of the first U.S.-Cuban television exchanges, swapping tapes of a local dance company for a Cuban series.) The video group also proposed the creation of an archive of festival works to make films more accessible to small distributors and educators seeking alternative information on Latin America.

The key to any festival is to be able to find whom you want to talk to and what you want to see. Due to a sorry lack of information, this was often an impossible task in Havana. Excellent public transportation got you everywhere on time, but chances were you wouldn't know ex-

actly what you'd find once you arrived. Schedules with titles and directors' names were issued only on the day of screenings, without any additional advance notice. While many of the more popular features were screened several times, there were always at least four screenings going at once. Publicity for individual films was left to the filmmakers themselves, and more than one recommended that promotional materials should be printed at home and brought to the festival, since copying facilities were scarce.

Unfortunately, the strong atmosphere of camaraderie was not matched by actual sales. Many films already had distributors, and some producers of films that did not were disappointed by how little, if anything, was offered to them for their work. Don North's *Guazapa* received a five-minute standing ovation, but nothing more, leading him to wonder whether the money he spent on subtitling the film was really worth it.

Organizational and economic problems aside, the Cubans' legendary hospitality cannot be overlooked. Everyone was treated to entertainment that blows Hollywood and Cannes right off the map. Guests were lodged at Havana's lavish Nacional and Capri hotels, where several indoor and outdoor nightclubs ran until dawn. Highlights included concerts by

Pablo Milanes, Sara Gonzalez, Los Van Van, and the National Folkloric Dance Company. On the more practical side, simultaneous translation was available for nearly all the conferences and screenings, and the air conditioning, though noisy at times, was appreciated.

For North American delegates with visa restrictions that allow them to enter Cuba only with a specific purpose, the festival offers special seminars on contemporary Cuban cinema and meetings with directors and administrators at ICAIC. Travel is arranged through the Center for Cuban Studies, with flights leaving from Miami and Mexico City. Some invitations are extended to those who have an established relationship with ICAIC or a longstanding commitment to promoting Latin American film.

Coco Fusco is a New York City-based freelance writer who specializes in film.

The eighth Festival of New Latin American Cinema will be held in Havana in December. For information on submission deadlines and categories, contact ICAIC-International Film Distribution, Calle 23, #1155, Plaza de la Revolucion, Havana 4, Cuba; tel. 3-4400; telex 511419 ICAIC-CU. Or contact Sandra Levinson, Center for Cuban Studies, 124 W. 23rd St., New York, NY 10011; (212) 242-0559.

IN BRIEF

This month's festivals have been compiled by Robert Aaronson and Patricia O'Neal. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

DOMESTIC

• BUCKS COUNTY FILM FESTIVAL, Nov., PA. 3rd national short film competition for 16mm films 30 min. or less in length. \$1500 in prizes, \$2000 in rental fees. Program tours 10 sites through early 1986. Last yr's winners incl. Object Conversation, by Paul Glabicki; a 22-min. narrative called Visitor, by Roger Schwartz & Miroslav Janeck; the 4-min. animated Voices, by Joanna Priestly & Where Did You Get That Woman?, by Loretta Smith. Award for best student film. 1986 judges are filmmaker Ralph







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Arlyck; Linda Blackaby, Neighborhood Film/Video Project; Karen Cooper, Film Forum. Fee: \$20. Contact John Toner, Bucks County Film Festival, c/o Smith & Toner, 8 E. Court St., Doylestown, PA 18901; (215) 345-5663 eves.

- ELECTRO 87, April 7-9, NYC. Part of an international electronics expo & conference, event seeks films "concerned with technological explorations, recent scientific advancements, new products & applications of technology." Spy vs. spy, anyone? Informational rather than sales films. Films selected will be used as promotion for event & will be sent to conference's 300,000 prospective attendees. 16mm only. Submit film info "in business letter format with brief description, yr of production & running time." Work will be requested later. Deadline: Aug. 11. Contact Electro 87 Film Theater Committee, c/o Dale Litherland, Electronic Convention Management, 8110 Airport Blvd., Los Angeles, CA 90045-3194.
- GREAT LAKES FILM & VIDEO, Nov. 7-9, Milwaukee, WI. 10th anniversary of festival for independent film & videomakers from OH, IL, IA, MN, IN, MI & WI. Cats. incl. animation, documentary, experimental & narrative. Formats: 16mm & ¾ ". This yr's judges are John Hanson (Wildrose); cinematographer Babette Mangolte; video producer Skip Blumberg (Elephant Games). Work must have been produced after Dec. 31, 1983. Cash prizes. Works longer than 30 mins. may be entered for competition but will not be screened publicly. Fee: \$15. Deadline: Sept. 19. Contact GLF&V, University of Wisconsin at Milwaukee, Dept. of Film, Box 413, Milwaukee, WI 53201; (414) 963-7714.
- PRIZED PIECES FILM & VIDEO COMPETI-TION, Nov. 10-16, Columbus, OH. Sponsored for the past 6 yrs by the National Black Programming Consortium which produces for & distributes blackciented media to public TV. Most winners have been oadcast locally, nationally, or on cable, although the rules state that work need only be "aired, exhibited, or produced for broadcast between Oct. 1, 1985 & Sept. 30, 1986." Cats: public affairs, cultural affairs, children/teens, drama, documentary, innovative & comedy. New cat.: black independent production. Last yr's winners incl. Go Tell It On The Mountain, American Playhouse; Ornette: Made In America, Shirley Clarke. Works must "enrich the understanding of the lifestyles, cultures & concerns of blacks" & feature blacks in primary roles. Formats: 34", 16mm & 35mm. Fees: \$25 noncommercial; \$45 commercial. Deadline: Oct. 3. Contact NBPC, Prized Pieces '86, 1266 E. Broad St., One-East, Columbus, OH 43205; (614) 252-0921.
- THOMAS A. EDISON-BLACK MARIA FILM & VIDEO FESTIVAL, Dec., NJ. Festival director John Columbus seeks works of "incisive personal vision" that provide "commentary on the human condition, contemporary issues, exploration of the medium & its unique capabilities, i.e., movement, color, editing, finesse & experimentation with the qualities of film & video." Last yr's winners were Trick or Drink, by Vanalyne Green; Writing in Water, by Stephen Roszell; Object Conversation, by Paul Glabicki & SN, by Christopher Janetzko. This yr's judges incl. Steve Anker, programming director, San Francisco Cinematheque; Marie Nesthus, film & video librarian, Donnell Media Center; Joyce Jesionowski, scriptwriter & author & Vanalyne Green. The festival will premiere Dec. 7 at Montclair State College; through early April fest will go on tour to several NJ locations, American Film Institute in DC, Cornell University Cinematheque, Philadelphia School of Art, Rhode Island School of Design & the Collective for Living Cinema. Four grand prizes of

approx. \$750 each, plus exhibition royalties for winners & companion pieces. Traditionally, 25 or more companion pieces are exhibited on a rotating basis; last year, finalists earned almost as much in royalties as grand prize winners. Formats: 16mm, ¾ ". Deadline: Nov. 6. Fee: \$15. Works should be sent imediately to Black Maria Film Festival, c/o Essex-Hudson Film Center of the East Orange Public Library, South Arlington Ave., East Orange, NJ 07018; (201) 736-8575.

• U.S. FILM FESTIVAL, Jan. 16-25, Park City, UT. Sponsored for the last 2 of its 8 yrs by Robert Redford's Sundance Institute (home of annual June production lab for selected independent directors & writers, as well as yr-round conference & exhibition events). Program incl. separate competitions for dramatic features & documentaries, premieres of commercial releases, retrospectives, special screenings & seminars. Guest attendance tops 500 & incl. all directors in competition, jurors, studio executives, independent distributors, producers, critics, seminar participants, mover/shakers & would-be mover/ shakers, nearly all of whom manage to get named in Variety's gossip column. From all reports, festival's reputation as a place to make professional contacts is well deserved. Directors particularly appreciate the opportunity to meet & see each other's films. In 1985 Joyce Chopra's Smooth Talk was awarded \$2500 as best dramatic feature by jury members Krysztof Zanussi, Hector Babenco, Martha Coolidge & Bobby Roth. Donna Deitch's Desert Hearts & Linda Feferman's Seven Minutes in Heaven received special merit awards. Documentary jurors Julia Reichart, David Fanning, Ron Mann & Dennis O'Rourke gave the grand prize to Christian Blackwood's Private Conversations & commendations to Las Madres.

Managing director Tony Safford & staff get high points for organization, hospitality & programming, creating an intimate & casual atmosphere beneath the active ski slopes. Attendees for the 8 seminars last year incl. screenwriter Waldo Salt, actors Peter Coyote & Griffin Dunne, producer Chris Sievernich, critics David Ansen, Molly Haskell, Carrie Rickie & Dave Kehr, plus representatives from Cinecom, Island, Orion & Samuel Goldwyn. Topics incl. financing, distribution, "Meet the Press," marketing documentaries, screenwriting & directing. Premieres incl. Hannah & Her Sisters, F/X & Desert Bloom; special sections incl. a 25-film "Independent Australia" program. Other films in competition were Chain Letters, A Great Wall, Hard Travelling, Parting Glances, Contrary Warrior, Growing Up With Rockets, Louie Bluie, Rate It X, Troupers, Wildcatters & You Got To Move.

Although directors with films in competition receive amenities, attendance can be expensive. Festival pkg. (receptions, screenings & seminars) was \$200 in 1986. Separate tix range from \$25 for opening night to \$5 per individual screening; \$15 per seminar. Condos (which can be shared) can run \$80 per person per night. Cheaper accomodations avail. Cats: dramatic & documentary. Formats: 35mm, 16mm, 3/4"; VHS & Beta OK for preselection. Min. length: dramatic, 70 min.; documentary, 55 min. Shorts are incl. in feature program out of competition. Films must have been independently produced in the U.S. & completed during the 12 mos. prior to the festival. Deadline: Nov. 15. Contact U.S. Film Festival, Sundance Institute, 19 Exchange Pl., Salt Lake City, UT 84111; (801) 328-FILM or (801) 521-9330.

• VIDEOSHORTS, Nov., Seattle, WA. Now in its 6th year, Videoshorts is a national media festival devoted solely to noncommercial artworks no longer than 5 mins. The public is invited to join the judging panel during open screenings & write comments that are given to the individual videomakers. 10 winners receive cash prizes of \$100 each; their works are dis-

tributed on a composite tape for use by media centers, schools & libraries. Last yr's winners incl. Heaven Is What I've Done (for My Fellow Beings), by Pier Marton; Mr. President, by Jill Kroesen & Grass (or When the Rain Falls On the Water Does the Fish Get Any Wetter), by Janice Tanaka. Format: 34". Deadline: Oct. 15. Fee: \$15, \$5 for each additional entry. For entry forms contact Videoshorts, 932 12th Ave., Seattle, WA 98122; (206) 322-9010.

• WOMEN IN FILM, Nov. 14-16, Los Angeles. 2nd annual noncompetitive event organized by the LA chapter of Women in Film will present a limited selection of narrative feature films (8), feature length documentaries (2), shorts (10), plus a program of made-for-TV movies, series & rock videos written, produced &/or directed by women. Representatives of the studios & commercial distributors have "lent their support" & are expected to attend, according to artistic director Gwen Field. Last yr's guests incl. Sally Field; seminars dealt w/ writing for TV & distribution. The July 15 deadline has been extended for the sake of our readers until Aug. 15. Send information about your film immediately & if they feel it fits the narrow criteria of this festival, they'll be in touch. If selected, entry fee is \$20 for shorts & \$35 for features. Contact Gwen Field, WIF, 6464 Sunset Blvd., Ste. 660, Los Angeles, CA 90028; (213) 463-6040.

FOREIGN

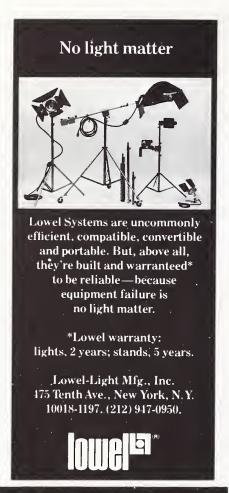
• AMIENS INTERNATIONAL FILM FESTIVAL & MARKET, Nov. 13-23, France. 6th edition of feature & short film competition for up to 20 works on the theme of "differences," generally defined as progressive, humanistic, anti-racist films about interaction between cultures & the outsider in society. For example, 2 films that interest director Jean-Pierre Garcia this year are Carlos Ortiz's Machito, about the Cuban band leader in the U.S. & Peter Davis's Winnie & Nelson Mandela. Other sections incl. a selection of work from 3rd world independents & a retrospective called "The Road South in French Cinema." New films that conform to the "road south" theme from any country are welcome for the competition as well. The market component of the event, in its 2nd yr, will be held Nov. 16-21. Individual market screenings cost filmmaker 300F; 100F each for additional films. The Independent Feature Market is collaborating with the event to present a program of U.S. independent pictures. Formats: 35mm & 16mm. Video OK for preview. Market deadline: late Sept. Festival deadline: ASAP. Contact Festival d'Amiens, 36 rue de Noyan, 8000 Amiens; tel. 22 91 01 44; telex 14075 CHAMCO.

• CARTHAGE INTERNATIONAL FILM FESTI-VAL, Oct. 14-25, Tunisia. A biennial event, the festival celebrates its 20th anniversary this yr. Cats: official competition, open to African & Arab films; information section, open to films from any nation; children's film section; international film market. Entries compete for gold, silver & bronze "Tanits" & some cash prizes. Deadline: forms, Aug. 15; films, Sept. 15. Inquiries to Comite Directeur Des Journees Cinematographiques de Carthage, B.P. 1029-1045 Tunis R.P. Tunisia.

• FANTASPORTO, Feb. 6-14, Portugal. This festival's basic purpose is to show imaginative films of quality (films with a predominant treatment of irreality), both in aesthetic & thematic terms. As an international competition, fest last year received nearly 7,000 entries from all over the world & screened about 100 feature films representing 21 countries. Some titles selected for last yr's fest incl. Blade Runner, Excalibur, Dream Child, Neverending Story &







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- FESTIVAL DEI POPOLI, Nov. 28-Dec. 6, Italy. Called "venerable" by Variety, this documentary competition has been "screening politically contentious & formally innovative films" in Florence for 26 yrs. Recent highlights have incl. a "Cinema & Jazz" retrospective, a worldwide TV news seminar & an anthropological film series & conference. Main focus is on social documentary although festival originated as an anthropological documentary showcase & retains a strong interest in that kind of work. U.S. independents are always well represented (18 of international section's 59 films in 1985). The 3 top prizes went to Robert Gardner's Forest of Bliss, Pea Holmquist & Joan Mandel's Gaza Ghetto & Australian Dennis O'Rourke's Half-Life. Other U.S. films incl. Al Santana's Voices of the Gods, Steven Okazaki's Unfinished Business, Fred Wiseman's Racetrack, Kirby Dick's Private Practices, Christine Noschese's Metropolitan Avenue, Susana Munoz & Lourdes Portillo's Las Madres, John Antonelli's Kerouac & Connie Poten, Pam Roberts & Beth Ferris's Contrary Warrior. Festival director Mario Simondi travels to Berlin & elsewhere to find work for dei Popoli each year. A special section on TV documentaries in the early planning stages for this yr's festival. Italian premieres not a prerequisite for 1986. Formats: 35mm, 16mm; 3/4", if made for TV. Video OK for preview. Deadline: Oct. Forms avail. at AIVF (send SASE). Contact Festival dei Popoli, Via Fiumi 14, 50123 Florence, Italy; tel. (055)294353; telex FESTIVALPOPOLIFIRENZE 570215.
- FILMS (& VIDEO) ON ART, March 24-29, Montreal. 4th event, last held in '85, screens work in a range of genres, incl. feature, documentary & animation, on a variety of art-related subjects: "painting, sculpture, architecture, design, crafts, museology, photography, cinema, dance, music, theater & literature." In response to confusion in prior yrs, Rene Rozon, festival director, stresses that the festival is not for art, experimental, or avant-garde work. Rather the work must have a discipline of the arts or artist(s) as its recognizable subject. Honorary committee members incl. Norman McLaren & the Museum of Modern Art Film Dept.'s Mary Lea Bandy. Last yr's jury president was Brian O'Doherty of the NEA. Among the 85 features & shorts from around the world shown in competition were The Stone Carvers, Paul Wagner; Style Wars, Tony Silver; American & Lewis Hine, Nina Rosenblum; Arata Isozaki, Michael Blackwood. Ralph Arlyck's Godzilla Meets Mona Lisa & David Hoffman's Remembering Life were shown w/30 others out of competition. Video constituted approx. 15% of festival. Venues incl. the Cinematheque Quebequoise & the Montreal Museum of Fine Arts. Awards for film: grand prize, best director, best film for TV, best biography, best essay & the "aid to creative achievement" cash prize to a young producer. Grand prize for video. Formats: 35mm, 16mm, 34 " & VHS. No fee, Participants pay 1-way shipping. Send work airmail only. Fest pays return. Contact Rene Rozon, Festival Int. du Film Sur L'Art, 445 St-Francois-Xavier St., Ste. 26, Montreal, Quebec, Canada H2Y 2TI; (514) 845-5233.
- INTERFILM IV, Sept. 24-28, W. Berlin. An international super 8 exhibition organized by the "A.B art e.V." association & the "Friends of the German Cinematheque," the same group responsible for the

Jungforum section of the Berlin Film Festival. Last yr's Interfilm program focused on work from the U.S., England, France & Germany. 1986 will feature Argentina, Japan, Sweden, Spain & Hungary, although films from other countries will be programmed as well. Venues incl. the Eiszeit & Arsenal cinemas. Deadlines: forms, Aug. 1; films, Aug. 10. Work must be completed since June 1985. Contact A.B art e.V., Interfilm IV, Zenghofstr. 20, 1000 Berlin 36.

- INTERNATIONAL FESTIVAL OF VIDEO MUSIC, Oct. 24-26, Saint-Brieuc, France. This festival presents videos of rock music in a competition, juried by "professionals & members of the festival public." This yr the festival organizers have decided to publicly screen all works submitted, even if not chosen for the competition. In addition, they are interested in showing documentaries, etc., on rock-related topics. No fee. Entry forms available at AIVF; send SASE. Deadline: Sept. 15. Contact Association Wild Rose, Jean Michel Boinet, 33, Bd. Clemenceau, 22000 Saint-Brieuc, France; tel. 96.33.52.02.
- TOKYO VIDEO FESTIVAL, Nov., Japan. JVCsponsored international event; awards 2 grand prizes of \$2500 plus a 15-day round-trip to Japan; 5 \$1000 prizes plus video cameras; 12 \$500 & 23 \$150 prizes. Division I: "art-inspired or general" types of work; Division II: Video Letter Exchange, "for compositions that explore the possibilities of video as a means of 2-way communication." 1413 entries received in 1985. All video formats accepted. Lst yr's winners incl. Jon Alpert, Maryanne DeLeo & Quan Nguyen for Vietnam: Talking To The People. In 1983 Reynold Weidenaar's Love of Line, of Light & Shadow: The Brooklyn Bridge won the grand prize. Videomakers, filmmakers, critics, businesspeople constitute jury. No fee. Deadline: now until Sept. 10. Contact JVC, 9th Tokyo Video Festival, c/o Dentsu Inc. (New York), 1114 Ave. of the Americas, New York, NY 10036 or JVC, 41 Slater Dr., Elmwood Park, NJ 07407, attn: George Meyer; (201) 794-3900.
- UPPSALA FILM FESTIVAL, Oct. 17-26, Sweden. Last yr 115 shorts & 25 features were screened to over 6000 people in Sweden's 4th largest city, the university town of Uppsala. 1986 will be the festival's 5th yr. Main cats. are shorts, features & children's films of all styles, subjects & genres. Special program will focus on "the gap between developing countries & the 3rd world." Press & distributors attend. Awards for best film in each main category. Formats: 16mm & 35mm. No fee. Deadline: Sept. 2. Videotape OK for preview. Contact Uppsala Film Festival, Box 1746, 751 47 Uppsala, Sweden; tel. (46)818/103010; telex 76020.
- VIDEO CULTURE INTERNATIONAL, Dec., Toronto. This annual festival, competition & showcase is dedicated to promoting expression in video/ new media & creating awareness of the art & technology of the medium. In past yrs the 4-day media event took place at the CN Tower; this year the entire festival will be aired on Canada's version of MTV, Much Music & will be broadcast in Europe & Japan. Awards & prizes are extensive; major sponsor Sony will be providing camera & computer graphics equipment, Beta hi-fis, microcomputers & large cash prizes. Cats. incl. general video; student video/new media; music video; art video/new media; documentary video; community cable video; industrial video; educational video; computer graphics. Formats: gen. video cat., 1/2 "; all others, 3/4 ". For entry forms & deadline info, contact Vic Michener, competition coordinator, 94 Scarsdale Rd., Don Mills, Ontario, Canada M3B 2R7; (416) 446-6996.

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IN AND OUT OF PRODUCTION





Right: Singer Pandit Pran Nath remains true to the traditions of Indian music in "In Between the Notes." Left: Protesting fishermen in motor boats take on the U.S. Navy in "The Battle of Vieques."

Both photos courtesy filmmakers

Andrea Estepa

Cowboys, once considered the living embodiment of the American spirit, are a dying breed. To document their vanishing lifestyle, director Kim Shelton followed one of the last horsedrawn chuckwagons in the United States on its fall round-up across the half million-acre IL Ranch in northern Nevada. Her 52-minute film The Highly Exalted captures the rhythm of the cowboys' life-working the cattle on horseback, swapping stories, bedding down on the range beneath a canvas tepee. The 16mm film has been screened at numerous festivals, including Munich, Cinema du Reel, and INPUT '86, and was broadcast on the National Geographic Explorer series. The Highly Exalted: First Run Features, 153 Waverly Pl., New York, NY 10014; (212) 243-6000.

To show that women can ride, rope, and live off the land as well as men, Nancy Kelly has produced Cowgirls: Portraits of American Ranch Women. Kelly, herself a ranch hand for three years, portrays a variety of women's lives on the range: a rancher in her sixties, a 34-year-old cattle ranch forewoman, and the two young daughters of Oregon ranchers, experienced hands at ages nine and six. Cowgirls funders included the State Humanities Councils of California, Wyoming, Nevada, and Oregon, and it was voted best documentary of 1985 by the Cowboy Hall of Fame. Cowgirls: Direct Cinema Ltd., Box 69589, Los Angeles, CA

90069; (213) 656-4700.

David Sutherland, whose film Paul Cadmus: Enfant Terrible at 80 gathered laurels at film festivals around the world, has completed yet another portrait of an artist, Jack Levine: Feast of Pure Reason. Like Cadmus, Levine began his professional artistic career with the Federal Arts Projects of the Works Projects Administration in the 1930s. Over the decades he has remained committed to the social realist style of painting. Sutherland's documentary features Levine's musings about his life and art, intercut with scenes of him working on a portrait of his daughter. The film premiered in April at Boston's Museum of Fine Arts. Jack Levine: David Sutherland Productions, Box 163, Waban, MA 02168; (617) 244-5684.

Lisa Maya Knauer and Jack Levine have begun production on a feature-length documentary about U.S. writer and photographer Margaret Randall. Randall, who returned to the U.S. in 1984 after 23 years in Mexico, Cuba, and Nicaragua, is now fighting the U.S. government's attempts to deport her under the 1952 McCarren-Walter Act. The film will trace the past three decades of Randall's life and her work documenting the lives of ordinary working people-especially women-in Latin America; her relationships with other artists such as Adrienne Rich, Elaine DeKooning, and Holly Near; and her current struggle for the right to remain in the land of her birth. The filmmakers expect to complete the production in early 1988. Margaret Randall: Levine/Knauer Films, 3414 Baring St., Philadelphia, PA; (215) 382-8947.

Pandi Pran Nath, a North Indian vocal master of the Kirana style, is the subject of In Between the Notes, a video documentary by William Farley. Pran Nath's talent was first recognized during the 1930s, when he was hired to perform on All India Radio. His career in India continued until 1970, when he encountered U.S. avant-garde composers Terry Riley and LaMonte Young; the two became his disciples and with their aid the Indian singer was able to begin a new career as a teacher and performer in the West. The half-hour tape, shot and mastered on a Betacam system, portrays Pran Nath's artistic development over a long career during which he fought to retain his artistic integrity, despite pressure to adapt his traditional style to contemporary popular tastes in Indian music. In Between the Notes: William Farley, 2618 Buchanan St., San Francisco, CA 94115; (415) 563-7454.

A survival manual published by the West German government for its citizens states that in the event of a nuclear war, you can protect yourself from fallout by covering your head with a briefcase as you beat a hasty retreat to the nearest bomb shelter. This contribution to atomic absurdity was the inspiration for Bob Hercules's new videotape Briefcases and Bomb Shelters. The 13½-minute tape combines documentary found footage, animation, and computer graphics with satirical commentary to create a multi-faceted meditation on the

nuclear age. *Briefcases and Bomb Shelters:* Media Process, Box 477270, Chicago, IL 60622; (312) 342-1033.

In over two-thirds of reported rape cases, the rapist is someone the woman knows. The phenomenon of "acquaintance rape" is examined in Rethinking Rape, a 28-minute color film by Jeanne LePage. Interviews with rape victims, a male college student who nearly raped a female friend, and a social psychologist who has researched the effects of sexual violence in films on both men and women, are intercut with images of sexual violence taken from advertising and pornography. The film was LePage's master's thesis, commissioned by the Stanford University Rape Education Project, and was designed for use at colleges, and women's and men's centers. It has also been screened at the 1986 International Rape Congress in Jerusalem and aired on KCET-TV in Los Angeles. Rethinking Rape: Film Distribution Center, 1028 Industry Dr., Seattle, WA 98188; (206) 575-1575.

The Battle of Vieques, produced and directed by Zydnia Nazario and edited by Ruben Abruna, is a 40-minute documentary on the U.S. Navy's presence on the island of Vieques, Puerto Rico, where three-quarters of the land is in military hands. The film analyzes the island's important role in upholding current U.S. policies in Central America and the Caribbean as the site of large scale military maneuvers, including a rehearsal of the 1983 invasion of Grenada. The production began five years ago after a surge of popular protests in Viegues that culminated in the arrest and imprisonment of several anti-Navy activists. It has received funding from church organizations in the U.S., Europe, and the Caribbean. The Battle of Vieques: Zydnia Nazario, 18 Gay St., New York, NY 10014; (212) 675-6407.

Home, a 28-minute film, by Juan Cristobal Cobo, Peter K. Hill, and Christopher C. Johnson, is the story of four low-income families in a New York City neighborhood who decide that squatting is the solution to their search for affordable housing. The film uses footage of the squatters working to make their new homes livable and interviews with their supporters, including New York State Senator Thomas Bartosiewicz and representatives of the Association of Community Organizations for Reform Now, as well as their critics, such as the Deputy Commissioner of New York's Housing and Preservation Department, who questions the squatters' ability to bear the costs of rehabilitation. The resulting debate highlights the larger question of who owns New York City-the residents, the government, or the real estate developers. Home: Odessa Films, Box 5453, Rockefeller Center, New York, NY 10185; (718) 523-6529.



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- Ang. 5.9 Arri \$1250. Send or call for used camera, lighting, grip catalog. Crosscountry Film/Video, 724 Bloomfield St., Hoboken, NJ 07030; (201) 659-4430.
- FOR RENT: An Arri 16SR Camera Package Complete. For further details please contact: Ebra Films, (212) 787-5715.
- FOR RENT: ¾" Sony M3A 3-tube camera with Sony VO-6800 recorder, \$300 for full day & \$150 for half day. Prices include operating assistant, lights, tripod & Sennheiser mics. Educational Video Center (212) 219-8129.

Freelancers

- CAMERMAN & SOUNDMAN: Aaton XTR & Nagra 4.2 with Aaton timecode base (SMPTE or Aaton cleartime coding available). Save time and money in post-production with our state of the art equipment. Prefer documentary work. (212) 532-2031 ask for Mark or Bram.
- PRODUCTION: High quality 3/4" video and 16mm film for independent and commercial projects. Available for remote—local, national and international: narrative, documentary, industrials, dance. Transportation available. Call for rates. Jamie Maxtone-Graham, (718) 636-5590.
- •FULL SERVICE MEDIA CONSULTANT: Package & present your project or yourself attractively, successfully. Offering a wide range of marketing & production-related services for film & video producers, directors, writers: Script & treatment editing; pitches to program executives & studios; proposals for gov't. agencies, foundations, corporations, individuals, international markets; funding & financing campaigns; lim. ptnshp prospectuses; business plans; distribution & marketing. Power resumes & career strategies. Barbara Sirota Productions, (212) 777-6011.
- SCREENWRITER with solid commercial & Hollywood credits & track record available on freelance basis to provide whatever writing services you require, from concept to treatment to final screenplay. Rewrites welcome. All work is done on computer, so writing & revisions are fast. My schedule is flexible & my fees affordable. Why struggle trying to get your ideas down on paper? Bring in a professional. Call Bruce at (201) 947-5673 to set up a meeting now.
- HAVE CAMERA WILL TRAVEL: Cinematographer with own 35BL and 16SR available for features, documentaries, commercials. Owns equipment including 35BL, 16SR, Nagra, lights, and van. Call (212) 929-7728.
- VIDEO PRODUCTION: New Sony M3A camera w/6800 ¾ " portable, studio edit recorder and location equipment. Also slides to video transferred w/effects. Budget broadcast. Mike Manetta (718) 786-5001, NYC.
- ANIMATOR: Experienced working w/ independents, title design, character animation a speciality. Storyboards. Reasonable rates for reasonable schedules. Sample reel available. John Baumann, (212) 533-4705/254-6300, x294 or 331, NYC.
- MUSIC: The cost of creating music can vary a great deal depending on the project. Discussing music with a professional first will cost you nothing. Marc Alexander Katz, 2350 Broadway, NYC, (212) 496-7293

- SILVER FOXY VERSATILE buxom over-50 cooperative talent eager to contribute to your new project. Knowledge & experience in education & business end of biz. Voice range: 30-60. Types: Exec., Mom, Sales, Teacher, Nurse, Bag Lady, you name it. Willing to negotiate. Check me out! Luba, (415) 531-2665.
- PRODUCTION ASSISTANT TO GO: Energetic, resourceful and experienced P.A. seeks film and tape projects on the road-for a change of pace! Good health, current drivers license & passport, speak Italian and some French, Will consider all offers. Please call Otie Brown (212) 645-0619 (answering machine) or (212) 685-5000 during weekdays.
- CINEMATOGRAPHER/LIGHTING CAM-ERAMAN: 35BL & 16SR, super speed prime & zoom lens at reasonable rates. Will work on all independent films. Vini, Film Friends, (212) 620-0084.
- EXPERIENCED CAMERAMAN (film/video) for work on independent features, documentaries, shorts, etc. Excellent hand-held. Reasonable rates. Call Eric for showreel. (718) 699-3485.

Postproduction

- MOVIOLA M-77 flatbeds for rent: 6-plate flatbeds for rent in your work space. Cheapest rates in NYC for independent filmmakers, Call; Philmaster Productions (212) 873-4470.
- BOB BRODSKY AND TONI TREADWAY Super 8 and 8mm film-to-video mastering with sceneby-scene corrections to 3/4", 1" and high speed component. By appointment only. Call (617) 666-3372.
- NEGATIVE MATCHING: 16mm, Super 16, 35mm cut for regular printing, blowup, or video transfer. Credits include Jim Jarmusch, Wim Wenders, and Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, (718) 897-4145, NYC.
- 16MM EDITING ROOMS: Fully equipped with 6-plate flatbed, complete bench w/sync, viewer, etc. 24-hour access. Secure, convenient Upper West Side location (former location of Young Filmakers). New York's only up-the-block, round-the-clock editing facilities. Uptown Edit, 21 W. 86th St., NYC, (212) 580-2075.
- SOUND TRANSFERS: 16/35mm, 24/25/30 fps, center or edge track, state of the art equipment. Evening & weekend service available, convenient downtown location. Discount to AIVF and NABET members & for grant-funded projects. Billy Sarokin, (212) 255-8698.
- HDTV ENTERPRISES, INC. introduces broadcast quality 3/4" editing and special effectsfreezeframe and slo-mo, at \$50/hour w/ editor, or \$30/hour hands on. BVU-800/820 decks, TBC, fades, time code all included, Lincoln Center area, experienced editor. Call Hank Dolmatch, HDTV, (212) 874-4524.
- NEGATIVE MATCHING: 16mm & 35mm. Clean, accurate cut for printing and video transfer. Affordable rates. Coda Film, (212) 265-1191. Ask for Andre.
- VIDEO INDUSTRIAL EDITING: 1/2" VHS editing: \$10 per hour, \$20 per hour with editor. 3/4" Sony VO5850: \$15 per hour, \$25 per hour with editor. Educational Video Center (212) 219-8129.
- EIGHT-PLATE STEENBECK for rent. Low monthly rates. Delivered to your workspace. Call Octavio: (718) 855-8366.



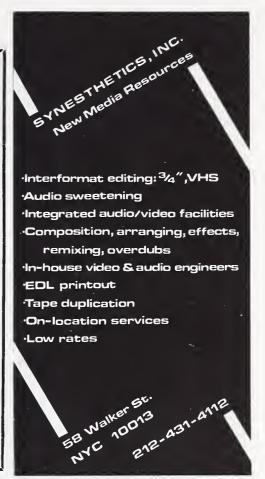


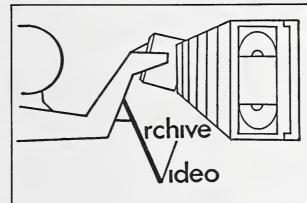
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NOTICES |

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. **The Independent** reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are the 8th of the month, two months prior to cover date, e.g., August 8 for October issue. Send notices to Independent Notices, FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Films • Tapes Wanted

- ATTENTION VIDEO ARTISTS interested in working on a collaborative piece for TV. Seeking 6 diverse video/filmmakers to produce 5-minute segments for 30-minute narrative program. "Video Chain Letters" combines new storytelling techniques, latest video technologies & viewer involvement. Contact Pamela Weiner, (212) 734-8440.
- THE GENESIS PROJECT seeks information & listings of non-fiction films & tapes on home video, incl. instructional, educational, informative & enriching video software. All subjects considered. Contact Dennis J. Loput Sr., The Genesis Project, 22330 Devlin Ave., Hawaiian Gardens, CA 90716; (213) 421-5225.
- YJR ENTERPRISES INC. is looking for new programming to syndicate to commercial television stations. Producers w/ completed programming they would like considered for placement call Lucyann Kerry, (212) 682-9890, for more information.
- THIRD WORLD NEWSREEL seeks video programs produced by black, Latino, Native American, Asian & third world artists for distribution to educational, community-based & artistic audiences & TV. Contact Third World Media Distribution Project, 335 W. 38th St., 5th fl., New York, NY 10018; (212) 947-9277.
- STARRETT EYES, Starrett City's new cable television studio is seeking 3/4 " & 1/2 " videocassettes of any type & length for its community programming. Send cassettes w/ SASE for return to Judith Escalona, TV Studio Director, Starrett City, 1540 Van Siclen Ave., Brooklyn, NY 11239.
- DISTRIBUTOR of 16mm films on environment, health & public policy seeks new titles. Contact Umbrella Films, 60 Blake Rd., Brookline, MA 02146; (617) 277-6639.
- THE WORLD OF SHORT FILMS, a promotional review, at Brooklyn College, fall semester. Write Sol Rubin, Box 40, New York, NY 10038.
- WANTED: Quality documentary films on any subject/any length by women directors & made in 1980s. Will be included as part of a film festival to be held at Hunter College late April or early May 1987. For more info, contact Peter Hargrove, 65-38 Booth St., Apt 6G, Rego Park, NY 11374-4122; (718) 897-9034

- DISTRIBUTOR/PACKAGER for French & European market seeking quality feature films, series & documentaries. Specialist in packaging & coproduction. Due to new tax shelter in France, great interest in Franco-American productions. We're looking for scripts or unfinished product in any stage (preproduction, casting, principal photography, or postproduction). Contact Douek Productions, 5 rue de Mail, 75002 Paris; tel. (1) 261.20.85.
- NYC MEDIA WORKERS FEST: Members of the Film Dept. at the Museum of Modern Art are organizing an informal film/video festival for employees of film/video-related institutions in NYC. Meant to be unofficial, non-bureaucratic & fun way to show own work. Not an official Film Department function. Contact Lori Adams or Lisa Kaplan, (212) 708-9507; or Ed Carter, (212) 708-9498.
- FILMERS' ALAMANAC invites S-8 filmers to shoot one roll of film on 1 day in 1988. Please choose date & write to participate in this postal-film project. Contact S'pool, Box 441275, Somerville, MA 02144.
- SHORT COMEDY FILMS sought by distributor. Must be on ¾ " cassette, up to 15 min. in length. Send tape & letter stating rights held to New Horizons Video, 202 E. 42nd St., New York, NY 10017.
- FILMMAKER SEEKING ANECDOTES & STORIES from individuals of all ages who are children of preachers/priests/ministers or other religious leaders for use in screenplay. Confidentiality assured. For further information, or to submit anecdotes & stories, contact B. Garrison, 146 W. 70th St., #1A, New York, NY 10023.
- SUBMIT WORK FOR AIDS SHOW: Graphics, video, film, still photographs by community organizations & individual artists responding to the AIDS crisis for San Francisco & London exhibitions. Slides & VHS please. Write to J.Z. Glover, c/o Shaffer, 4430 17th St., San Francisco, CA 94114.
- WALT DISNEY EDUCATIONAL MEDIA COMPANY distributes film, video & filmstrips to schools, libraries, youth groups & government agencies. They are interested in basic curriculum films, book adaptations & films on guidance & social issues. Contact Nancy Casolaro, Acquisitions Cordinator, Walt Disney Educational Media Company, 4563 Colorado Blvd., Los Angeles, CA 90039; (818) 956-3005.
- REAL FILM & VIDEO seeks independently produced programming for domestic & foreign markets. All subjects. Must be broadcast quality. Good connections overseas TV. Contact Ruth J. Feldman, 1433 Tenth St. #7, Santa Monica, CA 90401; (213) 394-2984.
- CAMPUS NETWORK: Television network that broadcasts exclusively to colleges & universities, now accepting documentaries for programming. If accepted, producers will received \$30/min. for a 1-week exhibition period. Contact Campus Network, c/o Steve Amateau, 114 5th Ave., New York, NY 10011; (212) 206-1953.
- VIETNAM FOOTAGE: Producer of documentary on Native Americans in Vietnam looking for relevant footage. Contact Deb Wallwork, Prairie Public TV, Box 3240, Fargo, ND 58108; (701) 241-6900

Conferences • Workshops

- VIDEO EXPO NEW YORK '86: Sept. 29-Oct. 3, Jacob Javits Convention Center, NYC. Equipment exhibition & seminar program. Also, professional video seminars sponsored by North American Television Institute, Aug. 18-21 at Dallas Marriott Park Central. Contact Ann Bisgyer, Knowledge Industry Publications, 701 Westchester Ave., White Plains, NY 10604; (914) 328-9157 or (800) 248-KIPI.
- BAVC SUMMER WORKSHOPS: Camera Techniques for Documentary & Industrial Video, Aug. 3 & 10; Creative Problem Solving for the Corporate Videotape, Aug. 6; Basic Video Production, Aug. 9, 16, 23, & Sept. 6; Exploring Your Talents on Camera, Aug. 16. Contact BAVC, 1111 17th St., San Francisco, CA 94107; (415) 861-3282.
- COLLECTIVE FOR LIVING CINEMA offers 3 sessions per year (fall, winter, spring) of low-cost, hands-on beginning & intermediate workshops in 16mm & super 8 film production techniques. Classes meet evenings & weekends, w/ intensive sessions in lighting, sound recording techniques, editing & optical printing. Professional instruction. For more information & brochure call (212) 925-3926.
- SONY VIDEO WORKSHOPS: Beginners to advanced 2- to 3-day workshops at 21 locations throughout U.S. All aspects of video production. Contact Sony Institute of Applied Video Technology, 20211 N. Western Ave., Box 29906, Los Angeles, CA 90029; (800) 662-SONY.
- GLOBAL VILLAGE VIDEO WORKSHOPS: Documentary video production, investigative reporting, computer graphics in video, internships in professional video. Fall courses begin Sept. 15. Credit avail. through The New School for Social Research. Contact Global Village, 454 Broome St., New York, NY 10013; (212) 966-7526.
- CENTER FOR NEW TELEVISION Summer Workshop Schedule: Videotape Editing, Part 1, August 11, 13, 18, 20, 25, & 27, 6:30–9:30 p.m. Contact CNTV, 11 E. Hubbard, 5th fl., Chicago, IL; (312) 565-1787.
- ACM SIGGRAPH '86: 13th annual Conference on Computer Graphics & Interactive Techniques, sponsored by Assn. for Computing Machinery's Special Interest Group on Computer Graphics in cooperation w/ the IEEE Technical Committee on Computer Graphics. Aug. 18-22, Dallas Convention Center, Dallas, TX. Contact Lorraine Weeks, IEEE Computer Society, 10662 Los Vaqueros Circle, Los Alamitos, CA 90720; (714) 821-8380.
- HOW TO BREAK INTO THE ENTERTAIN-MENT INDUSTRY fall seminar. Weekend conference for writers, producers, directors or actors. Question & answer period w/ agents, studio execs, network execs, financiers, chance to meet producers & financial backers. Contact Jan Video Productions, (516) 487-9000.

Resources • Funds

- NATIONAL ENDOWMENT FOR THE HUMANITIES: Media Program deadline for 1986, September 19 for projects beg. after April 1987. Contact NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506.
- NATIONAL ENDOWMENT FOR THE ARTS: AFI Independent Filmmaker Program deadline: Sept. 12; Film/Video Production deadline: Nov. 14.

- Contact NEA, 1100 Pennsylvania Ave., NW, Washington, DC 20506.
- NEW YORK COUNCIL FOR THE HUMANI-TIES 1986 proposal deadline: December 15. Contact NYCH, 198 Broadway, 10th fl., New York, NY 10038; (212) 233-1131.
- ALASKA STATE COUNCIL ON THE ARTS grants deadline for artist fellowships Oct. 16. Contact Alaska State Council on the Arts, 619 Warehouse Ave., Ste. 220, Anchorage, AL 99501; (907) 279-1558.
- JAMES D. PHELAN ART AWARDS IN FILM-MAKING sponsored by the San Francisco Foundation & administered by Film Arts Foundation. Three awards of \$2500 each awarded to California-born filmmakers whose body of work exhibits high artistic quality & creativity. Work to be considered must have originated & be available on film. Deadline for entries: Sept. 15. Awards announced Nov. 2. Contact FAF, 346 9th St., 2nd fl., San Francisco, CA 94103; (415) 552-8760.
- JAMES D. PHELAN AWARDS IN VIDEO administered by Bay Area Video Coalition. Three awards of \$2500 each to California-born video artists in recognition of past achievement in the fields of video art. Application deadline: Sept. 30. Contact BAVC, 1111 17th St., San Francisco, CA 94107; (415) 861-3282.
- NEW YORK FOUNDATION FOR THE ARTS Artists' Fellowship Program awards grants on the basis of creative excellence. Film/Graphics/Photography deadline, Sept. 2; Video/Performance Art & Emergent Forms deadline, Sept. 22. Contact NYFA, 5 Beekman St., Ste. 600, New York, NY 10038; (212) 233-3900.
- MICHAEL NESMITH AWARD IN MUSIC VIDEO encourages & supports creative collaboration of a new video director w/ an emerging musical talent in the production of an original music video. Three-mon. residency Oct. 1986-Jan. 1987 at the American Film Institute's Los Angeles campus covers concept/script/storyboard development & preproduction, production & postproduction. Production budget of \$20,000 provided to cover travel, living expenses, crew, location costs & sets. Deadline: August 15. Contact Michael Nesmith Award in Music Video, AFI Television Workshop, Box 27999, 2021 N. Western Ave., Los Angeles, CA 90027; (213) 856-7743.
- SOUTH CAROLINA ARTS COMMISSION FELLOWSHIPS deadline: Sept. 15 for projects July 1, 1986-June 30, 1987. Contact SCAC, 1800 Gervais St., Columbia, SC.29201.
- MEDIA BUREAU funds avail. for presentation of video & audio tapes, incl. installations & performances of multi-media works incorporating substantial amounts of video or radio; workshops; short- & long-term residencies; technical assistance; research projects; criticsm & equipment expenses relating directly to these projects. Applications are reviewed continuously. Contact the Media Bureau, The Kitchen, 512 W. 19th St., New York, NY 10011; (212) 255-5793.
- RISCA MINI-GRANT PROGRAM to nonprofit organizations for up to \$1000 in matching funds. Deadlines: June 1, Sept. 1, Dec. 1 & March 1. Contact Estelle Verte, Grants Coordinator, Rhode Island Council on the Arts, Mini-Grant Program, (401) 277-3880.
- SWAMP INDEPENDENT PRODUCTION FUND: Production grants for independent film & videomakers in TX, AK, OK, KS, NE, MS, PR &

\$20/HR

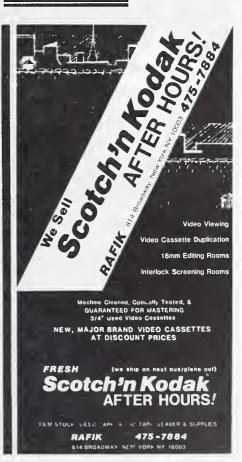
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Virgin Islands. Eligibility limited to residents w/noncommercial projects only. Deadline: August 1. Contact Southwest Alternative Media Project, 1519 W. Main, Houston, TX 77006; (713) 522-8592.

Opportunities • Gigs

- INDEPENDENT PRODUCER/DIRECTOR LOOKING FOR SCRIPTS: Short subject, doc. & dramatic for future projects. Humorous & humane p.o.v.'s desired. Marketability a plus. Send copy of treatment or script to MZ Productions, 235 E. 5th St. #1, New York, NY 10003.
- WRITER WANTED FOR CHILDREN'S VIDEO PILOT: Experience necessary, art related. On spec and/or point system. Contact Julie at Machine Language, (212) 966-6162.
- PRODUCER seeking screenplays. Send w/ SASE to M&M Pictures, 504 W. 24th St., Box 120, Austin, TX 78705.
- "INNOVATION" SEEKS INTERNS: Weekly PBS science program, produced by WNET/Thirteen, seeks interns for summer & fall. Looking for students w/ strong research skills. Contact Bill Einteinhofer, (201) 643-3315.
- INTERNSHIPS WITH EXPERIMENTAL/IN-DEPENDENT FILM SHOWCASE: Work w/ programming, publicity, workshops, tours, administration & special projects for as long as 1 semester/year. College credit avail. Send resume & 2 letters of reference to Lyna Shirley. Asst. Director, Collective for Living Cinema, 41 White St., New York, NY 10013; (212) 925-3926.
- MINORITY VIDEO ARTISTS/PRODUCERS SOUGHT for input into a comprehensive study & report on the crisis in media productions by blacks, Latinos, Asian Americans & Native Americans in New York State. We need to identify minority media artists & resources. Also need your suggestions, criticisms & experiences in areas of funding, equipment access, program exposure & training. Results & resources will be published in a report in 1987. Contact Minority Media Development Program, c/o TWN, 335 W. 38th St., 5th fl., New York, NY 10089; (212) 947-9277.
- INDEPENDENT PRODUCER/DIRECTOR SEEKS SCREENPLAYS & SCRIPTS: Subject or theme should be upbeat or inspiring. Send w/ SASE to Lovinus Productions, 1300 N. Astor St., Ste. 8A, Chicago, IL 60610.

Publications

- OVERVIEW OF ENDOWMENT PROGRAMS w/brief descriptions of 42 separate funding programs, application deadlines, phone directory, etc. avail. free from NEH Overview, Rm. 409, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0438.
- AUDIO VISUAL MARKETPLACE '85-86: Complete guide to the audio-visual industry, 822 pp., \$49.95. Contact R.R. Bowker Co., (800) 521-8110.
- THE INDIAN READER: Premiere issue, Spring 1986 avail. Culture & politics of American Indians. Contact the Indian Reader, 806 E. Brooks Rd., Memphis, TN 38116.
- TELEGUIDE: A HANDBOOK ON VIDEO TELECONFERENCING: 2nd edition now avail.

- Standard text for video teleconference planners & producers published by the Public Service Satellite Consortium. \$25 for members, \$49.50 for nonmembers, incl. \$2 postage. Write PSSC, 600 Maryland Ave., SW, Washington, DC 20024.
- FOR MORE INFORMATION: A Guide to Arts Management Information Centers published by Center for Arts Information. Avail. for \$13.95 from CAI, 625 Broadway, New York, NY 10012; (212) 677-7548.
- MOTION PICTURE: Tri-quarterly film journal, published by the Collective for Living Cinema. Spring/Summer 1986 issue no. 1 now avail., \$4. Contact Motion Picture, 41 White St., New York, NY 10013.
- ASIAN CINEMA STUDIES SOCIETY NEWS-LETTER free to ACSS members, dedicated to the advancement of Asian film & media scholarship & to the support of the teaching of Asian cinema. Membership, \$8/yr; \$5/yr to students, unemployed & part-time employed; \$15/yr institutions. Contact David Desser, ACSS Treasurer, 2090 FLB/707 S. Mathews, U. of Illinois, Urbana, IL 61801.
- FOUNDATION GRANTS INDEX: Listing of grants awarded by private & community foundations, published by the Foundation Center. \$44 plus \$2 shipping & handling. Also The National Directory of Corporate Charity. Order from The Foundation Center, 79 Fifth Ave., New York, NY 10003; (800) 424-9836.
- THE OREGON GUIDE TO MEDIA SERVICES 1986 directory avail. for \$10 plus \$1.25 shipping & handling. Order from the Media Project, 925 N.W. 19th Ave., Portland, OR 97209.
- BEFORE YOU SHOOT: A GUIDE TO LOW BUDGET FILM PRODUCTION by Helen Garvy. Manual for producers & production managers covers features & shorter films, incl. scheduling, budgeting, casting, locations, postproduction, \$11 ppd. Avail. from Shire Press, Box 1728, Santa Cruz, CA 95061.
- HOW TO BE AN INDEPENDENT VIDEO PRODUCER, by Bob Jacobs, on the art & management of independent production, \$34.95 from Knowledge Industry Publications, 701 Westchester Ave., White Plains, NY 10604.
- ARTSEARCH CLEARINGHOUSE FOR JOBS IN THE PERFORMING ARTS: Bimonthly bulletin on job & career development positions in the arts. Tax-deductable subscriptions, \$45/yr (23 issues) from Theatre Communications Group, 355 Lexington Ave., New York, NY 10017.
- CHICAGO NEWSLETTER: Monthly publication of Chicago Area Film & Video Network, avail. to members. For more info on newsletter & other membership services, contact CAFVN, Box 10657, Chicago, IL 60610; (312) 661-1828.
- CINEVUE: Newsletter of Asian CineVision, published 5 times/yr. Subscriptions \$10 from ACV, 32 E. Broadway, New York, NY 10002; (212) 925-8685.
- FILM REVIEW INDEX: Published by Oryx Press, edited by Patricia King Hanson & Stephen L. Hanson, covers film reviews dating back to 1882. \$58.50 for each vol., \$105 for set of 2 vols. The Oryx Press, 2214 N. Central at Encanto, Phoenix, AZ 85004-1483; (800) 457-ORYX or (602) 254-6156.
- PICTURE START FILM & VIDEO CATALOG: 2nd edition is free to qualified users (schools, libraries, museums, film societies, theaters, TV shows & systems) & \$5 to individuals. Write or call

Picture Start, 204 W. John St., Champaign, IL 61820; (217) 352-7353.

Trims & Glitches

- AIVF MEMBER MELVIN McCRAY received a 1986 Monitor Award for Best Editor in the News/Documentary category for the "1985 Year Ender" which aired on ABC World News Tonight.
- FREDERICK DOUGLASS: AN AMERICAN LIFE, produced by William Greaves, has won a CINE Golden Eagle Award from the Council for International Non-Theatrical Events.
- KUDOS to Peabody Award winners Richard Schmiechen & Robert Epstein for The Times of Harvey Milk.
- CONGRATULATIONS to AIVF members who received Film Fund Grants: Loretta Smith, Ana Maria Garcia, Tami Gold, Norman Lippman, Beni Matias & William Sarokin, Lynn Goldfarb, Susana Munoz & Lourdes Portillo, Rachel Field, Julie Harrison, A. Bohlen & Lisa Crafts.
- CONGRATULATIONS to Midwestern Media Arts Regional Fellowship winners: James Duesing, Arturo Cubacub, Angelo Restivo, Janice Tanaka, Marilyn Wulff & James Young.
- THE STONE CARVERS, by Marjorie Hunt & Paul Wanger, has been selected for the Golden Harp International Program Competition in Galway, Ireland.
- KUDOS to Richard Kostelanetz & Martin Koerber for A Berlin Lost, award winner at the Ann Arbor Film Festival.
- KUDOS to Yvonne Rainer, a winner of the Canada Council's Visiting Foreign Artists Program Competition, 1986-87.
- KUDOS to AIVF members awarded Mid-Atlantic Region Media Arts Fellowship Grants: Anthony Buba, David Davidson, Pablo Frasconi, Peter Rose, Marco Williams & Lise Yasui.
- CONGRATULATIONS TO THE FEW: AIVF recipients of CPB Open Solicitation funds: Michael Camerini & Howard Dratch.
- KUDOS to AIVF's Jerome Foundation grant recipients Andrew Horn, Spike Lee, Lynne Tillman & Su Friedrich.
- A VOYAGE THROUGH EARLY CINEMA AND THE ORGINAL PEOPLE: Native Americans on Film touring exhibitions now avail. for booking from the Gallery Association of New York State, Box 435, Hamilton, NY 12246; (315) 824-251.
- REMEMBER CIMCA! The Centro de Integracion de Medios Comunicacion Alternativa in La Paz, Bolivia, covered in the December 1985 issue of The Independent. This important grassroots media center is sorely in need of help from the U.S. independent film/video community. Videocassettes, film stock, audio tapes, all kinds of production supplies needed to continue its work in Bolivia. If you can help, contact Renee Tajima at Film News Now, 335 W. 38th St., 5th fl., New York 10018; (212) 947-9277.
- CONGRATULATIONS to John Schindel, whose film Waffles was a finalist at the American Film Festival in the children's fiction category.
- KUDOS to Li-Shin Yu, 1st prize winner at the Birmingham Film Festival for The Glasses.



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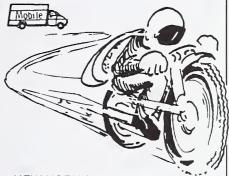
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In November, a new column will appear in The Independent: "Can This Film/Tape Be Saved?" We invite members of AIVF to send us detailed descriptions of production or postproduction problems they have encountered, and we will consult with appropriate professionals who can provide advice about specific situations. In order to give accurate, wellresearched replies, we ask that producers include precise information about the format and length of the tape or film, current production status, the location and the problem. Such inquiries must be typed, double spaced, on no more than two pages. We may edit for length or clarity. Since the production and mailing of the magazine takes two months, there will be a lag of at least three months between receipt of letters and our response. And, of course, we cannot answer every inquiry. But we will try to choose those which deal with problems common to other independent productions. Can your production be saved? Write to Renee Tajima, The Independent, AIVF, 625 Broadway, 9th floor, New York, NY 10012.

WRITE ON!

AIVF and *The Independent* extend their best wishes to membership director Andrea Estepa, who will be entering the School of Journalism at Columbia University this fall. Many members who have called or dropped by the office seeking assistance have benefited from Andrea's expertise and good humor, and readers of the magazine have had a glimpse of her writing talents during her tenure as author of "In and Out of Production." We know we'll be seeing her byline again.

"In and Out of Production" will continue in upcoming issues. Send material on your films and tapes to: In and Out of Production, AIVF, 625 Broadway, New York, NY 10012.

As of September 1, 1986, the rates for display advertising in The Independent will increase 10 percent. This increase will not apply to covers and will affect only advertisers signing contracts after that date. For more information about display advertising, contact Barbara Spence, (718) 773-9869.

SUMMARY OF MINUTES OF AIVF/FIVF BOARD MEETING

The AIVF/FIVF board of directors met on May 23, 1986, at the Whitney Museum to conduct the regular business of the organization.

The meeting opened with a review of AIVF's Indie Awards program which had taken place just two days before. The board passed a motion to hold an Indie Awards event again next year, and to try to tie it in to a seminar or other national event taking place at the same time. The awards program itself will be simplified and preferably will be held in a single location, so that the cost of member tickets can be reduced.

The board reviewed a draft procedure for the selection of non-elected FIVF board members. A nominating committee was formed and will present the board with a list of candidates at its September meeting.

Executive director Lawrence Sapadin and board president Robert Richter reported on a conference on independent production held earlier in May and cosponsored by the MacArthur and Benton Foundations. MacArthur and Benton brought together about 25 leaders of the field who generated several priorities for MacArthur funding, including the funding of production, existing organizations, and satellite distribution of independent work.

The board formed a task force to develop its own recommendations to the MacArthur Foundation concerning funding priorities for the field, not limited by the discussion that took place at the conference.

Concerned about the difficulty of accomplishing committee work with only quarterly board meetings, the board resolved that, as part of its yearly planning process, each of the standing committees (membership, development, and advocacy) will evaluate its performance during the summer months and present a report and recommendations to the board at the September meeting.

In addition, an informal working group will review all board/committee policies and rules, including the possibility of extending the term of office, limiting the number of terms that can be served, and establishing a method of reviewing board members' performance.

As part of his fiscal report, Sapadin reported that revenues from membership dues rose from about \$4,500 in July 1985 to over \$15,000 in May 1986. Total membership has passed 5,000.

The board initiated discussion of two issues relating to the Corporation for Public Broadcasting: an AIVF response to a CPB committee proposal to commission a content analysis of PBS public affairs programming to determine

whether there is left-wing bias, and an AIVF response to CPB changes in the writing or enforcement of its contracts with independent producers. Following a brief discussion, the board referred both issues to the advocacy committee, which was scheduled to meet on June 10, 1986.

Full minutes may be obtained from AIVF. For more information on upcoming board and committee meetings, contact Larry Sapadin, (212) 473-3400.

AIVF/FIVF THANKS

The Association of Independent Video and Filmmakers and the Foundation for Independent Video and Film provide a variety of programs and services to the independent producer community, including publication of *The Independent*, the FIVF Festival Bureau, seminars and workshops, and an information clearinghouse. None of this work would be possible without the generous support of the following agencies, organizations, and individuals:

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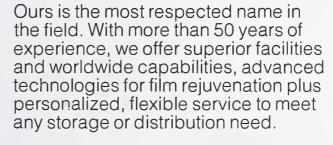
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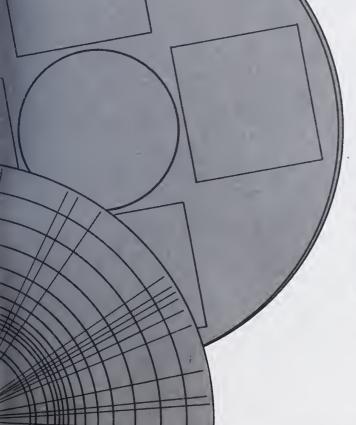


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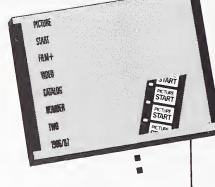
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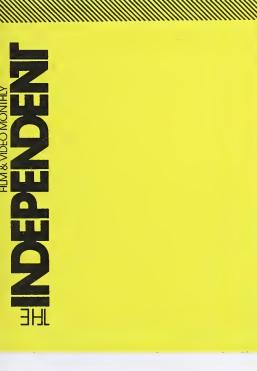
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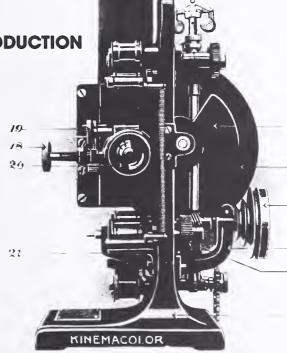
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DEDUCTION REDUCTIONS

When Congress reconvenes in mid-September after a three-week break, legislators will face approval of the most sweeping restructuring of the federal income tax laws since World War II. The new measure, approved by a conference of House and Senate negotiators on August 16, is designed to cut income taxes for most individuals, while raising more revenues from taxation of businesses. Many independent producers, as freelancers operating in that never-never land between "individual" and "business," may benefit or suffer from the proposed changes.

As individuals, freelancers may profit from the proposed consolidation of tax brackets, increased amounts allowed for personal exemptions and standard deductions—as predicted for the majority of taxpayers. However, a number of specific revisions in the taxcode may adversely affect the finances of struggling independents come 1988, when the new laws, if approved, will take full effect. Some of the relevant provisions of the proposed revisions are:

- *Unemployment benefits* will be taxed just as wages are.
- *Income averaging*, for taxpayers who face sharp swings in income from year to year, will be abolished.
- Business expenses, such as union dues, subscriptions, and tax preparation fees will be deductible only to the extent that they exceed two percent of adjusted gross income.
- Only 80 percent of *business entertainment* expenses will be deductible, as opposed to full deductibility under the current law.
- Business travel will remain fully deductible in most cases, although travel for educational purposes would no longer be deductible. Meals taken while dining alone on business trips will only be 80 percent deductible.
- Tax exclusion for certain awards and fellowships will be eliminated.
- There would generally be a longer write-off period for *business depreciation*, so allowable annual deductions would be less.
- *Investment tax credit* worth up to 10 percent of the cost of machinery and equipment will be retroactive to January 1, 1987.
- Quarterly estimated taxes will have to be paid at either 100 percent of the previous year's tax liability, or 90 percent of the current year's liability.
- The final cut: *charitable contributions* would no longer be deductible for nonitemizing tax-payers. According to Independent Sector, a national organization for nonprofit philan-

thropy, the new tax revisions will have a devastating impact on individual giving. With fewer people itemizing under the new law—an estimated four out of every five taxpayers—Independent Sector predicts a drop of \$6-billion per year in charitable contributions from individuals.

One mitigating clause for freelancers may be the Actor's Provision, introduced by Senator Daniel Moynihan in the hectic week before the conference vote. Under the amendment, performing artists who have an adjusted gross income of \$16,000 or less could avoid the two percent floor on employment-related expenses *if* their related expenses exceeded 10 percent of gross income, and if they had at least two performing arts employers during the year. It remains unclear, though, whether or not the provision will apply to independent producers.

The tax package is an all or nothing deal; Congress must vote aye or nay on the entire bill. And, as we go to press, all indicators predict that it will pass.

-Renee Tajima

GREAT EXPECTATIONS: FILM FUND FOLDS



Despite the Film Fund's woes, executive director M. Carmen Ashhurst (right) and her predecessor Terry Lawler (center) share a laugh with CPB's Jennifer Lawson at AIVF's Indie Awards bash last spring.

Photo: William W Irwin

In the eighties, bad news has become a staple of the independent media world. Independents know the dispiriting litany by heart: cutbacks in federal funding, political retrenchment, and the ever-rising costs of production. Nevertheless, it came as a shock to many when, early this summer, the Film Fund announced its closing. Created in 1977 by a new generation of politically conscious philanthropists, committed to social justice and the films that promoted it, the Film Fund generated hope that new resources would become available to a field rich in talent and initiative, but short on cash. Yet the demise of this "rich kids" charity was rooted in an all too familiar condition: chronic and, ultimately, terminal debt.

"Everyone had a sense the Film Fund was rich," said M. Carmen Ashhurst, the fund's executive director from September 1983 to February 1986. It was not an unreasonable assumption. The Film Fund grew out of the involvement of two young heirs, George Pillsbury and David Crocker, in Barbara Kopple's 1977 documentary *Harlan County, U.S.A.* The success of this labor organizing film turned Academy Award-winning theatrical feature confirmed their belief that social

issue films were a powerful political tool. But they were aware that most foundations were ill-equipped to deal with the special problems of film funding. The Film Fund was to be the mechanism to funnel what the founders hoped would become a steady stream of private money to deserving film projects. And, in the first flush of enthusiasm, the fund committed \$85,000 in grants before raising a cent. It spent the next eight years unsuccessfully trying to catch up.

If the Film Fund didn't live up to expectations, it can take credit for making available tens of thousands of dollars that otherwise would never have made their way to media. In the late seventies it attracted the support of Norman Lear, who helped put together a fundraiser that netted \$70,000; John Landis, Sherry Lansing, and Michael Phillips were some of the other Hollywood heavy hitters who opened their checkbooks to the Fund. It also succeeded in building a loyal stable of mostly anonymous donors who contributed regularly. In the peak years of 1979-81, the Film Fund's direct grants totaled \$100,000 annually, divided among an average of 15 proiects.

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pool progressively shrank to approximately \$60,000 in 1985. Explained Ashhurst, "Our donors gave on average \$1,000 to \$5,000. If these were contributions to community projects, the amounts would have been substantial. But for a film budgeted at \$200,000, it didn't amount to much." In an effort to generate more money, the Film Fund began soliciting "donor advised" accounts in 1983: money from foundations and individual givers for films on specific topics like Central America, women's concerns, and peace issues. Proposals went through the Film Fund's rigorous and highly regarded peer panel process, and then the Film Fund board made recommendations to the donors based on the panel's choices. The donors, however, reserved the last word on funding decisions. While the board was somewhat uncomfortable ceding decision-making power to outsiders, Monica Melamid, a board member since 1982, says they ultimately concluded, "The films the donors were funding were ones we would have funded. We saw it as a way to bring money into the field." In 1985 donor advised accounts provided approximately \$110,000 in grants.

However, the Film Fund had little success in generating money for it own operational expenses. As Gail Harper, the Fund's development consultant in 1985, noted ruefully, "It costs just as much to give away \$50,000 as \$5-million." Last fall the Fund went out on a limb to erase the seemingly indelible red ink in its ledger with a gala benefit. "A Salute to Arts and Justice," honoring Harry Belafonte, attracted the cream of the black entertainment industry, stalwarts of Hollywood liberalism, and luminaries of the civil rights movement: Bill Cosby, Sidney Poitier, Norman Jewison, Colleen Dewhurst, Coretta Scott King. If the good vibes and public visibility generated by the event could have paid the bills, the Film Fund would be alive and solvent today. But after the limosine and party expenses were paid, the event netted somewhat less than a third of the fund's \$60,000 debt. Moreover, said Lillian Jimenez, the Fund's program officer, in the frenzy of preparations for the mammoth event, the organization lost eight months of regular fundraising. For eight years, Ashhurst remembered, "We'd grown accustomed to believing that the Film Fund would just go on." But in the exhausted aftermathof the benefit, board member Linda Blackaby said, "The board had to ask whether there was a better way of doing this."

They think they've found a better way. In an attempt to salvage some of the money generated by the Film Fund, a number of foundations and individual donors have agreed to take part in an ad hoc panel process, administered by Jimenez. All proposals subDUART DELIVERS

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mitted for the most recent Film Fund cycle are now being considered, and by keeping overhead low and operations streamlined, Jimenez is optimistic that this part of the Fund's mission will be preserved.

Before closing, the Film Fund transferred grant support of its technical assistance program to the Foundation for Independent Video and Film. The board feels that the gap left by their cancelled seminar program will also be filled by other organizations. Perhaps the biggest loss to the field, however, is the Grants Assistance Program, which allowed filmmakers without the necessary nonprofit 501 C 3 tax status to receive tax deductible contributions. Eighty filmmakers will now have to find new sponsors to administer their money. Ironically, these programs, while they brought New York State Council on the Arts and National Endowment for the Arts money into the Film Fund, diffused the organization's sense of purpose. "People were confused about what kind of organization we were. Were we a service organization for filmmakers? For foundations? Or were we a foundation ourselves?" Jimenez rhetorically asked. This diffusion of identity, board and staff agreed, contributed to the Fund's deIn his post mortem, Pillsbury recognized basic organizational flaws that plagued the Fund from the beginning. There was never a long range plan, and pressed by short term debts and a clamoring community of needy producers, there was never sufficient breathing space to create one. From the start, Pillsbury admitted, the Fund should have conceived itself as "a foundation, not a political organization." The result was that the board had "an over-balance of filmmakers," as opposed to well-connected money types. "We did not have a strong sense of our financial base. And by the time we tried to make the shift, it was too late."

Pillsbury remains confident that the money the Film Fund generated for media will remain in the field. But, he warned, "The pie is not going to get any bigger. Foundations and donors are maxed out in terms of what they will give." The needed money will have to come from "where it comes from in other countries—the government. The trend [of defunding] will have to be reversed." In other words, the future of social issue films lies with society itself.

-Debra Goldman

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ROBIN HOOD IN REVERSE: THE CPB/PBS CHALLENGE FUND

Representatives of the Coalition for Independent Public Broadcasting Producers made their triannual trek to Washington on August 12 to meet with the Corporation for Public Broadcasting's Program Fund staff, a representative from the Public Broadcasting Service, and several station program managers. But the session proved a discouraging one, punctuated by news that one of last year's coalition victories, an increased \$250,000 step-up fund to cover the costs of preparing local and independent programs for national PBS broadcast, has been eliminated to accommodate the gargantuan appetite of the new PBS/CPB Challenge Fund, created to support mega-series on public television. The three-year, \$24-million fund combines station and CPB monies to guarantee production of major, prime time public television series like The Brain or Civilization and the Jews (often cited by PBS programmers as model series). According to Program Fund director Ron Hull, he and Suzanne Weil, PBS's senior vice president in charge of programming, will determine who gets the program grants, without the use of any panel process.

CIPBP representatives Frank Blythe, Joyce Bolinger, Dee Davis, Elliott Hoffman, Linda Mabalot, Marlon Riggs, and Lawrence Sapadin queried Hull about selection criteria and, particularly, about access to the new fund by independent producers. It was clear,

however, that insofar as the Challenge Fund is designed to promote major series, it will be dispersed among the major producing stations that already have series projects in development.

The Challenge Fund is not the only new money being poured into public television, completely bypassing independents. Notwithstanding federal budget-cutting efforts, the CPB budget has actually been boosted to a record \$207.2-million appropriation for FY 1987, up from the 1986 level of \$159.5million. The Program Fund has already begun to hand out raises to its grantees. Budgets for the major consortia, American Playhouse, Frontline, and Wonderworks will increase from \$3-million to \$3.5-million, while Great Performances will get a hefty contribution from CPB to replace the loss of Exxon funding, from its present \$600,000 to \$2-million in FY 1988.

Open Solicitations, the only direct source of CPB funding to independents, however, will not increase, and the Program Fund has no plans to funnel any new monies to independent production.

The only upbeat news of the day was that CPB reported that independent producers have received \$80,000 from CPB's Supplemental Promotional Fund since it was first implemented at the coalition's urging last year. The Coalition was also informed that



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814 BROADWAY NEW YORK, NY 10003 WGBH-Boston's proposed *The American Experience* series will encompass documentaries only, and it is envisioned as an outlet for independently-produced programs. The future of the series now hinges on \$1-million from the Station Program Cooperative, which will be decided in November.

-RT

HOMETOWN ON PRIME TIME

To most networks, a new television season means more glitz and glamour a la Burbank or New York. But even the name of the newest addition to the Learning Channel's fall line-up suggests something less predictable than the standard TV fare. *Hometown USA* premieres this month in the enviable time slot of Fridays at 8:30-9:00 pm (with repeats Saturday at 10:30 pm and Mondays at 11:30 am) on the TLC cable network.

The series features the best of the Hometown USA Video Festival, the annual competition organized by the National Federation of Local Cable Programmers, featuring the work of cable access and local origination producers. The programming of *Hometown USA* follows on the heels of TLC's doubling its on-air hours from 10 to 20 per day, beginning on October 1.

-RT

SEQUELS

The U.S. Senate has confirmed the nomination of Patricia Diaz Dennis to the Democratic seat on the Federal Communications Commission, replacing Henry Rivera, who resigned last year.



LETTERS



To the editor:

As the "computer consultant" at the Neighborhood Film/Video Project, I would like to add to the information given in Renee Tajima's "Wired: Going Electronic" [June/July 1986] that another potential source for computer expertise is the recently graduated liberal arts college student or work study student. Likewise, for those seeking jobs in film and video production computer skills can be a plus. I'd also like to correct one fact in Tajima's article: the Neighborhood Film/Video Project is part of the International House of Philadelphia, which is *not* affiliated with the University of Pennsylvania.

- Jim Osperson Philadelphia, PA

OCTOBER 1986

INDEPENDENT BOOK SHELF

The Copyright Primer for Film and Film and Video Budgets Video

Sparkman, \$3.50

Practical copyright information: what is covered by copyright, registration procedure, exceptions, sample release.

Selected Issues in Media Law Mayer, \$2.50

Legal information on copyrights, option agreements, distribution contracts, glossary of legal terms.

Ship-Shape Shipping Lidell, \$3.00

Practical advice on international transport of films and videotapes, using post office/private shipping services, customs requirements.

AIVF Guide to Film & Video Distibutors

Guzzy/Lidell, \$7.00 members, \$8.95 non-members

Profiles of almost 100 distribution companies; indices include genres/ subjects, formats, markets, foreign markets, target audiences; companies that provide completion fundina.

Independent Feature Film Production

Goodell, \$7.95

Legal structures and financing, the pre-production package, the production process, post-production distribution and marketing, samples of limited partnership agreement and budgets.

Wiese, \$14.95

How to prepare budgets for documentaries, commercials, shorts, low-budget features, pay-TV seaments, and music videos; practical advice on budgeting, negotiations, and money-saving tips; sample budgets.

The Independent Film and Videomakers Guide

Wiese, \$14.95

Advice on film and video financina. investor presentations, limited partnerships, writing a prospectus, market research, finding distributors and negotiating, film markets, income projections, list of buyers of non-theatrical films, pay TV, foreign TV and home video, contacts for music videos.

Get The Money and Shoot Jackson, \$15.00

How to obtain government, corporate. and foundation grants; how to write a proposal; budgets; sample film from start to finish; other useful publications.

AIVF Guide to International Film & **Video Festivals**

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Performance artist Tim Miller, awards ceremony emcee.



Jeremy Isaacs, chief editor of Britain's Channel Four, winner of the Broadcasters Award.

INDIE AWARDS 1986

The 1986 Indie Awards ceremony offered a bit of something for everybody. The May 21 festivities took place at four Manhattan locations, including a cocktail party hosted by Home Box Office preceding the ceremony and a post-presentation bash provided by the Limelight nightclub. The main event was AIVF's awards presentation at Town Hall and reception at the New York University Club.

The program at Town Hall proceeded at a witty pace due to the eccentric humor of emcee Tim Miller and a short, hilarious performance by Paul Zaloom. The awards presenters reflected the increasing overlap of independent production and the entertainment industry, with actors Danny Aiello, Ossie Davis and Ruby Dee, Ruth Maleczech, and Harvey Keitel; Muppets creator Jim Henson; comedians Jerry Stiller and Anne Meara; filmmaker Leon Ichaso; Paul Robeson Jr.; and Robert Woolman, regional sales manager of the Motion Picture and Audiovisual Products Division at Eastman Kodak, performing the honors. Jaynne C. Keyes, the deputy commissioner of the New York State Office of Motion Picture and Television Development, chaired the evening's Honorary Committee and added official recognition of the role AIVF has played in encouraging independent media when she read New York governor Mario Cuomo's proclamation of AIVF Week in the state.

The crossover theme extended to award winners. Irwin Young, president of Du Art Film Laboratories, a longtime "angel" of independent films, received the Eastman

Kodak Award for Excellence, and actor Edward James Olmos, who has shaped a remarkable career even though he has refused to play stereotypical Latino characters, was presented with the AIVF's Board of Directors Award. Both men played a major role in making the successful independent feature *The Ballad of Gregorio Cortez*—Young as the film's producer and Olmos as the legendary Cortez.

Top honors also went to two important funders for independent producers, the New York State Council on the Arts, and Great Britain's Channel Four Television. In his acceptance speech, Jeremy Isaacs, the chief editor at Channel Four, underscored the irony of independent producers from the wealthiest country in the world being forced to go abroad to find financing for their work. "A salmon swimming upstream is a good metaphor," he commented. "It's hard going for independent producers in this country and harder going than it ought to be." The Exhibitor Award went to Linda Blackaby, executive director of Philadelphia's Neighborhood Film Project; veteran filmmakers Shirley Clarke and William Greaves won Lifetime Achievement Awards; and San Francisco's Film Arts Foundation was recognized for its work as a media arts center. The Legislator Award went to Henry A. Waxman, congressman from Los Angeles, who co-drafted the Public Telecommunications Act of 1978, which mandated funding for independent productions by the Corporation for Public Broadcasting.



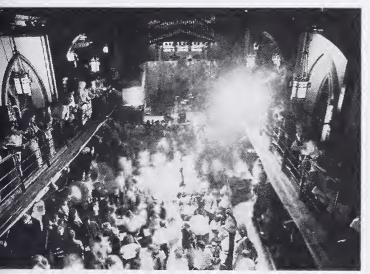
Award presenter Paul Robeson, Jr. (left) embraces Litetime Achievement honoree William Greaves.



Jaynne C. Keyes, Deputy Commissioner of the New York State Office of Motion Picture and Television Development (center), with Tom Turley (lett), and AIVF executive director Lawrence Sapadin at HBO's pre-ceremony bash.



Accepting the Funder's Award, New York State Council on the Arts vice-chair Edward M. Kresky, flanked by Film Program director B. Ruby Rich (left) and Dai Sil Kim-Gibson, director of the Media Program.



Sunday school was never like this: AIVF revelers whoop it up at the church-turned-nightclub, the Limelight.



Filmmaker Leon Ichaso (left) and AIVF board chair Lillian Jimenez (center) present Edward James Olmos with the Board of Director's Award.



Paul Zaloom provides comic relief at Town Hall.



Robert Woolman of Eastman Kodak congratulates Irwin Young, long-time angel of the independent media community, on receiving the Eastman Kodak Award for Excellence.



Olmos (center) with Shirley Clarke (left), winner of a Lifetime Achievement Award, and actress Ruth Maleczech.

KINO REVOLUTION

Kino-Eye: The Writings of Dziga Vertov edited by Annette Michelson, translated by Kevin O'Brien

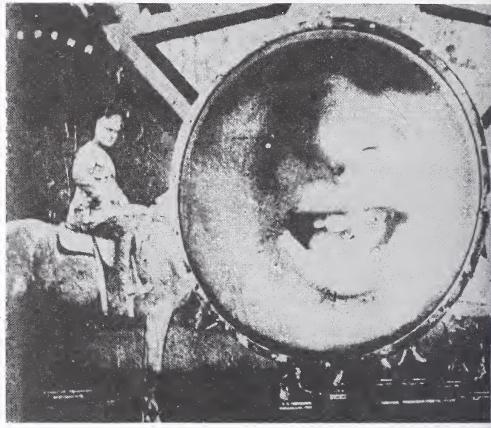
Berkeley, University of California Press, 1984, 344 pp., \$35.00 (cloth), \$9.95 (paper)

Ernest Larsen

A twenty-four-year-old poet named Dziga Vertov emerges from a train station in Moscow during the first spring of the Russian Revolution. To his ears at this moment the world is speaking a kind of incoherent poem, a coded message made up of dozens of conflicting noises. He stands there dazzled. Influenced by the experience of Russian futurist poets-particularly Mayakovsky-he has recently extended his poetic practice to the possibilities of sound recording, collecting bits and pieces of random sound and editing them. But this new passion skids directly into frustration. Technology lags behind his brain; primitive sound equipment is inflexible and inaccurate.

"I must get a piece of equipment that won't describe, but will record, photograph these sounds. Otherwise it's impossible to organize, edit them. They rush past, like time. But the movie camera perhaps? Record the visible. . . . Organize not the audible, but the visible world. Perhaps that's the way out?" Notice, before we move him out of the way of oncoming traffic at the train station, that he is not actually so much interested in the sounds themselves as in the relations between the sounds. Almost immediately he rushes off to begin work as an editor at the newsreel section of the Cinema Committee of the People's Commissariat of Education. Within a year, Vertov forms a small group of documentary filmmakers whom he dubs kinoks (a poetic neologism apparently translated as "cinema-eye-men," though at least one kinok, Elizaveta Svilova, was a woman) and begins writing a manifesto.

In Kino-Eye Vertov's writings are organized into three discrete sections: articles, diaries, projects, each arranged chronologically. In each section Vertov's commitment to documentary form is unshakeable, but the major tone changes dramatically from one to the next. Given his fiercely embattled public life, his articles and manifestos are, of course, combative, so it comes as a somewhat gratifying surprise to realize in reading the diary selections that he was shy but impulsive, so



A frame from Dziga Vertov's 1929 film, "The Man with a Movie Camera."

honest that he must have often alienated even potential allies by seeming intransigent. But after 1930 he was agonized—trapped by his own reputation as the inventor of kino-eye. What seems a fascinating contrast between public and private becomes particularly disquieting as one reads through the final section. In the last 20 years of his career, as a result of a shift in Soviet cultural policy that left him out in the cold, he was shunted aside and given progressively more demeaning tasks. But Vertov still continued to offer provisional ideas for projects that never went any further than the next bureaucrat's desk.

As Kino-Eye fully documents, Vertov is always a partisan of the "unacted," of "life caught unawares," of "the organization of real life," of "the decoding of life as it is," of "using facts to influence the workers' consciousness." Unalterably opposed to narrative cinema, he maintains in his manifestos that "film-drama and religion are deadly weapons in the hands of the capitalists. By showing our revolutionary way of life, we will

wrest that weapon from the enemy's hands. Artistic drama. . .is an attempt to pour our revolutionary reality into bourgeois molds."

Reminiscent of the radically democratic American poet Walt Whitman, he insists on the primacy of the concrete, on the redirected "unmasked" perception of the sensuous world as essential, not only to revolutionary consciousness but to revolutionary activity. Despite the orthodoxy of his commitment to socialism, such insistence became threatening once the Party, increasingly bureaucratized and Stalinized, gained more direct and forceful control of the Soviet film industry by 1929. However, Vertov's early slogan that bourgeois cinema intended to create "an unconscious mass submissive to any passing suggestion" rang out again in the late sixties wherever serious political filmmakers were found.

Such polemics against representational cinema are distinguished by their phrase-making vigor, not their subtlety. More reflective critics such as Osip Brik and Victor

Shklovsky easily argued Vertov under the table in the pages of *LEF*, the revolutionary journal edited by Mayakovsky. All cinema, they point out, whether fiction or documentary, acted or unacted, is representational, an axiom so self-evident that film critics only rediscovered it 10 years ago. Off-target or bull's eye, Vertov's aim is nevertheless salutary: ". . .we live our own lives, and we do not submit to anyone's fictions." In our era when simulation rules, not even our rulers can make such a statement.

The texts in Kino-Eye make it abundantly clear that Vertov's cinema was never anything but problematic—and that the kinoks probably preferred the battleground. Certainly a Marxist concept of kinopravda, film truth, implies the necessity for struggle, since truth can only be discovered in the midst of historical struggle. The continuing problematic gives this first book-length English language edition of Vertov's writings an immediacy only partially mummified by editor Annette Michelson's erudite, passionate, but somewhat iconic introduction. Michelson does not deny Vertov his political relevance or context, but she does carve out a niche for him in the spacious gallery of great modernist heroes. This heavily ideologized and essentially reifiying notion of the Great Artist (subcategory: Great Doomed Artist, turn left down the Hall of the Soviets) is bearable here because Michelson's introduction is absorbingly idiosyncratic. She begins, for instance, with a very red herring, a three-page analysis of a group photograph of "great" Soviet directors. Since Vertov is missing from the picture, it takes considerable perversity to introduce him in his absence. But, then, in her reading of Vertov's political aesthetics, she begins to surround him with text after text: Mayakovsky, Alexei Gan, Malevich, Marx and Engels, Moholy-Nagy, Jean Epstein, Boris Eichenbaum, Vladimir Markov, etc. These texts are usually well-chosen but, since slightly oblique to her discussion of Vertov, require her to supply additional contexts. In turning from the resulting levels of abstracted discourse to Vertov's writing, the reader encounters an abrasive shock. In Vertov, the everyday and the aesthetic do not have to be hermetically sealed off from each other. His sloganeering or poetic prose is about speed, movement, transformation, the social usefulness of art. He will seldom make a point without providing an image or metaphor or an exaggerration to embody what he's saying. Michelson's disembodied prose would probably be less noticeable if Vertov weren't bouncing all over the page.

Michelson is scrupulous in elaborating Vcrtov's thoroughgoing political divergence from the modernist tradition. Her comparison of Vertov's theoretical position with texts by

Moholy-Nagy and Epstein concludes:

For Vertov, on the contrary, the systematic development of the specificity of cinematic processes—of slow, accelerated, reversed motion, of split-screen, and of superimposition, those disjunctions, tensions and movements specific to cinema—were indeed to be harnessed in the service of revelation: but that revelation was a *reading*, a communist *decoding* of the world as social text, inseparable from the identification of class structure and class interests.

What Michelson is less clear about is the coherence of the extensive use of such techniques to their intended audience. The audience of the European avant garde was limited mostly to film clubs and partisans. Vertov's films were intended not for consumption by intellectuals but as propaganda for workers and peasants. Vertov notes with regret that "one of the accusations leveled at us is that we are not intelligible to the masses." To this he counters that audiences fed the pablum of artistic drama are only too likely to find that "serious, exploratory work" sticks in their craw. To combat the problem, he attempted to establish "a clear visual link betweeen subjects, significantly weakening the importance of intertitles." He shifts the burden here to the audiences' presumed illiteracy rather than to the films' lack of coherence. But five years later, in 1928, Brik notes that in Vertov's The Eleventh Year, ". . . on the level of montage the film lacks unity. . .primarily because Vertov has ignored the need for an exact clearly-constructed thematic scenario." He ends by complaining that Vertov has taken "an aesthetic, not a documentary, position." He does not criticize the shooting or the extensive use of specifically cinematic processes. Instead, he maintains that without a scenario-which Vertov rejected at all costs—the "social text" cannot be read.

One possible explanation for Vertov's insistence on substituting montage for scenario might be found in his initial substantive encounter with cinema. One day, shortly after beginning work as a newsreel editor in 1918, he was filmed in slow motion, leaping across rooftops from one building to another. Later, watching the film, he is transfixed.

Didn't recognize my face on the screen. My thoughts were revealed on my face—hesitation, vacillation, firmness (a struggle with myself), and again, the joy of victory. First thought of the kino-eye as a world perceived without a mask, as a world of naked truth (truth cannot be hidden).

Vertov locates the center of his interest in film at the same moment as he locates himself—a moment so exhilarating that he never relinquishes it. For Vertov it's essential to capture (and then, using montage, to analyze)

on film the visible struggle of consciousness to find itself. Such a struggle is necessarily confused and, therefore, often confusing to an audience. The connections that Vertov makes between shots as he edits would no doubt take repeated (and slow motion) viewing to become comprehensible. Since he rejects the visible structure of narrative and thematic (or essayistic) scenarios, his unceasing flow of brilliant and silent imagery can be stupifying.

Michelson closes her interpretation of Vertov's career by pronouncing him "cinema's Trotsky," an unfortunate metaphor. She is certainly entitled to hold to a Trotskyist reading of the failures of the Russian Revolution, but it clarifies neither political nor cinematic issues to resort to such a designation for Vertov. He never situated himself on the nether side of the Party or of the Soviet film industry. There are a few other oddities in the critical apparatus of Kino-Eye that demand attention before turning once again to Vertov. The text is handsome and reproduces many rare and extraordinary stills. These were provided by Vertov's brother and fellow kinok Mikhail Kaufman and by Elizaveta Svilova, Vertov's wife. Michelson mentions that these were given to her as gifts on her several trips to the Soviet Union. While she undoubtedly interviewed these two kinoks at length, not a word of this material finds its way into Kino-Eye. Perhaps it's being hoarded for future publication, but it's sorely missed here.

Equally damaging is the lack of a bibliography. Given Michelson's justified lament that Vertov has long suffered systematic critical neglect, her failure to provide references to the growing literature on Vertov seems ungenerous. The appended publishing history for Vertov doesn't even mention the existence of a French edition of his writings. Also, what has been excised from the Soviet edition of 1960 could have been clearer. Let me add, finally, that a paltry year of high school Russian is valueless in assaying the accuracy of this translation, but I did compare Kevin O'Brien's work with several other selections from film journals and found it remarkably fluid

Kino-Eye is indispensible for anyone interested in eliciting the probably inescapable contradictions of the constitution of a poetic documentary cinema in a revolutionary society. Vertov's own acsthetic commitments embroiled him in a series of bracing polemical encounters. These were possible only so long as the Party maintained loose control over the film industry. Vertov sought to be responsive to the announced needs of the Party in the thirties, but his assignments dwindled and he was forced into isolation and endless humiliations. At this point, the book becomes a harrowing intellectual autobiog-

raphy. By 1937 he is asking, "Is it possible that I too am acting out a role? The role of seeker of film-truth? Do I truly seek truth? Perhaps this too is a mask, which I myself don't realize?" He brushes these doubts away but still concludes, "The worst truth is still the truth." Vertov, who came to maturity with the revolution, was a man unsuited for any but a revolutionary society. He never learned the necessary skills for surviving in a society based on the exchange value of a lie.

Having identified his productive process with the rationalized productive process of the State, he found himself denied the means of production. This futurist poet who, as he said, "wrote with a camera," had sung in 1922:

In an art of movement we have no reason to devote our particular attention to contemporary man. The machine makes us ashamed of man's inability to control himself, but what are we to do if electricity's unerring ways are more exciting to us than the disorderly haste of active men and the corrupting inertia of passive ones?. . . For his inability to control his movements, WE temporarily exclude man as a subject of film. Our path leads through the poetry of machines, from the bungling citizen to the perfect electrical man.

Vertov's engagement with the myth of technology as an agent of human perfectibility, as is easily observed retrospectively, was catastrophic. Just as much as his unwilling subjection to the grotesqueries of the Soviet bureaucracy and to the aesthetic bankruptcy of socialist realism, his willing subjection to the poetry of the machine age, to the uncritical use of the cinematic apparatus, sealed his fate.

Ernest Larsen's novel, Not a Through Street, appeared in a Grove Press paperback in September.

WATCHIN' IT

TV Guides

edited by Barbara Kruger New York: Kuklapolitan Press, 1985, 35 pp., \$6.00 (paper)

Debra Goldman

The paradox of watching television is that it turns public events into private experiences. TV happens all at once to millions — but in millions of unique circumstances. Its companionship is ubiquitous — but each household creates a singular relationship to it. Television speaks to an all-embracing "you," but its message is seen and heard by individual "I"s for whom the mass audience is just an abstraction. Only the buyers and sellers of television time have a material interest in what Todd Gitlin calls "aggregate eyeballs." From the vantage point of the living room sofa, the individual viewer's standpoint, the phenomenon of watching TV feels the same whether we're tuned to Live Aid or the local news, whether we're one of 20 thousand or 20 million.

It's not surprising, then, that when many of the contributors to *TV Guides* set their critical sites on television, they begin by talking about themselves. In this eclectic "collection of thoughts about television," editor Barbara Kruger has gathered a congregation of critics and artists — Hal Foster, Lynne Tillman, Lyn Blumenthal, and Mark Rappaport among them — who testify to how it feels on the receiving end of TV's relentless appeal for attention. "I'm a television baby. . .," admits one. "I will explain my relationship to television," offers another. "First let me set the record straight. I have

a television," explains a third. Even those who are not so forthcoming about their relationship to TV obviously possess television-bred sensibilities. Each "thought" covers no more than two pages of this slim booklet, and some are broken into yet briefer blips of observation: perfect reading for television-sized attention spans. You flip through *TV Guides* as through a channel dial, zapping from one flashy mental jump cut to the next. And the varieties of TV under scrutiny — game shows, *Dynasty*, televised baseball, the evening news — reveal a collective expertise achievable through long hours in front of the tube. I know. I watch television too.

If it stands to reason that everyone has a story about television to tell, what's odd about TV Guides is that its contributors by and large tell the same story. Their insights into the wiles of mass entertainment are curiously homogeneous and even, from author to author, repetitive. Time and again we're reminded of the fetishizing power of the electronic splice, the narcotic of the programming flow, the leveling of the public and the private, the real and the imaginary, the extraordinary and the everyday, into a seamless entertainment fit for home consumption. In such otherwise idiosyncratic essays, these constant refrains made me wonder if TV Guides's most frightening revelation about television was that there is not much to say about it. That whether you examine a presidential news conference or MTV, you come to the same dreadful conclusions. That TV, ever indifferent to analysis, flows continually onward, heedless of all our reactions to it, all our interactions with it, save one whether or not we turn it on.

But as suggested by TV Guides confessional

style, the book is most provocative in its insights into the viewing experience. At times this focus excludes anything else. Of the 21 contributors, only four - artists Dara Birnbaum and Gretchen Bender, writer and video curator Amy Taubin, and Larry Gross, a Hollywood screenwriter with a TV producdeal — even acknowledge economics and institutions that control television production and distribution. Stripped of its material rationale (i.e., power and money), TV's idiot's grin takes on a godlike aspect, and its squirming critic-viewers lapse into a dead-end passivity leavened only by large doses of irony. Los Angeles artist Stephen Prina speaks for many when he explains, "I wish to consider what I want from television, for to watch television is to want something from it and I am convinced equally that television knows more about what I want from it than I."

Prina, however, has a point. People do want something from television, although precisely what remains mysterious (just ask the programming gurus whose prime time selections disappear six weeks into the new television season). And even if we can't arrive at a easy formula for this desire, it stands to reason that it is shaped by the very real relations between viewer and television set. Just as the doctors of consciousness ignore television's material conditions at their peril, materialists must come to terms with the fact that no revolution in communications would be complete if it left untouched the conditions that govern its consumption. TV's place in the home, its instantaneous availability, its role within the culture of leisure — these factors, too, determine what is watchable, and thus what is possible, on TV.

[©] Ernest Larsen 1986

A brief tour of the television dial reveals that to be watchable TV does not have to be involving, provocative, informative, accurate, compelling, or even entertaining. Nor does the oft-used label "escapist" capture the quality of television's hold on our attention. Rather, TV treats us to a perverse mix of indifference and insistence. On one hand, as Kruger warns in her afterword, television "never lets you go for long. It declares, exhorts, ingratiates and teases because it can't do without us." Yet, like a lover in a nightmare affair, it remains oblivious to us even as it enshrines us at the center of its universe. It doesn't matter that the set occupies the coziest corner of the den. TV always behaves like an intruder who first wanders into the wrong house and then willfully ignores his accidental host. When watching television, Charles Hagen writes,

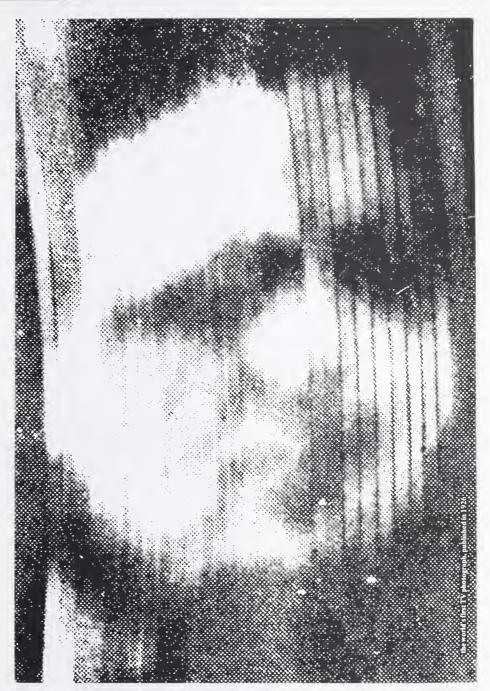
...you know it doesn't matter much whether you like it; what matters is whether "they" like it, or at least find it diverting enough that they don't flip to another channel. TV is aimed past you, at the phantom audience that sits silently in the blue glow of their Early American consoles. These people are television's true subject: who are they?

"They," of course, are all of us and none of us; we can join them in front of the set without ever becoming one of their number. It's because viewers can watch TV without ever feeling implicated in it that even those who find it ideological, venal, manipulative, and stupid often watch it anyway. And to be watched "anyway" is all that television asks.

In pursuit of its simple-minded goal, TV ruthlessly reduces everything to the lowest common denominator of watchability. That's the concern of Taubin, who, like Nam June Paik before her, dreams of creating an "adversarial television" by mounting a frontal attack on the received notions of what's watchable. She would program a local television channel with

material not of *a priori* common interest...material considered unsuitable for broadcast. As a research project in uncovering the limits of broadcast, it would aggressively hype its anti-spectacular positions. Programs...would include radical aesthetic positions, home recordings, "show and tells," "how-to's," silent pictures, pornography, fantasies of every day life, data bases...

But it's a no-win situation. If such a channel truly succeeded in presenting the unwatchable, no one would watch it, in which case it would not be a very formidable adversary. But if, on the other hand, "anti-spectacular" programming won a spot on the dial, how could it avoid being subsumed and domesticated by TV's grasp? After all, very little of



The world's first TV photograph, published in 1926, reprinted from "TV Guides."

what appears on television possesses *a priori* appeal. Instead, the subjects entertained by TV excite interest *a posteriori*, simply because they have been embraced by the desire-making machine. This transformation occurs, Prina contends, because "the particular object [on the television screen] is not of importance..., only the necessity of an object." Would the broadcast of a "radical aesthetic position" actually disrupt the broadcast flow? Or would the flow reduce it instead to another of TV's necessary objects?

The bleakest vision of the corrosive effects of television's capacity to absorb all contradictions is dramatized in the collection's few snippets of fiction, interior tales of subjects-as-TV-viewers, that is, subjects without subjectivity, incessantly muttering to themselves

about experiences they cannot name, because television does not name them. In Richard Prince's "Citizen Sundown." the hero moves in with a woman only to become involved with her TV and VCR, shunning her bed for the couch in front of the television set. They split and he splits, taking the bicoastal escape route to L.A. And then he keeps on splitting: internally disintegrating curoute in a flood of images and Canadian Club. While watching a movie on his transcontinental flight,

He started to think about personality. And thinking how personality can be different from the person who has it. It's not all about bringing what's inside out he thought. These days you're on your own. What it looks like is what it is.

A video production manager at MTV, the nameless anti-protagonist of "Vampyr," Judith Barry's prose translation of an excerpt of her videotape-in-progress, is similarly befogged by a constant stream of images. Libidinally exhausted by the omnipresence of eager to please, fuckable production interns on the set, he rushes home after a hectic workday to his television set and a rerun of the \$1.98 Beauty Contest. Fascinated by the female contestants' unself-consciousness ("as though they were uncertain about being looked at, and as though they didn't know what it meant exactly"), he likes to turn them into stars of movies he makes in his head. In his eagerness to watch the show, he does not at first notice the woman sitting, not within the screen, but on top of the set. But once he sees her, he immediately places her image right away as circa 1975, and the mere sight of her sends him into an instantaneous revery of his past.

Although only a small moment in this short excerpt, it offers an unwitting allegory for the image's dominance over cognition and,

inevitably, the devaluation of our other senses. If once Proust was swept into his past with his first bite of madeleine, today sight has displaced taste, just as it has relegated smell, touch, and even sound to the fringes of perception. No matter that sight is perhaps the sense *least* evocative of memory; these days, indeed, what it looks like is what it is. Ours is the culture of "watchin' it," as the synth-pop jingle of last season's VCR commercial proclaimed: "I just can't stop/Myself/ From watchin'." Jumbotron, the giant outdoor TV screen erected in Japan and described in TV Guides by a deadpan Christopher Williams, is terrifying not only for its sheer physical bulk, but as a metaphor for the inescapability of images and their role as the reference points through which we come to terms with our world.

Oppositional media attempts to treat this disease of media-made consciousness in two ways: by allowing us to see that which the culture industry otherwise renders invisible and by making us re-see, in the light of double reflection, that which it renders inevitable.

The question remains whether this strategy represents a cure or just another symptom.

Which brings us to the inevitable, if escapist, anti-television strategy: just turn the damn thing off. A few of the contributors flirt with this very solution: Hagen, who ends his reflections on a video version of "Music Minus One" with the alternative "Or you could always read a book"; Gary Indiana, who makes it clear he doesn't own a TV; and Douglas Blau, who touts the superiority of live baseball, "a game of seamless pauses, breaks, and delays," to the confrontational pitcher-batter focus of the televised game. That this solution emerges as the one foolproof response to television marks TV Guides as a disturbing, dispiriting, and, pretenses aside, apolitical little book. No wonder Kruger ends her collection with the dour warning that TV is "the guest. . . whose staying power should never be underestimated."

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BASIC TRAINING

The Filmmaker's Handbook

by Edward Pincus and Steven Ascher New York, New American Library, 1984, 436 pp., \$12.95 (paper)

Eric Breitbart

For would-be filmmakers in the late 1960s, Ed Pincus's *Guide to Filmmaking* (Signet Books, 1969) was a kind of soldier's Bible—the book you wanted to have in your pocket for reassurance or inspiration when you went into battle. All the information you needed to "join the filmmaking revolution" (as the book's promotional blurb put it) was available for a mere buck and a half. It was a good deal at a time when most of the other revolutions were charging at least twice as much, and a lot of people joined.

Now, 15 years later, Pincus has produced a new book, *The Filmmaker's Handbook*, cowritten with Steven Ascher, a filmmaking and teaching collaborator. As it was with the *Guide*, the strength of the *Handbook* is in its commitment to filmmaking, and filmmaking as a craft — that is, an acquired body of technical knowledge and skills. And, like many crafts, filmmaking has changed a great deal over the past 20 years. So has the *Filmmaker's Handbook*.

Most of the time, you can't tell a book by its cover. In the case of trade paperbacks, however, you can tell a lot about what the publisher's marketing department thinks about the book by its cover - and in the case of the Guide and Handbook, a comparison is revealing. The Guide's cover featured a trusty Arriflex-S pointing out at the world, its three-lens turret at the ready. Behind it, a loaded 16mm projector was set to spring into action. The message was clear: shoot the film; show the film. For the Handbook, the Arri-S has been relegated to a black and white photograph on page 27. Instead, the Handbook cover features a matched set of gold-plated 35mm film cans. Two reels of film are stacked in front of them, one gracefully unspooling — as if anyone needed another incentive not to tape down the head of a film

Physically, the books are quite different. The *Guide* is the size of a standard paperback (or a 1/2" cassette, if you prefer), and fits easily into the back pocket of a pair of jeans or the top pocket of an Army fatigue jacket. The *Handbook*, on the other hand, has the heft of a U-matic cassette, and would probably feel more comfortable in a briefcase.

These changes are not incidental. In the late 1960s, filmmaking was a strange and exotic world, and most of the books on the sub-

ject were as accessible to the general reader as the Himalayas are to someone out for an afternoon stroll. Pincus's *Guide to Filmmaking* was one of the first books to popularize filmmaking for an audience of non-filmmakers who saw film as a world of possibilities, both individual and social.

"As in all things," Pincus wrote at the end of the *Guide*, "it is often hard to find yourself in film. For some, the way is to make their films alone. For others, film is essentially a group enterprise. In film you may be able to find yourself, understand the world, show others what the world really is, and, finally, change it." *Guide to Filmmaking* was a technical handbook, but it was also a means to an end which lay outside the book. Film technology — lightweight 16mm and super 8 — would change the world.

The Filmmaker's Handbook, reflecting the more inward-looking concerns of the 1980s, makes no such claims. "We wrote this book," the authors say in the foreword, "for a wide variety of filmmakers: those interested in fiction, documentary, industrial and experimental films will find it useful... Outlined are the standard techniques in super 8, 16mm and 35mm. Whatever the format in which you choose to work, you can learn about its possibilities and limitations by comparing it with the other formats." The core of the book is

its technical sections on cameras, lenses, sound, lighting, and editing — the basic information that every filmmaker needs to know or to be able to find out.

The chapters on sound, entitled "The Sound Recorder and Microphone" and "Sound Recording," are particularly detailed and helpful for both the novice and the more experienced filmmaker. Obviously, not everyone wants to know the frequency response graphs (or the modular transfer function of various film stocks), but the information is there if you need it. There is also a great deal of practical information that usually comes only from experience: how to isolate sound problems; how to find where a scratch is coming from in a roll of rawstock; how to prepare instructions for a film laboratory; what sort of equipment a sound recordist should carry. It's the kind of information you think you know — until you forget it.

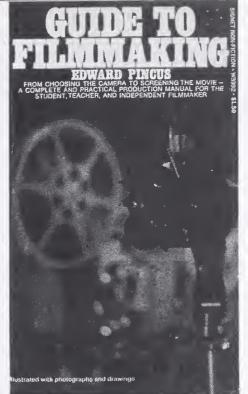
In the section on "Tips for Handheld Shooting," for example, the authors write,

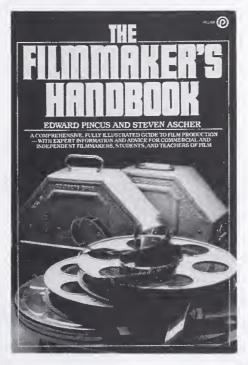
When you film without a script, avoid excessive zooming and panning, which could produce results that are unwatchable and-uncutable. As a test, we often tell our students to count slowly to six without making any camera movements. If they feel their fingers itching to zoom or pan, they are not yet calm enough to shoot.

This may seem obvious, but it's good to be reminded of it. The book is well-indexed and cross-referenced, so you don't have to read it all the way through to find a particular section or subject.

Unlike Guide to Filmmaking, The Filmmaker's Handbook has a chapter on budgets, fundraising, and distribution. In the 1960s, filmmaking was something that you went out and did; in the 1980s, the authors write, "Relatively little of the independent filmmaker's time is spent actually making films; instead, much of his or her life is consumed by devising ways to find money and audiences." Unfortunately, this chapter is merely cursory and the weakest one in the book. Funding sources are limited to the usual suspects: the National Endowments for the Arts and Humanities and the Corporation for Public Broadcasting, and it would be interesting to know the identity of the "distribution specialist" the authors quote as saying: "Take your film to a distributor. If he wants it, you know it's profitable, so don't give it to him; distribute it yourself." If someone is going to give this sort of advice, particularly in a book full of technical information, it should be substantiated by some figures or first-hand experience.

While the index is well-organized and helpful, the book's layout is sometimes confusing. Photographs are often separated from the re-





lated text by several pages. And the use of eighteenth-century paintings — the Ingres portrait of Jacques Louis LeBlanc on page 250 and the Vermeer and George de la Tour on page 232 — to illustrate lighting principles is out of sync with the style of the book. There are several tentative forays into film aesthetics, but the authors retreat before making substantial inroads into the territory.

Still, in spite of its thoroughness in the areas of film technique, there is something strangely incomplete about *The Filmmaker's Handbook* and parts of it have almost a wistful, nostalgic air. The section on making a

proper hot splice, for example, reads as if it were a publication of the Society for Industrial Archaeology. It's video. Or rather, the lack of it.

A few months ago, a friend of mine, a scriptwriter with a passionate commitment to film, was trying to convince his videophilic teenage son of the virtues of the film medium. After a lengthy and eloquent exposition on image definition and the nuances of lighting, his son looked him in the eye and said: "Dad, you're riding a dinosaur."

In the introduction to The Filmmaker's Handbook, the authors acknowledge that the advent of video has been one of the major influences on the film medium over the past 20 years. There are a few brief further references to the interplay of film and video technologies - videotapes, film to tape transfers, and the like — but nothing of any depth. Since the book was published in 1984, it was written before most of the recent innnovations in film to video editing (for example), which permit the two technologies to complement each other, rather than fight it out for unchallenged supremacy. This is not an argument for a film and videomakers' handbook. Such a volume would have to be at least half again as large as this one. But the sections on lighting and editing, at least, could have been expanded to include video information. If the authors believe, as they say, that "the contemporary filmmaker should not be ignorant of the possibilities of video," this should have been a consistent theme in the book.

Undoubtedly, this would have been a different book, and probably one that Pincus and Ascher, coming out of film backgrounds, would not have been able to write. When they say that "video itself has been slow in producing interesting work, and that raises the question of whether to think of video as a new art form or as an extension of film," the authors reveal themselves as unreconstructed film chauvinists. In a way, this may have led Pincus and Ascher to adopt a somewhat defensive posture, like drawing the covered wagons in a circle to ward off an attack from the video fanatics.

Perhaps it's unfair, but I miss the almost Messianic fervor of the filmmaker who hoped that it would someday be as easy to make a film as it was to write, at least technically, and who could end a foreword with a phrase like "Film to the filmmakers that they may change the world." Unless I'm mistaken, that's the way a lot of videomakers talk.

Eric Breitbart is a freelance producer who is still more comfortable making a hot splice than a preview edit.

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THE DREAM MACHINE

Cinema and Technology: Image, Sound, Color

by Steve Neale

Bloomington, Indiana University Press, 1985, 172 pp., \$25.00 (cloth), \$9.95 (paper)

Christopher Phillips

That this book aims at a more than the usual lens-and-shutter account of cinema technology is revealed by a glance at some of the topics covered: "Life, Death, and Movement," "Colour, Realism, and Spectacle," "Psychology, Pleasure, and Sound," and "Colour and the Female Image." On the basis of these clues, the reader may already have guessed that the author works out of the critical framework elaborated in the 1970s by the British film journal Screen. Like many of Screen's contributors of that era, Steve Neale is concerned with the history of representational technologies—in particular, with the critique of mainstream narrative cinema. In this short, dense text (165 generously illustrated pages), Neale confines his discussion to three fundamental areas of film technology-image, sound, and color. He sets out not only to analyze the technological underpinnings of film's celebrated "realism," but to explore as well the psychological bond established between the cinematic spectacle and its viewer.

In his treatment of the first of this three areas of concern, the image, Neale offers perhaps the least that is new. He gives a trun-

cated but essentially accurate account of the invention of photography in the nineteenth century—emphasizing, for example, the incorporation of Renaissance one-point perspective into the camera/lens apparatus, and the central role played by photographic imagery in the visual economy of the nineteenth century. Neale suggests that we might do well to see photography alongside the period's other popular illusionistic devices, such as the diorama, panorama, and Phantasmagoria. These, he believes, not only supplied the technical preconditions for cinema, but also prepared its characteristic viewing situation of passive fascination.

Neale speculates that common both to photography and the other nineteenth-century optical devices exploring the phenomenon of movement—such as the Zoetrope, phenakistoscope, and the praxinoscope—was an underlying desire to overcome death itself by recourse to illusionistic images. As one French newspaper, reviewing Muybridge's 1881 experiments in projected imagery, bluntly put it: "The ghost will walk, and that is how little by little science. . will succeed in abolishing death, its sole obstacle and only enemy."

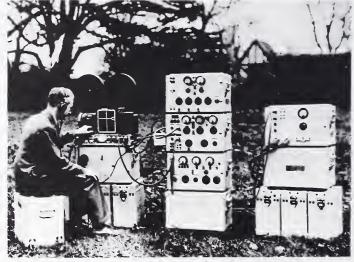
Even accepting that the desire for what one early movie viewer called "a complete illusion of life" spurred early cinema experimenters, the crucial historical question concerns cinema's subsequent growth into a powerful economic and social institution. As Neale shows, the path that this would take was by no means inherent in early cinema

technology: alternative routes for the commercialization of cinema were offered by Edison's Kinetoscope (aimed at the single viewer of a "peepshow" device) and the Lumiere's Cinematographe (which presented films to audiences via a projection system). Here Neale's presentation of the tightly-woven web of technical innovation, economic competition, and ideological pressures is especially compelling. Unfortunately, owing to the constraints of his format, the related development of early film narrative is barely touched upon. (This topic is exhaustively covered, however, in Bordwell, Steiger, Thompson's recent book, The Classical Hollywood Cinema.)

In all of the foregoing, Neale goes to great lengths to show that simultaneous with development of cinema technology was the codification of the viewer's position within a system of spectacle geared for profit. This same emphasis on the emergence of a dominant "cinema of illusion" guides Neale's subsequent inquiry into sound and color.

In recounting the advent of the talkies in the late 1920s, Neale shows that the introduction of sound triggered a series of important structural changes within the cinema industry. The impetus for film sound, he indicates, came from outside the industry itself. From the 1890s experimentation with sound recording passed progressively from solitary inventors to more systematic efforts by giant corporations like General Electric, Western Electric, and Westinghouse, employing professional research laboratories. To finance the





Left: A triumphant sailor overcomes a third world scoundrel in a magic lantern show during the Victorian age. Right: A Western Electric recording channel that predates the age of integrated circuitry.

changes required by the sudden rush to sound after the late 1920s, the studios entered into close financial arrangements with these companies and with investment banking concerns. In consequence, the advent of the competing sound systems of the 1920s forced the revamping of production, distribution, and exhibition practices; increasingly encouraged studios to confine production to controlled indoor sets; and prompted the proliferation of standardized production techniques.

The introduction of "dialogue pictures" was, moreover, a major factor in consolidating the dominance of mainstream narrative film. A system of conventions was rapidly developed for "realistically" matching image and sound—a system ensuring the primacy of spoken dialogue within a field of "natural" sound. For Neale, the elaborate care taken to maintain the immediacy and intelligibility of screen voices also served to guarantee the commanding "presence" of the characters presented on screen—thus again confirming the spectator in a position of passive, fascinated voyeurism. With the coming of the "talkies," audience habits were ever more rigorously disciplined: a condition of mandatory silence was imposed upon movie-goers.

Neale's final section, focusing on color technology, begins with the nineteenth century experiments in additive color by James Clerk Maxwell and Louis Ducos du Hauron.

He describes the subsequent development of color film processes and specifies the economic and institutional framework within which these took place. From the tinting and hand-coloring common to early films, he traces the rise of Pathecolor and Technicolor; particular attention is paid to the role of the Technicolor corporation, which for some years enjoyed a quasi-monopoly in the production of color films.

In his account of the introduction of color feature films in the thirties and forties, Neale is especially acute in his analysis of the challenge it presented to conventions of cinematic "realism." Rather than being hailed as yet another step toward a more complete illusion of reality, color was initially greeted with pronounced skepticism by industry professionals, who felt that unless scrupulously controlled, color would only distract the viewer from the central narrative line. Thus it is not surprising that the use of color was initially confined to fantasy genres such as the musical and the cartoon. Here we find repeated the same irony already observed in regard to the introduction of sound: only after mastering a range of complex aesthetic effects were motion pictures able to persuasively present "nature as it really is." Only as strategies were devised for subordinating color to the narrative line did it come to be used extensively dramatic features. As one British cinematographer put it in the 1940s, rather than serving as an ornament, color "must reflect the emotional content of the screen. It must help the audience forget that they are in a cinema at all."

Cinema and Technology is part of an ambitious series being prepared under the auspices of the British Film Institute and brought out in the U.S. by Indiana University Press. The editors' stated intent is to make available to a nonspecialist audience the fruits of the last two decades' historical and theoretical work on film. In this book, the author has clearly decided to give precedence to the posing of new and often provocative questions, rather than to providing a more traditional chronology of cinema's technical development. Perhaps unavoidably, this lends to the book a decided patchwork quality, which the breathless rapidity of the presentation does little to offset. Nevertheless, the clarity and urgency of the writing carries one easily along to the end. This is a valuable effort to popularize an important critique of the technology of the film industry.

Christopher Phillips is an art historian and critic whose writing has appeared in numerous publications, including October, and Afterimage.

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MEDIUM COOL

Video Culture: A Critical Investigation edited by John Hanhardt

Rochester, N.Y.: Visual Studies Workshop Press (distributed by Peregrine Smith Books, Layton, Utah), 1986, 296 pp., \$19.95 (cloth)

Martha Gever

Born of the art world, with scant encouragement from established institutions, video art seeks confirmation. Baptism, legend has it, occured in 1982 when the Whitney Museum of American Art sponsored the first high-profile video exhibition in the U.S., the Nam June Paik retrospective. That event marked the moment when a bona fide video artist was featured in the *New York Times Sunday Magazine* and on the cover of *ArtNews*, the largest circulation art publication in the country. The show even rated an upbeat review in *Time*. After the difficult years of the late seventies, when video was all but ignored in the art press and only a handful of gallery

owners and museum curators would look at video, when the promise of video to enlighten the relationship between art and mass media seemed frustrated, the mammoth Paik show gave hope. Within a short period of time, MTV clips indebted to video work by pioneering artists became the rage, and the sale of home video equipment took off. The word "video" entered the vernacular.

But video lacked Theory. Sure, there were plenty of theories around. In the late sixties Marshall McLuhan acquired fame as the favored media sage, but lost currency as the gap between his projections of electronic Nirvana and actual events widened. Some artists have benefitted from semiotic and psychoanalytic concepts introduced and developed by film scholars, but rigorous analysis of the forms and meanings produced by television has not kept pace with the prodigious writings, publications, and symposia about the workings of cinema. Instead, video has been the subject of only a couple of dissertations, scattered articles in film journals,

and several panels at academic conferences. In academic and artistic environments, where theoretical work most often finds shelter, video or television studies are usually treated as a subcategory of cinema studies, a subsididary position reflecting the institutions that define these "disciplines."

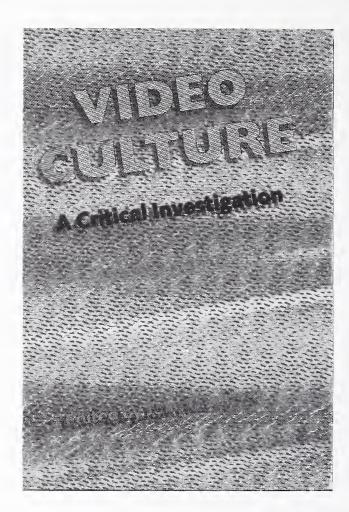
Meanwhile, the U.S. television industry boasts several powerful trade associations the National Association of Broadcasters and the National Cable Television Association, for instance — a plethora of magazines and information agencies devoted to the industry, and an annual circuit of massive trade fairs and expositions. The spotlight at one such influential gathering, the meeting of the Society of Motion Picture and Television Engineers, nowadays shines on the products of electronic research. Technical advances in cinema seem humble by comparison. Maybe this avalanche of machinery has stymied attempts to give video a coherent theory apart from capitalist political economy - the sort that merits the respect film theory has

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achieved for its objects of study and for itself. But that conjecture, too, flirts with mechanistic metaphors inadequate to interpret the social components of televison. Even without a guiding set of principles that might constitute a theoretical premise, video made by artists tries to gain a foothold in contemporary culture at large, resting all the while on traditions of fine art. In accordance with modern art tenets, theoretical constructs pertaining to video cannot be directly translated from either film or visual arts like painting. Each medium exhibits distinctive properties, and those specific to video must be defined in order to validate that medium's aesthetic credentials and participation in existing cultural institutions and to distinguish video from its crass relative, commercial television.

The "distinctive properties" business applied to "the medium" is not a random phrase, but a conceptual current that runs through Video Culture. Undoubtedly, this collection of 14 essays, which includes ponderous writings by Louis Althusser, Stanley Cavell, Jean Baudrillard, Walter Benjamin, and others, along with some fluff more typical of video criticism — without a single picture - imports serious scholarship into the video arena. Whether or not one questions the need for yet another reprint of "The Work of Art in the Age of Mechanical Reproduction," a standard text for anyone who might use this volume, editor Hanhardt has amassed substantial material to bolster his stated ambition to describe "video culture." Or. rather, he offers a selection of often antithetical works that prove the difficulty of that task.

"What," Hanhardt asks in his introduction, "are artists for?... What is the artist's relationship to society and to the broader culture?" "Video culture," with its ties to mass media could provide an answer, he hints. Later he compounds the inquiry: "...the real question is not whether or not video is an art form but how video changes definitions of art." Before getting down to art, however, the responsible reader will digest the first half of the book — essays by Benjamin, Bertold Brecht, Althusser, Hans Magnus Enzensberger, and Baudrillard, grouped in that order under the all-pupose heading "Theory and Practice." This section could be succinctly summarized as an endorsement for Gramsci's line, quoted at the end of Enzensberger's "Constitutents of a Theory of the Media": "Pessimism of the intelligence, optimism of the will." The dialectical Benjamin, then, maps the middle ground and sets the tone: "...mechanical reproduction emancipates the work of art from its parasitical dependence on ritual... Instead of being based on ritual, it begins to be based on another practice — politics." On the optimis-



tic side there's Brecht, who proposes "turning the audience not only into pupils but into teachers." And Enzensberger, who plots a socialist media theory that could release "the emancipatory potential which is inherent in the new productive forces." Baudrillard, however, dismisses Enzensberger's enterprise as "class-bound": ". . .this hypothesis does little more than signal the virtual extension of the commodity form to all domains of social life." Au contraire, he argues in "Requiem for the Media," "It is a strategic illusion to have any faith in the critical reversal of the media. A [subversive and alternative] speech can emerge only from the destruction of the media such as they are - through their deconstruction as systems of non-communication." (In a subsequent text, "Implosion of Meaning in the Media," Baudrillard's pessimism mounts: "There is no alternative to [the media], no logical resolution. Only a logical exacerbation and a catastrophic resolution.") Baudrillard also does away with Althusser's "technique of bricolage," which, he says, masks the fallacies of Marxist analysis: "The dialectical form is adequate to certain contents, those of material production: it exhausts them of meaning, but unlike the archetype, it does not exceed the definition of the object. The dialectic lies in ashes. . ."
So much for Benjamin, too.

The internal debate illustrated by these quotes suggests that the book might review itself. Other possibilities for this procedure abound. Cavell's elegant, literary exploration of "the nature of the pleasure television provides," the correspondence of its formats with basic human psychic processes, in "The Fact of Television," contradicts or is contradicted by David Antin's argument, "Yet while the most fundamental property of television is its social organization, this is manifested most clearly in its money metric, which applies to every aspect of the medium. . ." Antin and Cavell could then gang up on Gene Youngblood, who purveys what Antin labels "cyberscat": e.g., "We have defined the difference between art and entertainment in scientific terms and have found entertainment to be inherently entropic, opposed to change, and art to be inherently negentropic, a catalyst to change." And on and on. Since Hanhardt provides no direction for his "critical investigation," the outcome easily becomes cacophony, with various divisions and alliances that might represent the options for video theories: Jack Burnham's mystical metaphysics,

Youngblood's cybernetics, John Ellis's historical materialism, Rosalind Krauss's Lacanian psychoanalytic model, Althusser's structuralism, to name several.

The book contains a few aberrations, though, that defeat the temptation to neutralize its contents. In "Ideology and Ideological State Apparatuses (Notes Towards an Investigation)," Althusser expounds an important theorum that escapes the autocritique. Like other authors here, he is concerned with the crucial relationship between theory and practice, implicit in Hanhardt's initial questions. Regarding practice, Althusser writes,

These words, preceding Althusser's elaboration of his theory of "interpellation" of the subject, "subjection," portend dire consequences for every ideological - including cultural — practice. In his book The Poverty of Theory and Other Essays, E.P. Thompson, Althusser's most incisive critic, has paraphrased interpellation as "chic notions of men and women (except, of course, select intellectuals), not thinking and acting, but being thought and being performed." Strange that Hanhardt, who not only edited this anthology but acts as curator of film and video at the Whitney Museum, a prominent piece of our cultural Ideological State Apparatus according to Althusser's definition, only reads the theory of ISAs as "an influential analytic tool in examining television's role in society" [my emphasis]. What about artists, art institutions, and all that? Hanhardt's entire project is arrested by this proposition. The theoretical/practical foundation for critical alternative video could have been rescued by material from Raymond Williams's Television: Technology and Cultural Form, an apt rebuttal Althusser's particular Marxist-structuralistmethod that would undercut its authority. But, without this antidote, the theory of ideological subjection remains definitive.

Because Hanhardt seems inclined to describe a Marxist lineage (minus Williams) for video theory — with Baudrillard representing "post-Marxian" thought — Video Culture overlooks another major figure in media theory: McLuhan. Though decidedly out of fashion, his books on the social effects of electronic technology, especially Understanding Media and The Medium Is the Message, attained the status of sacred texts for a number of early video artists. No doubt his flimsy paeans to technological evolution and revolution would appear embarrassing next

to the work of formidable thinkers like Benjamin and company, but at least his covert presence in the argumentation of this book would become explicit.

McLuhan's lesson for fledgling video enthusiasts was a formal analysis of communications technology dependent on biological, therefore, "natural," analogies. In his system, politics and economics are solely functions of technology, as is all social life. Now, many of the essays in Video Culture, taken individually, could avoid association with these spurious ideas. Nevertheless, the almost unanimous attempts to codify "the properties of the medium" share with McLuhan either formal or technology-based precepts, or both. Sections of Benjamin's intricate essay can be interpreted to reinforce such premises. David Ross executes a formal revision of Brecht's "The Radio as an Apparatus of Communications" here and elsewhere. Enzensberger and Althusser's work contributes to this scheme as well. And the authors of articles in the second half of the book — from Antin to Douglas Davis —variously attack the problem of "properties" in formal terms. John Ellis's "Cinema and Broadcast TV Together" stands out as the exception that proves the rule. Though exiled from Hanhardt's theoretical pantheon, McLuhan's quintessential formalism organizes the book's otherwise obtuse editorial rationale.

The severe limitations of this approach also distort Hanhardt's capsule history of avant-garde video's antecedents in avant-garde film. As in the texts that follow, he accords socialists a central role; Vertov and Eisenstein are credited for their daring experiments in cinema, but for their formal innovations alone. And they are invoked in order to trace their influence on European and U.S. avant-garde film, betraying the cultural tunnel-vision evident in this version of "video culture."

In keeping with the formal standard, another pillar of Hanhardt's edifice is, not incidentally, the artist "whose work has explored all areas and forms of video": Nam June Paik. "Paik changed our perception of television as a cultural form," Hanhardt proclaims in his introduction. "Like the computer and other developments in science, television had initiated a change of a magnitude close to that of the Industrial Revolution. In his art [Paik] sought to comment on that discourse, to create a complex aesthetic text that would reconceive television through an array of formal strategies." Again, shades of McLuhan lurk in these passages. In "Truth and Consequences: American Television and Video Art," David Ross seconds Hanhardt's glowing tributc. Ross thinks an early work by Paik, Magnet TV, was "a primary and, in a way, profoundly liberating appropriation of

the notion of media-image power." (One of the personalities playing on the Magnet TV screen was none other that the media prophet McLuhan.) Ross goes on in this vein. Paik puts in an appearance as an author, too, vaunting his connections with "great geniuses" like John Cage, Allen Ginsberg, and Joseph Beuys in an otherwise arcane essay about satellite communications. Emerging from these pages are the residues of museum catalogue essays that could be reconstituted as a new brand of video theory: Paikology. Taken seriously, Paik's appointment as the video artist who has done it all, already, circuitously returns, via "formal strategies," to McLuhan's bankrupt tautology, "The medium is the message."

Rather than relying on Paik's stellar example, those interested in video art's commentary on television, the presumed readers of Video Culture, might reframe the inquiry, questioning the concept of "the medium" and the formal baggage that art critics and historians bring to it. Consider: "the medium" is mute, an inert concept, its "properties" determined by those who use it, a product of science and industry much less pure or ineluctable, less infallible, than those in control would have us imagine. Some of the grandiose claims for video art or for art in general that permeate this book, beginning with Hanhardt's assertion that film and video artists "strip modern technology of its false ideology" by means of formal "interventions" or "expanded forms" might have to be sacrificed. Video may well trouble definitions of art, but not mechanically, not automatically. The art world will have to admit more than some television sets and a few philosophers into its province - perhaps history that is not simply art history, economics, experiences of diverse cultures - before any changed definitions of art will register. Until then, video culture, as the art world knows it, belongs to the television industry.

[©] Martha Gever 1986

WOMEN IN THE DIRECTOR'S CHAIR FESTIVAL: WINDY CITY WEEKEND



"Small Happiness" was a big success in Chicago, thanks to the effective publicity efforts of the Women in the Director's Chair film festival.

Courtesy filmmake

Barbara Tuss

Women in the Director's Chair was definitely on target with its fifth festival, Women's Sites/ Sights. This year's event, co-sponsored with the Center for New Television in celebration of International Women's Day, was the most ambitious and professionally produced effort to date. And that work clearly paid off both in the quality of the programming and the size and diversity of the audience. Over the course of three days, more than 50 works by women directors and producers were screened for an audience of almost 800 people, double last year's attendance. The program featured five major Chicago premieres, a solid selection of work from local women filmmakers, and running conversations throughout the weekend among the special guest artists, women filmmakers, and viewers.

In a departure from the grocery list of women directors that both marked and marred the festival's program in the past, this year's program committee of Joyce Bollinger, Julia Lesage, Ellen Meyers, and Nalani McClendon planned the festival around the theme of women's perspectives across cultural boundaries. This focus led the committee to deliberately seek work by and about third world women, using a combination of open call and direct solicitation of specific films. In particular they contacted the National Black Programming Consortium and the Native American, Latin, and Asian American Programming Consortia to ask for recommendations and to inform women filmmakers associated with these groups about the festival. This outreach set the tone for other aspects of program planning and

promotion.

The atmosphere at the opening night reception and the Chicago premiere of guest artist Ayoka Chenzira's Secret Sounds Screaming: The Sexual Abuse of Children was sustained throughout the weekend. As evidenced by the discussions which followed the films throughout the weekend, WIDC successfully went beyond the traditional film community to reach a diversified audience. By Saturday afternoon one only had to look around the screening room to know this was not an insiders' film event. The audience was an enriching mix of black, white, Latin, Indian, and Asian women, all of whom came for a reason — their lives and realities were being portrayed on the screen.

"My experience with Women in the Director's Chair was absolutely positive," states Beheroze Shroff, whose film *Sweet Jail: The Sikhs of Yuba City* received its Chicago pre-

miere. "The women took great pains to make the directors feel welcome - arranging accommodations, meeting us at the airport, providing a comfortable atmosphere in which we could meet both the audience and other women filmmakers. The best thing they did for me was to get publicity for my film, which is very specialized. They did a fantastic job of contacting Indian television and newspaper people in the city, and I was thrilled at the turnout. You have to do the work to provide this kind of audience and they did." As a result of her appearance at the festival, Shroff returned to Chicago a month later for another screening and met with several potential funders for her next project.

A concerted promotion effort by WIDC staff person Ellen Meyers resulted in feature articles in the major dailies and a variety of ethnic newspapers, the latter crucial in reaching particular audiences for films such as Nisei Soldier: Standard Bearer for an Exiled People and Las Madres: The Mothers of the Plaza de Mayo. The combination of well-executed promotion, solid program content, and people eager to see their concerns on film resulted in standing-room-only showings of Las Madres, (in its Chicago premiere), Small Happiness: Women of a Chinese Village, I Be Done Was Is, and Chenzira's Hair Piece: A Film for Nappy-Headed People, as well as near capacity audiences for Women of Summer, Breaking Silence, Hopi: Songs of the Fourth World, Incident at Restigouch, and The Amish: Not To Be Modern.

"Women in the Director's Chair did everything a festival should do," according to Amish's director Victoria Larimore. "It got very good publicity for my film and set up interviews with me and Milo Yoder, the psychologist in my film who was raised in an Amish family and now lives in Chicago. They picked up on this type of detail and also brought in a very mixed audience. It's really wonderful to be at a women's festival and meet other women filmmakers. Women get excited about each other's work and there's the feeling that, as each woman advances and succeeds, it makes more room for all of us."

Laurie Kennard, a Chicago filmmaker whose dramatic short *The Room in the Tower* was screened, reiterates the excitement of being with other women filmmakers. "This was my first festival screening, and I didn't quite know what to expect. There was a very interesting audience for my film since it was screened after the Sikh film and many of the Indians stayed to view the films that followed. Overall, the festival brought together an excellent cross section of films and filmmakers and definitely took the right direction in building publicity and creating a comfortable atmosphere."

Throughout the weekend, women filmmakers regularly commented on the noncompeti-

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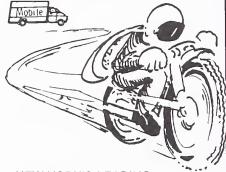
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751-7765 247-7400 tive atmosphere and the give-and-take of ideas, often adding, "At the risk of being chauvinistic, I'd say it was because it's a women's festival." Whatever arguments can be made about this proposition, the legitimacy of women's viewpoints and the value of their experiences were never minimized or questioned.

The 1986 festival demonstrated Women in the Director's Chair is an up-and-coming organization that can produce a first-rate event. It has established good working relationships with the press and media, while expending the time and effort to attract a communitybased audience. And the organization is serious about raising money to sustain itself and its festival. Since the festival, WIDC, already supported by the Illinois Arts Council, the City Arts Program, and Borg Warner, has received additional grants from the Sophia Fund and the National Association of Media Art Centers for development. Hopefully the organization can grow and build the festival's prestige while maintaining the intimacy that made it so appealing this year. Women filmmakers who want a fix of supportiveness in a diverse environment should certainly find the Women in the Director's Chair's festival worthwhile.

Women in the Director's Chair 1987 festival will be held in March to coincide with International Women's Day. The festival invites submission of narrative, documentary, and experimental work of women directors and producers. Deadline: October 15, 1986. Fee: \$15. Formats for screening: 16mm, 3/4" and 1/2" video. Contact Ellen Meyers, WIDC, 34435 N. Sheffield, #3, Chicago, IL 60657; (312) 281-4988.

Barbara Tuss lives in Chicago and is the coordinator of Media Resources at the National College of Education in Evanston, IL.

UP AGAINST THE WALL: THE BERLIN FILM FESTIVAL

The 38th Berlin Film Festival approaches. If you are entering a film in Berlin, it must be a German premiere. Even better, as far as they're concerned, if it's a European and/or world debut. Berlin is generally considered the second or third (give or take Venice) most important international festival for new films after Cannes. For independents, it's often considered number one. Unlike the other big feature festivals, Berlin emphasizes independent and art films from Europe and elsewhere, and there is a market attended by most European distributors and TV buyers. The market, however, is highly selective because the screening time available to each

individual country is limited. As a result, only a few U.S. independent films are accepted out of the hundreds that are screened.

The festival consists of a number of different screening sections. The Main Competition is devoted to feature films and shorts of 10-15 minutes in length, all in 35mm. The features usually come from Hollywood, such as *Out of Africa* and *At Close Range*, though independent shorts conforming to the length and format requirements are welcome. In fact, last year's Golden Bear winner for best short was the U.S. independent *Tom Goes to the Bar*, by New York filmmaker Dean Parisot. The Competition is programmed by festival director Moritz de Hadeln.

The Panorama, Special Screenings, and Documentary sections, programmed by Manfred Salzgeber, are where a number of independent films are shown. The Special Screenings last year featured 24 films from around the world, including Yvonne Rainer's *The Man Who Envied Women*, Mark Rappaport's *Chain Letters*, Gus Van Sant's *Mala Noche*, and the feature-length documentary *Troupers*, by Glenn Silber and Claudia Vianello.

In the Panorama, Salzgeber and de Hadeln presented 12 films, including Maurice Sendak and His Wild Things, by Herbert Danska, and Barbara Hammer's Optic Nerve. Both the Panorama and Special Screenings showed films in 16mm and 35mm, but the Panorama films were of odd lengths, while Special Screening films tended to be in the feature-length range. The Documentary section screened six films, including Mark Obenhause's Einstein on the Beach: The Changing Image of Opera and You Got to Move, by Lucie Massie Phenix and Veronica Selver. Both had previously appeared in the Nyon documentary festival in Switzerland, programmed by de Hadeln's spouse Erika.

A Short Film section within the Panorama showed 25 16mm and 35mm films ranging in length from one minute and 40 seconds to 36 minutes. The program included *My Father's Hands*, by Andy Aaron, *Manhattan Quartet*, by Richard Protovin and Franklin Backus, *Sleepsong*, by Malcolm Leigh and Gerald Busby, and *The Real Thing*, by Peter Schnall. Finally, there is a Children's section for long and short films.

The films in these sections are usually screened twice, combined as full-length programs. Occasionally filmmakers give press conferences, although the turnout for U.S. independent producers tends to be small. Screenings take place in the Atelier am Zoo, part of the Zoo Palast complex, where the Competition films also play, and at the Filmkunst 66 and the Cinema. Films are run in their original language with simultaneous translation provided in at least one of the venues. Hotel accommodations are provided

for filmmakers, but it's wise to negotiate for lodgings near the center of the action: the Cinecenter at Budapester Strasse 42. That's where the market, cafes, mailboxes, accreditation and information tables are housed an ideal hang-out on brisk afternoons when you're not watching movies.

the festival is organized by Ulrich and Erika Gregor and the Friends of German Cinema, an autonomous organization. The Forum office is in the Cinecenter building and Forum screenings occur at the Delphi Filmpalast, the Arsenal, and the Akademie der Kunst, repeating once in each venue. The Delphi is the most central, although the Arsenal sits just across the square.

Forum films are generally very well-attended, occasionally resulting in overflow crowds. Last year over 100 films were presented, eight of which were from the U.S. Shoah set the tone for the series with the thematically related U.S. films Partisans of Vilna and We Were So Beloved. Other U.S. films at last year's Forum were Ross McElwee's Sherman's March, Morgan Fisher's Standard Gauge, Lucy Winer, Paula de Koenigsberg, and Claudette Charbonneau's Rate It X, and Jonas Mekas's He Stands in a Desert Counting the Seconds of His Life. A separate video program was also programmed at the Arsenal. The Forum tries to buy

a print of the films they show for their nonprofit distribution network; sometimes the payment covers the cost of subtitling. Otherwise, they employ a simultaneous translation system. Screenings at the Delphi are followed by discussions with the filmmakers.

As for the business and pleasure of the The well-respected Jungforum section of festival, the folks who run the press area are cooperative, allowing individuals to peruse the computer list of critics and reporters in attendance and helping locate their boxes. It's still difficult to match names with faces and know who's who in terms of film sales, distribution, and financing; finding them can be even more difficult. This problem can be alleviated by keeping literature on your film with you at all times. Spend time in the market; go to receptions; latch on to a few people who are festival regulars; ask the staff for your section questions. In addition to the Daily Journal (the festival Bible), the staff puts out two handy booklets: Who's Where, the directory of all festival guests, and an information booklet that lists restaurants, cafes, and bars.

> Plans are being made for a booth representing U.S. independents at the market. Filmmakers with films in the festival have often added market screenings to scheduled festival screenings, and a U.S. booth will offer these producers a place to congregate and distribute promotion material. A

brochure and poster will probably be produced to give information and screening times for the U.S. independent films, including those not in the festival but screened at the market.

With over 600 films playing day and night over 12 days, a film without a handsome promotional budget or a distributor may not have much impact. On the other hand, the Berlin festival can provide an opportunity to enjoy the fruits of one's labor and to meet distributors, buyers, festival directors, and other filmmakers from Europe, Asia, and even the U.S., over a Pilsner or a kaffe mit schlag. Not to mention the chance to see scores of intelligent and entertaining movies which may never reach your town.

- Robert Aaronson

The dates of the next Berlin Film Festival are February 20-March 3. The Gregors will be in New York for the Independent Feature Market this month (see "In Brief," June/July 1986). Applications and information can be requested from the Berlin Film Festival, Budapester Strasse 50, D-1000 Berlin 30, W. Germany; (30) 26 341; telex 185 255 fest d. The U.S. contact for the festival is Gordon Hitchens, 214 W. 85th St. #3W, New York, NY 10024; (212) 877-6856. The deadline for submissions is early December.



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IN BRIEF

This month's festivals have been compiled by Robert Aaronson and Arlene Gonzales. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

DOMESTIC

- AMERICAN ASSOCIATION FOR COUNSEL-ING AND DEVELOPMENT FILM FESTIVAL. April 22-25, New Orleans. Competition & screenings held as part of Association's annual convention which attracts 5000 counselors. Subjects incl. human rights, psych., soc., substance abuse, counseling techniques, special ed., teen suicide, family, marriage & vocational counseling & others that relate to guidance & counseling. Winners & finalists screened at convention. Awards incl. best of fest, best video, best film, best filmstrip. Awards ceremony at AACD banquet. Info on winning titles circulated to 50,000 AACD members. Past winners have incl. Filmmakers Lib., New Day & Pyramid. Formats: 16mm & 3/4". Fees: \$75 plus \$50 if work is accepted for screening. Contact AACD Film Festival, 5999 Stevenson Ave., Alexandria VA 22304; (703) 823-9800.
- CLEVELAND INTERNATIONAL FILM FES-TIVAL, March 27- Apr. 12, OH. Last yr's 10th anniversary festival featured personal appearances by Sissy Spacek, Kevin Kline & Alan Alda, along w/ the world premiere of Spacek's Violets Are Blue. More than 50 films representing 17 countries were screened to a film-starved Cleveland audience. Alda's Sweet Liberty wrapped up the festival. Deadline for entries is Dec. 15 & works should be submitted in 16mm & 35mm only. No entry fee. Contact Jonathan Forman, Cleveland Int'l Film Festival, 1501 Euclid Ave., Ste. 510, Cleveland, OH 44115; (216) 349-0270.
- GLOBAL VILLAGE DOCUMENTARY FESTI-VAL, April, NYC. Created 13 yrs ago, fest now considered, in words of filmmaker Helena Solberg-Ladd, "the American forum for the most innovative & exciting films & tapes being produced by independent documentarians." Accepts films, video & TV programming. In '86 will be presented for 3rd time by Joseph Papp's New York Shakespeare Festival at the Public Theater. All genres of documentary, from the "white paper" to the experimental, exhibited, but fest noted for programming works that confront the central issues of our time. Past judges incl. M. Carmen Ashhurst, executive director of Film Fund, D.A. Pennebaker & John Reilly, executive director of Global Village. Past festival award winners have incl. Skip Sweeny's My Mother Mar-

ried Wilbur Stump, Suzanna Munoz & Lourdes Portillo's Las Madres & Mira Nair's India Cabaret. Works accepted in 3/4" & 16mm only. Deadline for entries: Nov 1. Entry fee: \$10. For apps & further info, contact Global Village, 454 Broome St., New York, NY 10013; (212) 966-7526.

- NORTHWEST FILM AND VIDEO FESTIVAL. November, Portland, OR. Focuses on up & coming filmmakers. 14th edition. Open to residents of OR, WA, AK, ID, MT & British Columbia. Last yr's event awarded over \$3500 in prizes & lab services. Previous jurors have incld everyone from Jim Hoberman to Amos Vogel to Leonard Maltin. Work for review should be submitted on 35mm, 16mm, S-8 or 3/4". Enclose return postage for mail or UPS. Deadline: Oct. 1. No entry fee. For apps contact Northwest Film & Video Center, Northwest Film Study Center, 1219 S.W. Park Ave., Portland, OR 97205.
- POETRY FILM AND VIDEO FESTIVAL, Dec. 6-7, SF. 11th event features innovative approaches to poetry through combination of words & media. 63 films screened last yr. Top prizes went to James Barton & Sandra Sharp. Spokesperson for fest said last yr's event was "quite a huge success & we look forward to it being even bigger this year." Entry fee \$5. Submit in S-8, 16mm, 3/4" and 1/2". Deadline: Dec. 2. Contact the Poetry Workshop, c/o Poetry Film & Video Festival, Fort Mason Cultural Center, San Francisco, CA 94123; (415) 621-3073.
- · SAN ANTONIO CINEFESTIVAL, Nov. 5-14, TX. For the 1st time in this event's 11-vr history. entries will be judged in competition. Trophy categories incl. Best Feature Film (fiction), Best Documentary & Best First Film or Video. Says festival director Eduardo Diaz, "We want to encourage producers to submit their work," thus the 1st film/video prize. Although he hopes to add prestige to the event by instituting the competition, "We don't want to make it an elitist event." Practically all works of direct relevence to the Latino community" will be screened. Last yr 75 fims & tapes were shown. Audience reaches approx. 5000 in the 410-seat Guadaloupe Theater. Formats: S-8, 8mm, 16mm, 35mm & 3/4". Fee: \$15. Original deadline was Sept. 19, but Diaz will accept work if material is received or he is contacted by Oct. 10. Works will be entered in competition although it may be too late to be incl. in the catalogue. Contact San Antonio CineFestival, 1300 Guadaloupe St., San Antonio, TX 78207; (512) 271-9070.
- SAN FRANCISCO INTERNATIONAL FILM FESTIVAL, Mar. 27-Apr. 5, CA. About 25,000 tickets were sold at 1986 fest, which, at 30 yrs old, is the longest-running film festival in US. Purpose of the fest is to recognize & promote the best original achievements in film, video & television as cultural & communicative media. Festival director Peter Scarlet programs a strong selection of int'l films, especially from the third world & numerous entries from Eastern & Western Europe. Of the many films produced by independents, 16 were made by women. Every yr the festival features a celebrity accompanied by a strong film. By the end of last yr's event, about

3 films had been slated for theatrical release, incl. San Francisco independent Terry Zwizoff's Louie Bluie. This yr festival plans to restructure some cats. (incl. the addition of animation & computer-generated imagery). Film & video division prizes incl. Golden Gate (\$1000), Silver (\$500) & Bronze (\$250), as well as 15 best of cats. at \$125 each. Last yr's grand prize went to Gail Singer's Abortion: Stories from North & South. Television division prizes incl. Golden Gate Award trophy. Scarlet wants "to make more efforts to reach out to all of San Francisco's communities through film." Formats: 16mm, 1/2" & 3/4" only. Entry fee: ranges from \$25-\$110, depending on division & length. Deadline for submitting works: Jan 15. For more info & entry forms, contact Laura Thielen, Competition Coordinator, SF Int'l Film Festival, San Francisco, CA 94118; (415) 221-9055.

· SANTA FE FILM EXPOSITION, Mar., NM. A festival of independently-made features, shorts & animation of all lengths & genres that favors narratives w/ innovative style. Featured films in past incl. Jim Jarmusch's Stranger Than Paradise, Robert Epstein and Richard Schmiechen's The Times of Harvey Milk & Joel Coen's Blood Simple. All filmmakers receive a per-minute screening fee. Minimal entry fee. All interested should send work by mid-Dec. For information & entry forms contact Linda Klosky, Center for Contemporary Art, 1050 Old Pecos Trail, Santa Fe, New Mexico 87501; (505) 982-1338.

• WOMEN'S MID-ATLANTIC FILM & VIDEO SHOWCASE, March, DC. This noncompetitive festival is part of larger Women In Film fest. 3rd yr for this event. It focuses on works under 60 mins. from women in DE, MD, NJ, NY, PA, VA, WV & D.C. There's no entry fee & all works submitted should be on 3/4", 16mm, or 35mm. Deadline: Nov. 15. Send all material to the American Film Institute, Kennedy Center for the Arts, Washington, DC 20566, attn. Susan Ivers; (202) 352-2300.

FOREIGN

*BONN EXPERIMENTAL FILM FESTIVAL, Dec. 5-7, W. Germany. This 8th int'l competitive film fest seeks short films of any format, genre & theme. Films should be no longer than 20 mins. & should be recently produced. A well-known alternative festival, organizers expect a large number of films to be submitted. The committee responsible for the selection prefers originality & innovation. By entering you agree to the possible television broadcast of portions of your film. Most films in 8mm, but some in 16mm & 35mm. Screening fee paid for every film shown: 3DM per min., minimum payment of 20DM. There will be a spectators jury & a critics jury awarding 2 prizes of 1000DM each. One-way shipping costs paid by filmmaker, return paid by fest. In any case, film packages must bear the inscription: "Only for cultural reasons, no commercial value! App. forms avail. at AIVF, send SASE. All films must reach Bonn by Oct. 25. Send all correspondence to EXPERI '86, c/o Kino in der Brotfabrik,

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• CINANIMA INTERNATIONAL ANIMATION FESTIVAL, Nov. 18-22, Espinho, Portugal. 10th anniversary yr for this animation competition that features latest in animated film world-wide. Held in the seaside resort of Espinho, this yr's fest will incl. int'l competitive & noncompetitive sections. Films screened in 35mm or 16mm in the following cats.: less than 5 mins., between 5 & 10 mins., between 10 & 40 mins., feature films, advertising, informative, experimental, & young people's films. The films for competition must have been completed after Nov. 1984. Portuguese journalist Henrique Alres Costa has this to say about Cinanima: It is a pleasant, but very short festival. In Cinanima, nobody is rushing this way & that. People have time to live together. There are no simultaneous sessions. It'a a festival w/ the right dimension." Past judges have incl. HBO's Charles Samu & Portuguese TV exec Vaso Granja, among others. Because 1986 is the "International Year of Peace," the organization has established a prize for best film concerning peace in any cat. as well as its regular best of cat. prizes. No entry fee. Entry forms (avail. at AIVF) should have been in by Sept., but the deadline for films is not until Oct. 12. Contact Commissao Organizadora Do Cinanima 86, Apartado 43, 4501 Espinho Codex, Portugal.

· CINEMA DU REEL, Mar. 7-15, Paris. 1987 will be the 9th yr for this highly regarded & extremely comprehensive world survey of & competition for documentaries presented under the broadly defined rubric of ethnographic & sociological films & videotapes. About 100 productions were screened last vr at the Centre George Pompidou. Prizes incl. 25,000FF Grand Prize awarded by an int'l jury, which, in 1986, incl. reps from Germany, France, Niger & China; 25,000FF library prize; 15,000FF special jury prize & 5000FF short film prize. As stated in publicity material, public library purchase of non-exclusive rights for 300FF/min. is offered to half the films in fest. Among the US films & tapes presented in 1986 were Edin Velez's As Is, Dirk Eitzer's Homeless in Philadelphia, Alfred Guzetti, Susan Meiselas & Richard Roger's Living at Risk, Lisa Hsia's Made in China, Sonya Friedman's The Masters of Disaster, Wendy Smith's Perry in His Garden, Peggy Stern's Stubborn Hope, Alison Abelson's The Store Next Door & Fred Wiseman's Racetrack. Prizes went to 2 films from India--Anand Patwardhana's Bombay Our City & Eau/Ganga, by Viswanadhan, as well as the Swedish Inughuit. Australian Dennis O'Rourke was repped by his documentary feature Half- Life & Jon Alpert presented his video Hard Metals Disease. All work must be completed between Jan. 1 & Dec. 31, 1986. Festival director Marie-Christine de Navacelle will be in New York presenting a retrospective of Cinema du Reel films as a joint project of the Pompidou Center & the French Institute. Screenings will be held at the Institute, the Museum of Modern Art & the Donnell Media Center Oct. 6-11. She will also be selecting films for the 1987 festival at the French Institute/Alliance Français. Interested filmmakers should call

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DENNIS RIVELLINO (914) 769-5734 Robert Aaronson at AIVF or send SASE for entry forms. Work can be entered directly until the mid-Dec. deadline. Formats: 35mm, 16mm, S-8 & 3/4". Videocasettes are preferred for preselection. Contact Bibliotheque Publique d'Information, Cinema du Reel, Centre Georges Pompidou, 75191 Paris Cedex 04; 27.12.33; telex 212726 F.

• FLORENCE FILM FESTIVAL, Dec. 11-14, Italy. Festival director Fabrizio Fiumi will present the "best of Europe" in addition to the usual cross-section of new US independent feature films in 1987. As covered in Variety, the '86 event attracted packed houses of young audiences for the noncompetitive screenings & "ad hoc post-screening discussions." Most of the films were selected by Fiumi last year at the IFP Market & incl. J.P. Nobel's Blue Moon, J.J. Murphy's Frame of Mind, Bill Sherwood's Parting Glances, Robert Dornhelm's Echo Park & Dan Bessie's Hard Travelling. In addition the festival presented Italian premieres of Donna Deitch's Desert Hearts, Paul Morrissey's Mixed Blood & Lech Kowalski's Gringo. In attendence were directors Deitch, Morrissey, Faith Hubley (The Cosmic Eye), Andrew Silver (Return) & David Dawkins (Floodstage). Retrospectives highlighted Roger Corman & Jonathan Demme. Fiumi offers Soft-Titler service for English language films that allows them to be subtitled in Italian via computer projection leaving the print in its original condition while eliminating the generally unsatisfactory simultaneous translation common at European festivals. This event may prove of even greater interest to US feature filmmakers in '87, as it will offer the opportunity to meet some of their foreign counterparts. Approx. 10 US featutes will be programmed in the 25-plus film event. Formats: 16mm & 35mm. No fee. Dramatic features only. Deadline: Nov. Contact Fabrizio Fiumi, Florence Film Festival, Via Martiri del Popolo 27, 50122 Florence, Italy; tel. 24 58 69. Fiumi will be in the US this fall & can be contacted through Robert Aaronson at AIVF.

- GUIMARAES INTERNATIONAL AMATEUR FILM FESTIVAL, Dec. 3-8, Portugal. 17th annual competition for films in S-8, 8mm & 16mm. Sponsored by the cinema division of CONVIVIO, the assn of culture & recreation & endorsed by the Association of Amateur Film Societies. Gold, silver & bronze awards. All competitors receive participation medal. No length or subject requirements. Send scripts in English for simultaneous translation. Fee: \$10. Films returned beginning Dec. 31. Entry forms avail. at AIVF (send SASE). Contact Amateur Film Festival of Guimaraes, CONVIVIO, 4 800 Guimaraes, Portugal; tel. 414472; telex 32499 XAVI P.
- INTERNATIONAL FORUM ON NEW IMAGES OF MONTE CARLO, Feb., Monaco. This fest is organized by the larger Monte Carlo International Television Festival. Top level conferences, featuring specialists from the USA, Europe & Japan, cover topics relating to the continuing development of computer images. This yr's program guided by 4 principles: to show the latest products of European, American &

Japanese image synthesis; to reflect revolutionary concepts; to access the market & to promote new aesthetic approaches. For more info contact (in Paris) 9 rue de la Paix, 75002 Paris; tel. (1) 42.96.12.23; (in Monte Carlo) 2a Boulevard des Moulins, MC 98000 Monte Carlo; tel. 93.30.87.01.

• IOURNEES INTERNATIONALE DU COURT METRAGE, Feb., Clermont-Ferrand, France. 3rd annual event is being organized in conjunction w/ the larger 9th National Short Film Festival of France. In 1985, 40 int'l films from 24 countries were screened, among them, US entry Between Jobs, by J. Collier Bennet, as well as 68 French flicks. Known to be "a great success with professionals & public alike," this festival should live up to its past. Productions of any kind (fiction, animation, documentary, experimental) on either 16mm or 8mm single track, optical or magnetic, completed after Jan. 1, can be submitted as long as they are 40 mins. or less. Videotapes OK for preselection. Organizers of the festival provide free hotel & restaurant accommodations for 3 days. A jury of journalists from French & foreign press will award a grand prize of 5000FF. Deadline: early Oct. For entry forms contact Festival du Court Metrage, 26 rue des Jacobins, Clermont-Ferrand. France: 73.91.65.73.

• ROTTERDAM FILM FESTIVAL, Jan. 30-Feb. 8, The Netherlands. Last yr's 15th outing was hailed as a major success by Variety. Attendance, budget & films screened place it only behind Cannes, Venice & Berlin. Of 115 films shown, 83 were features. The US selection of shorts & features incl. Mark Rappaport's Chain Letters, Leandro Katz's Metropotamia & Los Angeles Station, Stephan Balint's Let Me Love You, Jane Chaplin's Eugene's Valet, Henry Dreher's Living Arrangement, Scott B.'s The Specialist & Last Rights, Rachael Reichman's The Riverbed, Albert & David Maysles Vladimir Horowitz: The Last Romantic & a 7-film retrospective of Appalshop, the media center in Kentucky. In addition to screenings that ran in 5 theaters 17 hrs a day, the festival features a market called the Cine-Mart, subsidized by the government for the past 3 yrs. Though growing, the festival maintains its intimate atmosphere so that "smaller" films can thrive. Festival director Huber Bals selects the program singlehandedly & emphasizes feature films, although the US selections last year were primarily shorter films. Bals has also been known to acquire festival films for distribution in Holland, thus providing what amounts to completion funds that allow films to be shown in the festival. Says filmmaker Reichman, Bals Ioves noncommercial, difficult films & sticks to his guns. The festival is actively loyal to filmmakers." Some directors are given transportation & accomodations are regularly provided. All film shipping of selected work is paid for by the festival. Bals will be in NYC in Nov. for preselection screenings; they will be arranged through Wendy Lidell, 125 E. 4th St., New York, NY 10003; (212) 475-8237. No entry forms. 16mm & 35mm. Video OK for preselection. Fest address is Rotterdam Film Festival, Postbus 21696, 3001 AR Rotterdam.





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Left: Ken (Ken Nakagawa) orders another snack from the Manju Man (Lane Nishikawa) in Steve Okazaki's new comedy "Living on Tokyo Time." Right: Jose Rafael Arango and Mark Boone, Jr. in "The Visit," a new film by Leandro Katz.

Robert Agronson

At the age of five, Manfred Kirchheimer arrived in the Washington Heights section of New York City from Nazi Germany, one of 20,000 Jews who settled there after fleeing the Third Reich. Forty years later, the memories of Kirchheimer's now long-assimilated elders are the subject of his intimate film portrait We Were So Beloved. Against a background of historical commentary and archival footage, the 145-minute documentary offers an often surprising perspective on the Holocaust by those who escaped its ultimate consequences. Residents of the neighborhood once known as the Fourth Reich express their lingering disbelief that such events could have occured in lives they still remember as more German than Jewish. Through Kirchheimer's skilled interviews, we learn they still refuse to entertain the possibility that their gentle neighbors participated in or acquiesced to the Final Solution, and how. in their identification with their homeland, they slighted the plight of their fellow Jews in Poland. It was the German spirit of obedience, they explain, that aided Hitler's plan to exterminate the Jews. We Were So Beloved was greeted warmly at the Berlin Film Festival in 1986 — a homecoming for the filmmaker. It also has been invited to Filmex and the London Film Festival, as well as being shown at the Flaherty, Athens, and Jerusalem festivals. We Were So Beloved: First Run Features, 157 Waverly Pl., New York, NY 10014; (212) 243-0600.

Once upon a time, filmmaker Wim Wenders passed along the unused black and white 35mm stock from his film *The State of Things* to an unknown independent named Jim Jar-

musch. That stock found its way into a feature called Stranger Than Paradise, and the rest, as they say, is history. Filmmaker Guido Chiesa hopes that history repeats itself; his new 35mm. 17-minute film Black Harvest was shot, in part, on leftover stock from Jarmusch's film. With a look somewhere between Wenders, Welles, and Bergman, Black Harvest is the story of two young New Yorkers - she, a tough but tender cabbie, and he, a dreamy iconoclast — who drive to the tip of Long Island to look for a mysterious friend who never appears. Black Harvest's elliptical quality, Chiesa hopes, will "make you want to know more," for the short is the opening segment of a planned feature film called Short Lives, which "investigates the mythology and the aftermath of the most traumatic events of the sixties." Through festival exposure and investor screenings, the director hopes to raise enough money to move the cast and crew to Death Valley for the second part of the film. Black Harvest: Tomesha Productions, Box 40, New York, NY 10009; (212) 529-6799.

Anais Nin is the inspiration for Chana Benjamin and Delores Brandon's "video collage of dance, music and voice" entitled Remembrance of Things Anais. Narrated by Brandon, the 25-minute, three-part piece is based on Nin's Winter of Artifice: Three Novelettes. Using actors, dancers, a singer, and a pianist, the videomakers envoke Nin's recurring themes - self-discovery, the father/daughter relationship, psychoanalysis as a route to the unconscious, and art as the "ultimate tool for personal investigation and transcendence" - while translating the writer's collage techniques through video superimposition and audio layering. A narrative thread is supplied by Suki John's choreography, while other performers represent aspects and images from Nin's life and work. The tape received the Visual Award from the New York Institute of Technology, where it was shot on 3/4" in the Institute's three-camera studio. The producers are currently raising funds for distribution. *Remembrances of Things Anais*: Chana Benjamin, 33-44 93rd St., Jackson Heights, NY 11372; (718) 672-3084; and Delores Brandon, 214 Sterling Pl., Brooklyn, NY 11238; (718) 857-3376.

Condemned, an 11-minute black and white horror film by Philadelphia filmmaker and video artist John Campbell, has received an honorable mention at the Rochester International Film Festival. Modelled after the expressionistic horror films of the twenties, Condemned explores the phenomenon of violence breeding more violence, while using an unconventional soundtrack to generate fear. Condemned will be screened at the Collective for Living Cinema on October 19. Condemned: Creative Video Productions, 2124 Schultz Rd., R.D. #2, Lansdale, PA 19446; (215) 584-6742.

Leandro Katz's The Visit is part Buñuel, part Kafka, and part Manhattan paranoia. We never really find out who, what, where or why - but then, that's not the point. Mark Boone, Jr. and Jose Rafael Arrango star in this 29-minute, 16mm mystery without dialogue, which the director describes as a "black comedy of suspense which. . . subverts the codes of traditional narrative in ironic ways." Shot by cinematographer Viktor Vondrucek, the film's visual style complements the soundtrack in which layers of sound effects acquire a "musical quality." Katz hopes to create a featurette for distribution and exhibition by combining his work with similar neo-narrative and experimental

films. *The Visit* will have its European premiere at the Rotterdam Film Festival in February. *The Visit*: Leandro Katz, 25 E. 4th St., New York, NY 10003; (212) 260-4254.

Gary Glaser's work-in-progress Justiceville has been attracting attention in its 19-minute version, Trouble in Paradise. Shot entirely on what Glaser called "shoot-your-baby's-firststep" consumer video, Justiceville tells the story of Los Angeles' notorious skid row shantytown where, in 1985, 60 homeless people created shelter for themselves. The tape follows a core group of residents during this "experiment in self-determination," which began when the owner of a parking lot gave his permission to put up the dwellings. It ends five months later when the police cleared the residents out, arrested 12, and brought the bulldozers in. The short version, cut at the Long Beach Museum of Art, has already garnered a local Emmy. Excerpts have been broadcast nationally on Hour Magazine and the tape won a prize at the Video Culture International Festival in Montreal. Nevertheless, the only money the producers have been able to raise for the complete version thus far is a \$2,000 grant from the Pioneer Fund. Eileen Brennan has agreed to narrate the long version, and LA rapper Iced Thas contributed an original song about Justiceville that Glaser hopes to turn into a doc-rock music video. Justiceville: Glaser Productions, 2026 Laurel Canyon Blvd., Hollywood, CA 90046; (213) 654-7471 or (213) 969-2363.

Living on Tokyo Time is the debut dramatic feature film outing for Steven Okazaki, Academy Award nominee for his 1985 documentary Unfinished Business: Japanese American Internment Cases. Young Kyoko (Minako Ohashi) lands in San Francisco from Japan to "learn about America" and ends up living at the local "Y" while working as a dishwasher in a Japanese restaurant. As her tourist visa runs out, two waitresses fix her up with a third generation Japanese-American named Ken (Ken Nakagawa), a janitor at the flower market whose interests in life seem to begin and end with rock'n'roll. Their low-key courtship leads to a green card marriage of convenience populated by wellmeaning friends and relatives, each with a personal agenda for the couple. Okazaki, who directed, shot, and edited the film, as well as co-writing the script with John McCormick (Torpedoes - in development at Columbia), says Living on Tokyo Time began as two story ideas — one about the world's "gallumpiest" guy and another about a Japanese girl coming to America — which combined to make a romance. Okazaki, the recipient of an American Film Institute filmmaking grant, thought working on a dramatic film where actors recite lines would provide a

"break" from the "pressure to put together something coherent" he faces in his documentary work. *Living on Tokyo Time*: Farallon Films, 548 Fifth St., San Francisco, CA 94107: (415) 495-3934.

In Mirror Productions' award-winning 29minute videotape The Challenge of Aging: Jewish Ethnicity in Later Life, you will meet an 84-year-old Yiddish singer; a 74-year-old activist for Soviet Jewry; a 72-year-old Orthodox Jewish widow; and a 72-year-old mother of intermarried children. As documented by producer Pauline Seigal, these ordinary but vital women demonstrate that "active involvement with ethnic activities encourages a sense of continuity, life-satisfaction, and self-esteem in old age." Partially funded by the Institute for American Pluralism, the tape has been praised as a teaching tool for those who work with the elderly as well as an effective aid for triggering discussion among groups of the elderly. It won the \$5,000 first prize in the training category of the annual National Media Awards of the Retirement Research Foundation, as well as prizes at the Internation Film and TV Festival in New York and the National Educational Film Festival. The Challenge of Aging: Mirror Productions, 335 Greenwich St., #7B, New York, NY 10013; (212) 925-7760.

The critically acclaimed and award-winning theatrical production Dead End Kids: A History of Nuclear War, which opened at the Public Theater in 1980, is now a 90-minute dramatic feature. Just as JoAnne Akalaitis's original play, performed by Mabou Mines, was deemed a major departure from theatrical conventions, the film, in its use of an episodic structure that combines historical facts and footage with narrative fiction and experimental techniques, pushes the limits of cinematic convention. The title refers, on one hand, to children growing up under the shadow of nuclear annihilation. Yet it's also a fitting label for the mischievous, corrupt, sleazy, banal, and foolish parade of alchemists and nuclear scientists who personify humankind's "urge to dominate the universe" in its quest for ultimate destructive capability. Talking Head David Byrne has a part in the film and contributed the "sound score," while composer Philip Glass gets credit for additional music. Other production crew members have credits from theater and both commercial and independent film. Dead End Kids was produced by Monty Diamon and Marian Godfrey and funded by the New York State Council on the Arts, the Public Broadcasting Service, and a lot of deferred salaries. *Dead* End Kids: A History of Nuclear War: Marian Godfrey, Mabou Mines Development Foundation, Inc., 150 First Ave., New York, NY 10009; (212) 473-2410.



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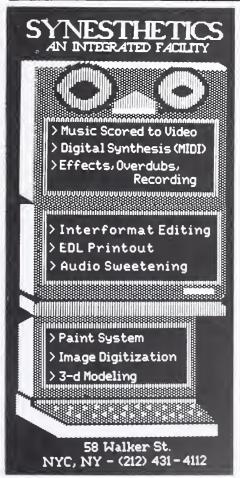
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Films Tapes Wanted

- DOCUMENTARY INVESTIGATION OF LYN-DON LAROUCHE GROUP seeks people w/ film footage, audio tapes, stills & other documents from the 1969-76 USLP & NCLC period. Producers also interested in talking to you. Contact Amalgam Prod., (212) 691-8298, NYC.
- VIETNAM FOOTAGE: Relevant footage sought for documentary on Native Americans in Vietnam. Contact Deb Wallwork, Prairie Public TV, Box 3240, Fargo, ND 58108; (701) 241-6900.
- LATINO VIDEO WORKS sought for public access cable TV series Sopa de Videos. All genres & films transferred to video accepted. \$5/min. Contact XChange TV, Box 586, New York, NY 10009; (212) 713-5544.
- MINORITIES' VIDEO WANTED: Video Data Bank seeks video art by minority artists & interviews w/ minority artists of all disciplines for distribution in Video Tape Review & Art & Artists collections. Send sample tape, resume & other relevant materials to Video Data Bank, School of the Art Inst. of Chicago, 280 S. Columbus Dr., Chicago, IL 60603; (312) 443-3793.
- WESTERN FRONT seeks films apes for "Infermental 6," the first int'l magazine on videocassette, a compilation of short pieces. Particular interest in works from South America, Africa & Asia, w/ themes on cross-cultural TV, telepathic music, poetical economy & new religions. Deadline: Oct. 15. Contact Infermental 6, Western Front, 303 E. 8th Ave., Vancouver, BC, V5T 1S1, Canada; (604) 876-9343.
- FESTIVAL OF INT'L RADIO & AUDIO ART: Sponsored by New Radio & Performing Arts in cooperation w/ WKCR-New York. Seeking audition material in all genres & in any language. Submissions should be work created specifically for radio, up to 1 hr in length. Deadline: Nov. I. Send cassette w/ SASE to Int'l Festival, New Radio & Performing Arts, 284 Eastern Pkwy., 2-H, Brooklyn, NY 11225; (718) 857-4644.
- NEW DAY FILMS self-distribution co-op for independents seeks new members w/ recent social issue documentaries. Priority areas; culture.

environment, family, health, handicapped, labor, gay/lesbian, minority & progressive films for young people. Application deadline: Nov. l. Write Ralph Arlyck, 79 Raymond Ave., Poughkeepsie, NY 12601.

- THE CINEMA GUILD: A leading distributor of independent feature films & social issue documentaries seeks new films &/or videotapes for theatrical & nontheatrical distribution. Contact Gary Crowdus, The Cinema Guild, 1697 B'way, New York, NY 10019; (212) 246-5522.
- *ALIVE FROM OFF CENTER: Nat'l PBS series showcasing performing & video art is previewing work for its Summer 1987 Season III broadcast. Submit 3/4" or VHS tapes up to 24 min. in length between Sept. 1, 1986 & Jan. 1987 to Alive From Off Center, KTCA-TV, 1640 Como Ave., St. Paul, MN 55108. Tapes may be held until Jan. 1987 decision date.
- ROUND SQUARE PRODUCTIONS seeks video material for Video Prime program, distributed & sold to int'l TV companies. Send 3/4" tapes no longer than 10 min. Artists receive percentages. Contact Round Square Prod., 19 Hudson St., Ste. 504, New York, NY 10013; (212) 334-8143.
- DESPERATELY SEEKING material w/ educational value in elective & mainstream curriculum. Offering custom-designed promotional plans & high volume royalties. All subjects considered. Contact Cheri Yeakey, 1419 N. Wells St., Chicago, IL 60610; (312) 337-5566.
- DISTRIBUTOR seeks new 16mm films on environment, health & public policy. Contact Umbrella Films, 60 Blake Rd., Brookline, MA 02146; (617) 277-6639.
- * CINCINNATI ARTISTS GROUP EFFORT (CAGE) is currently accepting 3/4" & 1/2" VHS videotapes for open screening series. 5 1-hr programs of work programmed by nationally recognized curators will precede open screening sessions. All work will be shown, but extremely long works will be prescreened & may be excerpted. Deadlines: Sept. 5 & Oct. 18, 1986; Jan. 10, Feb. 21 & Apr. 4, 1987. Send tapes w/ self-stamped, self-addressed mailer to CAGE, Box 1362, Cincinnati, OH 45201; (513) 381-2437.

Conferences • Workshops

• WOMEN AND MEDIA CONFERENCE: "Viewpoints: A Conference on Women, Culture, and Public Media" on Nov. 8 & 9 at Hunter College in NYC. 1st major national meeting of women producers, educators, critics & community activists working w/ film, video & photography. Opens with premiere film screening on Nov. 7. Workshops, panels; speakers from all over US &

abroad. No registration fee. Sponsored by Women Make Movies & Hunter College Women's Studies Program. Contact Celia Chong, 41-22 54th St. #10, Woodside, NY 11377.

- CROSSCURRENTS: ART, HISTORY, POLITICS: 12th annual conference on literature & film, Florida State Univ. Comparative Lit & Film Circle, Jan. 29, 30 & 31, 1987. \$35 advance registration. Contact Conference Registrar, Ctr. for Professional Development & Public Service, Florida State Univ., Tallahassee, FL 32306-2027.
- •ALLIANCE FOR CULTURAL DEMOCRACY: 10th annual anniversary conf. "Imaginaction" at Roxbury Community College, Boston, MA., Nov. 7-10. Contact ACD, c/o Vivienne Simon, 42 Jamaica Rd., Brookline, MA 02146; (617) 277-1009.
- CREATING & DEVELOPING SUCCESSFUL PROPERTIES for TV & motion pics. Weekend seminar for screenwriters, producers, directors, actors & others. Panel discussions by well-known TV & film execs; TV & film marketplace where agents, producers & financial backers are avail. for consultation; group meetings that match attendees w/ similar goals & interests. Dec. 6-7, Fashion Inst. of Technology in NYC. Contact (516) 621-6427 or 681-2171.
- COLLECTIVE FOR LIVING CINEMA offers 3 sessions per yr (fall, winter, spring) of low-cost, hands-on beginning & intermediate workshops in 16mm & super 8 film production techniques. Classes meet evenings & weekends, w/ intensive sessions in lighting, sound recording techniques, editing & optical printing. Professional instruction. For more information & brochure call (212) 925-3926.
- SONYVIDEO WORKSHOPS: Beginners to advanced 2– & 3-day workshops at 21 locations throughout U.S. All aspects of video production. Contact Sony Institute of Applied Video Technology, 2021 N. Western Ave., Box 29906, Los Angeles, CA 90029; (800) 662-SONY.
- CENTER FOR NEW TELEVISION fall workshops conducted by video professionals. Tuitions range between \$10 & \$300. Contact CNTV, 11 E. Hubbard, 5th fl., Chicago, IL; (312) 565-1787.
- VISUAL STUDIES WORKSHOP weekend seminars in film & video prod. & postprod. from Sept. to Dec. 1986. Contact Visual Studies Workshop, 31 Prince St., Rochester, NY 14607; (716) 442-8676.

Resources • Funds

• SUNDANCE INSTITUTE NEW GUIDELINES: Production Assistance & Script Development

programs now combined into 1 Independent Feature Program. Projects now considered on an ongoing basis & incl. 5-day Script Development Lab, June Laboratory, revolving loan fund, completion guarantees, networking advisory support, equip./ services assistance & creative assistance. Contact Sundance Institute, 19 Exchange Pl., Salt Lake City, UT 84111.

- VOLUNTEER LAWYERS FOR THE ARTS: Services avail. for filmmakers, directors, technicians & organizations who need legal or financial guidance. Learn about contracts, taxes, housing, nonprofit incorporation, etc. For free brochure of books, write VLA, Box H, 1285 6th Ave., 3rd fl., New York, NY 10019.
- · CORPORATION FOR PUBLIC BROADCAST-ING Open Solicitations deadlines: Jan. 9, 1987 & May 1, 1987. Contact CPB, Program Fund, 1111 16th St. NW, Washington, DC 20036.
- NATIONAL ENDOWMENT FOR THE ARTS Film/Video Production deadline: Nov. 14. Contact NEA, 1100 Pennsylvania Ave. NW, Washington, DC 20506.
- NEW YORK COUNCIL FOR THE HUMANITIES 1986 proposal deadline: Dec. 15. Contact NYCH, 198 Broadway, 10th fl., New York, NY 10038; (212) 233-1131.
- ALASKA STATE COUNCIL ON THE ARTS grant deadline for artist fellowships Oct. 16. Contact Alaska State Council on the Arts, 619 Warehouse Ave., Ste. 220, Anchorage, AL 99501; (907) 279-1558.
- MEDIA BUREAU funds avail. for presentation of video & audiotapes, incl. installations & performances of multi-media works incorporating substantial amounts of video or radio; workshops; short residencies; technical assistance; research projects; criticism & equipment expenses relating directly to these projects. Applications are reviewed continuously. Contact the Media Bureau, The Kitchen, 512 W. 19th St., New York, NY 10011; (212) 255-5793.
- RISCA MINI-GRANT PROGRAM to nonprofit organizations for up to \$1000 in matching funds. Deadlines: Dec. 1 & Mar. 1. Contact Estelle Verte, Grants Coordinator, Rhode Island Council on the Arts, Mini-Grant Program; (401) 277-3880.
- · THIRD WORLD PRODUCERS PROJECT: Free 1-on-1 consultations on all aspects of fundraising & production offered to minority independent producers, w/ priority on works dealing w/ social issues, personal themes, third world cultures & innovative uses of moving image. Particularly interested in knowing about media (video, radio, audio) artists in conjunction with new Minority Media Development Program. Also fiscal sponsorships avail. on limited basis - contact us by Dec. 31 for NYSCA conduits. Send written synopsis of your project to Chris Choy or Renee Tajima, Film News Now Foundation, 335 W. 38th St., 5th fl., New York, NY 10018.

 NATIONAL ENDOWMENT FOR THE HUMANITIES invites proposals for television and radio biographies of "American men & women who were leaders of their times." Projects may be either single programs or series. NEH grants avail. for planning, scripting, or production in documentary or dramatic form. For information, write or call National Endowment for the Humanities, Division of General Programs, Humanities Projects in Media, Rm. 420, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 786-0278.

Opportunities Gigs

- INDEPENDENT FEATURE FILM PRODUC-TION COMPANY seeks experienced director for upcoming feature project. Also accepting resumes for all crew positions. Send resumes & reels to Quest Studios, Box 550864, Orlando, FL 32855-0864, Attn: Joseph Tankersley.
- · WANTED: Non-union crew members for lowbudget feature film. Applicants should have some 35mm feature experience, be willing to work on deferred or partially deferred basis & live in Washington, DC area or be able to provide own room & board in DC during 6-8 wk shoot. Need cinematographer & camera crew, sound crew, gaffers & grips, ADs, make-up & hair, prop person, sound & picture editors, artists, special EFX people, etc. Contact Kensington Cinema Management, 4110 Howard Ave., Kensington, MD 20895; (301) 564-1433.
- · WANTED: Manhattan-based person to coproduce independent 16mm dramatic feature about readjustment problems of Vietnam-vetturned-firefighter. Any or all of following skills desirable: editing, writing, camera operation, musical; or resources: space, prod. equip., editing equip. Must have track record of producing own independent short films. Submit letter, resume, list of skills & resources to Bruce Paynter. Box 134, Belleville, NJ 07109.
- DOCUMENTATION WANTED: Children's War '86 (Nov. 19-27) will bring 40 youths from war zones to interact w/ youth of 27 US cities in schools, clubs, public forums & media events. UNICEF co-sponsored development conference follows in New York on Dec. 3-6. Contact Religious Task Force, 85 S. Oxford St., Brooklyn, NY 11212; (718) 858-6882.
- NEW PRODUCER seeks completed scripts for short films up to 30 mins. in length. Prefer previously unproduced writers. Comedy, drama, humane people-oriented stories. Short adaptations from literary classics also welcome. No exploitation or horror scripts please. Send material w/ SASE to Roselle Zubey, Vienna Prod., 5 W. 63rd St., New York, NY 10023.
- INDEPENDENT PRODUCER/DIRECTOR LOOKING FOR SCRIPTS: Short subject, doc. & dramatic for future projects. Humorous & humane p.o.v.'s desired. Marketability a plus.



Since 1976, Bay Area Video Coalition (BAVC), the largest non-profit video arts center in the country, has helped over 450 independents complete their projects for PBS and cable stations, galleries, theatres, and museums. With BAVC's subsidized rates, you can fly from anywhere in the U.S., stay in a hotel, dine in San Francisco's finest restaurants and still pay a lot less for your broadcast quality program.

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For more information, write or call AIVF, 625 Broadway, 9th fl., New York, NY 10012; (212) 473-3400.

Send copy of treatment or script to MZ Productions, 235 E. 5th St. #1, New York, NY 10003.

- WRITER WANTED FOR CHILDREN'S VIDEO PILOT: Experience necessary, art related. On spec &/or point system. Contact Julie at Machine Language, (212) 966-6162.
- PRODUCER seeking screenplays. Send w/ SASE to M&M Pictures, 504 W. 24th St., Box 120, Austin, TX 78705.
- INTERNSHIPS WITH EXPERIMENTAL/IN-DEPENDENT FILM SHOWCASE: Work w/ programming, publicity, workshops, tours, administration & special projects for as long as 1 semester/yr. College credit avail. Send resume & 2 letters of reference to Lyna Shirley, asst. director, Collective for Living Cinema, 41 White St., New York, NY 10013; (212) 925-3926.
- MINORITY VIDEO ARTISTS/PRODUCERS SOUGHT for input to a comprehensive study & report on the crisis in media productions by blacks, Latinos, Asian Americans & Native Americans in NYS, organized by Third World Newsreel and the Film News Now Foundation. We need to identify minority media artists & resources. Also need your suggestions, criticisms & experiences in areas of funding, equipment access, program exposure & training. Results & resources will be published in a report in 1987. Contact Minority Media Development Program, c/o TWN, 335 W. 38th St., 5th fl., New York, NY 10018; (212) 947-9277.
- INDEPENDENT PRODUCER/DIRECTOR SEEKS SCREENPLAYS & SCRIPTS: Subject or theme should be upbeat or inspiring. Send w/ SASE to Lovinus Productions, 1300 N. Astor St., Ste. 8A, Chicago, IL 60610.

Publications

- DEEP DISH DIRECTORY: Report on the first nat'l public access satellite network (spring-summer 1986) which transmitted a 10-part series of grassroots video to public access stations nationwide. Incl. mailing lists of all participating public access stations, video producers & activists interested in ongoing programming exchanges & future satellite use. 96 pgs., \$10. Contact Paper Tiger TV, 339 Lafayette St., New York, NY 10012.
- FILMS & VIDEO ABOUT, FOR & BYWOMEN catalog now available from Penn State Audio-Visual Services. Incl. more than 400 titles on women's media. Avail. to users free from Pennsylvania State Univ. Audio-Visual Services, Special Services Bldg., University Park, PA 16802; (814) 863-3103.
- OVERVIEW OF ENDOWMENT PROGRAMS w/ brief descriptions of 42 separate funding programs, application deadlines, phone directory, etc. available free from NEH Overview, Rm. 409, NEH, 1100 Pennsylvania Ave. NW, Washington.



- 1986 INDEPENDENT PRODUCER'S GUIDE TO SUPER 8 now avail. Up-to-date guide to S 8 equipment, festivals, lab services in the US & Canada & articles by prominent S-8 filmmakers on topics such as wide screen anamorphic cinematography & S-8 as video prod. format. \$5 incl. shipping & handling from Small Format Audio Visual, 95 Harvey St., Cambridge, MA 02140.
- MEETING YOUR MAKER: Guide to Twin Cities Videomakers & Consultants Available to Work with Nonprofit Organizations: Incl. biographical listings, basic guidelines for preproduction planning & selecting & working w/ an independent. Avail. from UCVideo, 425 Ontario St. SE, Minneapolis, MN 55414; (612) 376-3333.
- · OFF-HOLLYWOOD: The Making & Marketing of American Specialty Films published by the Independent Feature Project & the Sundance Institute. Authored by David Rosen & Peter Hamilton. Prepublication discount of \$22 avail. to IFP members & Sundance associates on limited, firstcome basis. Nonmembers, \$26. Incl. \$2 for postage & handling per order. Contact IFP, 21 W. 86th St., New York, NY 10024.
- MOTION PICTURE: Tri-quarterly film journal, published by the Collective for Living Cinema. Spring/Summer 1986 issue no. 1 now avail., \$4. Contact Motion Picture, 41 White St., New York, NY 10013.
- · ASIAN CINEMA STUDIES SOCIETY NEWS-LETTER free to ACSS members, dedicated to the advancement of Asian film & media scholarship & to the support of the teaching of Asian cinema. Membership, \$8/yr; \$5/yr to students, unemployed & part-time employed; \$15/yr institutions. Contact David Desser, ACSS treasurer, 2090 FLB/707 S. Mathews, U. of Illinois, Urbana, IL 61801.
- •FOUNDATION GRANTS INDEX: Listing of grants awarded by private & community foundations, published by the Foundation Center. \$44 plus \$2 shipping & handling. Also The National Directory of Corporate Charity. Order from the Foundation Center, 79 Fifth Ave., New York, NY 10003; (800) 424- 9836.
- · THE OREGON GUIDE TO MEDIA SER-VICES 1986 directory avail. for \$10 plus \$1.25 shipping & handling. Order from the Media Project, 925 N.W. 19th Ave., Portland, OR 97209.
- BEFORE YOU SHOOT: A GUIDE TO LOW BUDGET FILM PRODUCTION, by Helen Garvy. Manual for producers & production managers covers features & shorter films, incl. scheduling, budgeting, casting, locations, postproduction. \$11 ppd. Avail. from Shire Press, Box

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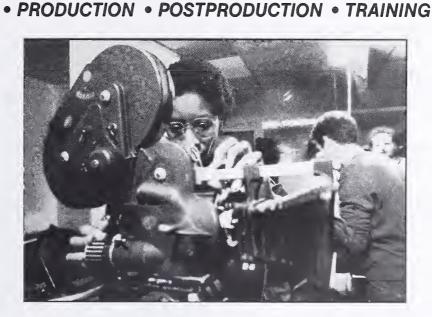
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- HOW TO BE AN INDEPENDENT VIDEO PRODUCER, by Bob Jacobs, on the art & management of independent production, \$34.95 from Knowledge Industry Publications, 701 Westchester Ave., White Plains, NY 10604.
- *ARTSEARCH CLEARINGHOUSE FOR JOBS IN THE PERFORMING ARTS: Bi-monthly bulletin on job & career development positions in the arts. Tax-deductible subscriptions, \$45/yr (23 issues) from Theatre Communications Group, 355 Lexington Ave., New York, NY 10017.

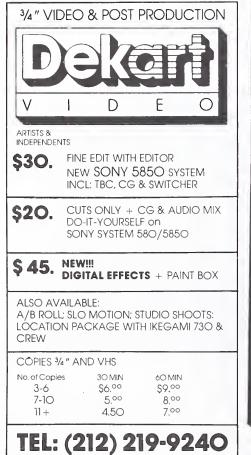
Trims & Glitches

- CONGRATULATIONS to the Museum of Holography's 1986 Artist in Residence awardees Karen Michel McPherson & Reynold Weidenaar, whose music video *The Stillness* was recently chosen as one of the official US submissions to the ISCM World Music Days in Cologne, Germany.
- KUDOS to Edin Velez, Shalom Gorewitz, and Sara Hornbacher, all winners of Checkerboard Foundation postproduction grants to videomakers.
- WALTER W. PITT III has been awarded the Golden Scroll Award of Merit for Outstanding Achievement by the Academy of Science Fiction, Fantasy & Horror Films.

- JIM JARMUSCH'S Down by Law will open the 24th New York Film Festival. Congratulations!
- CONGRATULATIONS to Barbara Rosenthal on the publication of her new book Homo Futurus by the Visual Studies Workshop Press.
- KUDOS to Michael Sporn for receiving a grant from the American Film Institute Independent Filmmaker Program for his animation project *The* Hunting of the Snark.
- CONGRATULATIONS to Rose Bonds, who has won prizes at the Baltimore International & Athens Film Festivals for Nexus.
- CONGRATULATIONS to Joanna Priestley for her 1st prize for Film as Art at the Nat'l Educational Film Festival.
- MEMBER IDA K.P. RUZSITS has been selected for an award at the Melbourne Film Festival for her new work A Film for My Son.
- KUDOS to Midwestern Regional Fellowship winners James Duesing and Arturo Cubacub.
- KUDOS to Christine Choy, the winner of the 2nd Annual Steve Tatsukawa Memorial Fund Award.
- EQUITABLE CENTER OFFICE & ARTS COMPLEX in New York now houses the Arts Resource Consortium & a 15,000 volume library, made possible by a major grant from the Reed

Foundation. The Equitable Real Estate Group has provided below-market rent to the cooperative venture, which includes 3 leading nonprofit arts policy & service organizations, the American Council for the Arts, the Center for Arts Information & Volunteer Lawyers for the Arts.

- OLYMPIA MEDIA EXCHANGE is on the move; it is now located at 218 1/2 W. 4th, Olympia, WA 98501; (206) 754-6670.
- REMEMBER CIMCA! The Centro de Integracion de Medios Comunicacion Alternativa in La Paz, Bolivia, covered in the December 1985 issue of *The Independent*. This important grassroots media center is sorely in need of help from the US independent film/video community. Videocassettes, film stock, audio tapes, all kinds of production supplies needed to continue its work in Bolivia. If you can help, contact Renee Tajima at Film News Now, 335 W. 38th St., 5th fl., New York, NY 10018; (212) 947-9277.





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Tenth Street Production Group Alan Schaaf, President

147 Tenth St. San Francisco, CA (415) 621-3395

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National Video Industries, Inc. Louise Diamond, Operations Manager

15 W. 17th St. New York, NY (212) 691-1300

Negotiable discounts on studio production facilities, remote production packages, postproduction and screening facilities, transfer and duplication. Package deals available.

TVC Labs Roseann Schaeffer, VP Sales

311 W. 43rd St. New York,NY (212) 397-8600

Negotiable discounts on services.

Camera Mart Leo Rosenberg, Rental Manager

456 W. 55th St. New York, NY (212) 757-6977

20% discount on all rentals of film and video equipment with some specific exceptions. Larger discounts may be available for rentals of long duration or for favorable payment terms.

AWF would like to thank these companies for participating. Other firms wishing to be included should contact Ethan Young, AIVF Membership Services, (212) 473-3400.

OCTOBER 1986

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HAIL & FAREWELL

AIVF welcomes Ethan Young, our new director of membership and programming. Ethan brings to AIVF nationwide experience in the independent media movement, having served as office manager of San Francisco's Film Arts Foundation and as administrative director of Facets Multimedia in Chicago. In his dual role, Ethan will plan AIVF's regular seminar series and oversee services to our expanding membership.

Jeanne Cawley, known to so many members as the voice that answers our constantly ringing phones, has left her post as AIVF's administrative assistant to join the distributor Cinecom International. We wish Jeanne the best in her new role, helping independent feature films reach the widest possible audience.

AIVF/FIVF THANKS

The Association of Independent Video and Filmmakers and the Foundation for Independent Video and Film provide a variety of programs and services to the independent producer community, including publication of The Independent, the FIVF Festival Bureau, seminars and workshops, and an information clearinghouse. None of this work would be possible with the generous support of the following agencies, organizations, and individu-

Camera Mart, Inc; Cinema 5 Theaters; Circle Releasing Corporation; Consolidated Edison Company of NY; Du Art Film Laboratories; Eastman Kodak Company; Film Equipment Rental Co., the Ford Foundation; Guild Theatre Enterprises; Home Box Office, Inc.: Lubell & Lubell; Manhattan Cable Television; Morgan Guaranty Trust Company; Movielab Video; National Endowment for the Arts; New York State Council on the Arts; New York State Governor's Office for Motion Picture & Television Development; Orion Classics; Rockamerica; TVC Image Technology; Uptown; Manhattan's Moviechannel; Valley Filmworks; the Walter Reade Organization; WNET/Thirteen.

SHIPPING AND HANDLING

Julia Lesage, an editor of Jump Cut, writes,

In shipping videotapes, audiotapes, and films, always use plastic bubble-wrap packing. Envelopes padded with fiber filling ("jiffy bags") or even newspapers leave lint on the tape and film, at best. At worst, fiberfilled bags split in transit and fiber gets into the tape housing. In that case, the tape has to be thrown away. In addition, tapes and films can be further protected from lint by packing them in zip-lock plastic bags before putting them in a box or mailing envelope.

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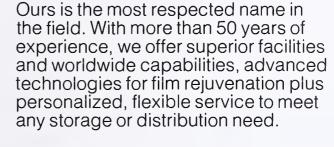
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Edward Pincus and Steven Ascher iliustrate the vocabulary of lighting in their "Filmmaker's Handbook." in this issue of The independent" this how-to for aspiring or advanced producers in the eightles is compared by reviewer Eric Breitbart to Pincus's classic "Guide to Filmmaking," which he calls the "soldier's Bible" for filmmaking revolutionaries in the sixtles and seventies.

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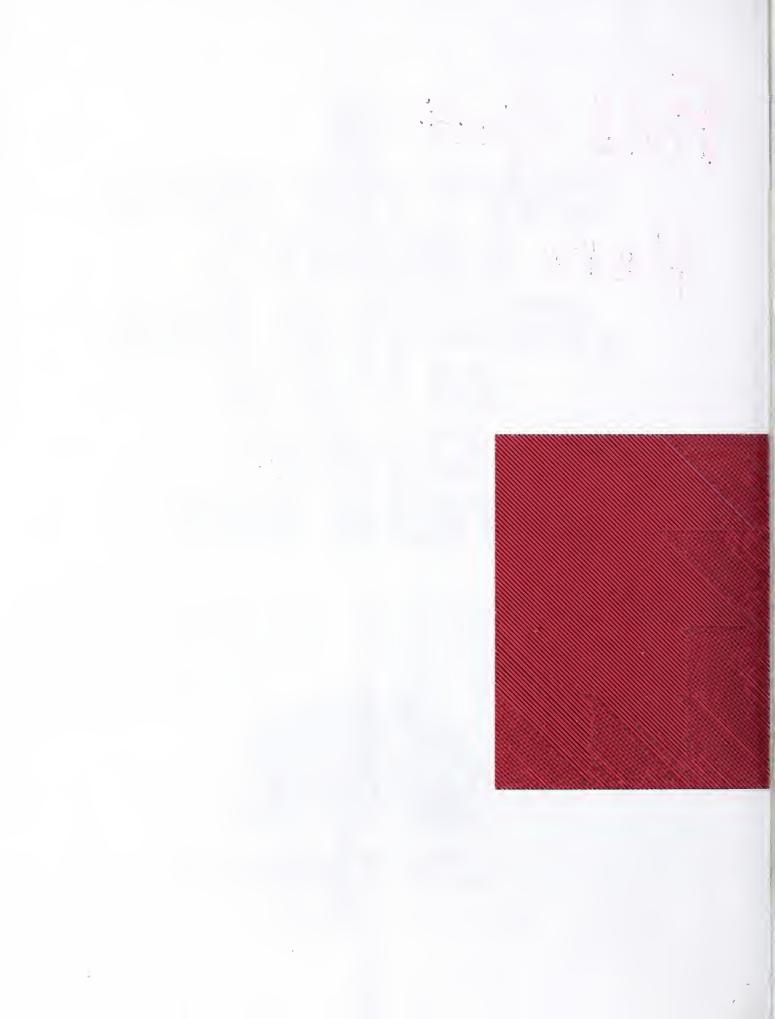
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COVER: In the oftermoth af the Cultural Revalutian, the more than eighty millian Chinese who ga to the mavies every doy prefer humon dromo ta high concept, tales af human suffering to comedy, and lessans in pallitical responsibility ta escapist fore. They flack ta films like the recent hit "The Girl in Red," in which nancomformist An Ran is disappointed to find that her sister wauld go ta any length ta ensure her admissian ta callege. Authar Xiong-ru Chong laaks at the distinctive toste af Chinese mavie-gaers, the oppeal af newly ovailable western films, and the future of Chinese filmmoking in "Mavies in the Middle Nation." Phota courtesy World Entertainment, Inc.

QUALITY CONTROL: HODSOLL OVERTURNS PEER PANEL

"The National Endowment for the Arts relies on peer panel review of grant applications in order to assure informed funding of artistically and culturally significant projects and activities." These words, published in the March 29, 1983, Federal Register, introduce NEA chair Frank Hodsoll's description of the appeals process for those whose proposals to the NEA are denied funding. The implication is that Hodsoll regards peer panel decisions as definitive. Further on in the official document he cautions, "Award of Endowment financial assistance is discretionary. Determinations are made using criteria described in the program guidelines; several criteria involve subjective, qualitative judgments which are not subject to reconsideration." Although many applicants for production funds from the NEA's Media Program have met with disappointment with peer panels' judgments, few, if any, have received panel recommendation for substantial support and subsequently had that decision contradicted by the National Council on the Arts and, as a result, received thumbs down from the chair of the NEA. However, following the August 3 meeting of the National Council, Hodsoll concurred with its negative evaluation of a film proposal endorsed by the March Media Program peer panel and denied funding.

The project in question is De Peliculas: Archives of Latin American Conflict 1890-1940, a feature-length, 35mm compilation documentary film being produced by DeeDee Halleck, Pennee Bender, and Robert Summers, a group with considerable filmmaking and scholarly experience. Summers is an prominent, internationally respected film archivist and a member of the board of the NEAfounded and -funded National Center for Film and Video Preservation. Halleck has produced over a dozen films and videotapes. as well conceiving the Paper Tiger Television cable series. She coproduced Bitter Cane, a prize winner in the documentary category at Cannes. That film was edited by Bender, a veteran film editor, whose credits also include the widely distributed labor documentary From Bedside to Bargaining Table.

In correspondence between the NEA staff and the producers and telephone interviews with NEA spokesperson Dodie Kazanjian the only reason given for the Council and Hodsoll's determination was "aesthetic quality." "The project had no support on grounds of poor quality," she explained. This opinion differed substantially from that of the 1986

Media Program peer panel for production grants - Mary Lea Bandy, Diana Muldaur, Neil Seiling, Joan Shigekawa, and Morrie Warshawski—who recommended a \$35,000 grant for the project. Only projects directed by Barbara Kopple, Haile Gerima, and Frederick Wiseman received larger grants in this year's round. According to Seiling, video curator at UCVideo, the project survived six cuts that reduced the number of projects considered for support from about 150 to 32. "I don't recall any negative comment," he said, "nor was the quality of the sample ever mentioned." All other projects recommended by the peer panel received NEA funding without further scrutiny.

Kazanijan found the fate of De Peliculas unexceptional, although she couldn't identify other film or video production panel decisions that had been reversed by the chair and Council. Nevertheless, she said that Hodsoll regularly questions "about a dozen grants" prior to each quarterly Council meeting and requests further information on the basis of "something that doesn't look quite right according to quality." In this case, the Media Program staff notified the producers in June that additional information about the film's final form was required. When Halleck inquired about the purpose of this request she learned that someone on the NEA's "senior staff" had questioned the grant before it went to the June Council meeting for approval. She was told that the producer should submit material before the August meeting, when the project would be reconsidered for funding. She asked whether Hodsoll was responsible for this delay and was informed that he had not yet read the proposal. Replying to questions about this procedure and the role of NEA staff members, Kazanjian denied the involvement of any NEA personnel other than the chair - who she clearly stated "is not staff."

The NEA indicated a need for information about the script, treatment, and narration planned for *De Peliculas*. The producers supplied their most recent treatment, along with an explanation that the archival material unearthed through research would provide the structure of the film rather than following a predetermined script and that the sound portion of the film would also be derived from archival material. Soon after, the NEA received an unqualified letter of support for the project from Robert Rosen, former director of the National Center for Film and Video

Preservation, director of the UCLA Film, TV, and Radio Archives, and faculty in the UCLA Motion Pictures and Television Department, praising the film's aesthetic, intellectual, and entertainment value, as well as the outstanding level of archival research. Allowing that he had "been burned too often in the past by clever proposals that resulted in bad films," Rosen wrote, "...in light of all I know about the film makers, their sources, the script, the production plan, and the distinguished advisors, I feel extremely assured giving De Peliculas my highest recommendation." The producers also presented the NEA with a list of other advisors and consultants for the project, a roster that includes William Murphy, director of Motion Picture division of the National Archive, Sam Brylowsky, director of Recorded Sounds at the Library of Congress, Eileen Bowser, curator for the Department of Film at the Museum of Modern Art, and Jay Leyda, the distinguished film historian and author of a book on compilation archival films.

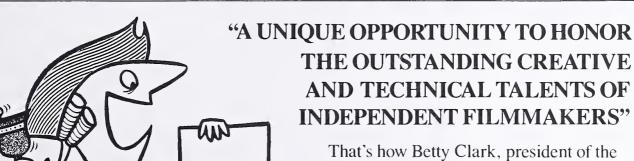
Despite this effort, Kazanjian maintained that the merits of the project were judged by the National Council and NEA chair on the basis of the sample reel alone. They chose not to consult the project advisors and considered Rosen's letter solely as testimony to the film's value as an archival project. But, quality, she said, became the determining factor: "Quality is a question of aesthetic judgement. Quality is what the record says. It looked amateur." And quality "depends on the judgement of experts."

Halleck, however, voiced concern about the expertise represented on the National Council. "Peer panels may be elitist and flawed, but that's the best review process yet devised," she said, adding, "I don't think there are any media people on the National Council. There's Robert Stack, Celeste Holm, and George Shaeffer. They're not people who have been important in setting aesthetic criteria for media in this country. Their idea of a compilation documentary is *Victory at Sea*."

As well as questioning the credentials of those whose opinion influenced Hodsoll's decision, Halleck doubts that aesthetic value was the actual criterion for the NEA's action. "It's the same sampler that we showed the New York State Council on the Arts and the New York Council on the Humanities, where we received grants. It was shown at the Carpenter Center at Harvard, and the audience

THE BEAULIEU 7008.





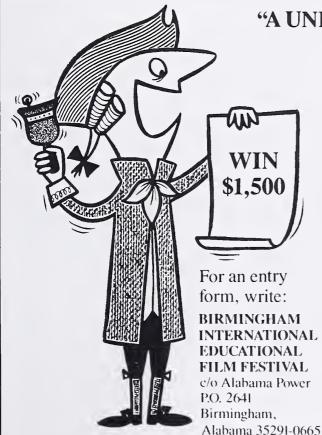
A comprehensive look at the state-of-the-art in Super 8.

That's how Betty Clark, president of the Birmingham International Education Film Festival described the inauguration last year of a new award sponsored by Coronet/MTI Film & Video honoring the work of independent filmmakers. Last year's winner was the Academy Award-Winner, The Stone Carvers.

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29th STREET VIDEO, Inc. (212) 594-7530 loved it. We also showed an earlier, rougher version at the conference of the Federation International Archivists du Film and were repeatedly asked when it would be finished and how it could be booked." Instead, Halleck believes that the NEA decision was ideological. "It shows the weakness of Reagan's foreign policy that anything that would increase public outrage won't be funded at the federal level. Our film is about imperialism as manufactured through the consciousness industry, and that's how opinions are shaped."

Kazanjian emphasized Hodsoll's authority as NEA chair to make final decisions on each and every grant given by the agency. As she underlined, the peer panels and the National Council act as advisory bodies. On the other hand, Hodsoll, who practiced corporate law and worked as a fundraiser for Reagan's first presidential campaign before being appointed head of the NEA, has often publicly proclaimed his lack of expertise in the arts. If he relies on the current Council, Halleck thinks, independent media will be slighted. "It's sad that there is such a division in the country between Hollywood—represented on the Council by Holm, Stack, and Shaeffer-and independent film," she said. "The American public has been protected from experimentation."

While Hodsoll's office contends that politics played no part in the discussion of De Peliculas, several National Council members represent conservative political positions. Perhaps the most outspoken member of the Council is Samuel Lipman, who publishes and frequently contributes to the right-wing art journal the New Criterion. During the past few years, Lipman and New Criterion editor Hilton Kramer have regularly condemned a number of NEA policies and some specific grants as leftist and un-American, and several such diatribes appear to have affected developments at the NEA. Joseph Epstein, another New Criterion regular, was recently appointed to the National Council as well.

In preparation for an appeal of the NEA decision, the filmmakers have requested access to the Council minutes and agency memos concerning their project. So far, that request has been refused. Arthur Warren, NEA assistant general counsel, wrote the producers that such documents "constitute predecisional intra-agency materials of a deliberative nature and are exempt from mandatory disclosure" under the Freedom of Information Act. Kazanjian also pointed out that the NEA does not release transcripts of panel or council sessions that are closed to the public in order to protect grant applicants whose proposals are not reviewed favorably. The Peliculas group, however, hopes to challenge these policies. "If so much hung on the

sample, why are they withholding the minutes of the meeting?" Halleck asked. "Are they afraid of hurting our feelings?" Although rebuffed by Warren, the producers intend to gain access to the NEA documents related to their case and will file an appeal with Hugh Southern, deputy chair for Programs at the NEA and the designated adjudicator in this process. And, convinced of the NEA's responsibility toward independent media, they also will reapply for production funds from the Media Program in 1987.

-Martha Gever

NEH DISOWNS "THE AFRICANS"

In what has become a tradition at the National Endowment for the Humanities, Endowment chair Lynne V. Cheney came out swinging in her condemnation of *The Africans*, the new nine-part PBS series that debuted on October 9. As with her predecessor William Bennett, the object of Cheney's ire is a media project that purportedly violates NEH guidelines prohibiting support of "projects that advocate or promote a particular political, ideological, religious or partisan point of view."

In an angry letter to Ward Chamberlin, president of WETA-Washington, D.C., which coproduced *The Africans* with the British Broadcasting Corporation, Cheney charged the series was "worse than unbalanced," and that it degenerated into an "anti-Western diatribe." She demanded that PBS remove the Endowment, which contributed \$600,000 of the series' \$3.5-million budget, from the list of series funders.

The Africans features the commentary of Ali A. Mazrui, a native Kenyan who teaches political science at the University of Michigan and has published more than a dozen books on Africa. In an interview with the public television weekly *Current*, Cheney stated, "The project proposal said that many different points of view would be brought to bear on controversial issues. It said repeatedly that there would be on-screen interviews, that it wouldn't be a one-person idiosyncratic view."

"We did literally hundreds of interviews," *The Africans* executive producer Charles Hobson told *The Independent*. "A lot of the ideas for segments came from other people. We made the decision [not to include onscreen interviews] from a stylistic point of view." The precedents for that choice, he noted, included the prototype of Anglo-American high-brow television, Kenneth Clark's *Civilization*. But there were practical considerations as well. "Many people in Africa don't speak English or speak it with heavy accents. We would have ended up with

a film plastered with subtitles if we'd done it à la 60 Minutes. In many [African] countries people aren't free to candidly discuss controversial issues on camera. And this isn't journalism. It's a humanistic approach." Moreover, Hobson claimed, Mazrui's commentary is in line with the first goal stated in the producers' 1984 proposal to the NEH: "To portray Africa's civilization from an African's point of view."

"We are deeply disappointed the NEH feels this way about the series," Hobson said. The producers were also somewhat surprised. Last summer, before Cheney was appointed as the Endowment chair, the NEH staff viewed a rough cut of the series. "We didn't hear anything about an interview problem until [this August]."

Perhaps Cheney's most sensational charge was that the series "extols the virtues of Muammar Gadhafi." Hobson said, "It's unfortunate that so much attention has been focussed on the segment that talks about Gadhafi," noting that it fills approximately a minute of airtime. He is discussed in the program "Global Africa," which "looks at Africa as a player. We show black Americans and Africa, there's a segment about OPEC— Africans getting together to have some control over their destiny. Gadhafi is another player. He raises serious moral questions."

PBS initially refused to delete the NEH from the program's credits, claiming that federal law and Federal Communications Commission regulations required full disclosure of all funders. However, the FCC subsequently ruled that the Endowment's recent reauthorization legislation permits it to remove its logo when its inclusion "may incorrectly imply. . .that the NEH endorses the views expressed in the program." In an additional punitive measure, the NEH turned down WETA's request for \$50,000 in promotional support for the series.

It remains to be seen whether viewers find Mazrui's views as appalling and distorted as Cheney. Calling for "a more generous spirit of tolerance" at the Endowment, PBS vice president of News and Public Affairs Barry Chase has publicly stated that "Chairman Cheney is underestimating the ability of audiences to make decisions on the basis of a broad range of opinion." Hobson reported that 125 colleges have signed up for the series, which PBS is offering through its Adult Learning Service, "and more are calling. The academic world is used to professors with strong points of view."

One of the ironies of Cheney's outrage, he added, is that very little of Mazrui's anti-Western sentiment is directed at the United States, which only recently began playing a role in Africa. Most of his critical comments are aimed at the former colonial powers France,

Portugal, and Great Britain. Yet in Britain the series aired earlier this year to generally favorable reviews, and the companion book, by Mazrui and others, reached the number two spot on the best seller list. In a note to Mazrui, BBC chief Michael Grade wrote, "I personally have been stimulated, angered, moved, and provoked by your views. A very happy outcome, for so much television is so bland." The makers of public television worry that bland TV is precisely what the NEH wants.

—Debra Goldman

LOCAL INITIATIVES

While independents wait for some breakthrough in national broadcast or cable distribution, some producers are finding outlets for their work closer to home. The New England Foundation for the Arts and local cable operators in Connecticut, Massachusetts, New Hampshire, Vermont, and Maine have been collaborating to produce Mixed Signals. The project, which packages film and video into half-hour programs each spring and fall, is supported by the Jessie B. Cox Charitable Trust and six New England state art councils. The operators donate thousands of dollars of in-kind services, including studio and edit time, and promote the show on their national programming services. "We get good feedback from Mixed Signals," Tom Cole of American Cablevision in Provincetown, MA, reports. "My only regret is that there isn't more of this kind of programming."

In Manhattan, Channel L Working Group, "New York City's foremost municipal access programming company," debuts the second season of *Video Spectrum* on November 5. Last summer the initial series, a showcase for award-winning and emerging video artists, won first prize in the innovative programming category of the National Federation of Local Cable Programmers' Hometown USA Video Festival. *Video Spectrum* is supported by the New York State Council on the Arts.

In the City of Brotherly Love, public television provides a venue for local media artists. With support from the Pennsylvania State Arts Council, Philadelphia station WHYY-TV administers an ongoing Independent Acquisitions Fund for film and video. This year 30 works by artists in Pennsylvania, Delaware, and New Jersey were submitted for airing. The selected works will appear intermittently from November 1 of this year through October 31, 1989. The next call for submissions will be early next year. For more information, eligible producers should contact Louis Massiah, WHYY-TV, 150 N. Sixth St., Philadephia, PA 19106; (215) 351-1200.





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THINK SMALL: SUPER 8 AND 8MM-TO-VIDEO

Bob Brodsky

Images created on 8mm and super 8 film are finding their way onto videotape for exhibition and broadcast with increasing frequency. For filmmakers, video offers ease of distribution and access to the many electronic color and imaging controls that can be used to good advantage on the film image. For video artists, the possibility of originating images in film and then transforming them as video has increasing appeal. Whatever the motive, every media maker should take into account issues of appropriateness, quality, and technology to ensure the best video product at the right price.

If you simply want a tape for your personal VCR or to distribute informally to friends, transfer the film inexpensively at a local studio specializing in "home movies to video." If, on the other hand, you want a high quality videotape copy of a completed film, get a duplicating master from which you can make quality dubs for distribution, broadcast, or your sample reel. Such masters can be made from single or double system film materials, and super 8 and 8mm films may look and sound better on TV than on a movie screen, thanks to the boundless varieties of electronic image manipulation.

Pre-editing your film on video allows you maximum editing options before actually cutting the film. Begin by making, literally, an off-the-wall transfer by shooting the film image with any video camera and recorder. You can also make a transfer off the screen of a motorized film viewer. Such recordings will result in very poor quality images, brighter in the center than at the edges. And if you use a projector, it will also have a rolling shadow due to the lack of synchronization of the film and video. But it will be adequate for organization and trial edits.

When you know that your final product will be on videotape, begin by transferring all the necessary footage in a studio that offers as much quality as you can afford. I emphasize "necessary," because with minimal viewing it's often possible to remove significant amounts of unusable footage, thereby reducing the total cost of transfer. Pick your video format according to your access to editing facilities and, of course, your budget.

If you want both a film product and a video product, create the finished work on film before transferring. When the video is not intended to be a mere duplicate of the film

product—for example, should the video contain long scenes that will be shortened in the film version—the entire film should be transferred so that the tape can be edited from material of the same generation. This means, however, making the product twice: once for film and again for video. (It is important to note that a soundtrack developed in a video edit of transferred film cannot easily be used for the film version. Small differences at edit points will make conforming the film to the video-generated soundtrack quite difficult. There may also be synchronization problems, resulting in "rubber sync.")

You should also be aware of several limitations in the transfer process such as contrast build-up. All super 8 and 8mm films are meant for direct projection of the original film that was exposed in the camera. They have what is called "projection contrast," which is built into the quality of the film to make it look good in average film viewing conditions.

But what makes for good viewing of film by projection makes reproducing that image on television more difficult. This is because the television monitor is already a high contrast device that wants to push near-white tones to pure white and near-blacks to pure black. Since all projection-contrast films have already shifted their representation of reality in the same direction as your TV monitor. the result is that a lot of details in highlights and shadows become completely hidden in the transfer. (Negative films, on the other hand, are inherently low contrast materials that represent their subjects in greatly reduced contrast ratios. Therefore professional 16mm and 35mm film and negative slide materials can be more successfully transferred to video.)

Color limitations result from the fact that every color film stock has its own range of colors or "palette." This palette is determined by the way the light striking the film is rendered by the dyes contained in the film, or, in the case of Kodachrome, in the dyes coupled to the film during development. The ability of a film to reproduce color is circumscribed by the ability of dyes to reveal color, alone or in combination, and at varying levels of illumination and exposure.

Similarly, in a TV screen there are certain color reproducing materials called phosphors that reveal color when excited by an electric current. The ability of a video display to reproduce color is absolutely limited by the color reproducing materials in the TV screen.

Certain shades and tones of color are just not possible, just as others are not possible in film.

In all fairness to modern film chemistry and TV technology, the reproduction of colors is excellent, given a well-illuminated and well-exposed subject. But when the subject has not been well illuminated and/or well exposed, maintenance of good color reproduction becomes difficult, if not impossible. Because reversal films like color super 8 and 8mm are more sensitive to proper exposure, the problems are aggravated.

Transfer quality will also be affected by film artifacts—scratches, pin holes, emulsion gouges, torn sprockets, splices, emulsion deterioration, color fading, staining, and the film grain itself. Some of these can be ameliorated in a high quality film-to-tape transfer, some will be exaggerated, and some will remain unchanged (although some artifacts can be diminished by a film restoration process). When film artifacts are piled upon the degradations introduced by the video process, the results can be garbage.

If you know you'll be transferring your film to video before you shoot, certain factors should be considered at the outset. Choose the right film stock. A fine-grain film is almost always preferable. I am dogmatic about using Kodachrome 40. Because of its fine neutralcolored grain, its ability to render detail in shadows, and color saturation, it is by far the most versatile film stock for video transfer. It is even suitable for making a black and white transfer (just as it is suitable for making black and white film prints) as long as the video will not contain color images as well. When color and black and white sequences are to be mixed, use Plus-X film whenever possible. If a more sensitive emulsion is needed, use Tri-X. (Remember, however, that these black and white stocks are not available with pre-sound striping, and poststriping them may result in a slight change in recorded level or quality at the splice points with pre-striped stock.)

I prefer the look of images transferred from Kodachrome film to those filmed on either Ektachrome 160 or 7244. While the larger Ektachrome film grain may be perfectly acceptable in projection, it becomes exaggerated during transfer, especially in low-light sequences. Any attempts at grain reduction result in a further reduction of definition. Ektachrome 7244 has a more neutral grain structure than Ektachrome 160, which, though apparently sharper, has a readily seen

orange and blue color in its grain. Both films may be used successfully where a majority of scenes are filmed in close-up.

Frame the subject carefully. What you see through the viewfinder is not what you'll get on your TV screen; the edges will be cut off. Television standards allow for the mispositioning of picture tubes within their cabinets, so count on about five percent of the image being cut-off all around. Position any text 10 percent away from the edges. These allowances are called the "TV cut-off" and the "safe title area."

Because video exaggerates contrast, it becomes imperative to use light opportunely. Since most 8mm and super 8 filmmakers have little or no control over the light of their subjects, they ought to position themselves so that the relative light values enhance their subjects. This means filming a dark-skinned person against a darker rather than a lighter background or filming a boat pilot from the angle of the greatest amount of light, even if it means climbing outside the wheelhouse and rigging the microphone through a window. Such shifts in camera position will result in a dramatic improvement in the vitality of the images. Silhouettes may have good composition and strong appeal for their contrast and background colors, but they remain abstract.

Neither over-expose nor under-expose your film. One exception occurs when filming dark-skinned subjects who will always be darker than most of the rest of the scene. Some cameras permit adjustment of the auto-exposure system to permit continual over- or under-exposure, and in this situation it is best to continually over-expose by 1/2 f-stop.

The auto-exposure systems incorporated in 8mm and super 8 cameras usually work better than other ways of determining proper exposure. When filming, say, a street scene, it helps to set an overall reading through the auto-exposure system of the camera (usually a close-up on a person not wearing white), and then lock the exposure on the designated f-stop so it will not vary with the passing of light or dark vehicles in the scene or with minor changes of camera angles.

Video cameras, ranging in price from \$200 to \$50,000 will affect the quality of your transfer as well. With a few exceptions, you get roughly what you pay for. It is possible, for example, to create a very good black and white image with an inexpensive black and white video camera. This means that color film will transfer as though it were black and white. My opinion is that a good black and white image is preferable to a mediocre color one.

Once recorded, video images can be improved in a number of ways. Enhancement circuitry kicks the little transitions between

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lights and darks to make the image appear sharper. The lower the quality of the video imaging device the more enhancement circuitry is needed. Unfortunately, enhancement exaggerates the film grain and makes human flesh look aged beyond belief, but small amounts of enhancement can perk up the fine detail in a busy scene, especially when sophisticated enhancement circuitry is employed within prescribed dynamic ranges.

In the transfer process it is possible to correct exposure by increasing the light passing through the film and/or increasing the sensitivity of the video imaging device, making visible details unnoticed in ordinary projection. It's a common mistake in film transfers to attempt to make all images look as bright as television game shows. They can't be, and besides, the real beauty of film-to-video is retaining the subtle softness of the film texture, even when that texture includes underlit scenes.

Which brings us to color correction. Let's call it color improvement. One can change the strength or saturation of all the color and shift the tint of the image, either toward

bluish-green or reddish-blue. More sophisticated color improvements allow selective control over the tone of the darkest parts of the image, apart from the tone of the image as a whole. Further, it is possible to control the tint of the middle tones of the image with little affect on either the highlights or the shadows. All this is called "color correction," and it is both wonderful and highly subjective.

Video noise reduction is often employed to improve the image produced by an inexpensive color video camera by reducing the visible "hiss" that textures the darker portions of the images. Unfortunately, with noise reduction comes a loss of sharpness. So it's better to look for imaging devices that have low noise or a very high "signal-to-noise ratio" to begin with. The final image may appear much sharper than that created by a high resolution but high noise camera. The newer CCD pick-up devices gaining in popularity, while excellent in their ability to overcome some problems of tube pick-ups, are at present noisier than the latter.

8mm and super 8 transfers present special

problems as well as opportunities that render them a challenge to anyone willing to develop the necessary skills. It is markedly more difficult to produce consistently good images on a small gauge film than on larger gauge films. The frustrations of the transfer process are best overcome with patience and attention to the values and intentions of the filmmaker. Using this approach, however, the whole process becomes exciting, and technical problems fall into a manageable perspective. For me, a technically terrible transfer created by a home video camera aimed at a film projected on a white mud wall somewhere in the third world can be more interesting than a relatively mindless showpiece transferred with state-of-the-art perfection.

This article is part of an information packet on 8mm film available from the International Center for 8mm Film and Video, Inc., founded by Bob Brodsky and Toni Treadway. For more information contact them at 10-R Oxford St., Somerville, MA 02143.

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CAN THESE TAPES BE SAVED?

Renee Tajima

Editor's note: With this issue, The Independent introduces a new column to serve AIVF members and other readers of the magazine. "Can This (Film/Tape) Production Be Saved?" will answer inquiries concerning preproduction, production, and postproduction problems. In order to give accurate, well-researched replies, we ask that producers include precise information about the format and length of the videotape or film, current production status, the location, and the problem. Such descriptions must be typed, double-spaced, on no more than two pages. We may edit for length or clarity. Since we cannot necessarily respond to every inquiry, we will chose for publication those common to other independent productions. Send material to Renee Tajima, The Independent, AIVF, 625 Broadway, 9th floor, New York, NY 10012.

Anita Gonzales, film-video specialist for the Dance Collection of the New York Public Library, writes:

The Dance Collection at the New York Public Library, a media archive, seeks advice on how to play back material recorded on now obsolete video machines. The Dance Collection houses several 1-in. videotapes that were recorded in 1962-63 on an early helical scan Concord machine with dual recording heads. The machine was designed primarily for medical use. These 1-in. tapes are valuable records of early Harkness Ballet dances and cannot be played on current equipment. The archive would like to reconstruct the electronic configuration of these early machines or locate a working model of the Concord so that these valuable records can be duplicated.

We have a similar problem with playing back deteriorating 1/2-in. open reel tapes that have been recorded on CV or European standard formats. The Dance Collection is in the process of transferring 1,000 hours of open reel material to a 3/4-in. format. Programs recorded on the Sony AV 5000, AV 8600, and AV 8650 have been transferred with little difficulty. However, we have been unable to locate the CV and European standard machines. The early open reel recordings represent a large body of work that was recorded by the independent videographers of the late sixties and early seventies.

As video technology gallops along, its history and preservation have been left far behind. Some say there is a crisis in video preservation. The electronic image, recorded on magnetic tape, is impermanent and vulnerable to deterioration during screenings or simple exposure to the elements.

Since you are storing your tapes at the Iron Mountain storage depository in upstate New York, you are on the right track. Its humidity and temperature control are the first line of defense against deterioration, although these types of facilities, largely serving corporate clients and their computer tape archives, can prove to be expensive.

Even with proper storage, a tape can be in such an advanced state of deterioration that it may not thread through the playback deck. According to Steve Gong, director of the National Center for Film and Video Preservation at the American Film Institute, it is the bonding material that deteriorates—that is, the binder that holds the magnetic oxide coating to the base of the tape. Binder formulas have changed over the years, and 1/2-in. CV tapes are known to have particular problems. However, underneath the binder, the actual recording on oxide can be safe and restored with proper cleaning.

UCVideo in Minneapolis, which plans to open a tape cleaning facility by 1988, has been researching various cleaning methods used in both the media arts and commercial video worlds. For cleaning 1/2-in. tapes, Tom

fashioned by Bob Harris at the Anthology Film Archive: use film rewinds to move the tape over a film cleaning cloth, repeating the action multiple times. According to Borrup, the nearby 3M Company uses a modified machine that employs the same concept: the tapes pass slowly over cloth spools. Like many television stations, 3M also has a cleaning machine that scrapes the tape with a sapphire blade, and then sucks off the loose dirt in a vacuum chamber. However, without access to this sophisticated machinery, independents and media art centers must settle for cruder cleaning mechanisms until cheap alternatives can be found — perhaps with UCV's proposed cleaning facility. In the meantime, Harris's manual method seems the most viable

tion program, is also trying to locate early sities. Barbara London, head of the Museum

Borrup at UCV recommends the method video equipment, and would collaborate on the effort. With the Museum of Broadcasting, he is now searching for a 1-in. cleaning machine. I've located a few CV playback decks in New York State: Ralph Hocking at the Experimental Television Center in Oswego, and Sandra Devlin of Devlin Productions and John Reilly at Global Village in New York City all have American standard CV 1/2-in. open reel video machines.

However, the Concord 1-in. and European standard 1/2-in. reel-to-reel machines are another matter. Several people I spoke to questioned whether the Concord was a 1/2-in. inch and not a 1-in. deck, although no one knew where to begin to locate one. I did find a reference in Ken Marsh's 1974 guide, Independent Video, to Concord Communications Systems in Farmingdale, New York, but they You're are not alone in the search for early were not listed with phone information. Steve playback hardware that works. Rick Stan- Gong thought the most likely owners of old berry, who runs Anthology's video preserva- Concords would be hospitals and univer-

of Modern Art's Video Program, says that various members of the Society of Motion Picture and Television Engineers have obscure equipment in their homes, labs, or studios. SMPTE cannot locate these members for you, but you can take out a classified ad in the SMPTE Journal, which often runs such aueries.

Even though the current outlook is dismal, video curators and funders are beginning to respond to the crisis in preservation. In 1987, the Media Program of the New York State Council on the Arts will publish new guidelines for a special video preservation category. Other groups, such as those mentioned in this column, provide resources for video preservation. There is even a Film and Television Archives Advisory Committee that meets twice a year to discuss these problems. For more information, contact the National Center for Film and Video Preservation, (213) 856-7637.

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Christine Van Assche, video curator at the Centre Georges Pompidou in Paris, has launched video into the realm of the contemporary fine arts at the museum. Here she acts as a participant in Dan Graham's installation "Present Continuous Past(s)."

Ali photographs courtesy Centre

VIDEO EXCHANGE

AN INTERVIEW WITH CHRISTINE VAN ASSCHE

Shelley Rice

Christine Van Assche is a well-known figure in European art circles. Curator of video at the Centre Georges Pompidou in Paris, she is widely respected in both Europe and the United States for her active involvement in and responsibility toward the video community. Born in Belgium and educated in art history, Van Assche brings to her work a diverse background and openness to new forms that has allowed her to improve the position of video in France and to promote a cross-cultural perspective. In the years that she's held her position at the Pompidou, she has succeeded in positioning video among the other contemporary fine arts, initiated a regular exhibition program of tapes, and produced major installation works. This interview with her took place in Paris in June 1986.

Shelley Rice: I know that you just finished a major article on video installations. What was the occasion for writing on that topic?

Christine Van Assche: It's an article that will appear in a catalogue for a video installation show in Dunkerque, a city in the north of France. It's the first time this city has shown video installations, and they chose three French and three foreign artists, like Nam June Paik, Klaus vom Bruch, Thierry Kuntzel, Wolf Vostell. . . .

SR: This is in a gallery connected to an art school?

CVA: Yes, it's an exhibition space in an art school. The show was organized by the director of the art school and the students.

SR: In Europe, is this a fairly common setting for a video show?

CVA: No, usually video is shown in museums and cultural centers, not often in art schools.

SR: In the United States art world at this moment there are quite a few video artists, and there's much interesting work being done. But, because of the recent infatuation with painting, the video scene seems to be relegated to lesser positions, in terms of exhibition. It's not being shown in galleries as much, for instance. Do you think that the opposite phenomenon is occurring in Europe at this point?

CVA: It's not really the opposite, but Europe started to use video later.

SR: Why?

CVA: Because most of the first artists working with video were in the United States, not Europe. Maybe it's only a delay, but there are still not many artists in Europe working with video, compared to the States. There will be more in the next generation of students

SR: And having a show in an art school helps, because the students become involved.

CVA: But it will take a few years until we have a new generation of artists.

SR: I think that probably it would be very interesting for an U.S. audience to get some sense of the video scene in Europe, specifically at the Pompidou Centre, but also in other places. What regular exhibition spaces exist? I know there are a number of festivals. In other words, if one is a video artist in Europe, what support systems does one have? Where does one show? Who helps you out?

CVA: I think that there are different systems which correspond to different levels of work. Artists are shown in schools; mainly the

schools show students' art work at the end of the year. The next level is festivals, where the selection is qualified and international. There are smaller festivals for local audiences, but with international programs. The biggest festivals are Montbeliard and Den Haag, which try to cover the entire international scene. There's also Bonn, Berlin. . .. The last step is the museum, which shows the work of more established artists.

SR: Are there more museums that now make major commitments to video art?

CVA: There are more museums showing work now, maybe not constantly, but periodically mixing video with other visual art activities. For instance, in the Pompidou Centre we show video in the same galleries with "painting" or "sculpture." It's the same in the Stedelijk Museum, in the Kunstverein in Cologne, in the museum of Munich, and in the Lyons museum, ELAC, to name a few. But there is no place where you can see video every day.

SR: Is it unusual for a museum to have a curator of video, like you?

CVA: It's a little bit unusual in Europe. What's really unusual is *producing* video works in a museum.

SR: Can you talk about your particular work at the Beaubourg?

CVA: The video section started with the first director of the museum, Pontus Hulten, who was very open to all kinds of media. Also, the Pompidou [opened in 1977] decided to have video studios. These are facilities for directors and artists to work, and the Pompidou shows the work that is done in the studios: on one hand, art documentaries accompanying exhibitions and, on the other hand, art works.

SR: So are you in charge of not only the exhibition program, but also the studios?

CVA: I am not in charge of the studios. I am in charge of the *artists*' work in the studios.

SR: When did you begin working at the Beaubourg?

CVA: I started at the Pompidou 10 years ago, but I started with documentaries. I went into the art video business four years ago.

SR: Was there a curator before you?

CVA: Yes, Alain Sayag was the curator of video. He was in charge of the section which included photography, video, and experimental film. He started the collection of videotapes and the production. I took the job after him. I fought to get video included in the contemporary art section—the "painting and sculpture" section—rather than in the section devoted to photography and film.

SR: And what do you see as your role?

CVA: My role is multifaceted, and there are multiple phases. One aspect is to offer artists the possibility to realize a work. The second aspect is to show this work at the Centre or

outside. And the third aspect is to buy installations and tapes by artists for the collection.

SR: How large is the collection?

CVA: The collection now owns four installations. Three by Nam June Paik and one by Dan Graham along with 10 installations for which we share the rights with the artists—Tony Oursler, Thierry Kuntzel. . .14 installations altogether.

SR: And how many tapes, approximately? **CVA**: One hundred fifty tapes.

SR: What proportion of your shows are only tapes? How many are installations? Approximately how many you do every year, and of what type?

CVA: I usually produce mainly one major installation each year, which is shown in the Pompidou Centre's temporary exhibition space. Several years later, the work may be shown again in the museum space—which is reserved for the permanent collection. In addition, I have been selecting one big program of videotapes a year, on view for two months.

SR: So people can only see tapes during two months of the year? There is no regular access?

CVA: There hasn't been, but as of this October we will have a regular program of tapes from the collection.

SR: I know that right now you are producing a video installation by Marcel Odenbach, and that you recently did one by Oursler. Before that you produced Kuntzel's *Nostos II*. Having watched part of this production process, I know that you get extremely involved in the work of an artist.

CVA: For me, the most interesting part of

the job is being involved in the process from the beginning, from the idea until the piece is shown to the public. I also like to work with the artist on the catalogue, which means that the catalogue can be an art piece also. **SR**: I noticed that Tony Oursler did that.

CVA: Tony's catalogue was my first experiment, where an artist could really choose what kind of catalogue he wanted. He decided to make an art object rather than a standard catalogue. He wanted it to be something that you want to keep in your house and watch, to be visual, aural, and theoretical at the same time. So he made a box, and in the box he put a tape which he produced — as well as a book. He also chose the photos, the layout, and the paper.

SR: The exhibition, then, becomes not only an installation but also an artist's book that spins off from the installation?

CVA: Yes, Marcel Odenbach's catalogue will also correspond to his personality.

SR: Can you talk a little about working with him, since he is here and you are dealing with his work every day?

CVA: We invited Marcel for three months. He designed a very general project, a very abstract script. It's really a day by day process: he is building the piece each day while he is shooting and editing.

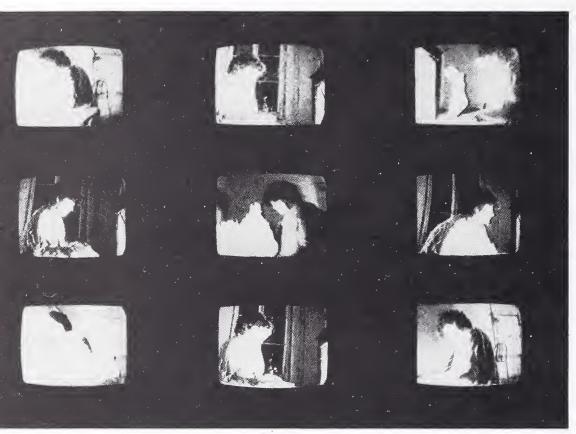
SR: How did you select him?

CVA: By following his work and because he deals with picture and sound in a very personal way. Also, compared to Tony Oursler, his work is very minimal, so I like the opposition between the two or the complement that each piece brings to the other.



"Tricolor Video" is one of three installations by artist Nam June Paik housed in the permanent collection of the Centre Georges Pompidou.

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SR: I think that there are a lot of Americans who do not know much about Marcel's work. Can you describe his background?

CVA: Marcel is a German artist from Cologne who started working 10 years ago. He has done more than 30 installations and as many videotapes.

SR: Marcel's work tends to deal with conjunction—of the personal, the historical, and the social.

CVA: And there are different levels in his work—influenced by the writings of Robert Musil. There is a social level dealing with the social condition in the past and present and the social condition of the artist in our society. And then there is a very personal and secret level involving himself with his historical and social condition, trying to find his own place in European history and society. The tension comes from these three poles—personal, historical, social—which gives the work strength.

For the new piece he is making with us in Paris he has chosen Versailles to represent the historical aspect, and the people and buildings of Paris to explore the contemporary social situation. Paris is for him the city of architecture, and most of the pictures signify architectural codes.

SR: Do you know how he will put all of this in space, how many monitors he will use?

CVA: It will be very simple. He is going to use only two tapes, two monitors, and two seats. Two monitors will be placed so they are both complementary and in opposition. Usually he puts them facing the viewer. This time he will put them opposite each other, which means that the spectators will have to make an effort to see two images together and involve themselves in order to do that. In his installation work, Marcel places more importance on the picture and the sound than on the environment.

SR: One of the things that you and I have noticed about video installations in Europe versus video installations in the United States, is that many artists in the U.S. tend to be much more involved with sculptural-theatrical concepts of video installations and the European artists tend to be more oriented toward the tapes themselves and less toward the spatial arrangement.

CVA: Maybe this is because the U.S. artists have worked more with multimedia. The U.S. tradition has perhaps habituated artists there to work with different forms simultaneously. Thus, one finds in their video a more total approach, more of a multiplicity of media.

The French, for example, are more accustomed to fragment things, to make categories and to treat video as a sculpture in the traditional sense.

SR: I know that in the article that you just wrote, you quoted Anne-Marie Duguet's idea [in "Voir avec tout le corps," Revue d'esthétique, 1986] that the most familiar video installation is the one made by deciding whether to put the television set on the refrigerator or at the foot of the bed and deciding how the room is lit. The living room with the TV set in it is really the ultimate video installation that artists then change when they create their own space.

CVA: It's important to consider the way we install a TV in a space. It may be in a home, in a museum, anywhere perhaps, but one decides the condition in which to watch and hear video.

SR: In the same article you noted that there were two conceptual poles within which one might view all video installations: face to face with the monitor, as something separate from the spectator, or by penetrating space.

CVA: It's not so quite so simple, because there are so many concepts of video installations. It's impossible to create categories. It's only possible to describe extremes. One ex-





For the catalogue for his exhibition "Spheres of Influence" at the Centre Pompidou Tony Oursler created an an artist's book and audiotape in a box—an innovation characteristic of Van Assche.

treme is to show one TV in a room. . ..

SR: As Marina Abramovich and Ulay did at the Stedelijk, in the "Luminous Image" show. CVA: And as Michael Klier also did at the Stedelijk. . . . Or to multiply the monitor; the spectator remains in a frontal relation with the TV set. The other extreme is to involve the audience in the space, in the installation. The spectator then becomes an element of the installation. In the seventies Dan Graham gave us the best example of involving the spectator physically and mentally in a video installation—in *Present Continuous Pasts*.

SR: Your sense that video installation works are greatly diversified is reflected in you exhibition choices. Works by Kuntzel, Oursler, and Odenbach—those are very different from each other.

CVA: I like to work with artists who are really touching the limits of a concept and the specificity of video. As video includes so many different concepts and forms, each year I like to choose a different concept and a different type of spatial installation. So maybe I can try, in several years' time, to show the main aspects of video. That may mean that I have to go back to the past and show some artists that we have never shown.

SR: Older picces?

CVA: I'm thinking of showing those aspects which now are only represented at the Centre by Graham and Paik.

SR: Are you thinking of doing a group show that deals with the history of video installation works?

CVA: I don't know yet. Up until now I've preferred to spend time with one artist as an in-depth experience, and to produce works one after the other. But maybe one day I will plan a show based on a vertical concept, showing the connections between different media.

SR: You seem to take on a lot of jobs. You write catalogue essays, so you're functioning as a critic. You're working as a curator. You produce tapes and installations. And you're also an educator of audiences. Are many people involved with video in Europe wearing a lot of different hats?

CVA: Yes, people interested in video often teach, write, organize shows, and some of them are even producing and directing.

SR: Outside the museum circuit, do any of the art videotapes ever get shown on public TV in France?

CVA: There are some irregular programs. There is a new channel now, called Canal Plus, which is our fourth channel. It is a private channel to which one has to subscribe.

and they commission art work directly from artists. The rule is that pieces must be less than three minutes, because they are shown between programs. France is also participating in plans for a European cultural channel, which gives artists great hope. In Belgium, there is currently Jean-Paul Treffois's program. Nine years ago he started producing and airing tapes every two weeks.

SR: How has the audience responded to these TV programs? Do you think they have been responsible for some of the greater interest and the expansion of video in Europe recently?

CVA: The audience is very small, but that's normal, like any cultural program.

SR: As in the States.

CVA: But I think the audience in video is becoming larger. I see that happening most in the museums where I can see very young people, students, interested in watching tapes, and there's a demand to see more and more work. That's a good sign.

Shelley Rice is a New York-based critic of photography, video, and multimedia art.

© Shelley Rice 1986



The last Chinese emperor, Pu Yi, meets Zhou En-lai in the China/Hong Kong coproduction of "The Last Emperor" (1985).

MOVIES IN THE MIDDLE NATION

ATTITUDES OF CHINESE AUDIENCES

Nobody knows how many Chinese girls and boys fall in love through movie-going. But one thing is certain: a young Chinese unable to get tickets to see *First Blood* or *Garlands at the Foot of the Mountains* (a top-grossing Chinese film about the Chinese-Vietnamese border war) will find that romance suffers. To say that the Chinese love movies, however, or that movies are their preeminent form of entertainment, does not begin to account for the overwhelming power of cinema in Chinese society.

Eighty million people go to the movies in China every day. That, at any rate, is the official statistic. The number would be much larger if rural areas, where 80 percent of the people live, were included. (In the countryside, movies are shown to groups by hired projection teams; no tickets are sold and no records of attendance kept.) For those who have access to a wide range of media and other kinds of information, film is only one of many powerful cultural forces. In China, though, where virtually all forms of media are government-controlled, the importance of film—politically, culturally, and socially is unparalleled. Attendance alone tells a significant part of the story: the average person in the United States goes to movies only five times a year; the average Chinese goes nearly three times a month.

Now China is on the brink of a new era in film. During the last decade, after 30 years of national isolation, China has slowly opened itself to the modern world. At the same time, the country's leaders have gradually begun loosening internal censorship. Movies with diverse subjects are now encouraged and are also being imported from Hong Kong, Japan, and the West. And while television is becoming a dominant force, especially in the cities, it has not affected the mass audience for film. Film is also of paramount importance because traditional entertainment such as Chinese opera is available only to a small fraction of the audience. As Chinese intellectuals recognize, a sense of cultural inferiority, based on economic disadvantage, also leads the Chinese, especially the younger generation, to prefer movies a Western entertainment form—to traditional Chinese entertainment. But most important, movies are more than entertainment. Travelling outside of the country at one's own expense is, for most Chinese, virtually impossible. Foreign films have become the showcase of the outside world. For those in the farthest reaches of the countryside, many of whom are still beyond the reach of television, movies also provide views of the cities and villages in their own country.

Despite the ideological and cultural importance of film in China, how Chinese respond to film-to its content and style-remains mysterious to most westerners. Not a single Chinese film has been distributed commercially in the United States outside Chinese communities, and the occasional film exchanges between the two countries have not added much to cultural understanding. Not long ago I attended a screening of the 1983 Chinese film Under the Bridge at the opening night of the second series of recent Chinese films shown at New York's Museum of Modern Art. Under the Bridge is the story of a poor young tailor uprooted from her home in Shanghai and sent to a desolate farm in northern China "to receive reeducation" from the peasants—an experience shared by more than 20,000,000 Chinese high school students in the early 1970s. Cut off from family and friends, the girl meets and falls in love with a boy also sent to the countryside from the city. Together they conceive a child, but he soon leaves China for Canada, where he marries a wealthy woman. The tragedy of the heroine's condition is obvious to the Chinese audience; both sex and pregnancy out of wedlock are considered obscene and licentious by the Chinese, and in the past the children of such unions were often killed to prevent the disclosure of the affair. The unbearable humiliation of the girl and her child destroy her courage and faith in life, until she meets a young man who, with extraordinary courage, marries her. The behavior of her child's father also resonates with the Chinese audience; leaving China for a developed country raises questions of patriotism that are especially pronounced under the current opendoor policy-questions that are often touched upon in today's Chinese films.

At the screening I attended, many Chinese in the audience wept sympathetically at the misfortune of the young tailor. But while the Chinese cried, an American burst out laughing at what must have seemed hopelessly sentimental. A similar form of cultural alienation greeted Star Wars in China. When the George Lucas blockbuster played in first-run theaters in Shanghai and Beijing, box offices were nearly overrun. China's 35 years of isolation from the West, indeed from the rest of the world, has produced a phenomenon-"worship ocean"—that is frequently discussed among intellectuals and high government officials. For instance, a recent poll of Chinese students in Beijing asked who was the greatest man and the greatest woman in the world. The students' answers: Ronald Reagan and Margaret Thatcher. This helps explain the interest in Star Wars, but the film itself received reactions like "incomprchensible rubbish" and "frightening monsters." Westerners, who believe anything is technologically possible,

have grown up with science fiction and hightech fantasy, while Chinese films have traditionally engaged audiences and elicited their sympathy with small, personal stories of injustice and hardship. For the Chinese, fantasy is still confined to classical folklore.

But cultural differences alone do not explain these discrepancies. Beginning with a few Charlie Chaplin films in the late 1970s, China has distributed approximately 50 U.S. films during the past 10 years. Compare this to nearly 2,000 U.S. films imported between 1946 and 1949. During the subsequent 30 years not a single U.S. film was shown in China, and U.S. audiences had little opportunity to study Chinese films and learn about Chinese audiences. Today, U.S. filmmakers and cinema scholars are going back to China, but they very often meet frustration. Film executives have difficulty adapting to Chinese government officials, and foreign scholars find their knowledge insufficient to comment on Chinese films. Compounding the ignorance caused by decades of isolation is the lack of official information about Chinese film available to the public, let alone to foreigners. In Chinese tradition, rooted in Confucian social norms, people have little access to governmental statistics or other administrative matters. Direct polling of the public is an idea imported from the West and so far only experimentally conducted by the media and unofficial organizations. Yet, despite the lack of sophistication of these surveys, some revelations of Chinese public opinion are now possible, although no systematic analysis, even in China, has been performed.

Recently, two student organizations conducted a survey among students from eight colleges in Beijing. The questionnaire used was comprehensive and detailed, with questions ranging from "Should film have political content?" to "What is the appropriate running time?" The respondents were offered multiple-choice replies, as well as space for written comments. To westerners, a survey of college students might seem of limited significance, but the status of college students in China is so exalted—and so different from that of their U.S. counterparts—that this poll reveals a great deal about the present situation and the future of cinema in China.

Throughout Chinese history, advanced education has guaranteed admission to the country's intellectual and political elite, bringing not only a high income but a measure of social respect. For thousands of years, Chinesc government officials were selected from this class. Essential to this tradition has been an obligation of this infinitesimally small segment of the population to study politics and speak for the well-being of the common people. The significance of the current college students is that they are the first edu-

cated generation following countless fierce political campaigns that rejected the privilege of Chinese intellectuals. The aged, often illeducated government leaders who emerged during the Communist revolution are gradually retiring, and they will eventually be replaced by these college students. Since the centralized government is unlikely to relinquish control of the media or the arts, the opinions of today's college students will shape the government policies for the more than 1,000,000,000 Chinese of tomorrow. These students, following the centuries-old traditions of their intellectual predecessors, will consider it their duty to serve as the artistic and educational conscience of the masses.

Westerners might wonder if, in a country where media control is centralized and where outspoken individual expression has at times provoked political abuse, college students would answer survey questions truthfully. In imperial times, Chinese government officials, who were usually intellectuals, convinced the emperor of their honesty by consistently telling the truth, at the risk of being decapitated. If one government counselor had his head chopped off for giving honest information, the next counselor would not be deterred from also telling the truth. So honesty in answering survey questions is considered an intellectual's traditional obligation. Still, as a result of political upheavals and the traditions of an agricultural society which downplays individualism, outspoken opinion is a sensitive issue in China. Nevertheless, such attitudes have recently undergone a transformation. The Girl in Red, last year's best-picture winner of all three national Chinese film awards and recently shown at the Asia Society in New York City, reflects the current situation. The film is about An Ran, a teenage girl who always talks candidly and wears a red shirt. Most Chinese wear muted colors, thus the color red symbolizes individuality. Because of her red shirt and strong opinions, An Ran is rejected by her schoolmates. The film makes its sympathies plain when the heroine disapproves of an unethical ploy to get her into college, even though her beloved sister takes part in the scheme on her behalf. Even for those who still fear political repercussions, a survey conducted by a nongovernmental organization and published in an academic journal-in this case Dang Dai Wen yi Si Chao (Contemporary Artistic Trends)—may also undercut their cynicism.

The simplest question in the survey provided the simplest answer. In reply to "Do you like to go to movies?" the respondents almost unanimously replied, "Yes." More than half said they would rather miss school than a good movie. This should not be misinterpreted as a reflection of a lax attitude toward education, but as a response to the diffi-



culty of seeing popular films. Every movie in China is screened according to a pre-determined schedule. Even an immensely popular film is rarely shown in a city for more than approximately two weeks, and once a run is over the Chinese audience may find it difficult to see it again. (There are no revival movie houses.) Although many auditoriums, conference halls, and gymnasiums owned by schools, factories, and military units are frequently used for screenings for the general public, there are still not enough movie theaters in even China's largest cities to accommodate potential audiences. Tickets to a big hit are the equivalent of tickets to the Superbowl for U.S. sports fans.*

Last year, China's dozen studios, organized very much like Hollywood studios in the thirties and forties, produced about 150 features. However, film is still considered one of the most important official information channels. While the latest economic reforms allow pro-

vincial distribution companies to order as many prints of a given film as they want, films are still made and distributed under an official propaganda principle—"to reflect recent political developments and economic tasks." Both for economic reasons (recouping the cost of films) and for political reasons the government wants to ensure that every film has an audience. Each film, then, must be shown on schedule, even when people demand to see a film released earlier. (An interesting footnote to this method of showing films is that there are no ticket-takers in Chinese theaters in some cities. Popular movies are always sold out, and nobody would risk a heavy fine by sneaking in to see a bomb.)

Foreign film showings are similarly limited but for different reasons. The governmental quota for foreign films imported is limited to 50 a year because of a shortage of hard currency and to protect domestic production. The second U.S. film exhibition held in spring of 1985,* for example, showed five films, among them *Star Wars*, *Kramer vs. Kramer*, and *On Golden Pond*. All were sold out two

*Two exchange film programs toured the U.S. and China, presented by the American Film Institute with the cooperation of the Museum of Modern Art's Film Department, as part of a cultural exchange agreement between the two governments. The second program was delayed for two years because of the defection of the Chinese female tennis star Hu Na to the U.S.

^{*} To meet the demands of both movie-going and propaganda, a unique movie ticket distribution system has been instituted in the cities. A city is divided into zones. In each zone, each "unit" (the Chinese term for any social institution or workplace) is assigned to a movie theater. The theater wholesales the tickets to the units based on the number of people in each unit. The unit in turn sells the tickets to its people. If there are more people who want to see the movie than there are tickets, tickets are distributed by drawing lots.



A father does not stop his older daughter from marrying a divorced man in "The Girl in Red" (1985), a film that challenges traditional views towards marriage in China.

weeks before the opening, but the runs were not extended. Protectionism prevails because foreign films frequently sell better than domestic films, but again the reason is political and psychological as well as economic. It has been a tenet of Chinese civilization that China is the center of the world, as the country's name - the "Middle Nation" implies. Still, few Chinese today would deny that their country is one of the most economically impoverished, and the government is sensitive to the cultural influence of foreign films. Some senior officials who had followed the previous leaders' policy have attacked foreign films as "spiritual pollution," a reaction against Deng Xiaoping's "open door" policy. The resulting ambivalence toward foreign cultures has hindered the distribution of foreign films in China, especially Hollywood films, which for 30 years had been a symbol of "American imperialism."

The complexity of these attitudes is evident in the students' responses to more detailed survey questions. About 60 percent of the respondents said they go to movies for their artistic merits, 36 percent "for obtaining knowledge and to explore the world," 25 percent for relaxation, eight percent to pass the time, and a mere three percent for excitement or escapism. But almost 80 percent agreed that films with "revolutionary subjects" should still be made, and more than 60 percent disagreed that the "vitality of film resides in its aesthetics but not politics or philosophy." Clearly, there is some concern

for film aesthetics, but most of these soon-tobe leaders believe that education and propaganda should take precedence over aesthetic concerns.

Without doubt, this didactic political orientation toward film derives from Communist ideology, but it is also a profound outgrowth of Chinese intellectual tradition. In ancient China, government officials treated the people as parents do children, and the arts were consciously used for cultural and moral education. The contrast between those students who go to the movies for education (8.4 percent) and who agree that politics is essential to filmmaking (61.4 percent) reflects the contradictory situation of intellectuals in China as much as the Communist leadership, and these same beliefs are overwhelmingly influential in the Chinese film industry.

Yellow Land, the first Chinese film in the New Directors/New Films program of the Film Society of Lincoln Center, shown at New York's Museum of Modern Art, is a good example of how these beliefs affect current filmmakers. Yellow Land was made by the young director Chen Kaige, who comes from a filmmaking family and is a graduate of the Beijing Film Academy, China's only film school. The film shows the influence of such highly acclaimed Asian directors as Akira Kurosawa, an indication of the methods Chinese filmmakers are using in their efforts to enter the international cinema arena. The film condemns arranged marriages in rural China—a practice that is thousands of years old. What neither Chinese nor U.S. critics mentioned is that the film represents only the intellectuals' point of view, not that of the peasants who are the film's main characters. In isolated areas, where people live so far apart that the mere act of getting water requires a three-mile walk, arranged marriages are the only way people can meet.

Yellow Land was criticized by Walter Goodman in the New York Times for "bearing the impress of the cultural arm of the Chinese Communist Party's Central Committee." In China, ironically, the film was praised by film professionals as a potential winner of the foreign film Oscar, but criticized for its lack of a positive theme by Film Bureau officials. Such official criticism dampens Chinese filmmakers' individual creativity. Although personal style and an emphasis on entertainment in films are acceptable today, little importance is attached to an individual's "vision," so central to western filmmaking. The value of a Chinese film depends on its expression of a majority vision, a class or a collective vision. Grasping this idea and how it functions is crucial to understanding how Chinese audiences see films.

It will be good news to U.S. film distributors that nearly three-quarters of the stu-

dent respondents prefer foreign movies to Chinese movies, and that almost the same number find films of urban life preferable to those of rural life. Despite the dismissive response to Star Wars mentioned above, both 30 years of isolation from the outside world and the current Chinese political climate only increases the Chinese hunger for foreign films. The new economic policies have substantially improved peoples' living conditions, and the government continuously encourages devotion to "the Four Modernizations": industry, agriculture, science and technology, and defense. Nevertheless, China is still one of the most underdeveloped countries in the world. For most Chinese, modernization is symbolized by consumer goods-refrigerators, VCRs, and cars-not high-tech industry or increased steel output. Foreign films bring Chinese audiences into wall-to-wall carpeted living rooms and backyard swimming pools, offering them an intriguing illusion of their future. Broader subject matter, stylistic variety, even violence and sex are welcomed as much as elsewhere. After many years of seeing only domestic propaganda films, the Chinese are thus in an awkward, ironic position: they are allowed to see films that are impossible for them to make.

Perhaps the survey's most surprising result—surprising even to the Chinese—comes from a question on subject matter. The respondents were asked, "Which stories and subjects move you the most?" Unlike in the U.S., where comedy is one of the most successful film styles, the great majority of Chinese prefer "stories that express the hardships and suffering of life." This might mistakenly lead one to think that the Chinese audience is peculiarly melancholy. But just as U.S. movie-goers flocked to see such post-Vietnam films as The Deer Hunter and Apocalypse Now, in part to exorcise their anguish over the Vietnam War, so too the Chinese are exorcising painful episodes of their recent history. From 1966 to 1976, the decade known as "the Great Cultural Revolution," China experienced unprecedented social turmoil. It was a time when friends became enemies and homes resembled battlefields. Under the pressure of extreme leftist Communists, millions of people were physically and mentally abused. Hundreds of thousands died, among them many film actors, directors, and writers, and many more were sent to labor "reeducation farms." The official number of people who suffered during this period is 200,000,000.

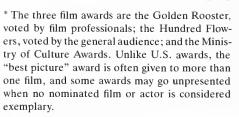
In recent years film has become a most effective way to condemn those responsible and assuage the wounded. Thousands of novels and short stories condemning and reexamining the Cultural Revolution have

formed a school or writing known as "scar literature," and films based on those books or with similar themes are likewise called "scar cinema." Indeed, in the past few years there has hardly been a single Chinese film about contemporary life that has not in one way or another condemned the Cultural Revolution.

At Middle Age, the best-picture winner of all three national film awards in 1984,* is a typical post-Cultural Revolution film. It was the favorite domestic film among the college students and well-received by the general population. Based on a well-known short story, the film is about an opthamologist, Lu Wen-ting, who has been sent back and forth between labor farms for "reeducation" and the operating room where she gives senior officials eye operations. This character, played by the well-known actress Pan Hong, bears the rigors of her life without complaint and after the Cultural Revolution returns to the hospital to work even harder, despite her own misfortune and poor living condition. (The actress Pan Hong suffered a similar fate, having been banished to the countryside during this period.) Going from one operation to another, getting by on little sleep, Lu Wen-Ting eventually collapses of exhaustion. The film praises her sacrificial spirit—give all you have but ask for nothing. One student surveyed wrote of the heroine (who was rated the most impressive of all recent characters): "Lu Wen-ting is just the future me." Chinese college students, although members of the intellectual elite, are as uncertain of their own futures as they are of the country's. They could be assigned by the government to cities far from their homes, and they can't be sure that the Cultural Revolution will not happen again.

At Middle Age also exemplifies the gulf between U.S. and Chinese audiences. When shown in the U.S. the film was criticized, again as overly sentimental. Those audiences could not comprehend the power of this film for the Chinese. That films are expected to articulate social, not individual, values partly explains why Superman and Star Wars similarly mystify Chinese audiences and partly accounts for Chinese audiences' preference for realistic subject matter.

The Chinese audiences' need to identify strongly with film characters is a pronounced





"Garlands at the Foot of the Mountain" (1985), a patriotic portrayal of the 1979 Vietnamese/ Chinese border war, demonstrates the new realistic style in Chinese films.

characteristic of Chinese film and cannot be equated with western audience's identification or sympathy with a character's emotions. Chinese tradition says that one should act only as a member of a group and only in ways appropriate to one's social status. The audience expects its filmmakers to speak for them. Thus, *Garlands at the Foot of the Mountain*, a 1984 film by the mainstream director Xie Jing, sold 100,000,000 tickets in the cities alone because it criticized corrupt senior officials in the army, which individual Chinese would not do.

The artistic concerns of the students responding to the survey are rooted in the history of Chinese film. Seventy percent of the college students chose "story and character" as the most important aspect of films, and the same number said that to be successful a film needed "credibility of plot and character." Again, fantasy is not high on anyone's list. To understand what might seem a narrow vision, it is necessary to look back 30 or 40 years. As mentioned earlier, U.S. films dominated China's screens in the 1940s, and young Chinese filmmakers were inevitably influenced by contemporary Hollywood melodramas. After the Communist victory in 1949, however, they started making Sovietstyle political films. Depicting revolutionary heroism, they combined Russian propaganda theory and Hollywood narrative to create a theory of art called "the combination of critical realism and revolutionary romanticism"—what westerners jokingly call the "boy-meets-tractor" school of filmmaking. Chinese filmmakers then, and their successors over the next 30 years, made films in this fashion without questioning whether they might do otherwise. Chinese audiences, meanwhile, grew bored with the melodramas and unbelievable plots.

Nevertheless, audiences did grow accustomed to a story-telling style that had been isolated from all developments in western cinema since the 1940s, and even now they protest deviations. For example, they blame filmmakers not only for unbelievable stories, but also for errors in the most inconsequential details. In every issue of Popular Cinema, the leading national film magazine with a circulation of 10,000,000, the "audience talk" section is filled with what can only be called nitpicking-criticism of trivial mistakes in films. This tendency, along with the conservatism of the film industry's "old guard," creates a dilemma for young filmmakers who want to make different kinds of films: neither their superiors nor their audience are interested. For foreign filmmakers, it is a barrier for science fiction, fantasy, and action films-anything that isn't "realistic."

However, the Chinese students did not have much praise for domestic films. Almost two-thirds were dissatisfied with the current productions from Chinese studios. Interestingly, though, when asked if the general audience was satisfied, the majority believed they



Western viewers consider sentimentality to be a major flaw in post-Cultural Revolution cinema. But for a Chinese audience, a moving story, as in "At Middle Age" (1984), is crucial to a film's success.

were. On one hand, this attitude toward the masses results in the production of less sophisticated films, a standard also encouraged by new economic policies that, to some extent, have forced the studios to show profits. On the other hand, in an attempt to boost box office receipts, the studios controlled by the Film Bureau (formerly affiliated with the Ministry of Culture and now under the newly established Ministry of Broadcast, Film, and Television) have steadily increased their production by an average of 25 to 35 percent annually—from none during the most radical political climate in 1967-69, to 21 in 1977, the year after Mao's death, and to 150 last year.

The flourishing of the industry will carry Chinese filmmaking into a new era. Although the studios encountered difficulty during the Cultural Revolution, when films served as illustrations for government policy, they must now attempt new subjects that meet the demands of both entertainment and politics. Recently, when love stories, biographies of historical figures, and even Kung Fu movies were produced, these were hailed as great breakthroughs. But audiences were soon bored by slow motion boy-chasing-girl-onthe-beach scenes, and Kung Fu movies were considered a bad influence on children. In addition, the Chinese film industry suffers from a lack of technical skills at a time when it must produce the largest quantity of films in the country's history. This may leave the Chinese market open for imported films, but

only if foreign distributors succeed in raising official quotas and overcome political and cultural obstacles.

Perhaps the strongest indication of the Chinese film industry's failure to satisfy domestic viewers is the survey's choice of favorite screen performer. The winner by a large margin turned out to be not a Chinese actor, but the Japanese star Takakura Ken. Ken appeared on Chinese screen as a prosecutor in a detective film (which, loosely translated, might be called Chase and Arrest), one of the first Japanese films imported in 1978 after the Cultural Revolution. His dynamic presence and strong masculine appearance-symbols of strength-combined with the clearly visible glamour of modern industrialized Japan immediately impressed the Chinese audience. But Ken's selection as favorite actor tells something even more essential about China and its films. Japanese movies in general — with their wide-screen image and bright, rich colors (many Chinese films are shot in a smaller, square frame, and Chinese film stock can't compete with Kodak or Fuji), along with their realistic story lines and display of superb Japanese electronic products—have fostered a nearly hysterical worship of Japan. For the Chinese, comparison between the two countries is inevitable, and Japan offers, at least in terms of prosperity, a vision of what China can hope to become. Takakura Ken is therefore a celebrity not merely because of his frequent appearances on Chinese screens, but also because he is a prominent symbol of a strong and prosperous nation. That the survey's respondents chose Ken, and at the same time complained that Chinese male actors were not masculine enough, opens a window on a corner of the Chinese psyche: China's most educated minds see themselves as inheriting the leadership of a country that is, to some extent, weak. It is no accident that in some years no Chinese awards for best actor have been given.

Charlie Chaplin is the only American actor mentioned among other favorite performers, obviously due to the fact that few U.S. films have been theatrically distributed widely in China. When Kirk Douglas visited Beijing and stood in Tian An Men Square, the city's center, this Hollywood idol thought he had changed into a new person. Nobody even noticed him. Only then did he realize that no one had ever seen his face on film. This may change under a joint venture by Paramount and Universal begun with the Chinese earlier this year. Until now, China has imported only U.S. independent films for general distribution. If, however, the Paramount-Universal experiment succeeds, and the Chinese finally get a chance to see the Hollywood movies they missed during three decades, U.S. independent films distributors are likely to lose some of their market, despite Chinese promises to the contrary. The quota of 50 foreign films remains the total for all countries, including many from the third world. The number of U.S films is unlikely to exceed a dozen each year, surely one of the smallest numbers imported by any country in the world.

Films imported from the West will, of course, inevitably influence Chinese filmmaking. If the effects are at first somewhat less profound than some in the West would like, a few superficial changes seem already to have taken hold. Almost all of the survey respondents believed that "because the rhythm of modern [that is, western] life is getting faster, films should also be faster," a misunderstanding of western filmmaking that may not benefit Chinese film. And the Chinese audience has at least one thing in common with audiences in the West: most of the respondents said that the appropriate running time for a film should be an hour and three-quarters to two hours.

Xiang-ru Chang was born in Hang Zhou, China, and grew up during the Cultural Revolution. He studied film at Hunter College and now writes on film for publications in China and the U.S.

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WOMEN'S FORTNIGHT: FESTIVAL INTERNATIONAL DES FILMS DE FEMMES



"India Cabaret," a new documentary by Mira Nair, attracted welcome press attention at Creteil. Photo Mitch Epstein

Coco Fusco

Upon arriving in the Paris suburb of Creteil for the Festival International des Films de Femmes, Bay Area filmmaker Teresa Tollini was escorted to a large apartment building where she was deposited on the eighth floor. "Suddenly a door opened and there was a rather large French gentleman who popped open a bottle of champagne and said, 'Welcome to France!" Tollini's monsieur turned out to be a local film enthusiast who had agreed to house the filmmaker during her stay. She later learned that the festival advertises to the local community each year, offering festival passes in return for lodging guests. For Tollini, the arrangement resulted in a new friendship, and each morning she awoke to a bowl of café au lait and a generous serving

of cultural exchange.

According to festival administrator Zoe Paille, audience involvement and enthusiasm have been festival hallmarks since its inception in 1979. In 10 days last spring the eighth annual Films de Femmes drew over 20,000 spectators, including many regulars from years past and a strong feminist contingent. The turnout was so large founder-directors Elisabeth Trehard and Jackie Buet have added another screening facility for the 1987 event.

Throughout the year the festival lends its films to schools and other nonprofit groups, both to expand interest in women's cinema and to bring audiences and attention to the Creteil event, Paille explains. The press was in evidence last year; *India Cabaret* director Mira Nair was interviewed by several European radio stations and newspapers, and

many independents described the beautifully designed catalogue as a promotional boost in itself. Favorable responses to Tollini's documentary on incest and teenage sexuality, *Breaking Silence*, led to an agreement with the Centre Simone de Beauvoir, which, in collaboration with Films de Femmes, is now distributing the film in France. Less visible but more crucial is fiscal support from the French cultural, foreign, and women's rights ministries. They not only subsidize the festival but also help finance travel for filmmakers in need, like Tollini, who was reimbursed for half her airfare in addition to free lodging and meals.

Fourteen countries were represented in the competitive categories by nine features, eight long documentaries, and 21 shorts, chosen from a total of over 600 entries. Films by U.S. independents—a feature, three documentaries, and seven shorts—comprised the largest showing from any one country. Among these, Lourdes Portillo and Susana Munoz's Las Madres: The Mothers of the Plaza de Mayo and Genevieve Robert's fiction short A Little Victory were winners of the audience-selected prix de publique.

New York-based film critic Berenice Reynaud is primarily responsible for film entries from the U.S. Last year she saw 85 films at AIVF and 35 more at international festivals. Of these she selected six, including Yvonne Rainer's The Man Who Envied Women and Trin T. Minh-ha's Naked Spaces. The only absolute criteria for festival entry, Reynaud explains, are that the films be made by women and not be student productions. Once they make the cut, films in competition are assured two screenings at the Creteil Arts Center. In addition to the 10,000FF prix de publique, awarded to a film in each category, a jury awards two 5,000FF prizes to feature films.

Those concerned with the high cost of subtitling will be happy to learn that Films de Femmes uses the "Dune" method of titling for festival screenings, provided at no cost to the filmmaker. The method, deemed excellent by many who attended, does not affect the actual print, but rather projects titles beneath the film while it is screened. The titles can be purchased after the festival if desired. Reynaud is also present to translate during the animated post-screening discussions, many of which went on for over an hour.

Noncompetitive programs are found at the Olympic Entrepot repertory house in the Montparnasse section of Paris. Last year, the festival audience was treated to complete retrospectives of works by Dorothy Arzner, Swedish director Mai Zetterling, works by French women directors, and a collection of films starring French actress Bulle Ogier. The Festival Crossroads program enabled several smaller French festivals to present their highlights, including Carma Hinton and Richard Gordon's Small Happiness: Women of a Chinese Village.

While several who went to the festival agreed that the variety of films was wonderful and the atmosphere cordial, they conceded that Creteil's film market was not the center of much activity. Tollini said that U.S. independents might be surprised by the nonaggressive atmosphere, "though the booths were there, and everyone knew who was who." Cinemein, the Dutch distribution company specializing in women's films, was present, as were Britain's Circle Company, several French distributors, and a number of European television reps. Noncommercial programmers, such as the Italian women's organization Gruppo Comunicazione Visiva, also attended, and both India Cabaret and A Little Victory went to the Montreal Nouveau festival as a result of contacts made in Creteil.

For many filmmakers, the best part of the experience was the opportunity to find out how international women's filmmaking was developing and maturing. Though Nair found the festival's distance from Paris somewhat isolating, she also pointed out that Films de Femmes offers "a kind of cocoon atmosphere—if you give yourself up to the experience, you really can get to know people, and it's well worth it."

Coco Fusco is a New York City-based freelance writer who specializes in film.

Ninth annual Films de Femmes in Creteil will be held March 28-April 5. Deadline: December 7, 1986. Formats: 16mm and 35mm. Narrative, documentaries, and shorts directed and co-directed by women. Films cannot have been theatrically released in France, broadcast on French TV, or shown at other French film festivals. Work must have been completed since June 1, 1985. No student films. 3/4-in, tapes strongly preferred for preselection. Fest pays round trip shipping for selected films and pays filmmaker accommodations (three days only). Entry forms available at FIVF (send SASE); forms required with entries. Fees: one tape to 30 minutes, \$5; 30-60 minutes, \$10; two tapes, \$20. 16mm films up to 30 minutes, \$10; 30-60 minutes, \$15; over 60 minutes, \$20. Send work to Creteil, c/o FIVF, 625 Broadway, 9th fl., New York, NY 10012. Include cash or check payable to FIVF.





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IN BRIEF

This month's festivals have been compiled by Robert Aaronson. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

DOMESTIC

NATIONAL EDUCATIONAL FILM FESTI-VAL, May 7-10, San Francisco. 17th competition for films & tapes intended for nontheatrical exposure. In 1986 580 works entered & over 200 awards & certificates given in 15 categories. 50 winners publicly screened in 3 locations in the San Francisco/Oakland area; additional screening the following fall at the Academy of Motion Picture Arts & Sciences. Cats. incl. business, fine arts, history & government, language, life science, social studies & recreation. 1986 winners & finalists incl. Masters of Disaster, Statue of Liberty, The Sikhs of Yuba City, Cowgirls, America & Lewis Hine, Women of Summer, The Haight-Ashbury Cocaine Film, Frog & Toad Are Friends, Contrary Warriors, Metropolitan Avenue, You Got To Move, Las Madres & American Journey. Judging process incl. initial viewing by representatives of "primary intended audience" followed by screening for media professionals, educators & subject matter experts. Films must be produced after Jan. 1985. Catalogue distributed to 5000 media buyers & programmers. Special student showcase & workshops. Many works submitted by distributors. Fees: \$55-\$125 depending on length; less for students. Formats: 16mm & VHS; 3/4-in, for video art cat. only. Deadline: Dec. 15. Contact Sue Davies, National Educational Film Festival, 314 E. 10th St., Oakland, CA 94606; (415) 465-6885.

NEW DIRECTORS/NEW FILMS, April, NYC. This screening series, presented by the Museum of Modern Art Film Department & the Film Society of Lincoln Center at the Museum's 450-seat Roy & Niuta Titus Theater, offers an int'l selection of approx. 30 narrative features, documentaries & shorts. 1986 was a banner year for the event, producing an overwhelming number of sellout programs. Tickets for the entire series or for particular films can be purchased by mail only. Film must be a new or undiscovered work by a director relatively unknown in the U.S. The press, distributors & foreign bookers, once uninterested in the showcase, now pay heed. These days the New York Times reviews all offerings, incl. shorts & the likes of Columbia Pictures (Desert Bloom) enter films. Other U.S. films last yr incl. Lauren Lazin's The Flapper Story, Richard Protovin's Fan Film, Laurie Lynd's Together & Apart, The Great Horseshoe Crab Field Trip, by Grania Gurievitch, Voices, by Joanna Priestly, On The Future of Aviation, by Peter Bauman, The Global Assembly Line, by Lorraine Gray & Ringers, by Tony Cookson. While there isn't much that the Film Society and the MOMA film committee doesn't see in the course of a year, they're

open to off-the-beaten-track films & they do take pride in discovering & supporting new talent. At the same time, the series' public profile is high & its New York audience, with a taste for narrative, seems to shy away from the overly experimental or avant-garde. Formats: 35mm & 16mm. Deadline: now through late Jan. Contact the Film Society of Lincoln Center, 140 W. 65th St., New York, NY 10023; (212) 877-1800.

FOREIGN

ANNECY INTERNATIONAL ANIMATION FESTIVAL, May 28-June 2, France. This biennial animation event (alternating with Zagreb), was said by Variety to have "re-emerged as a privileged crossroads for art & business" during its 15th outing in 1986. Over 40,000 people attended. Screenings are held in the centrally located Palais de Bonlieu, which contains 1000-seat & 20-seat theaters, the booths of the fest's relatively new market, as well as festival offices, a bar & cafeterias. Other screenings take place at the Cinema Vox, the nearby Espace 60 & the Cinema Pierre Lamy. According to Variety, the market, though small, is part of Annecy's "ambitious program of expansion," making it France's 2nd most important film festival after Cannes. Last yr's U.S. films incl. John Canemaker's Bottom's Dream, John Matthew's Curious George, Michael Sporn's Dr. DeSoto, Jimmy Picker's Sundae in New York, Robert Doucette's Bessie & Erna, Paul Buchbinder's The Boy Who Cried Wolf, Jane Aaron's Travelling Light & Bill Plymton's Boom Town. According to Jacqueline Leger, who sent a valuable dispatch to *The Independent* from the festival, shorts dominated the program (only 5 features were screened). A total of 168 films from 35 countries competed in the Official Section. Special sections on Chinese & Soviet animation & several lectures were offered. Prizes incl. a 15,000FF grand prize, 10,000FF prize for best first film & 20 additional cash & non-cash awards. An international TV, radio & print press contingent of over 200 attended, as did representatives of NBC, ABC, Marvel, Mattel, Hanna-Barbara & Telefilm Canada. Unlike previous yrs, the fest has grown more "commercially potent"; they even let ads for Fruit Loops into the competition in 1986. Deadline: forms, Jan. 1; films, Feb. 20. Market deadline: March 31. Contact Centre International du Cinema d'Animation, 4 Passage des Clercs, BP 399, 74013 Annecy cedex, France; tel. 50/51 78 14: telex 309267 F.

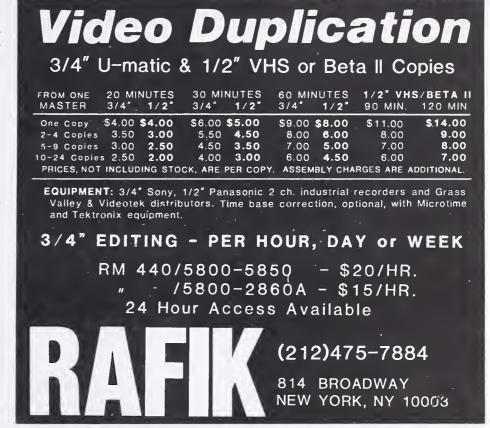
FESTIVAL DES FILLES DES VUES, March 11-15, Quebec City, Canada. Presented by the production & distribution collective Video Femmes, this annual event exhibits films & tapes produced or co-produced by women on any subject. Audience is primarily French-speaking, so works that emphasize the visual over the verbal are preferred. Last yr's selections from the U.S. incl. Doris Chase's Table for One & Joan Logue's Renee & Georgette Magritte, a music video featuring a Paul Simon song. Both are now in the Video Femmes expanded distribution catalogue. Intimate event allows for maker-audience interaction. Festival showcases primarily Canadian work but a festival representative usually visits New York. Contact Martine Sauvajau, Video Femmes, 56 rue St-

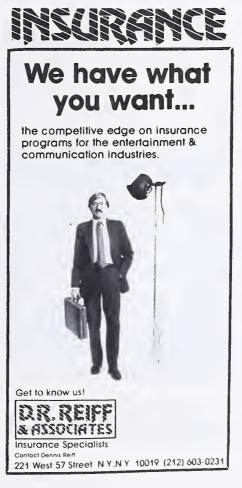
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Pierre #203, Quebec City, GIK 4AI Canada; (418) 692-3090.

INTERNATIONAL FESTIVAL OF ARCHITEC-TURE, CITY PLANNING & URBAN ENVI-RONMENT (FIFARC), March 12-14, Bordeaux, France. 3rd biennial event for films & tapes of all genres & styles completed since March 31, 1984, on the themes of architecture, etc. A special competition, sponsored by UNESCO, is planned for 1987, featuring work on the "Shelter for the Homeless." Films & tapes for this section may date from Jan. 1982. Festival prefers competition films not exceed 60 mins. Several prizes from international jury, critics, audience, etc., plus numerous honorable mentions. Festival will select films & tapes for competitive & noncompetitive cats. No fee. Festival may assume the cost of subtitling or dubbing films in competition. Formats: 35mm, 16mm & 3/4-in. video. Deadline: forms, ASAP; films, now through Dec. 31. Send films & tapes under 2 kilos airmail to Biennale du FIFARC, BP 157-07, 75326 Paris cedex, France; over 2 kilos send air freight to Biennale FIFARC, c/o S.I.C. Transit/Transfilm, Madame Anne-Lise Service Import, 2 rue Jules Cloquet, 75018 Paris, France. U.S. contact: Colette Berge, 72 Barrow St., New York, NY 10014; (212) 255-8463. Festival address: Entrepot Laine, 3 rue Ferrere, BP 85, 33024 Bordeaux cedex, France; tel. 56.52.97.88.

INTERNATIONAL FESTIVAL OF RED CROSS & HEALTH FILMS, May 30-June 7, Varna, Bulgaria. Biennial event celebrated its 20th anniversary (11th edition) in 1985 by incl. feature films on a broader range of topics than festival's conventional themes of health & humanitarianism. Variety noted that "local attendance was heavy at the night screenings, several times testing the 5000 seat capacity of the modern Palace of Culture & Sport." In 1972, the International Federation of Film Festivals accorded Varna Class A status, protecting it from competition from other events. A small market complements the screenings & attracts TV buyers from Eastern & Western Europe, Africa & the Mideast. In all, 194 films from 58 countries competed for 24 prizes. 500 international delegates attended. Sections incl. Red Cross-sponsored films; films up to 60 mins. dealing with health & humanitarian questions or scientific & educational issues; feature films on humanitarian & health themes, TV films up to 60 mins. Work must have been completed since Jan. 1985. Feature winner in 1985 was The Holy Innocents & best directing prize went to Nikolai Gubenks for Life, Tears & Love, which, according to Variety, "went beyond the limits of the medical world into that of the cinematic." Festival director Alexander Marinov was quoted as saying "Varna has left the hospital ward of the purely Red Cross theme. . . . " Other prizes went to Hobble (USSR), Children of the Future (Denmark), Cerebro-Spinal Meningitis in Africa (France) & Becoming Aware (Argentina). Formats: 35mm & 16mm; video for TV section only. Deadline: forms, Feb. 1; films, March 25. Forms avail. at AIVF (send SASE). Contact International Festival of Red Cross & Health Films, 1 Blvd. Biruzov. Sofia, 1527 Bulgaria; tel. 45 73 80 or 44 14 47; telex 23248 BCHK BG.







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IN AND OUT OF PRODUCTION

Robert Aaronson

Los Angeles filmmaker Nina Menkes has followed her 1984 short film The Great Sadness of Zohara with a feature, Magdelena Viraga: Story of a Red Sea Crossing. The "metaphoric protagonist" of this experimental narrative, the prostitute Ida, experiences both the "alienating consequences of sexist oppression and the arduous process of journeying toward personal liberation. . .. "Imprisoned when a john is found dead in her room, Ida escapes the confines of jail by embracing in fantasy "images and aspects of The Feminine which have been branded 'other' and negative by the dominant patriarchal culture." Magdelena Viraga: Nina Menkes, 8996 Keith Ave., Los Angeles, CA 90069; (213) 271-3647.

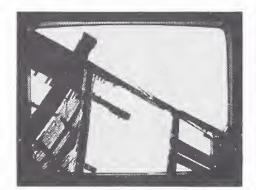
Philippines: The Price of Power is a new half-hour documentary by journalist-producers Jeffrey Chester and Charles Drucker. The film examines the dilemma faced by the Aquino government in its fight to quell the armed opposition fostered by the Marcos regime by focusing on the Igorots, a population of tribal Filipinos numbering half a million. Many Igorots, who live in the mountains of Northern Luzon, 300 miles from Manila, have joined the Communist New People's Army. According to the makers of Philippines: The Price of Power, "Opposition movements like the New People's Army will not be satisfied unless there are major political and economic reforms." Footage of government-sponsored "strategic hamlets" where hundreds of thousands of uprooted Filipinos have been relocated contradict the government's denials of human rights abuses and attest to the distance between the two sides in this struggle. Philippines: The Price of Power, Icarus Films, 200 Park Ave. S., New York, NY 10003; (212) 674-3375. Pacific Features, 1610 Ninth St., Berkeley, CA 94710; (415) 528-1320, (415) 841-9641.

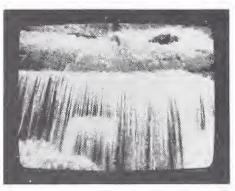
Leslie Thornton's videotape-in-progress is an examination of the experience and meaning of world travel for Victorian women. Funded by the Jerome Foundation and the National Endowment for the Arts as part of a multi-artist presentation called Ex(Centric)

Lady Travellers, the tape, There Was an Unseen Cloud Moving, mixes documentary and fiction. Thornton's tape will revolve around "the theme[s]...of women's roles...the lure of the exotic. . . and travel as a proper nineteenth century outlet of desire," but will focus on one woman, "the flamboyant Isabelle Eberhardt." Long after her death in a flash flood, her story has lived on through her own writings and the many retellings of her adventures. There Was an Unseen Cloud Moving: Leslie Thornton, Box 1852, Brown University, Providence, RI 02912; (401) 274-0675, (401) 863-2853.

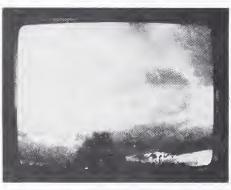
The Long Bow Group, named for the Chinese village documented in two awardwinning films, Small Happiness and All Under Heaven, has completed the final work of their trilogy, To Taste A Hundred Herbs: Gods, Ancestors and Medicine in a Chinese Village. The film follows one man, Shen Fasheng, a village doctor and practicing Catholic, whose position as healer and religious believer place him both inside and outside village life. Yet, as revealed by the film, the AMA could take lessons from his medical and ethical practices. The saga of the making of the Long Bow trilogy covered five years, 60 hours of footage, and three trips to China by Carma Hinton, who was born there, and cinematographer and codirector Richard Gordon. The three films have been purchased for broadcast by the BBC, Canal Plus in France, and PBS. To Taste A Hundred Herbs: New Day Films, c/o Karol Media, 22 Riverview Dr., Wayne, NJ 07470. Long Bow Group, 617 West End Ave., New York, NY 10024; (212) 724-9302 or 4205 Spruce St., Philadelphia, PA 19104; (215) 386-9382.

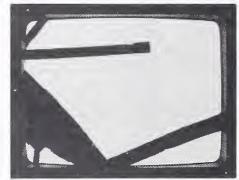
For 500 years, the village of Banjeli, Togo, was an important iron-working center, creating iron blooms for use by West African blacksmiths and traders. Until the 1920s, when natural draft furnaces became uneconomical and smelting ceased in Banjeli, the work rituals of smelting determined the social, political, and sex roles of the large community. Filmmaker Carlyn Saltman and two women historians went to Togo to "find out whether the rich oral tradition on the industry's history records enough technical and magical understanding to once again produce a piece of smelted iron." The researchers were also hoping to "learn about perceptions of sexuality and gender roles different from our own [and to] explore the meaning of rituals, sexual taboos and the sexual division of labor in local smelting." Their halfhour work-in-progress, The Blooms of Banjeli: Technology and Gender in African Iron Working, was shot on super 8 and edited on





Rita Myer's video installation "Ritt Rise" is on view at the Massachusetts College of Art in Boston.





video. *The Blooms of Banjeli*: Carlyn Saltman, 62 Central St. #3, Somerville, MA 02143; (617) 628-2691.

Norman Cowie, Ahmed Damian, and Dan Walworth have completed an hour-long videotape called Nazareth in August about the 55,000 Palestinian Arabs living in the Israeli city of Nazareth. Through interviews with officials, workers, and activists on both sides, the tape analyzes the broader questions of Palestinian-Israeli relations while focusing on the Arabs' efforts to gain their rights as Israeli citizens. Says Walworth, "We wanted to talk about racism and look at the lives of Arabs in the state of Israel. It's sort of like being black in Alabama in the fifties. It's illegal for Arabs to get a building permit or buy land." Interview subjects include Tawfiq Ziyad, the Communist mayor of Nazareth, and Israel Shakad, chair of the Israeli Human and Civil Rights Organization. Nazareth in August: Third World Newsreel, 335 W. 38th St. 5th fl., New York, NY 10018; (212) 947-

The video installation **Rift Rise** is the most recent work of artist Rita Myers. Commissioned by the Foundation of the Massachusetts College of Art, where it is now on view, and funded by the Massachusetts Council on the Arts and Humanities, Rift Rise reflects Myers's concerns with mythology, ritual, archetypes, the elements, and the relationship between the primal past and modernity. The installation combines rock-like geological formations, a stand of birch trees, and seven video monitors displaying aspects of water and fire. Myers's upcoming series of single channel videotapes dealing with alchemy and French Symbolism was recently funded by the New York State Council on the Arts. Rift Rise: Massachusetts College of Art, 621 Huntington Ave., Boston, MA 02115; (617) 232-1555.

David Brown's one-hour documentary A Question of Power places the California antinuke movement in the broader context of grassroots organizing and social protest. Shot on film and edited on tape, A Question of Power was initiated in urgent response to the 1979 Three Mile Island accident and completed the week before Chernobyl. The film, however, concentrates exclusively on the activities of the California utility company Pacific Gas and Electric. Narrated by actor Peter Coyote, A Question of Power uses news reports, archival films, interviews, and footage of civil disobedience activities provided by more than 60 filmmakers worldwide to illustrate the dangers of the nuclear power industry. A Question of Power: Energon Films, 2114 Golden Gate Ave., San Francisco, CA 94118; (415) 929-0766. CS Associates, 1529 Josephine St., Berkeley, CA 94703; (415) 849-1649.



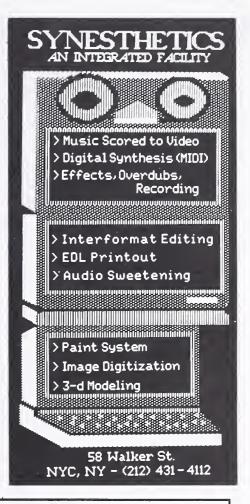
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The Independent's **Classifieds** column includes all listings for "Buy • Rent • Sell," "Freelancers," and "Postproduction" categories. It is restricted to members only. Each entry has a **250 word limit** and costs **\$15 per Issue**. Payment must be made at the time of submission. Anyone wishing to run a classified ad more than once must pay for each insertion and indicate the number of insertions on the submitted copy. Each classified ad must be typed, double-spaced, and worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to the cover date, e.g., October 8 for the December issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

- •FOR SALE: Arriflex 16BL and 35IIC camera packages with accessories. Extra zoom and prime lenses, cases, available. Best offer. Mark (212) 645-2057.
- •FOR SALE: Ikegami HL-79A (retubed), AC adaptor, CAnon 9-118mm macro lens, rear zoom, Anton Bauer micro control, original case. Broadcast pictures at industrual prices. \$10,000. (212) 489-0721
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- CAMERAS FOR RENT: New Sony M3A 3-tube camera with Sony VO-6800 3/4-in. recording deck; full broadcast quality package includes operating assistant, light kit, tripod, and Sennheiser microphones. Also available: the VHS compact camerarecording unit Panasonic "Reporter." Good prices, postproduction facilities on the premises. Educational Video Center (212) 219-8129.
- VIDEO EDITING SYSTEM FOR SALE: Excellent condition, 2-Sony Beta 1, SLO-383 decks & Sony RM-440, \$3,500. 1-Sony U-matic VP 5000 deck, \$1,200. Beaulieu 16mm \$250.00. In excellent condition, 2-Sony BVU 800's w/ Convergence ECS 90 controller. Also photo studio for rent. 212/334-9559.
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- FOR SALE: For the serious professional who cares about image quality: Superb New & Used Production Gear Catalogs. Send equipment for

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- FOR SALE: Eclair Camarette Package—Shoot 16mm or 35mm with the same camera! Two camera bodies, 7-400 ft. 35mm magazines, 4-400 ft. 16mm magazines, 110VAC motor, 12VDC Constant Speed motor, 8VDC Wild motor, Barney, Matte Boxes, Cases, Tripods, Sachtler Gyro Head. \$2000. Doug Hart (718) 937-7250 (New York City).
- FOR SALE: Magno Sync M-437 16mm Dubber. 2 playback. 1 record head. With projector, distributor panel. Crown 800 Series model x824 tape recorder. \$9000 or best offer. Also, 16mm analytical projector \$250. Greta Schiller, Jezebel Productions (212) 724-8024.

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Notices are listed free of charge. AIVF members receive first priority, others are included as space permits. **The Independent** reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are the 8th of the month, two months prior to cover date, e.g., November 8 for the January/February issue. Send notices to Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Films • Tapes Wanted

- BLOOPERS: Looking for "bloopers" from any PBS-aired program for use on a nat'l PBS special. Any mistakes or funny moments on film or 3/4-in. tape that never made it on the air Call Lisa at Alvin H. Perlmutter, Inc., (212) 221-6310.
- DANCE: The Dance Collection at the New York Public Library seeks dance films & videotapes by independent producers & dance artists. Materials may be of any length and will become a part of the Jerome Robbins Film Archive at Lincoln Ctr. Contact Anita Gonzalez, c/o Dance Collection, New York Public Library, 111 Amsterdam Ave., New York, NY 10023; (212) 870-1659.
- ALIVE FROM OFF CENTER: Nat'l PBS series showcasing performing & video art is previewing work for its Summer 1987 Season III broadcast. Submit 3/4-in. or VHS tapes up to 24 min. in length between Sept. 1, 1986 & Jan. 1987 to Alive From Off Center, KTCA-TV, 1640 Como Ave., St. Paul, MN 55108. Tapes may be held until Jan. 1987 decision date.
- ROUND SQUARE PRODUCTIONS seeks video material for Video Prime program, distributed & sold to int'l TV companies. Send 3/4-in. tapes no longer than 10 min. Artists receive percentages. Contact Round Square Prod., 19 Hudson St., Ste. 504, New York, NY 10013; (212) 334-8143.
- CINCINNATI ARTISTS GROUP EFFORT (CAGE) is currently accepting 3/4-in. & VHS videotapes for an open screening series. Five 1-hr programs of work programmed by nationally recognized curators will precede open screening sessions. All work will be shown, but extremely long works will be prescreened & may be excerpted. Deadlines: Jan. 10, Feb. 21 & Apr. 4, 1987. Send tapes w/ self-stamped, self-addressed mailer to CAGE, Box 1362, Cincinnati, OH 45201; (513) 381-2437.
- FLORIDA INDEPENDENT FILM & VIDEO: Nonprofit organization for promotion of independent filmmaking throughout the state, seeks short (30 min. or less) films/videos by student & independent filmmakers for programming consideration for proposed mnthly PBS & cable series to be broadcast throughout the state. All categories of film are acceptable (live action, animation, documentary, music video, etc.). For programming application and/or more info, send

SASE to Florida Independent Film & Video, Inc., Box 13712, Gainesville, FL 32604.

Conferences • Workshops

- UNEXPOSED VIDEO USA: Video programs at the Cincinnati Artists' Group Effort (CAGE): "Southern Video," curated by Susan Leonard, Jan. 10-Feb. 7; "Video Southwest," curated by Bob Gaylor, Feb. 21-March 21; "West Coast Video," curated by L.A.C.E, Apr. 4-May 2. Contact CAGE, 344 W. 4th St., Cincinnati, OH 45202; (513) 381-2437.
- SUPER 8 SOUND FILM WORKSHOPS: Advanced Double System Filmmaking, Sun., Nov. 16, 1-5 pm; "Double System Production Workshop," Nov. 20, Dec. 2, 4, 9, 7-10 pm; Nov. 22 or 23, 12-6 pm. Contact Super 8 Sound, 95 Harvey St., Cambridge, MA 02140; (617) 876-5876.
- AMERICAN FILM INSTITUTE Workshops & Seminars at the AFI Campus: "Feature Film Options in the 80's," Nov. 8, "Successfully Presenting Your Project," Nov. 15, "Film Scheduling and Budgeting," Nov. 22 & 23. At UCVideo, Minneapolis: "The Art of Film Direction," Nov. 8 & 9. At AFI Theater, Kennedy Center, Washington, D.C.: "Motion Picture Marketing," Nov. 1, "The Business of Writing," Nov. 15, "The Art of Film Direction," Nov. 22&23, "Acting for the Camera," Dec.5-7. In New York: "Making the Story Work," Nov. 8; "Comedy Writing for TV & Film," Nov. 15, "Directing Actors in the Master Scene," Dec. 6 & 7, "Film Scheduling & Budgeting," Dec. 6 & 7. Contact Public Service Programs, AFI, Box 27999, 2021 N. Western Ave., Los Angeles, CA 90027.
- FILM EDITING RESIDENCIES at the Women's Studio Workshop Binnewater Arts Center. Use of newly established 16mm editing facility, incl. 6-plat flatbed Moviola, synchronizer & squawk box. Awards of up to \$250 towards material costs. Contact WSW, Box V, Rosendale, NY 12472; (914) 658-9133.
- GRANTSMANSHIP TRAINING PROGRAM: A comprehensive 5-day workshop covering foundation, corporate & govt. funding & preparation of grant proposals. Junior League, St. Louis, MO, Nov. 3-7; American Red Cross Nat'l Hdqts, Washington, DC, Nov. 10-14; Rochester, NY, Nov. 17-21; Seattle Central Community Ctr., Seattle, WA, Dec. 1-5; Tallahassee FL, Dec. 8-12; American Red Cross, San Francisco, CA, Dec. 15-19. Contact Grantsmanship Center, 1031 So. Grand Ave., Los Angeles, CA 90015-1492; (800) 421-9512.
- WOMEN AND MEDIA CONFERENCE: "Viewpoints: A Conference on Women, Culture, and Public Media" on Nov. 8 & 9 at Hunter College in NYC. 1st time major national meeting of producers, educators, critics & community activists working w/ film, video & photography. Opens with premiere film screening & work-

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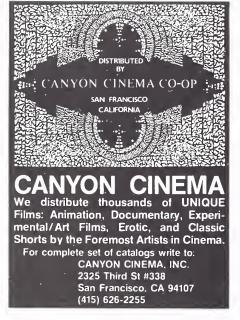
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- CROSSCURRENTS: ART, HISTORY, POLITICS: 12th annual conference on literature & film, Florida State Univ. Comparative Lit & Film Circle, Jan. 29, 30 & 31, 1987. \$35 advance registration. Contact Conference Registrar, Ctr. for Professional Development & Public Service, Florida State Univ., Tallahassee, FL 32306-2027.
- •ALLIANCE FOR CULTURAL DEMOCRACY: 10th annual anniversary conf. "Imaginaction" at Roxbury Community College, Boston, MA., Nov. 7-10. Contact ACD, c/o Vivienne Simon, 42 Jamaica Rd., Brookline, MA 02146; (617) 277-1009.
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Resources • Funds

- AMERICAN FEDERATION OF ARTS Film/Video Subsidy Program provides subsidies for exhibition & acquisition of the work of independent media artists. Subsidies are limited to New York State nonprofits & cultural organizations except members of the state educational system & institutions receiving identical funding from the New York State Council on the Arts. Contact AFA, Film Dept., 41 E. 65th St., NY, NY 10021; (212) 988-7700.
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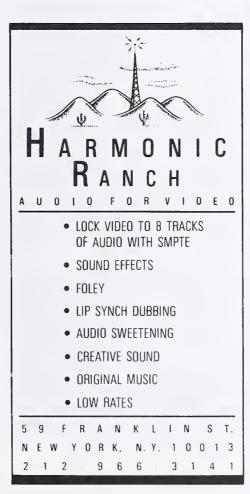
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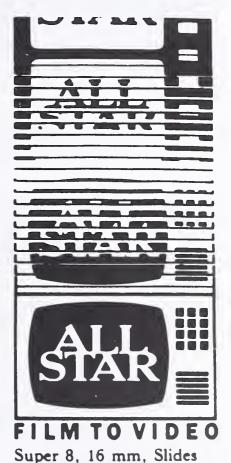
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- JOB BANK: Int'l Teleproduction Society/New York has established a Job Bank for filling entry level positions in the video industry. To be listed in ITS computers for 6 mons., submit resume & check for \$25 to Job Bank, c/o ITS/NY, 565 Fifth Ave., Ste. 416, New York, NY 10017.
- FRONTLINE public affairs series on PBS will consider proposals on public policy issues from doc producers whose prior work has demonstrated an ability to combine good journalism w/ good filmmaking. Deadline: Feb. 1, 1987 for 1988 season. Submit 1-2 page treatment or rough cut of a completed (or near completed) program. Contact Marrie Campbell, Series Editor, Frontline, 125 Western Ave., Boston, MA 02134.
- INTERNSHIPS WITH EXPERIMENTAL/IN-DEPENDENT FILM SHOWCASE: Work w/ programming, publicity, workshops, tours, administration & special projects for as long as 1 semester/yr. College credit avail. Send resume & 2 letters of reference to Lyna Shirley, Asst. Director, Collective for Living Cinema, 41 White St., New York, NY 10013; (212) 925-3926.
- VISITING ARTIST in the Media Arts Division of the Minneapolis College of Art & Design. Teach two courses during Spring 1987: Video & sound, computer graphics, or film. \$12,500 salary. Send resume, statment of teaching philosophy & examples of work to David Goldes, Media Arts, MCAD, 133 E. 25 St., Minneapolis, MN 55404. Deadline: Nov. 1.
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Publications • Software

- DEEP DISH DIRECTORY: Report on the first nat'l public access satellite network (spring-summer 1986) which transmitted a 10-part series of grassroots video to public access stations nationwide. Incl. mailing lists of all participating public access stations, video producers & activists interested in ongoing programming exchanges & future satellite use. 96 pgs., \$10 ea. Contact Paper Tiger TV, 339 Lafayette St., New York, NY 10012
- CINEMA GUILD CATALOG SUPPLEMENT now avail. Contact The Cinema Guild, 1697 B'way, New York, NY 10019; (212) 246-5522.
- ART & ARTISTS: The First Annual Resource Guide incl. info on funding sources, service groups, tech. asst., insurance, spaces, organizations & clearinghouses. Contact Foundation for the Community of Artists, 280 B'way, Ste. 412, New York, NY 10007.
- AMERICAN FEDERATION OF ARTS Film/ Video Sales Price List now avail. Contact AFA, Film Program, 41 E. 65th St., New York, NY 10021.
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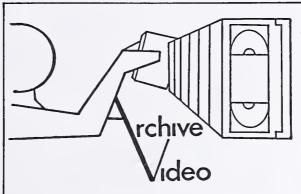
Trims & Glitches

- KUDOS to the Channel L Working Group, awarded 1st prize in the "Innovative Programming" category at the Hometown USA Video Festival for their Video Spectrum" series.
- CONGRATULATIONS once more to Robert Epstein & Richard Schmiechen for The Times of Harvey Milk and Paul Wagner & Marjorie Hunt for The Stone Carvers—winners of News & Documentary TV Emmys from the Nat'l Academy of Television Arts & Sciences.
- ANIMATION FILM FESTIVAL at New York University. Benefit for the Gay Men's Health Crisis. Fri., Nov. 14; 7 & 9 p.m. \$12; \$5, students. Loeb Student Center, 566 LaGuardia Pl., NYC. Contact Richard Protovin, (212) 598-3702.
- CAPITAL EXPANSION at the Long Beach Museum of Art Media Arts Center will now provide more subsidized access for artists. Contact LBMA, (213) 439-0751.
- CONGRATULATIONS to Brigette Sarabi, the new executive director at The Media Project in Portland, Oregon.

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NOVEMBER 1986

CORRECTIONS

The text of Joan Does Dynasty, published in the August/September Independent, omitted the credits for the videotape. The tape is distributed by the Video Data Bank and Paper Tiger Television. It was written, produced, and performed by Joan Braderman, who codirected and coedited the tape with Manuel De Landa. Paper Tiger TV acted as catalyst-mother and production associate, with acknowledgements also to DeeDee Halleck, Shulea Cheang, Bruce Fuller, Mike D'Elia, Lyn Blumenthal, and the Matrix/ Stand-by Program.

"Up Against the Wall: The Berlin Film Festival" [October 1986] incorrectly stated that the festival's market limits filmmakers' access by maintaining a quota of films from each country. Films in the market are screened for a fee on a first come, first served basis. There is no preselection. All references to selectivity were meant to refer to the public exhibition and competition sections only.

BYE, BYE, BOB

AIVF and *The Independent* congratulate Festival Bureau director Robert Aaronson on his appointment as assistant director of the Artists Sponsorhip Program at the New York Foundation for the Arts. In his new post Bob will be working to secure funding for film and video projects. Bob has been with AIVF since June 1984. In addition to his duties as

INDEPENDENTS FROM BRITAIN

Seminar on Britain's Independent Film and Video Scene

Simon Blanchard, organizer for the Independent Film, Video and Photography Association in Great Britain, will discuss the organization of community-based media workshops, the pros and cons of Channel 4, and the prospects for independent production in Britain under Thatcher and beyond. Karen Ingham and James Morgan, independent producers and members of East Midlands IFVPA, and Lawrence Sapadin, executive director of AIVF, will participate in a discussion of connections and parallels between U.K. and U.S. independents.

Co-sponsored by the Association of Independent Video and Filmmakers and the Collective for Living Cinema.

Wednesday, November 12, 7:30 p.m. Collective for Living Cinema, 41 White St., New York City

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head of the festival program, he's advised countless members on all aspects of media production and distribution, served as contributing editor of *The Independent*'s festival column, and recently authored "In and Out of Production."

AIVF/FIVF THANKS

The Association of Independent Video and Filmmakers and the Foundation for Independent Video and Film provide a variety of programs and services to the independent producer community, including publication of *The Independent*, the FIVF Festival Bureau, seminars and workshops, and an information clearinghouse. None of this work would be possible with the generous support of the fol-

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Camera Mart, Inc; Cinema 5 Theaters; Circle Releasing Corporation; Consolidated Edison Company of NY; Du Art Film Laboratories; Eastman Kodak Company; Film Equipment Rental Co.; the Ford Foundation; Guild Theatre Enterprises: Home Box Office, Inc.: Lubell & Lubell; Manhattan Cable Television; Morgan Guaranty Trust Company; Movielab Video; National Endowment for the Arts; New York State Council on the Arts; New York State Governor's Office for Motion Picture & Television Development; Orion Classics; Rockamerica; TVC Image Technology; Uptown; Manhattan's Moviechannel; Valley Filmworks; the Walter Reade Organization: WNET/Thirteen.

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Independent Feature Film Production

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The Copyright Primer for Film and Video

Sparkman, \$3.50

Proctical copyright information: whot is covered by copyright, registration procedure, exceptions, sample release.

AIVF Guide to Film & Video Distibutors

Guzzy/Lidell, \$7.00 members, \$8.95 non-members

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Selected Issues in Media Law Mayer, \$2.50

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AIVF Guide to International Film & Video Festivals

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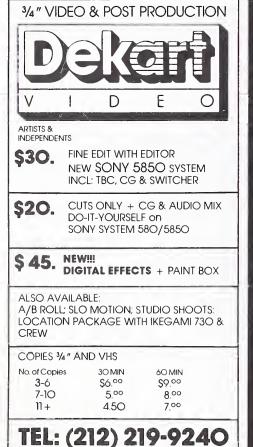
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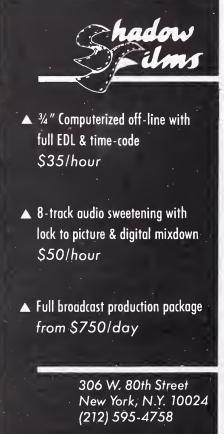
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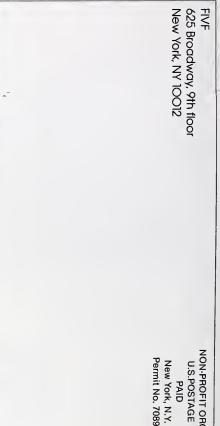
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COVER: Julie Dash's "Illusions," with Roseonne Koton as Ester Jeeter, is one of the films to emerge from the "LA Rebellion," fostered by block filmmakers working outside mainstream Hollywood. In this issue, Dash and Alile Sharon Lorkin tolk about the chollenges block women film ortists foce in the struggle ogoinst racism and sexism. Photo courtesy Black Filmmakers Foundation.

ROCKEFELLER RECONSIDERS MEDIA POLICY

After 19 years at the Rockefeller Foundation, Howard Klein has retired from his position as deputy director of the Arts and Humanities Program. Because Klein was an influential advocate of media arts funding throughout his tenure, news of his departure has engendered speculation about the foundation's future commitment to the media arts.

The reason for Klein's retirement at age 55, according to Alberta Arthurs, director of Arts and Humanities, is "entirely personal. After 19 years, Howard wants to devote himself to some prospects and interests of his career without the pressures of day to day activity." Plans to replace Klein are "very much up in the air," says Arthurs. "We're rethinking exactly what the staff structure is going to be." One thing that is certain is the abolition of the position of deputy director. Arthurs calls it "an anomaly," explaining that the position does not exist in the foundation's other five divisions, but was created especially for Klein in 1983 when the Arts and Humanities divisions merged. According to Arthurs, "the title of deputy director was obviously a signal of Howard's very special status here." Sources both in and outside the foundation do not view the elimination of this position as portentious, pointing to the foundation's likely reinstitution of the media fellowship program next year.

Klein's impact on media arts during his long tenure cannot be measured in dollars alone. He shaped the nature as well as the extent of the Rockefeller Foundation's media funding—a role of particular importance during video's days as a new and, for many, unimaginable art medium. For years, he alone made the decisions for media grants under \$50,000. According to various acquaintances and coworkers, he was able to educate his peers and the board of directors at the foundation about the potential of this new art. He sought advice from video artists and others in the field. And he effectively brought people together.

Klein also contributed a philosophy that reflected that of the Rockefeller Foundation: to allocate monies in such a way as to influence the field as a whole. Funding went principally to those institutions through which the work would gain maximum visibility and recognition. Public television headed up the recipients list. When Klein first came to the foundation in 1965, funds were mainly given to educational television programs such as an opera aired on WGBH-Boston and a Shakespeare series, as well as to independent

filmmakers. By 1967, a new funding pattern became visible. Start-up grants were provided for WGBH's New Television Workshop and KQED-San Francisco's National Center for Experiments in Television. Nam June Paik, who became a friend and advisor to Klein, also received funds that year. A third television workshop, the Experimental Television Laboratory, known as the TV Lab, was inaugurated at WNET-New York in 1971. Funding of these three centers remained strong until the late seventies, with annual grants not infrequently topping a quarter million dollars.

Under Klein's direction, media grants were also given to institutions that became central: Electronic Arts Intermix, Global Village, the Long Beach Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art, the Raindance Foundation, the Center for New Television, and others. In many cases, doors were opened to video because Rockefeller funds enabled the purchase of equipment for presentation and/or postproduction.

Support for "the creative person," in foundation parlance, has also been a principle, if somewhat less consistent, function of the Arts and Humanities program. Direct funding to artists has ranged from about \$1,000 to \$50,000. Over the years, these grants and fellowships have ebbed and flowed. While there had been a number of dry spells, no one was quite prepared for the artists grants to stop altogether, as they did in 1983. After 1979, the foundation began to put on the brakes. Funding for the various TV labs was discontinued and other longterm commitments, such as to the Bay Area Video Coalition, were phased out. Grant amounts, in general, were scaled down. Then, in 1983 media arts funding plummeted. With the exception of KTCA-Minneapolis's PBS series Alive from Off Center, two training programs-the Sundance Institute for Film and Television and Learning in Focus-and several isolated grants, the program came to a halt. This set off the first alarm in the media community. Klein's retirement kicked off another. According to foundation sources, the artists fellowship program is dormant, not dead. Pending approval from the board of trustees in December, it will be reinstituted under different guidelines in 1987.

One reason for the 1983 cuts was the board's uneasiness with the rationale of funding video artists in light of the Rockefeller Foundation's general purpose, which is, Ar-

thurs says, that of "a large scale international foundation with a point of view about the world that is essentially a development point of view." Since its founding 73 years ago, the Rockefeller Foundation has emphasized development in third world countries, particularly public health and medical education. During the long period of reevaluation that followed, the integration of media grants into the overall funding philosophy of the foundation emerged as a priority. This was the mandate given John Hanhardt, curator of film and video at the Whitney Museum, who was hired last year as a consultant to help Klein and the staff devise new guidelines for media funding. The task at hand is setting up a fellowship program with an international and intercultural orientation. International and intercultural projects already constitute one of the Arts and Humanities' four components. Recent funding has gone towards projects such as Joseph Papp's Festival Latino at the Public Theater in New York and the Long Bow Group's film on medicine in rural China. Other examples Arthurs cites are Windows on the World and Channel Crossingstwo public television series that showcase foreign programming-plus the upcoming WGBH series Eyes on the Prize, on the history of the civil rights movement.

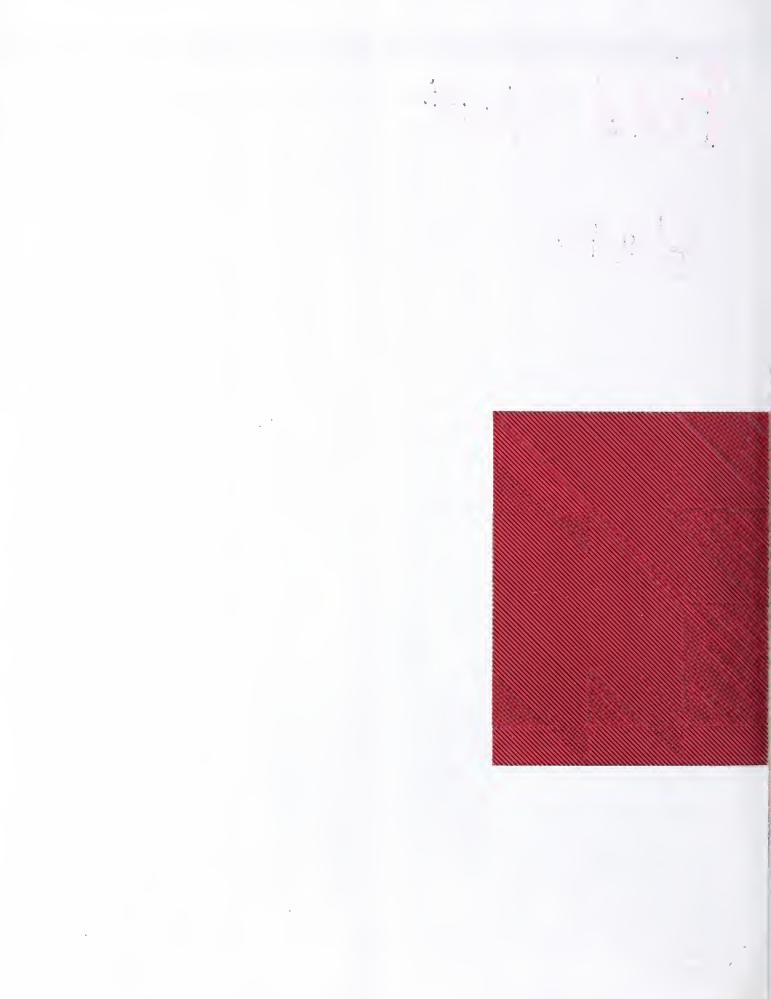
It is premature to know precisely what shape the foundation's media arts funding will take after the implementation of these new guidelines. The board must first consider and approve Hanhardt's proposal. Whatever is decided, Hanhardt is optimistic about the foundation's future commitment to media—"otherwise I wouldn't be here." He feels that Arthurs's interest in the field is "genuine," and has seen associate director Steven Lavine become increasingly involved and informed. Arthurs also notes that "Howard has done an enormous amount of educating here." She assures, "The point is we're not going to start funding Mozart."

—Patricia Thomson

SUN CITY BLOCKED BY PBS

Sun City, the South African entertainment resort in the "homeland" Bophunthatswana, has become a metaphor for apartheid, due to a best-selling record and music video produced by Artists United Against Apartheid. Conceived by musician Little Steven Van Zandt and coproduced by Van Zandt and Arthur Baker, the *Sun City* recordings involved







PBS found the performance statement of Arthur Baker (left), Little Steven Van Zandt (right), and other socially conscious rock stars unsuitable for public television.

Photo: Larry Bussacc

54 musicians, including Gil Scott-Heron, Lou Reed, Ruben Blades, Pat Benatar, Run DMC, and Ringo Starr—in short, leading lights of popular music in the U.S. and Great Britain. Defining their efforts as educational, the producers and their supporters also spawned a book and a "making of" documentary and study guide. The labor and production for the record and video were donated, and all proceeds are funneled to a nonprofit organization, the New York-based Africa Fund, for aiding South Africans in exile and the families of political prisoners. Despite the popular and critical success of Sun City, when The Making of. . . was offered to the Public Broadcasting Service the program was rejected.

Responding in late September to Van Zandt's request that PBS reconsider, Barry Chase, vice president of News and Public Affairs Programming replied, "... PBS does not exist to distribute programs whose central purpose is to advertise the views and personalities of their producers. . . PBS is not. . . required to endorse your efforts to persuade other performers to avoid 'Sun City', congratulate you for your moral position on apartheid, or help stimulate sales of the 'Sun City' video or album." Onc of the coordinators of the Sun City project, Rick Dutka regards Chase's position as "impugning the motives of Miles Davis, Bruce Springsteen, and 52 other artists." He deems Chase's attitude "arrogance or elitism towards popular culture." Dutka referred to Chase's comment to Henry Schipper, quoted in the October 22 edition of Daily Variety:

that most of the *Sun City* stars "fall in the category of spoiled brats, including Little Steven. They may be people for whom others fall down in hotel lobbys [sic], but that ain't the case at PBS."

Before receiving Chase's letter, Van Zandt had written to defend the value of the documentary and replied to several reservations about the program that PBS staff had indicated. The Sun City group offered to reedit and supplement the material in the program and proposed producing a panel discussion to follow the overtly partisan tape. Van Zandt asked News and Special Programs program associate Karen Watson, who had been their PBS contact, for a proposed list of changes. These were never sent. Instead, said Dutka, came Chase's letter, also signed by Watson. Subsequently, the producers circulated an appeal to "friends of 'Sun City,' anti-apartheid activists, supportive journalists, and the independent film and video community" to protest PBS's action. This document reiterates many of Van Zandt's points and cites conversations with PBS pcrsonnel that implied political motives for the decision: "...fears were expressed about what people like Reed Irvine [founder of Accuracy in Media] might think." Questioned about the role of political factors in his decision, Chase refuted the accusation, adding, "That's a very serious charge.'

To date, PBS has received requests from two media organizations to reconsider its stance. Lawrence Sapadin, executive director of the Association of Independent Video and Filmmakers, emphasized the importance of

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experimental video by Bob Hercules, Chicago, Illinois the issue of apartheid: "It reverberates through all aspects of our economic and cultural life. Public broadcasting should have a broad enough vision to accommodate a lively, passionate cultural expression of concern about this crucial issue." Robert Guenette, president of the Independent Documentary Association, likewise urged PBS to air the tape, which was a finalist for the IDA's Independent Documentary Award this year.

Lack of objectivity, Making of. . . producers were told, was the main reason behind PBS's decision. For instance, Hart Perry, the associate producer of the documentary appears briefly in the tape explaining the reasons for his participation in the solidarity project. In his letter, Sapadin argues, "The Making of Sun City is not journalism; it does not pretend to be." And Guenette compared The Making of Sun City to Lucasfilm's various "making of" programs—on Star Wars, Raiders of the Lost Ark, and other Lucasfilm productions, produced by Lucasfilm personnel and broadcast on public television. In Daily Variety, Chase didn't deny the analogy and expressed his disapproval of the precedent, but stated, ". . .that doesn't change my mind about the decision."

Asked whether his decision is final, Chase told *The Independent*, "No one has sent me a letter asking me to reconsider." To which Dutka countered, "That's disingenuous." The group plans to approach individual public television stations, although Dutka is "not happy about being forced to take this route." He noted that the *Sun City* producers proposed bringing in another producer for the PBS version of the documentary. "We told him we were willing to tailor the program to PBS guidelines, but we never got the guidelines. We never received a formal rejection."

-Martha Gever

THE BIG MAC

America's major private foundations have often altered the geography of policy areas. Remember what the Ford Foundation did for public television? But independent film and video has only begun to approach the upper reaches of deep pockets. A new initiative by the Chicago-based John D. and Catherine T. MacArthur Foundation, however, may signal promising interest from philanthropists. MacArthur, which has already recognized independent media to the tune of almost \$1.5-million with its support of the Learning Channel's *Independents* series, is now exploring the possibility of becoming a major player in media funding.

Last September the foundation's Committee on Mass Communications mailed out re-

quests for proposals to 45 media centers around the country. Although the solicitation did not guarantee a pot of money (the letter cautiously stated, "Assuming that your organization would be interested in applying to our program once it were established. . ."), it's apparent that MacArthur's interest in MACs is more than a twinkle in a trustee's eye. The foundation tested the waters last May when it cosponsored a three day meeting on media arts, in conjunction with the Benton Foundation.

The meeting, held in Tuxedo, New York was titled "A Consultation on Independent Media Producers," even though the invitees counted few producers. The 32 participants were largely drawn from established entities—directors of prominent MACs, consultants, public funders, and the like. Oddly lacking were any representatives of minority organizations; the only person of color was Jennifer Lawson, representing the Corporation for Public Broadcasting's Program Fund.

Invitees were asked, in essence, to sell the concept of independents to the sponsoring foundations: "who they are, what they do, how they do it, and why are they important." Most important, MacArthur and Benton inquired, how can funders get involved? According to Terry Lawler, director of Television and Video Services at the American Film Institute and consultant for *The Independents*, the MacArthur Foundation has traditionally learned about different program areas by convening these types of information sessions.

As reported in a text prepared by rapporteur Alan Green, the conference covered the ABCs of independent media, beginning with the question, "What, exactly, is an independent producer?" But the discussion zeroed in on numbers: the lack of funding, the impact of the lack of funding, and future prospects for MACs in a scenario of further impoverishment. Noticeably sparse was any talk of diversity—a frequent topic at media arts gatherings and considered by some a major raison d'etre for MACs. Along with the absense of minority spokespeople and the near absense of producers, this oversight may have resulted from geographical bias: almost twothirds of the participants hailed from the New York-Washington axis, with a handful from other regions of the country.

One might argue that the conference was mainly concerned with the big picture of media arts. Thus consensus leaned toward advocating dollars for the more established MACs and producers. At the same time, the conferees agreed that "dramatic action is warranted." The various ideas proposed ranged from a distribution system based on Britain's Channel 4 to large production grants for a small number of accomplished filmmakers (akin to MacArthur's coveted "genius"

grants). Green describes "universal agreement or concurrence by a significant majority" on a few broad points:

- 1) There is an immediate need for funding of both production and distribution so that innovative and excellent work can be completed and readily disseminated.
- 2) A visible, large-scale impact is needed, and devising a new long-term structure in support of high-quality independent work may be the best approach.
- 3) There needs to be specific support earmarked for local and regional organizations that would feed into this wider distribution structure.

And a new distribution model emerged from the group: "a national, satellite-delivered program service that would be available in all major markets, would acquire and produce independent work, and would have an overall national programming authority that would draw on input from all regions of the country."

The most immediate concrete result of the conference may be MacArthur's recent exploration of MAC funding. The RFPs were sent to the "largest and best established centers nationally," again, a select group. William Kirby, chairman of MacArthur's Committee on Mass Communications, explained that the RFP route is a typical method use by foundations to solicit potential benefactors. The foundation would not divulge the composition of the list and will not accept unsolicited proposals. According to Kirby, the 45 MACs queried were "picked from a representative group of centers" across the country. But at least several well-established media arts organizations did not receive RFPs. Whatever the exclusions, this is a propitious, very welcomed, gesture from a major foundation. If MacArthur continues to counsel with the media arts community, concerns about diversity will emerge and, hopefully, be incorporated. That would signal a true leap forward in changing the landscape of media arts in the U.S.

-Renee Tajima

PACKAGE DEAL: A NEW DOCUMENTARY SERIES

Ever since the early days of the Program Fund at the Corporation for Public Broadcasting, funds for the acquisition of independent work for broadcast on public television have been sought but rarely provided. Independent work has appeared on the Public Broadcasting System—but, typically, producers had to forego compensation and raise the necessary funds for step-up and promotion on their own. But independents are nothing if not tenacious, and since January of this year, a

surprising alliance of independents, PBS producers, and station managers have been working on an anthology formula that can succeed both with the PTV system and audiences. The proposed series, as yet untitled, will compete in the recent round of the Program Fund's Open Solicitations, and a funding decision on the \$265,000 requested is expected sometime this month. The National Endowment for the Arts has been asked to give \$100,000. The remaining \$400,000 budgeted for the series will be raised from private foundations.

According to Marc Weiss, midwife of the proposal, the series' origin can be traced to a 1986 U.S. Film Festival panel discussion that featured Nick Hart-Williams of Britain's Channel 4 and Frontline executive producer David Fanning. During the forum Hart-Williams reported that Channel 4 has acquired so many independent films and tapes the broadcaster was creating a new anthology series. Says Weiss, director of the New York City media information clearinghouse Media Network and founding board member of the Assocation of Independent Video and Filmmakers, Fanning replied that he had often thought there should be something similar on U.S. public television. After the formal session broke up Weiss approached Fanning, asking how such a series could actually happen. "To his credit, he was immediately intrigued," Weiss said. "He made it clear he didn't want to be producer, but that he would help."

At a subsequent meeting the two agreed that the only viable way to create an independent series was "to get the backing of some kind of [station] consortium." To this end Fanning put Weiss in touch with Henry Becton, president and general manager of Boston's WGBH, who was also "very responsive." Becton, in turn, introduced Weiss to the third "key person" in the evolving project, David Davis, the executive producer of American Playhouse. "Davis has a very good reputation with the stations and independents. When he was at the Ford Foundation, he was the impetus behind the Independent Documentary Fund at WNET. And he was into the idea right away." Davis agreed to serve as executive director of the series, and with his help a new consortium was created, the American Documentary, Inc.; it's board is identical to that of Public Television Playhouse, Inc., the governing body of American Playhouse. "It's a parallel organization, with the same credibility," explains Weiss.

For Weiss, the backing of a consortium and the presence of station representatives, as well as members of the independent community—Lawrence Sapadin, executive director of AIVF, Lillian Jimenez, former program officer of the Film Fund and AIVF chair, and

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29th STREET VIDEO, Inc. filmmaker Julia Reichert, among others as yet unnamed—on the advisory editorial committee, will make this anthology succeed where others have failed. "The issue is how to get the series carried, even if it gets offered by PBS," says Weiss, who would be the executive producer. With a consortium, "The stations feel they have a stake in the program."

Stations' traditional resistence to independent programming also influenced the series concept. The common problems that sabotage broadcast of independent work, "getting paid, no step-ups, no promotion, one-shots that disappear into the ether, are relatively simple to solve. Just raise the necessary money," Weiss insists. "More critical and subtle is how people, inside public television and in the general public, perceive independents. The first reaction is that, if they're independent films, they must be controversial. They fear they'll have to prescreen everything, and cherry-pick programs, which destroys the whole concept of a series."

One solution is to "move away from what public television sees as journalism and emphasize instead a strong personal vision." Weiss points to When the Mountains Tremble, "which PBS presented as a public affairs program. The filmmakers never intended the film to be journalism, but they were powerless to change the context." However, "I don't know if we'd put Mountains on in [the series'] first year. I want to build up trust with the stations. Initially, I don't want to program something that will make them run for the hills."

The proposal also attempts to address a second problem that has dogged independent anthologies, their grab bag character. Many observers of PTV—including independents—think that inconsistency in both content and quality of the programs in *Matters of Life and Death*, for instance, doomed the project. The new series approach will be to create a number of mini-series that will group films and tapes on related topics on consecutive weeks, allowing for both variety and continuity.

Not all independents, however, believe that the station consortium structure and miniseries concept will work—or are desirable. In a draft response circulated by the Association of Independent California Public Television Producers, the group evaluated the series "as offering no real alternative to previously discredited anthology series, except that, in this case, the selection would be controlled by the stations rather than by a panel of independent producers." The letter adds, "The [consortium] governance structure outlined leaves all significant decision-making in the hands of an employee of a consortium composed exclusively of public television stations. . . . The editorial and local search committees—purely consultative in nature—provide independents no effective guarantee [of their interests]. In our view [this stucture]. . .would merely create the *appearance* of broad-based input into a selection process firmly in control of public television stations." The group also objects to acquisition money being solicited from the Program Fund, "one of the few remaining sources for independent production."

Weiss admits the new series does not revolutionize public television. Yet securing the support of public television insiders for what many considered a hopeless cause is, to many in the community, an achievement of some weight. And producers who has been asked to turn over exclusive broadcast rights to their films for nothing are unlikely to turn down a \$300-a-minute acquisition fee. Declares Weiss, "After three or four years of 'crimes against independents,' let's open the door to get the stuff on the air."

-Debra Goldman

UNION NEWS

The International Alliance of Theatrical Stage Employees announced on September 24 its plans to institute a special union contract for low budget motion pictures. The move is designed to bring the increasing number of low budget—and generally nonunion—features into the IA fold. According to *Variety*, the union is considering either a single low-budget contract, or the creation of a three-tier system, with different contracts for low, intermediate, and high-budget films. Details of the new agreement are expected by the end of the year.

-DG

BLACK CONSORTIUM GOES WEST

The Corporation for Public Broadcasting has announced a new home for its black programming consortium, Maga Link and Media Forum, two nonprofits in Los Angeles. Actor Brock Peters heads both organizations, which will take over responsibilities for supplying and packaging "stereotype-free, positive image Black programs" for public television. Since the inception of CPB's minority consortia in 1981, the National Black Programming Consortium in Columbus, Ohio has performed these tasks. But a request for bids issued by CPB brought in 12 competing proposals, resulting in a move west for the consortium.

-MG

EXECUTIVE DIRECTIONS

John Jay Iselin has resigned as president of WNET-New York, amidst controversy over the financial health of the country's largest public television station. Iselin started at WNET as general manager 15 years ago and was named president in 1973. He oversaw a period of ambitious growth, as Channel 13 became the leading supplier of national programming to the Public Broadcasting Service, with the production of "mega-series" like Civilization and the Jews and The Brain, and regular programs such as Great Performances. During Iselin's tenure, WNET's annual budget increased from \$15- to \$80-million.

But some critics charge that WNET is too big. Millions of dollars were lost on the publication of Dial Magazine and on the station making commitments for productions before financing had been secured. The resulting financial crisis has precipitated a major reassessment of the station's management. Earlier this year, WNET announced that it would no longer serve as principal supplier of national programming to PBS and laid off more than 10 percent of its employees. According to the New York Times, Iselin's resignation can be partly attributed to the station board of trustees' dissatisfaction with his leadership. Iselin will stay on board through a transition period of up to eight months as WNET looks for a successor.

The Foundation Center of New York has announced the appointments of Ann Nurrie Caviness as new director of Public Services, Zeke Kilbride as the new director of the New York Center's Library, and Claude Barillezux as coordinator of Corporate Services.

Terry Lawler is now the director of Television and Video Services at the American Film Institute.

Reba White Shirt has left her post as radio training director of the Native American Public Broadcasting Consortium to become executive director for the Nebraska State Indian Commission.

Marty Newell returns to Appalshop as station manager for WMMT- FM, the noncommercial listener-supported radio station, after two years as general manager of Austin Community TV.

The Media Project in Portland, Oregon has hired Brigette Sarabi as executive director. She was formerly director of development at the National Black Programming Consortium.

The Bay Arca Video Coalition has announced the selection of David Bolt as its new executive director, succeeding Morric Warshawski. He comes to BAVC from the Pacific Educational Network where he was program development director.



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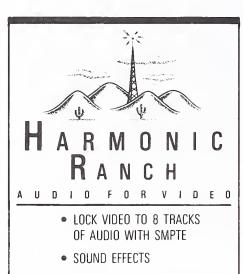
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Three new staff members have joined University Community Video: Emily Calmer, Marketing and Public Relations director; Barbara O'Brien, Electronic Arts curator, and Janet Gilbert, Music curator.

Charlayne Haynes has been named director of the Media Action Project, a New York State minority media development program of Third World Newsreel and the Film News Now Foundation. She is assisted by Quynh Thai.

The Center for New Television in Chicago has three new staff members: John Grod replaces Mark McKernin as technical manager, and McKernin goes on to Northeastern Illinois University as assistant professor of computer graphics, where he joins former membership services manager Karla Berry, now an assistant professor of video; John Timmerman is the new education manager and Robert Metrick will serve as exhibitions coordinator. Jeanine Mellinger has left her post as program director to work for Tom Finerty Video.

–R7

SEQUELS

A federal judge in Los Angeles ruled that United States Information Agency guidelines for certifying documentary films as "educational" are unconstitutional ["Border Guards," March 1986]. Certification allows exemption from customs duties, which can be a determining factor in foreign sales and exhibition. Suit was filed by the Center for Constitutional Rights, representing independent filmmakers, distributors, and the Association of Independent Video and Filmmakers. Judge A. Wallace Tashima found political content, not educational value, informing USIA criteria applied to films on Nicaragua, environmental issues, drugs, and the Vietnam War. Films that supported administration policies on these topics received certification; those at odds with those policies did not. Tashima held the USIA in violation of the first and fifth Amendments and rejected the government's argument that the foreign affairs power of the executive branch permits regulation of U.S. citizens' speech addressed to audiences abroad.

When PBS reneged on its verbal agreement to air Chris Beaver, Judy Irving, and Ruth Landy's documentary on the nuclear industry, **Dark Circle**, its chances for national telecast seemed slim ["Dark Cycle," August/September 1986]. But thanks to the persistence of the producers and the enthusiasm of self-styled peace ambassador Ted Turner, an

uncut Dark Circle will reach 30 million homes via Turner Broadcasting's cable superstation. WTBS. The film will be copresented by the producers' Independent Documentary Group and the Better World Society, Turner's foundation devoted to acquiring and distributing television programming on issues of global concern. After getting the runaround from public television, Beaver found Turner's organizations a pleasure to deal with. Reportedly Turner screened the film and declared, "Great. Don't touch it. Air it as is," and the deed was done. Noted Beaver half- facetiously, "It must be great to be king." Look for Dark Circle on cable systems carrying WTBS on December 8 at 10 p.m. Eastern Standard Time (7 p.m. Pacific) and December 21, 5 p.m. EST (2 p.m. PST).

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In the last minute scramble to complete old business before adjourning, the U.S. Senate confirmed the nomination of Ken Towery and Daniel Brenner to the **board of directors of the Corporation for Public Broadcasting** on October 18. This will be Towery's second term on the CPB board. Brenner served as senior advisor to Federal Communications Commissioner Mark Fowler and is director of communications law at the University of California at Los Angeles. He coauthored, with Mark Fowler, "A Marketplace Approach to Broadcast Regulation," published in the *Texas Law Review*. Both will sit on the CPB board until 1991.

Since the terms of five members expired last March, the board has been reduced by half. Its annual meeting, scheduled for September 19, was cancelled because no board members attended. Former board chair Sonia Landau, nominated by president Reagan last March, was not confirmed by the Senate, although hearings on Landau and Towery's appointments were held in September.

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REELS OF FORTUNE: VIDEO SOFTWARE DEALERS MEET



Filmmaker Les Blank hosts Aroma-round food and drink parties at video stores to promote his line of cuisine-theme videocassettes. Here **Blank features** Louisiana crawfish: "Bite da tail, suck da head." Thris Simon

Kevin Bender

The half-inch video industry is changing so many aspects of the movie-making and distributing business that independent producers must view the opportunities it presents with a sense of wonder. But a closer look at the mysteries this new business contains can fill an independent with a mixture of fear and loathing. And this justifiable reaction made glittering and greed-filled Las Vegas the perfect place to hold the Video Software Dealers Association Convention last August.

This gathering is where the manufacturers, distributors, and retailers of home video "programming" meet to shill products and services, and to evaluate the state and future of this mercurial form of distribution. The convention was also a good place to see which manufacturers are acquiring independent work (and what kind), which are producing original made-for-video programs, and how

some West Coast independents are successfully self-distributing their works on home video. It was a bad place to play craps for the first time.

First the self-distributors. David Vassar and John Lyddon of Open Circle in San Francisco, producers of Canyon Consort, a film featuring jazz musician Paul Winter recording tunes in various Grand Canvon locales, decided to release and distribute the film on cassette by themselves, thereby assuming the burden of manufacturing and promoting the tape. They had to become a small home video company in the process. "I saw the emergence of the home market as an opportunity to sell tapes directly to the viewer," Lyddon said. "Now that prices for tapes are dropping and the number of VCRs is rising so fast, a small percentage of a huge market are buying tapes, especially ones that can stand repeated viewing, such as musicoriented tapes. I saw home video as the primary market for Canyon Consort rather than

an ancillary market, but only if it were distributed using innovative methods."

Those methods included listings in several mail order catalogues as a start. When Winter's record company released the album on which the making-of film was based, it featured a blurb for the tape, and vice versa. This smart example of cross-promotion led to mass purchases by such giant record/video chains as Tower Records and the Wherehouse.

After selling 6,500 copies of the \$39.95 tape in seven months, Vassar and Lyddon signed a traditional "pipeline deal" with A & M Video, which now includes the tape in their line of music video releases. Open Circle is planning a series of music-in-naturalsettings tapes to be made in conjunction with the Sierra Club. "I've been making films for 15 years," Vassar commented. "We have now dedicated ourselves to creating software for home video."

Les Blank has also assumed the burden of releasing and distributing home video versions of his films. He remains resolutely independent to the point of turning down offers from major companies for Burden of Dreams, because he'd rather handle it himself, and he believes he'll make more money that way in the long run. Relaxing at the blackjack table after a day of talking with distributors, retailers, and duplicators, Blank said that his company Flower Films has added "and Video" to its title. He noted that his sales have improved and his distribution techniques have become more efficient since he first walked into his local Bay Area video store to offer his tapes several years ago. Blank has applied imaginative promotional practices to the video market, hosting several Aroma-round food and drink parties at video stores introducing his line of tapes, where he coordinates his cuisine with the themes of several of his films—Garlic Is as Good as Ten Mothers and Always for Pleasure. Blank's store and consumer sales have been steady, if not spectacular, but he plans to keep pursuing that area of distribution. His determination reflects changes in the traditional documentary markets, schools and libraries, which are catching on to the advantages of buying lower-priced videos, and the pocketbooks of his cult following, who are discovering that they can own his films on tape at competitive prices.

The need for video programming has turned certain independent (non-studio) video suppliers into production companies. Without a steady stream of studio-released films automatically going into their catalogues, but with a deluge of cash available thanks to such made-for-video smashes as Vestron Video's The Making of Michael Jackson's "Thriller" and the Karl/Lorimar's Jane Fonda Workout series, these home video labels have become aggressive makers of original programming. This need creates some opportunities for filmmakers, as former independent producer and current Vestron vice president of program development Michael Wiese explained at the convention: "If I were a producer, I'd look to home video to finance and release just about anything I wanted to produce."

In a May 1986 article in Videography, Wiese was quoted as proclaiming, "I'll look at a proposal [for a tape] on the back of a napkin. I need a title, what it's about, and who's in it. Financing is the easy part." Several hundred independent filmmakers drooled upon reading this. Five months after making that remark, Wiese lamented, "Do you know how many napkins I got with tape ideas scrawled on them?" Wiese still wants proposals— but no napkins please—because Vestron plans to acquire or produce 70 made-fors in the next year. To make things easier, Wiese has just written and published his third book geared to independents, Home Video: Producing forthe whole market.

Stuart Karl of Karl/Lorimar agrees that home video will create opportunities for the independent sector, especially as Karl/Lorimar expands its made-fors to include narrative films. "Yes," Karl said, "there are going to be major new opportunities. We've created a whole new medium."

Both men are quick to remind the hopeful that this industry is still "movie-driven" and "customer-driven" and that marketing considerations still reign supreme, particularly with programs never distributed theatrically or to television, and thus with no pre-sell value. Still, with track records like Vestron's (all but one made-for has made a profit) and Karl/Lorimar's (\$88-million in retail sales on Fonda's tapes), these companies can afford to drop some cash to produce original material for hungry VCRs. Much of this should go to astute independents who are willing to make films under marketing and company constraints—and for the television screen, not the silver screen.

Independents devoted to making films for the big screen and disinterested in self-distribution can still hope to license their films to existing companies. Many independent features are being snatched up quickly. Unfortunately, companies are not rushing to acquire documentaries, simply because documentaries neither sell nor rent very well. Pacific Arts, ex-Monkee Michael Nesmith's small company, seemed so inclined at one time, acquiring and releasing Robert Epstein and Richard Schmiechen's *The Times of Harvey Milk* and Terry Zwigoff's *Louie Bluie*, but they announced in Vegas that will acquire no more features or docs. They will concentrate instead on publishing *Overview*, their new monthly home video "magazine," which will include acquired short film and video art works, priced at \$3.95. The first issue is due to appear in January 1987.

Though a commercial outlet for documentaries seems elusive, video companies will be seeking and acquiring U.S. independent feature films and paying ready money in advances, according to Ken Stutz, a Berkeley-based producer's rep. Stutz negotiated Bay Area filmmaker Rob Nilsson's recent video deals—with Karl/Lorimar for Signal 7 and with New World for Northern Lights. He is a firm believer that U.S. independent features have become the film world's darlings, and independent video companies without the studios' film product pipeline are particularly attracted to low-budget features.

The buzzword in Las Vegas, repeated loudly over the hum of neon and the clank of coins, was "sell, sell, sell." That's why tape prices are plummeting and mass merchandisers like K-Mart are being courted by companies and distributors. Of course, this same chant has echoed through this business for several years, and consumers are continuing to rent, rent, rent. At the proverbial bottom line, tape rental revenue has just surpassed theatrical cinema box-office take.

By concentrating on selling tapes directly to consumers, the video industry wants to expand the market from the 25,000 video stores to the 30 million households that now own VCRs. And with VCR penetration expected to peak at around 70 million in the 1990s, there should be even a sizable demand for tapes. The devotion to low-pricing will probably make it easier for independents to compete in this business, especially if self-releasing their films. But what this revolution will mean to the future of independent theat-rical film production and distribution—and the effect on art and repertory business—remains to be seen.

As the film industry stands now, one of 10 films makes money, two break even, and seven lose money. Home video, with its ability to make some money for certain films, can better those odds on the players' side. And, as any gambler knows, you can't beat the odds. Seven lose money? That sounds like craps.

Kevin Bender is an independent video producer from Oakland who is involved with several home video distribution projects.





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BARGAINS GALORE: CPB CONTRACTS AND INDEPENDENT PRODUCERS

Martha Gever

Between the announcement of finalists for grants in the Open Solicitations category of the Corporation for Public Broadcasting's Program Fund and a producer's receipt of the first grant check lies the perilous prospect of contract negotiations. Though less arduous than preparing the original proposal, this step in the process can change the shape, scope, or progress of a project, as a number of independent producers have found. Since the appointment of Martin Rubenstein as CPB president last February, CPB has been reevaluating its contract process and the relationship of CPB to the productions it funds. In August 1986 Rubenstein named Joseph Widoff, a 12-year CPB veteran and self- described professional bureaucrat, to head and revamp the office of Business Affairs. Soon after, CPB promulgated a series of changes that affect contract terms and the negotiation process.

For the most part, the experiences of producers who have signed CPB contracts varies widely, depending on the nature of their work, the stage of production funded, whether they are coproducing with a public television station or other entity-and their willingness to endure negotiations. But the most common difficulty producers encountered in the past was often inexplicable procrastination at the CPB end. Upon assuming office, Rubenstein declared his intention to remedy this problem. Widoff then took on the task of reducing the period of time between the announcement of Open Solicitations finalists and preparation of a draft contract for each project. Widoff hopes to reduce the process—which took up to 18 months in the past—to approximately six weeks.

The Business Affairs director explained that this streamlining reflects other reorganizing efforts he has instituted. Widoff's goal was to "pull together business and contract responsibilities that were spread out in the corporation, especially in the Program Fund and the Annenberg Project." This was accomplished, he said, by "strengthening the role of Business Affairs in the contract process—both internally and outside." The key change for producers is that Business Affairs personnel now share authority in negotiations and contract supervision with the Program Fund.

Producers will now deal directly with a Business Affairs specialist while negotiating contract terms. And the Business Affairs specialist assigned to each project will review the proposal as soon as a Program Fund panel recommends a grant. Within a week following notification, a producer should receive a telephone call from that specialist, reviewing questions that may have arisen concerning execution of the project. But Widoff was quick to assure that this active participation did not mean that his staff would act as "spies or intervene in the creative process. Programmatic and aesthetic aspects of a deal," he emphasized, remain in the hands of Program Fund staff.

Among other items, the initial discussion between producer and CPB staff entails the amount of funding offered by CPB. In addition, the Business Affairs office is especially concerned with a producer's ability to adhere to the declared budget, distribution plans, and contingent contractual agreements. At this point, Widoff explained, a draft contract is sent to the producer, tailored to the specific project. However, although no one at CPB will affirm the use of a standard form for Program Fund contracts, one draft issued since the Business Affairs reorganization contained standard language found in earlier CPB contracts, with a few changes in line with overall revisions described by Widoff. Even with a commitment to increased efficiency on CPB's part, producers need to approach CPB with some negotiating skills—or a lawver.

Unlike many independents dealing with CPB, Kathy Kline, coproducer, with Carma Hinton and Richard Gordon, of *The Long Bow Trilogy*, is a public television veteran who spent eight years working for the Independent Documentary Fund at WNET. She knows the ropes. Soon after receiving CPB notification of recommended Program Fund support for the second Long Bow film, *All Under Heaven: Life in a Chinese Village*, she requested and got a copy of a blank standard contract, reviewed it, and suggested changes, thus skipping the first draft contract stage. Most of Kline's proposed changes were written into the contract.

In line with the tripartite nature of the Long Bow project, the initial CPB contract was written to cover all three films, but the producers balked, since the Program Fund grant only financed 32 percent of the costs

of one film. The producers did agree to include CPB in the credits for all three films whenever these were shown on television. The Long Bow group also encountered a problem common to a number of Open Solicitations projects: potential conflicts between the producers' contractual commitments to CPB and those already agreed upon with a coproducing partner or presenting PBS station. In this case, CPB ceded its exclusive right to license and distribute the program for public broadcast and rebroadcast. And, although every CPB Program Fund contract contains a requirement that the producer consent to distribution by the American Armed Forces Radio and Television Service, a clause that is essentially nonnegotiable due to CPB's federal funding, the contract's language was rewritten to indicate that this use of the program was "in no way implied to be a free transmission."

The CPB standard form, past and present, uniformly stipulates approval by CPB of any distribution of the productions they fund — at any level. CPB does allow a producer to submit a detailed and comprehensive distribution plan instead, and, upon approval by CPB, will remove the requirement to consent to each separate distribution effort. The Long Bow group chose that route and obtained approval. So did Deborah Schaffer, producer of Witness to War: Dr. Charlie Clements. But those producers who cannot project or guarantee arrangements with all desired distribution outlets found this provision restrictive. Widoff said that CPB will be flexible, explaining, "Making deals is just too dynamic. We ask producers what plans they have and try to arrange an agreement up front. This puts the burden of determining what they want to do on the producer."

Producers have also been leery of CPB's claim to the rights to first release of the production, a clause which appears in the recent draft as well. Schaffer, however, obtained an exception allowing for a theatrical premiere. "We were also able to negotiate a clause saying that we could sell it to another television outlet if they didn't air it within one year," she said. Another producer challenged CPB's right to any interest in distribution with the question, "Why should they have any say?"

In the standard production contract the use or sale of outtakes are also subject to CPB's agreement, introducing a bureaucratic element into what should be a simple transac-

tion. Peter Davis, coproducer with the Black Programming Consortium of *Mandela*, questioned the wisdom and the propriety of this requirement, based on his experience with requests for outtakes. He also conjectured about the criteria CPB might apply to its approval of distribution proposals: "Can CPB block a sale for ideological reasons?"

The thorniest issue for a number of producers working under CPB contracts is one seen as most inflexible: revenue sharing. No one interviewed was able to get CPB to budge on its right to a share of all profits from a project it has supported, beyond the "costs of marketing, promotion, duplication, distribution, or other exploitation." CPB calculates its percentage as one half of its share in the total cost of the production. However, a producer, suspicious that CPB might insist on taking a cut of revenues before unpaid or underpaid labor or other deferred costs are recovered, should be reassured that CPB has recognized deferred expenditures when setting the break-even threshold for a project. For instance, the contract signed by the Film News Now organization, currently completing Adopted Son: The Death of Vincent Chin, recognized that, in addition to the \$195,000 accounted for in the CPB budget for the project, some \$80,000 in deferred costs would be covered before any revenue sharing went into effect. Still, the profit-sharing formula has applied to every CPB funded production, no matter what CPB's contributionwhether 10 percent or 75 percent—and the deal remains in effect "perpetually." However, at an informal meeting with Lawrence Sapadin, executive director of the Association of Independent Video and Filmmakers last summer, Rubenstein acknowledged the possibility of a waiver of this requirement in cases where the Program Fund contributes a minimal portion of a project's cost.

Should CPB share in ancillary income? "CPB's position is that we do," Widoff said. This requirement has led some producers to speculate about CPB's role in Program Fund productions. "Is CPB an investor or a funder?" Kline asked. "As a funder, I don't think they should get any percentage." Another producer who is still negotiating with the contract office maintained that money returned to CPB should not exceed the amount of the grant. For some the question seemed irrelevant, since they predict that their projects will never make a profit, thus their need for public funding in the first place. And others supported the principle of using a proportional percentage of their profits to replenish or even expand the Program Fund coffers, if this money was used to fund future independent productions. Although CPB's share of income is returned to the Program Fund, Davis questioned this policy, since projects

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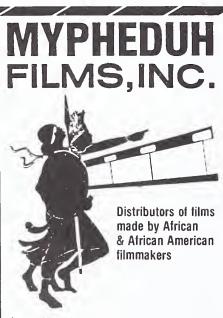
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Every producer signing a production contract has agreed that payments from CPB will be disbursed according to a schedule designated in the contract. A significant word used by CPB in this section of the contract is "approval," and in the recent draft this word has been deleted from a key clause. In the past, CPB demanded "receipt and approval" of material, for example a rough cut, at various stages of production. Now, "approval" must be obtained for financial reports but is not applied to the program. Many producers, such as Gail Rosenschein, who worked with Barbara Kopple on *The Cutting Edge*, found CPB's previous requirement too vague. "We wouldn't sign a contract if we didn't have total creative control," she stated. From the CPB perspective, Widoff said that the Business Affairs office wanted to allay "unwarranted concerns" about editorial control. "It's now in the contract," he stated. The only basis for disapproval on the basis of content might be "if a producer proposed a program about birds and does one about cats."

Any producer not desperately in need of make that no longer an issue."

funds will find that some of their differences with the initial terms proposed by CPB can be resolved in their favor. And advice from an attorney is clearly an asset. Of the producers interviewed, most who sought and obtained changes bargained through a lawyer. But there were others, like Lisa Hsia. whose finishing funds for Made in China came from CPB, who simply signed the standard contract when she received it. "I needed the money to finish the film," she explained. The streamlined process for contract negotiations that CPB has now instituted may lighten such pressures in the future, but from all evidence in hand, CPB will continue to claim a major interest in the distribution, exhibition, and income of any project they fund. The experiences of various producers demonstrate that, to some extent, CPB's terms can be altered to suit the project and to reflect the degree of CPB's financial commitment. Still, announcement of a grant is only the beginning of a producer's dealings with CPB. "I think there needs to be more attention paid to the requirements put on the producer regarding deadlines, reports, and so on," Widoff commented. "Producers complained that contracts took so long to negotiate that deadlines were irrelevant. Part of my objective is to



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CAN THIS PRODUCTION BE SAVED?

Renee Tajima

I have been documenting a neighborhood tenants rights struggle for about a year, intending to produce a short tape to use in educational settings and at meetings among the tenants. So far, I've only been able to use borrowed 3/4-in. video equipment, which looks fine but is not broadcast quality. Because the story has grown beyond my expectations, I would like to develop the documentary into a more ambitious project on 16mm film that would be distributed to other tenants rights groups, colleges, and perhaps be telecast. I have begun to apply for grants, having been promised free use of a 16mm editing table by another filmmaker.

My problem is that during this fundraising period, there will be important events that I would like to document. I don't want to waste time and money shooting video, which will have to be reshot later on film. But the transition to film without enough finances has proven to be difficult. For instance, I was able to wrangle 16mm gear and some recanned stock to shoot a rally. Unfortunately, some of the film was fogged, and the cost of processing it ate up my resources. How can I continue work on the film without missing the film—the events as they unfold?

This is a typical problem for producers of organizing media. On one hand, you want to document an important issue, using any means necessary. Robert Epstein began the project which became The Times of Harvey Milk with audiotapes and still photographs. But you also hope for high production values, as those ultimately achieved in Harvey Milk, so that the final product can be seen beyond small local screenings. Most likely, you probably have just enough money or resources to scramble together equipment, stock, and a crew whenever you can. In your case, the problem is magnified because you have access to production equipment in one mediumvideo-and postproduction and possibly production equipment in another-film. Even though on the surface your question is a "nuts and bolts" problem, the most important consideration for you now may be aesthetic. The nuts and bolts dilemma may not be impossible to resolve.

I don't think you necessarily have to reshoot scenes or interviews you already have on video. In any case, most events cannot be replicated. Nor do you have to quickly con-

vert your production to film before securing the financing. Better to have a good image and document on whatever recording material you can find, than a poor one—or none at all.

There are many different media to use in these circumstances: video (3/4-in., 1/2-in., 1-in., etc.), film in its various sizes, newscasts, stills, and more. Any can be made to conform to one primary medium-in your case, 3/4-in. video to 16mm film—with varying cost and quality. Video of any format can be transferred to 16mm film using kinescope techniques that can cost less than \$40 per minute of footage. Kinescoping is a process where a film camera is used to shoot a video image on a monitor at a speed that eliminates the rolling horizontal bar that mars the image. A reputable lab will produce good results, although the final quality of the transfer will largely depend on the quality of the original video footage. If you have the money, bump your videotapes to 1-in. before kinescoping to improve picture quality.

If you use a mix of the various technologies available today, you can end up with either a hodgepodge of visual qualities (even with kinescoping, video looks different from film) or, seen differently, a work with multiple visual possibilities. Take, for example, Spike Lee's low-budget dramatic feature *She's Gotta Have It*. While the film was primarily shot in black and white 16mm film, photographic stills of a Brooklyn neighborhood and a dream-like, color film dance sequence were integrated to give it texture and set it within a particular social framework.

If you continue shooting in video until funding comes through, decide first how each medium-video and film-will function cinematically in the final work. Find a consistent way to use the different types of material you have, similar to the way producers of historical films like Julia Reichert and Jim Klein's Seeing Red incorporated contemporary interviews with archival footage. For example, your video material can be used to signify events that occurred in the past, including on-the-spot interviews (a fire breaks out in one of the buildings; a tenant is evicted; a landlord is confronted), while filmed interviews shot later in the project will show major subjects recalling or analyzing those events. You can ask the lab to kinescope the video footage with a monitor frame around the edges, clearly identifying television as the source of the image, as Jill Godmilow did in Far from Poland.

According to Ruby Rich, director of the

Film Program at the New York State Council on the Arts, most independent films take three to six years to produce. If that rule holds true for your project, you may lose the timeliness of the particular housing campaign. But the film can still have a broader, analytical value. Its *cinematic* value will depend on judicious and creative use of your available resources.

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NEWIMAGES

AN INTERVIEW WITH JULIE DASH AND ALILE SHARON LARKIN

Editor's note: In the Summer 1986 issue of Black Film Review Bell Hooks wrote:

Black women residing collectively at the bottom of this society's social and economic hierarchy have struggled to make space wherein we can work creatively to develop fully our skills and talents. Sexism, racism, and class oppression have made that struggle arduous, though not impossible. To address the development of a black female voice, we begin by examining the forces that have worked to oppress, exploit, and silence us.

. . . Significantly, the second stage of such a discussion and examination (and a most important stage) is the focus on ways black women artists have broken barriers, overcome obstacles, and found space to develop artistically. Understanding this process is especially necessary in any discussion of Afro-American women filmmakers and their work.

(from "Black Women Filmmakers Break the Silence")

Two such filmmakers are Alile Sharon Larkin and Julie Dash. Both live in Los Angeles, home of what has been called "the L.A. Rebellion," referring to the community of black independent producers who work nearby, but separate from, the major Hollywood studios. Dash's work includes *Four Women*, *Diary of an African Nun*, and *Illusions*. Larkin directed *Your Children Come Back to You* and *A Different Image*. In this interview they talk with Kwasi Harris about their experiences as filmmakers and their thoughts on contemporary Afro-American cinema.

Kwasi Harris: What was your first encounter with racism in a white, male-dominated society?

Julie Dash: When I was a kid, in the early 1960s, the Police Athletic League sponsored summer programs in the Queensbridge Projects—that's where I grew up. We played games, did arts and crafts, made costumes, etc. And at the end of the summer the PAL would hold a kind of gala or festival. Well, one summer when the big celebration rolled



around, the local newspapers sent a photographer and a reporter to cover the event. The photographer lined us up; we were a group of black and Puerto Rican girls dressed in little Hawaiian costumes. Then the photographer said, "Oh no. Wait a minute!" He pushed us off to the side and took two white girls who were spectators, put the costumes that we had made on them, and took their pictures for the local newspaper. We said, "OOOeee. . .what's happening?" It took a while for that to sink in.

Alile Sharon Larkin: I don't really remember this, my mother told me the story. It was before I started school. We had just gotten a TV, and I used to watch it a lot. Stepin' Fetchit was on, going through all of his antics. I was laughing at him and turned to her and said, "Mama, let's act like colored people." She said, "Sharon, we are colored people." I got

very upset and said, "No, we don't act like that. We're not like that." She explained to me that it was just a television set, that colored people didn't act like that—our family didn't act like that. That experience now shows me how powerful television was and how it taught me to laugh at my own people.

KH: What about images of female beauty in the press, the movies, on TV—apart from those early contacts?

ASL: We didn't fit what the standard of beauty was. We were "abnormal." When I would have my picture taken, I would hold in my bottom lip so that my lips would be presentable, because our lips were too big. Or grown-ups would pinch babies' noses to get their noses thinner, so that they could have "nice" noses. There was "bad hair" and "good hair," which hasn't changed.

KH: Would you say that black women were -

invisible?

JD: As far as commercial films and television are concerned, I would say invisible at best.

KH: At best?

JD: Yeah, better to be invisible than represented by the typical set of distortions we've become accustomed to—representations that bear little, if any, relationship to oneself or to the women we've known.

ASL: The typical caricatures were the black maid or the mammy, and she was always taking care of some glamorous white woman.

JD: . . . and she could never figure out her own life. She was always confused.



Left: Allie Sharon Larkin prepares to shoot a scene from "A Different Image." Right: Filmmaker Julie Dash.

Courtesy filmmoker
Courtesy Block Filmmokers Foundation

ASL: . . . and the victim, long suffering, sad. The first time I remember seeing a glamorous black woman on television was when I saw Lena Horne in *Stormy Weather*. That tripped me out.

It's not only that black women in the media are stereotypes, it's that our possibilities—for black people in general—are really limited on the screen. People can't conceive of seeing black people outside of the images that are on television or the way that they think that we look. All of a sudden Sade is exotic. To me she looks regular. All of a sudden big lips are in, and we were taught to hold those kind of lips in. Now they have a definition of what a black woman is; everything else is a deviation. They're defining our beauty again.

KH: What about encounters with patriarchy or early relationships with male members of your family?

JD: Everything that I remember reading as a child or seeing on television was a male perspective and sometimes a male perspective of a woman's life. That seemed strange. When I started reading a female perspective there was something warm there that I could touch

KH: Were you ever told that you couldn't do something because you were a woman?

ASL: No, I was told that you had to go out there, that you were going to have to take care of yourself and you might have to take care of your family if you had one.

JD: Well, no one ever said to me, "Don't do this" or "Don't do that." My mother always encouraged me to do whatever I wanted to do, especially film, which she found interesting.

ASL: The only thing that I was discouraged from doing, come to think of it, was becoming an artist. You could be a school teacher or even a school principal, but artists were crazy.

My family was really headed by my mother, and she structured the family. I don't remember seeing my brothers wash a dish. I remember fighting with my younger brother over the TV, but I really should have been fighting with him over sharing the housework, cooking, and so on. My brothers weren't taught to be progressive men, in the sense of sharing housework and cooking.

KH: When did you decide that you wanted to become an artist? Was it in high school, in college? When did you become interested in film?

JD: I never really just sat down and said, "Ah, I'm going to be an artist." In high school I attended a film production workshop at the Studio Museum of Harlem. After that, I majored in film production at CCNY, in the Davis Center for the Performing Arts. But it wasn't until my fellowship at the American Film Institute that I began to treat film as an art form. Later, at UCLA as a graduate student, I acquired enough experience and flexibility to explore film as both a political tool and expressive medium.

ASL: As I said, I was always discouraged from being an artist, although I drew and I had teachers who supported me. But I was told that artists were eccentric and poor people didn't go into the arts. You need a practical career. It wasn't until college that I decided to switch from journalism into creative writing. Then in graduate school I studied film. But I didn't think of film as art, but as a very powerful creative medium—more a communications skill as opposed to an art. And I didn't think of myself as an artist.

KH: When you began to gravitate towards film, were you conscious of wanting to change images? Were you self-conscious about becoming a filmmaker so that you could describe how you would like to see yourself?

JD: When I first became involved with film, I was interested in correcting certain distortions about black people, distortions that I had been bombarded with by the media since my childhood. I first became involved with film during the late sixties, and this was a very intense, very special time for black people. What I saw and experienced in my community did not coincide at all with what was being shown on the nightly news. So, to that end, I decide to investigate various means of correcting what I viewed to be the intentional misrepresentation of what was happening. It seemed to me that film was the only medium capable of countering and invalidating the media-derived assumptions that much of the community had adopted. For example, I wanted to show newsreels in the streets of my community. I wanted to interview members of my community and then screen the results in other communities. Later, as I matured, I began to move towards dramatic films. I wanted to modify black peoples' self-conceptions by utilizing dramatic forms. I still view the documentary form as a valid means of communicating ideas and issues, but it is not the most effective way of engaging the majority of black people.

ASL: I definitely went into film to help change images, partly as a reaction to the exploitation films that were being made. Film is very powerful, more powerful than literature. You can reach more people, and more black people through film.

KH: Did you encounter any difficulties in film school?

JD: As an undergraduate in film school, I was the only female in my class. It wasn't difficult, but at times it was a bit awkward. Some people couldn't understand why I was there. They assumed I was interested in becoming an actress. Even now, when I tell people that I work in film, they automatically assume that I'm an actress rather than a filmmaker. For instance, I once had some optical work done on *Four Women*. While I was discussing the film with the timer, a guy working there asked me if I was the dancer performing in the film. I guess that's the only way he could understand my presence there.

KH: What they're saying is that women are only supposed to be actresses, not behind the camera but doing something for the camera. Julie, you mentioned one of your early films, *Four Women*. How did you choose the subject of four women?

JD: I liked listening to an old slow ballad, and I wanted to visualize it—in a different way. It told about four archetypal black women as projected by the external larger society

KH: And Alile, what were you interested in doing in your early work?

ASL: I wanted to deal with assimilation, the

different paths that black folks take. I wanted to work from my Pan-African perspective and from different experiences that I had—not autobiographically, but as a source for ideas. I think that one of the problems with black folks getting together is that we're told to conform and assimilate to a Eurocentric lifestyle.

KH: This brings out an interesting thread in the work each of you do. Julie, you seem to focus on the relationship between black people and white people without necessarily referring to Africa. Whereas, Alile, your work always suggests Africa as a reference point, maybe a way out of the relationship between black and white people or a resolution of the problem.

JD: That's not really correct. In *Diary of an African Nun*, which I adapted from a short story by Alice Walker, the protagonist struggles with the conflict that develops when her adopted Christian beliefs are intruded upon by the traditional African beliefs of her community. And in *Four Women*, I employ a circular structure to delineate four archetypal black women, who together constitute a larger neo-African warrior/goddess. In fact, *Illusions* is the only film I've created that takes place in what I would call a non-African dramatic space. And even here I employ certain mimetic strategies that I've taken from Afro-American expressive traditions.

ASL: Also, you have to consider the visual statements in Julie's *Four Women*. She starts with a homage to Africa and the Middle Passage. And the character with braids, she's the strongest character.

JD: She's a compilation of all the other women.

ASL: And her image is African. For me, she's a strong image of a neo-African woman.

KH: How have critics received your films? Alile, how do you answer critics who see the longing for Africa in your work as a romantic escape: you are not African, no matter how much you relate to Africa?

ASL: That's a question that often comes up with A Different Image. The film has been criticized negatively by women who consider themselves radical feminists, who say that I romanticize Africa. I think that comes from a lack of knowledge of African societies. I think that they should do some research and understand the roles of black women in society from antiquity to colonization and European contact. Another criticism of A Different Image, I understand, had to do with the bright colors the character Alana wore. Again, that's part of our culture.

JD: I think many people, both black and white, are uneasy with the notion of making films about Africa. When films are set in Italy, Scotland, England, or Germany no one bats an eye. If a black filmmaker creates a film about Africa, set in Africa, or from an Afri-

can vantage point, it's reduced to a purely political act, not cultural, philosophical, spiritual, or even expressive.

KH: Why do you think that is the case?

ASL: Isn't that racism? And, as Julie said, an uneasiness. Why can't we connect with our beginnings? We see that in other films, the Wild West, Pilgrims, and all that. But if we go beyond the cotton fields, there's a problem.

JD: Also, in touring with our films I've come across another phenomenon that occurs when critics view our works. This is especially true in France and England. If we depict a self-confident, self-reliant black character who is not miserable—who may choose to wear bright colors, or dress elegantly—then that character is said, by critics, to be leading a lush, unrealistic life. The three films I know that often face these kinds of superficial criticisms are Losing Ground, by Kathleen Collins, Alile's film A Different Image, and my film Illusions—all films made by women and depicting unconventional representations of black women.

ASL: We call that the "victim-misery syndrome," where black people have to be miserable victims, waiting for a white savior to come along.

JD: When Kathy's *Losing Ground* was screened in Europe, some of the critics couldn't accept the protagonist. They said things like, "She doesn't seem possible" (a black woman philosophy professor). They have such a narrow view of us. These critics seem more comfortable with our work if it fits properly into their preconceived ideas or if it coincides with what they have already seen before on film.

KH: What has been the critical reception of your work, Julie?

JD: Well, *Illusions* was almost totally ignored for two years after its release. It seemed to me that no one wanted to risk an opinion, until they read what someone else would say. *Illusions* poses as one thing, while in fact it's another. It intentionally mimics the form and conventions of Hollywood films of the thirties and forties. But by embedding certain foreign objects in the form—the protagonist Mignon, for example—I've attempted to throw the form into relief, hopefully making all of the sexist and racist assumptions of that form stick out.

Some people asked, "What's the point?" or, "Why do you want to show a black woman passing for white in the 1940s?" At the Amiens festival (against racism in France) one black woman—a filmmaker herself—stormed out of a screening proclaiming *Illusions* to be a throwback to *Pinky*. Perhaps because she was French-speaking, she failed to understand that there is more to the film than the protagonist's passing for white. In fact, I'd even toyed with the idea of having

each and every character reveal themselves to be passing and/or in the closet by the film's end.

ASL: I think that a very powerful statement in *Illusions* has to do with one of the most common stereotypes: the tragic mulatto. Julie redefined that. Her sister was not tragic. She was not passing out of shame. She was passing to help her people. The film redefined that stereotype.

Another reason I think *Illusions* is so powerful has to do with what we were talking about earlier, never seeing images of black women. We'd see these glamorous white women singing songs up there on the screen, but the singers were really sisters. Our essence was up there but we weren't allowed to be shown. In that sense, *Illusions* is our story. Society would take what we created and make money from it, exploit it and us. **KH:** Do you think that the critics are really

in tune with the emerging black cinema? Do you think that their tools have to be redefined or sharpened?

JD: There are very few critics, black or white, who are well enough versed in black culture in general and black film specifically to comment intelligently on our work. Clyde Taylor, who's a professor at Tufts University, is one of the exceptions.

Criticism can give you something to strive for. It can identify aspects of the work that perhaps the maker wasn't consciously aware





From Larkin's film
"A Different Image."
Courtesy Black Filmmokers Foundation

"Four Women" was one of Dash's early films.

of. The best criticism doesn't just say, "I liked it" or "I didn't like it," but creatively engages the work. One could even say that the critic should creatively *mis-read* the work, which would allow the filmmaker the opportunity to reconsider the work from an unprivileged vantage point.

ASL: The problem with most of the images of blacks in film and TV is that we are always objects as opposed to subjects. We're writing stories or we want to tell stories about us, instead of always being the props in white folks' stories.

KH: As an artist, how do you counterpose your idea of responsibility with the idea that an artist transcends social background and social responsibility?

ASL: I think that's impossible.

JD: The ancient African truism, "Art reflects light, and light reflects art" is certainly valid today. There are no imaginary muses. They are real. They're ancestral.

KH: You seem to be defining a new cultural idiom and using film as a vehicle. How would you place your work in relation to capitalism and capitalist culture?

JD: Contrary to what we're subject to one does not have to fill a film with sex and violence in order to sell it to the public. Hollywood and the television networks are conservatively run businesses. They place an ultimate value on the proven product. And for them black films are "unproven." Hollywood

is making films that were remakes in the thirties and forties. To make matters worse, the networks take those same old themes and story ideas, water them down, and run them on television. They are remaking sit-coms from the fifties and sixties—"bringing back the old favorites. . ." How many renditions of *Death of a Salesman* must one see in one's lifetime? When do we get to see Toni Morrison's *Sula*? Or Zora Neale Hurston's *Their Eyes Are Watching God*? We've never seen anything close to that on TV or in the theaters.

ASL: I agree, but racism plays into it, too. As independents, we don't have access to the market. We can't just go and take our films to the theaters and have them shown there. We don't have access to commercial television stations or PBS stations. I believe my product is commercial. Like Julie said, anything and everything can be commercial in this society. Yet there is something that is blocking my entrance into that market.

KH: Do you think that critical cinema, cinema that uses different types of subject matter could actually be integrated into the system?

ASL: I don't think that they will pick up or push our films. There's a problem in separating the different issues: sexism, capitalism, and racism. I don't think that you can separate them. And racism keeps certain folks in power. All of a sudden, there are lots of black

people on TV, maybe because of the success of the *Cosby Show*, but still with the same old images, nothing has really changed.

The Cosby Show is positive—in terms of casting—but it's a very safe show. They're an all-American family that made it in the United States. In terms of their politics, I would say they're liberal—a nice liberal black family. It's not going to threaten anybody, although it might help people to have less limited ideas of black folks.

JD: The Cosby Show is a ground-breaking program, but not because it's confronting any major issues. There's a certain level of recognition of the characters as people I've known. That the characters are simply allowed grace, intelligence, and wit, as opposed to sheer minstrelsy, is an advance over the typical fare we have been offered.

KH: You don't think *The Cosby Show* is color-less?

ASL: I don't think that it's colorless at all, but I don't see anything revolutionary in terms of images of black people. And I think it's racism when people say, "They don't seem like black people." It's a well-made show, but those nuances of character and so on are also in Charlie Burnett's films, and I don't see him getting any support.

KH: How about racism and sexism? How does that affect your work?

JD: Simply by limiting the options available to me for the completion of my projects.

KH: How about sexism, how does that figure in the whole stew?

JD: It simply exists as another constraint placed on the realization of one's work.

KH: Do you align your work with the feminist movement?

JD: Feminism is still predominantly a white movement, and as such, unfortunately, still subject to racism.

ASL: Black men have no power in this country. They're powerless. So how can I say that they are oppressing me? I can say that they possess sexist notions and behavior, but I can't align myself with the white women's movement and say that black men are my enemies. There's been a rift between white women and women of color. If women only want to deal with sexism, and not with racism or capitalism, then they call themselves feminists. I think we have to deal with all those systems of oppression, because everything affects us. White women don't have to deal with everything, unless they choose to. In our work we try to deal with different images-in response to sexism, racism, economics—the same way that black men do. or any people of color do, living in racist, sexist, capitalist America.

KH: Some black independent filmmakers would rather not be considered as black independent filmmakers, but simply as "filmmakers." But in your work there seems to be a

tension between subject matter—black people—and a desire to be universal. How do you balance that subject matter and the demand to be accepted by society?

JD: Well, I am certainly black, and a woman, and a filmmaker.

ASL: I think that those people are fooling themselves. That's a game they play with us: "If you write about black people, it's not universal." If stuff made by white folks is considered universal, then our stuff has to be more universal, since we reflect the universe more; there's more of us. Is that what universal means?

KH: Maybe, outside of America. . . . What's on the horizon? Where do you see yourselves going? Where do you see black independent film going?

JD: Hopefully, as black films become "proven" as an exploitable commodity, financing will become easier to obtain. The films that we are making are getting better each year. It may take years between each film, but each generation of black filmmakers will make better and better films, reach larger audiences, and hopefully those that come after us will not have to be as preoccupied with challenging distorted images of themselves. They'll just deal with all the greatstories we have to tell and would like to share with the world.

ASL: There's a lot of talent now. In terms of marketing, we know people with MBAs. There are journalists that are involved in independent black filmmaking. I feel optimistic, especially with the home video market—that's going to really help us out a lot. One of the things that we have to do now is develop our audience, and we're willing to work on that.

KH: How do you propose to develop an audience?

JD: Every time we go on tour with films, at each film festival, with each screening, whether we are showing in a church, community center, museum, or whatever, the audience grows. They want to see more. Some people want to invest in our future projects. Some come up with tears in their eyes. They just want to say hello and tell you that they've had dreams or ideas just like what we've shown them on film—and they've never seen these images on film before. It gets very emotional at times.

What's most inspiring for me is that there's always someone in the audience who wants to become a filmmaker, but isn't sure they can do it and, because of our presence, they make a decision to pursue a career. As filmmakers, we are able to share with them images and stories that they can identify with. We can offer them characters whom they can recognize and relate to. The last time I did a tour, last March—I went to Cincinnati—af-

terwards I received so many, many phone calls and letters of support. So I think we are developing more than just an audience; we are also developing new filmmakers.

KH: And production? Do you find that there's more or less money available?

ASL: Like you used to say, we have to get the technical thing together. We have the ability to make good products without million dollar budgets—or many thousand dollars budgets, too.

JD: As independents, we've learned how to produce good films without million dollar budgets. The money is still as hard to get as ever, but that's part of being an independent filmmaker. Fund-raising is very much a part of our lifestyle.

KH: Mentors can be important in developing more sophisticated work as well as people more sophisticated about cinema. But there's almost a complete absence in our ranks.

ASL: I really miss that. I've tried to find mentors in other fields. I don't have anyone who works in cinema, but I have a mentor who's a visual artist and another who's a dancer and songwriter. I wish that people in the commercial industry would get together with us, because they have a lot of skills and a lot of information that they could give us. This doesn't seem to be happening. Those black folks that are working in the commercial industry are just trying to survive. I don't know of anyone who has a lot of energy for us. I don't think it has to be that way. I think there are many of us that are committed to building an independent movement who don't necessarily want to take their jobs. There are only so many token positions. We need them to give us some support, too, for what we're trying to do.

JD: I'm reminded of Kierkegaard's maxim: "He who is willing to work gives birth to his own father." For years I searched diligently for a mentor, but at a point I recognized that one must shape one's own development. There certainly exists a body of works created by black filmmakers, Oscar Micheaux and Spencer Williams, for example, that every black filmmaker should have studied in depth.

We should be working hard to establish. . . for want of a better word, I'd say study groups. They could be local or regional, not necessarily institutional. But I think black independent filmmakers have to come together, systematically and regularly, to discuss, develop, and implement our own film aesthetics. We need concrete discussions of each other's work, what was attempted, what was successful, what could have been better. We need a hot house context, in which worksin-progress can be screened for initiates, a context structured along the line of, say, the jam sessions held at Minton's Playhouse,

which were so crucial to the development of BeBop. We should consciously begin to draw aesthetic conclusions from our work and that of our forebears.

I think the only time that I've come in contact with a number of independent filmmakers is at film festivals. But the schedule is so hectic that one doesn't have any time to really sit down and talk. What I'd like to see at least once is a festival, or rather a seminar, that's just for filmmakers, where issues could be discussed in depth without having to digress to answer the questions of neophytes.

ASL: I think the problem is that festivals are usually funded by public agencies, and as a condition of the funding the films have to reach a community audience. There haven't been funds for filmmakers to have our own forum.

KH: What would you advise young black creative people who want to get involved in the film industry?

JD: If possible, attend a good film school. Also, contact as many filmmakers as possible, most aren't that inaccessible. Try to crew on independent productions. Read as many film books and journals as possible, especially in conjunction with screenings of the works discussed. If possible, acquire a video cassette recorder, camera, and editing unit. Record different things off the air or rent prerecorded tapes for study. If you can get a camera, begin taping images. If you can get an editing unit, experiment with restructuring the order of the footage you tape. Also, play with reediting footage taken off the air. Try to do all of this in conjunction with at least one other person.

KH: Do you think success in the market might undermine the possibilities for independent films that have something unique to say?

JD: I think we have many important stories to tell. These stories are burning in our souls. These stories may or may not be what are considered "commercial products." Nevertheless, they must reach the screen. Eventually they will.

ASL: I know someone who was working in the industry. They were making good money and they said they had the contacts if they wanted to make a film. But, this person told me, they were afraid.

JD: We're not afraid to make those films. It may be impossible for us to work inside the industry, but we don't know yet. There's no precedent. As independents, we maintain total control over what goes in the script, how the story is shot, and so on. I don't think that's possible within the industry.

ASL: And, like Julie said, we've got stories to tell.

LETTER FROM SOUTH AFRICA

Editor's note: "For the Cultural Boycott of South Africa," by Charlayne Haynes, published in the January/February 1986 issue of The Independent, argued for the nonparticipation of independent producers from the United States in South African film festivals. Haynes located the social and political function of these festivals within the system of apartheid and explained the history and rationale of the United Nations Resolution 2396, adopted in 1968, that called for a suspension of "cultural, educational, sporting, and other exchanges with the racist regime," strengthened by a 1980 U.N. resolution for a specific cultural boycott. Haynes's article followed a series of letters published in The Independent, both supporting and opposing the boycott strategy.

In July, The Independent received the following letter from a group of South African media professionals, including Keyan Tomaselli, the editor of the Journal of the South African Film and Television Technicians Association, mentioned in Haynes's article. The letter was written and endorsed by the following film and videomakers, actors, directors, media workers and cultural activists: Keyan Tomaselli, Eric Louw, Veronica Baxter, Costas Criticos, Rob Amato, Christo Doherty, Ian Steadman, Mike Graaf, Mike Urbasch, Ansuya Chetty, Benita Whitcher, Mark Broomhead, Jeanne Savage, Craig Doria, Danny Daran, Wendy Helling, Alex Holt, Frank Meintijes, David Bensusan, Donn Edwards, Peter Anderson, James Mthoba, Pamela Hearder, Ruth Tomaselli, Robyn Aronstam, Shaun de Waal, Michael Rice, Deborah Mel, Shirley Moon, Graham Hayman, Larry Stelitz, Lynette Steenveld, and Tessa Welch.

In a subsequent issue, we will publish several responses to the questions and objections raised in this letter.

We are pleased that the cultural boycott of South Africa has been discussed in *The Independent*, as the issue is more important now than it has ever been. And Charlayne Haynes's article, "For the Cultural Boycott of South Africa," concludes with some useful suggestions. But her reference to the Durban Film Festival needs qualification and her notion that the Journal of South African Film and Television Technicians Association is some sort of propagandistic medium for the festival is misleading.

Haynes's arguments against foreign participation in the festival are compelling, as has been argued by Ashwin Desai and the Azanian Peoples Organisation in issues of SAFTTA Journal itself. (Haynes gives exposure only to U.S. commentators, not mentioning South African activists who are, after all, on the "front line.") Yet Haynes assumes that any attempt by resident South Africans to debate the boycott—whether for or against—automatically means that one is supporting the System. In fact, the issue of the journal referred to by Haynes aimed to provide a forum for debate of this issue. It was designed to bring home to South African film and television technicians the intensity of the international debate, one that is often misrepresented in the commercial and state media.

Another point relates to the question of struggle itself. Struggle is not unidimensional. It occurs at every level of the state. Ros Sarkin, organizer of the Durban Film Festival, argues that the festival offers a site for the propagation of progressive ideas. To claim that "her festival helps the South African government's PR campaign" is a crude analysis of complex political processes. It also denies credibility to activists who exploit the contradictions of apartheid and turn them to democratic advantage. The question is whether the festival has been co-opted by the state. If the answer is yes, then Haynes needs to ask how this happened and discuss what is necessary to counter co-optation. She also needs to examine the motivations of antiapartheid producers, both local and exiled, who have chosen to screen their films at the festival before the political connections are made. Her assumption of inevitable co-optation is naive and shows a lack of insight into the mechanisms of struggle. In any class society, everything, every event, every opportunity, and every kind of practice becomes a site of struggle.

Producers who have screened films at the university-based festivals have made a political decision. U.S. filmmaker Robert Mugge—criticised by readers of The Independent—has certainly more to lose by screening his films at these festivals than by avoiding them. We doubt that Mugge's motivations are those of Chase Manhattan Bank, IBM, or Kodak, who control parts of the South African economy and who continue to invest, if cautiously. The debates around the boycott suggest that it is a problematic site of struggle. One argument from local progressive film and video makers is that the sentiments behind the boycott reflect, more often than not, romantic gestures by groups and individuals whose links to the structural complexities are remote.

It is the lack of consensus on the boycott

by anti-apartheid campaigners (both foreign and South African) that prevents the boycott from having any impact beyond the rhetorical. An interview in a 1984 issue of the SAFTTA Journal with the socialist-oriented organizers of the Amiens Film Festival, who in 1983 awarded the Nelson Mandela Prize to the year's best political film, discusses the contradictions in detail. Their argument is that the boycott needs re-evaluation to make it more effective. This means nurturing contact with progressive South African activists who can connect with international movements working for democracy.

That is, we need to move from the absolute principle of total boycott to the strategy of a selective boycott. The boycott should apply to the scores of international celebrities, many of whom have visited South Africa, only to be prevailed upon to exorcise their liberal guilt by contributing funds to antiapartheid organisations. However, such donations have little effect on reactionary South African practices. Big business in the U.S. continues to make money out of South Africa. Commerce wins, millions of dollars are earned (in the U.S.), and the real (South African) activists get boycotted. Ironically, these obscenely rich perpetrators of affirmative culture are accorded the status of "freedom fighters" (sic) merely by declining invitations to perform in South Africa.

The cultural boycott works at the level of ideas. Its Achilles heel, however, is that it has little or no effect on the workings of international capital. It is at this level that Haynes misleads her readers. Hers is essentially a liberal analysis that sees the conflict in South Africa as one of race alone. Race is a factor, but so too is class. The struggle against apartheid must consequently be understood as one against both forms of oppression. Local organisations such as the United Democratic Front and Azanian Peoples Organization see the propping up of apartheid as being substantially dependent upon the support of western capitalist countries such as the United States. Apartheid is racial capitalism. It is capitalism at its worst and most oppressive. As such, South Africa manifests the guilty conscience of the West, for capitalism in general is discredited as a result. South Africa focuses the central problem of capitalism: the need to induce working classes to endorse their exploitation. The removal of the "codification" of apartheid will resolve little, because the class systemcapitalism—on which it is predicated will reHaynes's facile exoneration of the United States ("Apartheid cannot be compared to the racial segregation that characterised the southern United States for the last few centuries") is the classic stock liberal mystification which displaces causation away from capital (initially British, and more recently U.S.) onto issues of "race," "racism," and other liberal epithets. In terms of her argument—"America is not so bad," "South Africa dehumanizes"—she thus disconnects the West from connection or responsibility with the way apartheid has developed in South Africa.

Havnes thus endorses the idea that repression in South Africa is unique. This is a misconception. The operation of "capital" tells us that what we in South Africa are fighting against. Others like Haynes should be fighting in their own countries. One only needs to look at CIA/American multinational intervention in Brazil, Argentina, Chile, Grenada, Honduras, El Salvador, Indonesia, the Philippines, Haiti, and Nicaragua to see why local oppositional movements automatically associate U.S. capital with the CIA (and Reagan with Rambo). No, apartheid cannot be seen in isolation from western (and U.S.) influence or as different from the way class oppression works in U.S. The fact that fewer people in the U.S. actively resist that oppression is no reason to cast South African capitalism and class structure as fundamentally distinctive from that of the U.S., Britain, or France. All workers are exploited, especially those employed by U.S. firms in the third world. The mechanisms of oppression probably start in the boardrooms of those companies in Haynes's own backvard.

What is needed is a fundamental reorganisation of our society to bring about democratic structures. Whether this will happen partly depends on how U.S. and European banks and the CIA respond to the crisis in South Africa. Were South Africa located in South America, the ruling hegemony could no doubt rely on covert (maybe even overt) U.S. intervention. But we are a little far from the Pentagon, and the South African government has fouled up its international PR campaign, so it wouldn't do to be seen helping South Africa openly. Rather, the U.S. can give aid to the Unicão Nacional para a Independência Total de Angola-an interesting reversal of military proxies!

Cultural boycotts keep up the pressure, but they do not address structural conditions. Haynes's constructive suggestions assume that the battle against apartheid in the U.S. and South Africa can effectively take place without an alliance with cultural activists working for change in South Africa. Her economic and political misconceptions such as her argument that South African discrimi-

nation cannot be compared to that in the U.S. (not a single anti-apartheid organisation in South Africa believes that) show just how dangerous ideological isolation can be. is not only those who have fled South Africa who are opposed to apartheid. There are many progressives, black and white, who remain in the country and face the cruelty of apartheid daily. If progressive South Africans "know what they are doing" and those in the U.S. "are the ones playing catch up," then surely Haynes should consider the arguments offered by South African anti-apartheid activists. Haynes' zero-sum argument forecloses any other possibilities. It is static, unable to respond to immediate conditions or strategize in terms of counter-offensives against the state. U.S. educational programs on apartheid should surely draw on the experience and expertise of those living (rather than only on those once lived) under apart-

Despite the good intentions of the boycott, it is the progressive left in South Africa that is effectively boycotted. In contrast, the South African right wing continues to have easy access to universities, governments, commerce, and industry across the world. Jamie Uys [director of The Gods Must Be Crazy] is a hit in Japan, France, the U.S., and Canada; conservative Afrikaner-made films are shown in Rumania, the U.S., and Western Europe. While the boycott's impact as a mobilizing force and as a stimulus to economic isolation may justify its detrimental effect on aspects of South African progressive cultural activity, care needs to be taken that a blanket cultural boycott strategy does not itself become counterproductive and prevent progressive cultural activity. Instead of the witch hunt against progressive American filmmakers who, with numerous European and exiled South African activists, choose to engage the boycott, it would surely be more constructive to pay attention to the way nonprogressives and reactionaries continue to aid and abet the existing order in South Africa. Few progressives in South Africa would argue against a selective boycott.

On a symbolic level, a selective boycott would have value. But in its current absolute yet random form, without cooperation or consultation with progressive cultural workers and other organisations within South Africa, and lacking an analysis of how structural change can be stimulated, the boycott can become counterproductive while having little effect on capital. We suggesting is that the cultural boycott is not a straightforward either-or issue. It is complex and requires much more in-depth analysis. This analysis should, in particular, ask: Who benefits? Who loses?

Three kinds of cultural imports enter South

Africa, each connecting with domestic South African forces. One type includes progressive intellectual media, such as academic publications, political films, and literature, including major Marxist and socialist works that have contributed to the development of strategies of resistance and cultural reconstruction of both educational and popular movements. Another is represented by conservative-liberal commercial and economic impulses, mainly from the U.S. and Europe, that underlay capitalist thinking in South Africa. These include the entertainment industry, which distracts consumers from issues of struggle. Finally, there are reactionary capitalist forces found largely in the more conservative, National Party-supporting Afrikaans-langauge universities and state-controlled tribal colleges.

A strategic cultural boycott needs to be clear as to the advantages and disadvantages of targeting each of the above categories. The sports boycott has succeeded because members of the white conservative hegemony have been hurt by this action. If the cultural boycott is to be as effective, once again the average conservative white South African must be the target. For members of the Association of Independent Video and Filmmakers, the most obvious target then is the commercial entertainment industry. The aim of such a strategy would be to challenge those powerful international and local vested interests that make the mass entertainment industry work. It is much easier to appeal to the consciences of overseas progressives and liberals than to make a significant impact on businesses mainly concerned with profits.

The average conservative white South African has not been hurt by the cultural boycott; he or she still has easy access to U.S. films and videos, which most black South Africans still cannot afford. The problem seems to be that the total boycott lobby has not distinguished between "popular culture" and "mass culture." The result is that boycott supporters have concerned themselves with the products of popular culture, rather than with mass entertainment culture that offers the main source of capitalist legitimation.

We offer this lengthy response to Haynes's extensive article, not to criticise her commitment, but to identify the deeper causal conditions. Our argument is that her analysis has not gone far enough. The commitment of AIVF to this debate is equally commended. However, one should not lose sight of the complex international relations that shape and bolster the political economies of capitalist countries, nor of the governments and businessmen who act on behalf of international capital. Racism is merely a mask for exploitation.

EMPIRE EXAMINED, FROM THE OTHER SIDE



Omar (Gordon Warnecke) and Johnny (Daniel Day Lewis) discuss their plan to transform a seedy South London storefront into "a Ritz among laundrettes," in Hanif Kurelshi's film "My **Beautiful Laundrette."**

My Beautiful Laundrette and The Rainbow Sign

by Hanif Kureishi London: Faber and Faber, 1986, \$8.95 (paper)

Janet Wickenhaver

This is the kind of book that you read in one sitting-in my case, during a sleepless nightand promptly force on all of your friends. It's that good. British-born playwright Hanif Kureishi, currently the writer-in-residence at the Royal Court Theatre, is a rising star in both film and theater circles in Great Britain. This book combines Kureishi's screenplay for My Beautiful Laundrette, the critically acclaimed Channel 4 production, and another treat, "The Rainbow Sign," an autobiographical essay that reflects with grace and clarity on the hostile, and to some extent officially sanctioned, treatment of Pakistanis living in Britain.

Screenplays and screenwriters are notoriously underappreciated in the film industry, even among independents. It's worth noting that Kureishi comes from the theater where the script is often revered and published as a matter of course. My Beautiful Laundrette's success can be gauged by how completely the written screenplay conjures the movie in the reader's imagination, and it's not surprising that it survived production with only minor changes. As palpably as the images on screen, Kureishi's dialogue conveys the intense eroticism of the lead characters Omar and Johnny, as well as cousin Tanya's brassy rebelliousness, Salim's sliminess, and the tragedy of Omar's father.

Although the bitter mistreatment of Pakistani immigrants is at the center of the film, Kureishi is willing to show both British whites and Pakistanis at their worst. Omar emerges as a morally dubious character, who, having been exploited, seeks to ally himself with his exploiters, while his white lover and partner Johnny engenders more sympathy, because he at least tries to atone for past sins through his loyalty and, ultimately, his love for Omar. In one crucial and poignant scene, Johnny and Omar are in the back room celebrating the opening of their laundrette with a bottle of champagne, when the conversation turns serious at the mention of Omar's father. Clasped in Johnny's arms, Omar asks, "What were they [Johnny's friends, the lads] doing on marches through Lewisham? It was bricks and bottles and Union Jacks. It was immigrants out. It was kill us. People we knew. And it was you. He saw you marching. We were there when you went past. Papa hated himself and his job. He was afraid on the street for me. And he took it out on her [his mother who committed suicide]. And she couldn't bear it. Oh, such failure, such emptiness. (Johnny kisses Omar then leaves him, sitting away from him slightly. Omar touches him, asking to hold him.)" Later Johnny offers, the Black Muslim movement. "That this

"Nothing I can say to make it up to you. There's only things I can do to show that I am. . . with you. (Johnny starts to unbutton Omar's shirt.)"

Although Kureishi opted for education and a career in writing rather than mercantile success in an oppressive system, the companion essay "The Rainbow Sign" reveals many parallels between him and his character Omar. Like his fictional counterpart, the author was born in England to a Pakistani intellectual father and a British mother, and feels more at home in England than Pakistan. The character Johnny, we learn, is based on an actual boyhood mate. Nasser, the entrepreneurial uncle, is an amalgam of middleaged Pakistani businessmen encountered by Kureishi in both countries. But rather using them as dramatic characters, here they serve as background for Kureishi's personalized history of British mistreatment of Pakistanis, described through his evolving reflections on

Kureishi's essayistic voice is one of elegant, if sometimes pained, reason. While growing up part Pakistani in England was often harrowing, writing about it serves as a kind of redemption. "When I originally wrote this piece I put it in the third person: 'Hanif saw this, Hanif felt that,' because of the difficulty of directly addressing myself to what I felt then, of not wanting to think about it again," Kureishi explains. "And perhaps that is why I took to writing in the first place, to make strong feelings into weak feelings."

We learn that Pakistanis and Indians were routinely ridiculed and denigrated in British classrooms, on the BBC, and in speeches of disturbingly popular politicians like Enoch Powell and Duncan Sandys. It is not surprising that Kureishi's racial consciousness emerged first as a desire to be white, to avoid association with those his teachers and peers despised. "I read with understanding a story in a newspaper about a black boy, who when he noticed that burnt skin turned white, jumped into a bath of boiling water." This untenable self-hatred soon turned to anger and pride when, in adolescence, Kureishi discovered the Black Panther and Black Muslim movements. But disillusionment quickly followed because Kureishi, divided both racially and culturally, could not be a separatist. If whites were "devils," then he, too, was part "devil," a condition separatism cannot address. Moreover Kureishi chafed under the submission to authority that characterized





glorious resistance to the white man, the dismissal of Christian meekness, was followed by a submission to Allah and worse, to Elijah Muhammad, was difficult to take." Young Kureishi's own complex situation and questioning mind resisted the strictures of dogma.

In light of Benazir Bhutto's current challenge to General Zia, Kureishi's account of his first visit to Pakistan is both timely and revealing. Kureishi's perceptive eye and able pen give us a telling glimpse of a once democratic country turned repressive, authoritarian, and rigidly Islamic. The situation in his father's homeland adds layers of complexity to the Pakistani problem in England. Just as immigrants who make a modest fortune in England—like Salim and Nasser in the film become staunch Thatcherites who lovally vote the Tory ticket, upper-middle class Pakistanis who remain on the subcontinent evince little sympathy as their lower-class countrymen are murdered abroad.

In some ways the essay provides a more searing portrait of the Pakistani situation than the film, which stylizes the hatred between the lads and Pakistanis perhaps to the point of trivializing it. Pakistani blood continues to flow in England, despite the emergence of resistance among this traditionally passive group, and racism remains evident throughout British society, cutting through every class, every political allegiance. Even those who wouldn't dream of "Paki-bashing" don't seem to deplore it enough.

However brutal the treatment of Pakistanis, Kureishi's enemy is not Great Britain, but racism. He finds a kindred spirit in black writer James Baldwin, taking his essay's title from the line that Baldwin made famous: "God gave Noah the rainbow sign, no more water, the fire next time." Taking the hard line against racial hatred in any form, Kureishi agrees with Baldwin's assertion that "the debasement of one race and the glorification of another. . . inevitably leads to murder." But in the end he places the onus of responsibility on the powerful, declaring, "It is the British, the white British, who have to learn that being British isn't what it was. Now it is a more complex thing, involving new elements." Judging from Kureishi's screenplay and essay, Britain's "new elements" bring not only complexity to a nation torn by class and racial conflict, but a great deal of talent, vitality, and moral passion.

Janet Wickenhaver is a freelance writer and screenwriter living in Hoboken.

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ALIVE AND WELL IN QUEBEC: INTERNATIONAL SUPER 8 FILM AND VIDEO FESTIVAL

Wendy Lidell

As 16mm moves toward the mainstream via 35mm blow-ups and the use of super 16, and more young media artists choose video as the means for of their aesthetic and technical experiments, super 8 largely has been pushed to the margins of American filmmaking. But these margins are alive and thriving in Montreal, a city that supports more important film festivals than any other in the world. The comfortable and technically superb Cinematheque Quebecoise, which hosted the seventh edition of the Festival International du Film Super 8 et Video du Quebec last February, was filled to capacity on most nights. As a newcomer to the medium, I was surprised to learn of the vitality of this parallel film practice, complete with its own festival circuit. And the Montreal event's importance on this circuit was underlined by the presence of representatives from the other major super 8 festivals, which take place in Ann Arbor, Brussels, and Caracas, as well as by the quality of the work presented.

Competition entries from France, Switzerland, England, West Germany, Venezuela, Italy, and Belgium, and special out-of- competition presentations from Australia, Great Britain, and Japan suggested that in economies less thriving than our own, filmmakers who might otherwise work in 16mm use the less flexible, but still very viable super 8 medium. Moreover, the processing facilities for super 8 in countries where it is still in wide use seem to be far more accommodating than those in the U.S., where they have largely atrophied.

Only one film from the U.S., Stripe-Tease, by Albert Gabriel Nigin, was presented in film. The rest had been transferred to video by super 8 pioneers Toni Treadway and Bob Brodsky. While the transfers were made primarily to facilitate distribution in the video age, Karine Hrechdakian's Cine-Senegal and Postcards From Beirut, were shot on film and completed in video to take advantage of the former's greater image resolution and the latter's superior image processing capabilities. Initially, great controversy surrounded the festival's first-time-ever video exhibitions of super 8, which included four pieces in the international competition and a U.S. sidebar organized by Toni Treadway, who was also in



"V-23," by Christine Ares, screened at the Festival Film Super 8 et Video du Quebec.

attendance. But ultimately all were well-re- all, whatever the existing economic conceived.

While U.S. super 8 makers court video, the French look to 16mm exhibition, thanks to the extraordinary efforts of Paris-based laboratory Trans-Octo Vision. We were even treated to a super 8 cinemascope film blown up to 16mm by the lab, and the feature-length Memories of a Tropical Jew, by Joseph Morder, which has since gone on to tour the 16mm circuit.

The vitality of international super 8 filmmaking was demonstrated again and again, most notably by a very sophisticated program of narrative and experimental films from Japan, and the very compelling South African program. The latter was organized and produced by the Association Varan, which both provides production assistance to makers of direct cinema in its home base. Paris, and travels to third world countries to organize super 8 direct cinema workshops. Black South African filmmaker Seipati Nxumalo, who arrived at the festival from France several days late as a result of visa difficulties, presented her Varan-produced film about the initiation rites of a secret society of female healers called Les Sangomas. As an African woman, Nxumalo was given full access by the Sangomas. This rare footage underlined the importance of making the appropriate means of production available to straints.

Varan also produced the Italian competition entry Dernier Etat, by Daniele Incacaltera, which shared top prize honors with the Venezuelan entry, Uber Carlos, by Victor Cadet. Other highlights from the U.S. included Cindy Klein's Secrets of Cindy and Woman on a Swing, and David Sutherland's Zervas. Gerard Courant arrived from France to show and add to his unique and prolific Cinematon series. Each is composed of threeminute silent films made by giving an individual the length of one super 8 film cassette to do whatever he or she wants within the confines of a static frame. While "cinematons" were showing in the theater, Gerard was shooting more of them in the lobby.

Professionally run by Jean Hamel and Johanne Aubrey of the Association pour le Jeune Cinema Quebecois, the festival also featured seminars on acting for film and storyboarding by computer. A daily festival paper called "Voice-Off" and a specially established cafe area in the lobby of the Cinematheque helped facilitate interaction among festival participants. Super 8 practitioners and supporters came from nine countries, and parties capped every night's screenings. If you work in super 8, Montreal is a must, and if you don't, it could be a good reason to start.

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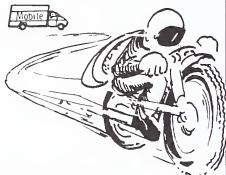
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751-7765 247-7400 Wendy Lidell is the American representative of the Rotterdam and San Sebastian film festivals and director of Global Visions, a national touring exhibition of international independent cinema, scheduled to premiere in 1987.

In 1987 the Festival International du Film et Video du Quebec will expand to include works produced on any video format. For exhibition, submit video productions on 3/4-in. Festival dates: March 3-8. Deadline: forms, Jan. 9; films & tapes, Jan 19. Contact Jan Hamel, Association pour le Jeune Cinema Quebecois, 4545 Ave. Piere-de-Coubertine, C.P. 1000, Succ. M, Montreal, Quebec HIV 3R2, Canada; tel. (514) 252-3024; telex 05-829647.

IN BRIEF

This month's festivals have been compiled by Robert Aaronson. **Listings do not constitute an endorsement**, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

DOMESTIC

AMERICAN FILM & VIDEO FESTIVAL, June 18-23, NYC. 29th competition devoted to new work avail. to the non-theatrical market. Sponsored by the Educational Film Library Association whose national membership incl. media users such as universities, libraries, museums, government & business. 60 cats. incl. arts & culture, humanities, children, instructional video, health, shorts & features. An exhibition hall houses over 75 booths where distributors & producers show their wares to the media buyers, while film & video producers attempt to interest the distributors in their work. A partial list of last yr's exhibitors incl. AIVF, Cinecom, First Run Features, Museum of Modern Art, Sony, Time-Life & Women Make Movies. The list of 1000 films entered was avail. to all attendees. After prescreening by media professionals, finalists are exhibited during festival wk for attendees & jurors; the latter determine Blue & Red ribbon winners in each cat. A Best of Fest prize qualifies a film for an Academy Award nomination in the documentary category. The festival catalogue, which reaches thousands of media users and distributors, is useful to productions in distribution.

According to festival director Sandy Mandelberger, "By having so many categories the festival is subject & genre oriented. We don't just have a best documentary award. The festival breaks down into 25 subject categories. What you are seeing is the best subject-oriented films & videos produced the previous year. In addition, the festival is interested in everything from general au-

dience work to very specific areas such as business & health care." Some of last yr's winners incl. The Times of Harvey Milk, The Global Assembly Line, Masters of Disaster, In A Jazz Way, Mandela, Ann of Green Gables & My Mother Married Wilbur Stump. 25% of the prizes went to video productions which compete w/ films in same cat. Works must have been produced after Jan. 1985. Formats: 16mm & 3/4-in. Fees: \$60-\$150 depending on length. Deadline: Jan. 15. Do not send films or tapes. Contact EFLA, 45 John St., New York, NY 10038; (212) 227-5599.

BIG MUDDY FILM & VIDEO FESTIVAL, Feb. 2-8, Carbondale, IL. All genres, lengths, styles welcomed for 9th annual competition sponsored & run by the students & faculty of the Department of Cinema & Photography, Southern Illinois University. Last yr they screened all 110 entries at free daily screenings; award winners & selected works shown at special evening screenings incl. a best of fest night. Special interest nights last yr incl. Latin America, urban & women's issues, as well as screenings of work by guest filmmaker-judges Chris Choy, Tony Buba & Paul Glabicki. Winners last yr incl. Troupers, Floodstage, Metal Dogs of India, East Meets West, Yoki Shimodo: Asian American Actor (video), The Anvil And The Hammer, Honky Tonk Bud & Violent. Total prize money approx. \$1500. Fees: \$20-\$30. Formats: 16mm & 3/4-in.; submit entries in original format. All work returned Feb. 14. Deadline: Jan. 16. Contact Mark Tang, Big Muddy Film Festival, Dept. of Cinema & Photography, SIU, Carbondale, IL 62904; (618) 453-2365.

ITVA VIDEO FESTIVAL, May 30, Washington D.C. 19th annual 4-day national conference culminates in awards ceremony for festival winners. The International Television Association is a 7500 member professional association of "video communicators." Cats. incl. employee communications, interactive video, sales-marketing, information, public service-public relations & training. All entrants receive written evaluations. Entry fees: \$60 for ITVA members, \$120 for nonmembers, \$30 for students. Approx. 1500 individuals attended last yr's conference in Dallas. Other activities last yr incl. seminars such as Broadcast TV Meets Business TV & Chief Exec. of the Year award (shared by Warren Newberry of the Texas Farm Bureau & Warren Anderson of Union Carbide-the folks who brought you Bhopal). If you are looking for corporate accounts this is the place for you. Deadline: Dec. 8. Contact Kelly Black, Dir. of Festival Processing, c/o ITVA, 6311 N. O'Connor Rd., LB-51, Irving, TX 75039.

NEW YORK INDEPENDENT FILM & VIDEO EXPO, Jan., NYC. Sponsored by the Brooklyn Arts & Cultural Association & the Brooklyn Arts Council & coordinated by Nick Manning, "the event is designed to recognize the wide variety of independently produced works. . .." Last yr's 20th anniversary event featured over 65 works selected from approx. 175 entries, incl. films by James Irwin (Let's Be Pals), Joanna Priestly (Voices), Melya Kaplan (Pretty Face), Skip Bataglia (How The Frog's Eye Sees) & videotapes by John Arnold (Pet Rock Video), Celia Shapiro (Who Are You?), Matt Elson (Maya) & Jill

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Kroesen (Mr. President). Venues incl. the Metropolitan Museum (Jan. 24 & 25) & the Brooklyn Museum (Jan. 31). Judges last yr were Ron Eppel of Picture Start distribution, Hunter Yoder, director of the New York Experimental Film & Video Festival, Ken Leedham of the New York chapter of the National Association of TV Arts & Sciences. Max. running time 60 min. \$2 per min. rental fee paid up to \$50. Deadline: Dec. 15. Formats: 16mm & 3/4-in. Fees: \$10-\$14. Contact Janet Sanders or Chuck Reichenthal, BACA, 200 Eastern Parkway, Brooklyn, NY 11238; (718) 783-

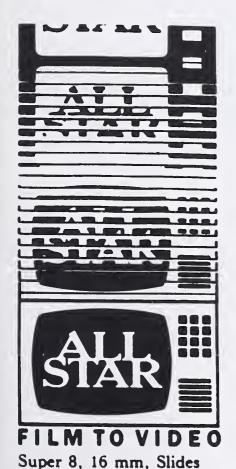
WATER POLLUTION CONTROL VIDEO FESTIVAL, April 21-24, San Diego. Held as part of California Water Pollution Control Association 5th annual conference. All entries to be screened along w/ special awards ceremony & program of winning work. Cats. incl. safety, operator training, operations & public education. Separate competitions for professional & amateur productions. 1st, 2nd & 3rd place prizes in each cat. incl. \$300 award for best amateur tape. Formats: VHS (transfers from other video formats OK) & 35mm slide-cassette productions. Max. running time: 30 min. Fees: amateur \$10; others \$50, \$75 & \$100. Deadline: Dec. 31. Contact Don Avila, Sanitation Districts of LA County, Box 4998, Whittier, CA 90607; (203) 699-7411 ext. 296.

FOREIGN

ECOVISION, July 3-8, Birmingham, England. Held biannually since 1981, this event will present the "best recent films or TV programs that address the most pressing environmental issues facing us as we approach the year 2000." Works must have been produced in Europe. A market for buying & selling films will also be held as well as workshops on environmental issues. Wildlife films dealing w/ nature only & advertising or promo films will not be considered; films "linking man & the environment" are encouraged. Documentary, narrative, animation & scientific films welcome. Sections incl. TV, independent production & industry films. Formats: 35mm, 16mm, 3/4-in. 60 min. maximum running time. Work must have been completed after Jan. 1985. Numerous cash prizes from 1000 to 2500 pounds sterling. Deadline: forms, Dec. 31; films, Feb. 15. Contact Information & Registration, General Secretariat, Bienale Europeene du Film sur l'Environment CECE, 55 rue de Varenne, 75341 Paris Cedex 7, France; tel 14 22 212 34; telex FEC-PAR201.220F.

HONG KONG INTERNATIONAL FILM FESTI-VAL, April, Hong Kong. In 1987 the HIFF will start its 2nd decade as the most prominent Asian venue for international feature films. The 1985 event was divided into international cinema, compilations (Agnes Varda shorts, music videos, world shorts), British, Polish & international animation, a Godard retrospective, Asian cinema & films from Hong Kong, includ. a 10-yr retrospective. Among the 50 fiction and 10 documentary films the festival presented the Long Bow Group's Small Happiness, Lisa Hsia's Made In China, Munoz & Portillo's The Mothers of the Plaza de Mayo, Dennis O'Rourke's Half Life & Robert Altman's Secret Honor. The rest of the selection consisted of the best of European art cinema as seen in festivals throughout the vr. U.S. animation incl. Joanna Priestly's Voices, Sound of Silence, Sound of Rain, by Caroline Heyward, Life is Flashing Before Your Eyes, by Vince Collins & History of Big & Carlin on Campus, by Bob Kurtz. Shorts incl. Tuscola Moon, by Dan Reed & Banned From Earth, by Niccolo Caldararo & Tom Wells. Non-competitive. Formats: 35mm, 16mm, S-8 & video; video OK for preselection. No fee. Deadline: Dec. Contact Albert Lee, Cynthia Liu, HKIFF, Hong Kong Coliseum Annex Bldg., Parking Deck Fl., KCR Kowloon Station, 8 Cheong Wan Rd., Kowloon HK; tel. 3-642217; telex 384 484 USDHK HX.

OBERHAUSEN FESTIVAL OF SHORT FILMS, April, W. Germany. In Jan. 1986, Karola Gramann, in her 1st yr as director of the Oberhausen Film Festival, visited New York to select U.S. films for the event's 32nd outing. After





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V & W SOUND Transfers, Inc. The Film Center Bldg. 630 Ninth Ave. - Suite 202 New York NY 10036 212 - 757 - 5221 screening nearly 100 films collected through an open call for entries in The Independent, she invited African Family Films' The Marriage of Mariamu, Lisa Hsia's Made In China, Emily Breer's Fluke, Ken Selden's Vacant Lot, Nan Hoover's Waiting & Canadian Laurie Lynd's Together & Apart. In all, 32 nations were represented by 72 films, most under 35 min. The international jury consisted of Wolfgang Pfalzroff (FRG), Solomon Bekele (Ethiopia), Fernando Birri (Argentina), Ajoy Kumar Dey (India), Nick Deocampo (Philippines), Valie Export (Austria), Laura Mulvey (UK), B. Ruby Rich (USA), Roland Steiner (GDR) & Ekaterina Wermischewn (USSR). The top prize went to We Are More from Collective Chile, w/ additional 2000DM prizes going to Bodhvriksha-The Wisdom Tree, from India; Bricolage, Canada; Father Tito, Brazil; The Excursion, USSR; Yokus, Turkey; 6 other films were singled out for commendation. Local, state, critics, youth & other juries also gave prizes. Oberhausen has long been considered a premier event for short films, primarily as a venue for eastern, Asian & third world films crossing over to the West & for western films w/unconventional subjects & experimental approaches—generally not talking heads, voice-over TV films or strictly American stories. It's 32-yr history was the subject of a book in English & German by Ron & Dorothea Holloway. Special screenings, retrospectives & other highlights complement the competition. Format: 35mm & 16mm. Drama, documentary, animation, experimental. Max. running time: 35 minutes. Prescreenings will take place in New York in February; for entry forms send SASE to AIVF, 625 Broadway, New York NY 10012, attn. Oberhausen. The deadline for submitting completed entry forms, films, 3/4-in. & VHS copies of films for preselection to AIVF is Feb. 1. For submissions directly to Germany the deadline is March. Contact Westdeutch Kurzfilmtage, Grillostrasse 34, D-4200 Oberhausen 1, West Germany; tel. 02 08 8 25 2552; telex 856 414 KUOBH D.

PRIX FUTURA, March 28-April 5, W. Berlin. Biannual competition for dramatic & documentary TV & radio production. In 1985 430 participants from 79 broadcasting organizations in 50 countries attended, entering 148 programs; majority (51) in the documentary category. No prizes to U.S. submissions in 1985; the only U.S. organization present was National Public Radio. Two cash prizes of 10,000DM for documentary & two for drama, Winners in 1985 incl. Collaborators Child, KRO-TV, the Netherlands & The Mother of George T, BRT, Belgium (TV documentary) & Birth of a Nation, Central Independent TV, UK & Image Interdite, Antenne 2, France (TV Drama). "The Prix Futura Berlin is designed to provide an international forum for communication among radio & TV practitioners in order to encourage new approaches to program making. . .. " Juries constituted from on-site festival participants. Deadline: forms, Jan. 1; work, Feb. Format: 3/4-in. PAL (sound on track 2). Work must have been broadcast between April 1985 & April 1987. Contact Susanne Hoffmann & Peter Leonhard Braun, Prix Futura Berlin, Sender Freies Berlin, Masurenallee 8-14, D-1000 Berlin 19; tel. 3031-1619; telex 1-82813.

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IN AND OUT OF PRODUCTION



Above: The turmoil engulfing the black townships of South Africa is told in the searing play "Bopha!," documented in Daniel Reisenfeld's new documentary. Lett: A dog watches over a hippie household, trom John Caldwell's work-inprogress "Freak Street to Goa." Courtesy firmmokers

Robert Aaronson

Tapestry Productions of New York is bringing Gertrude Stein and a Companion to television in a 90-minute videotape version. Ira Cirker, director of the 1984 U.S. off-Broadway production of the late Wim Wells's stageplay, will once again direct actresses Jan Miner and Marian Seldes as they recreate their stage portrayals of Stein and Alice B. Toklas. The two-character production is described as a "dramatic tribute to [the expatriates'] 40-year relationship. . .which combines theater, feature film and video techniques." Gertrude Stein and a Companion: Tapestry Productions, 141 E. 44th St., New York, NY 10017; (212) 687-8212.

The theater world is the indirect inspiration for **Bopha!**, a documentary "about the turmoil engulfing the black townships of South Africa." The film, directed by Daniel Riesenfeld, follows the Earth Players theater group as they move through the townships compiling raw material for a new play about the

generational and social gap between a black eareer policeman and his student activist son. Narrated by Sidney Poitier, *Bopha!* was partially funded by the New York State Council on the Arts, the Funding Exchange, New York Community Trust, and the Marianist Sharing Fund. It premiered at the Festival of South African Theater at Lincoln Center in September 1986. *Bopha!*: Daniel Riesenfeld, 839 West End Ave. #56, New York, NY 10025; (212) 866-1580.

Lotus is a 35mm, half-hour dramatic film directed by Academy Award nominee Arthur Dong (Sewing Woman). The film, shot on location in Hong Kong, deals with tradition and change in 1914 China. Title character Lotus must decide whether to subject her young daughter Joy to footbinding, the ancient Chinese practice designed to increase a woman's desirability. Rather than submit to her mother-in-law's pressure to deform her child for the sake of future marriage and economic security, Lotus puts her child in the care of her friend Coral, "a progressive city woman who performs with a traveling Can-

tonese opera troupe." The film was funded in part by the American Film Institute Independent Filmmaking Grant Program and the National Endowment for the Arts Western States Media Arts Fellowship. *Lotus*: Arthur Dong, 1737 N. Orange Grove Ave., Los Angeles, CA 90046; (213) 874-5146.

Producer-directors Steffan and Christian Pierce, their crew, and a cache of super 8 equipment negotiated a 100-mile dirt road to reach Imiehil, high in the mountains of Moroeco, to shoot the annual Berber marriage festival. Their film, The Bride Market of Imichil, features stories told by the village elders and interviews with eligible men and women intereut with images from the festival to reveal the folklore, humor, and even romanee of an endangered tradition eroding under the pressure of tourism. Their mixedsex erew had to eope with the entrenehed sex separatism of the Muslim Berbers, who also disdained the eamera, regarding it, the filmmakers explain, as "a meehanieal beast that steals from them and gives nothing in return." The 60-minute piece, which has been transferred to video, was made with funds provided by the Massaehusetts Council for the Arts and Humanities and the New England Fellowship Program. The Bride Market of Imichil: Christian Pieree, 58 Ridgemont St., Allston, MA 02134.

Agora Telefilms travelled to India, Nepal, and Katmandu to film their multiple-titled work-in-progress Freak Street to Goa: The Migratory Patterns of Hippies on the Subcontinent or Where Have All the Hippies Gone. In a time when yuppies dominate the lifestyle pages, the film returns to an earlier set of youth trend-setters, the hippies. "Attracted originally by eastern thought, adventure, [or] hashish," many dropped out during the sixties to live in international alternative eommunities. Freak Street reveals how their lives and aspirations have weathered the changes of the last two deeades. Producer John Caldwell anticipates a 90-minute, 16mm theatrieal version and a 58-minute video version for television. Freak Street to Goa: Agora Telefilms, 638 S. Lombard Ave., Oak Park, IL 60304; (312) 383-7869.

Sylvia Meno, a Paris-based French artist, has completed the 30-minute videotape *Fragile*, which focuses on a number of artists in New York City. The lives of two seulptors, three poets, a dancer, a playwright, and a new age seientist, among others, Meno says, will "demonstrate to Europeans that New York City is not, according to some prejudices, only a materialistic city. ..." The title refers to the delicate relationship Meno maintained with her subjects as well as to the



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fragility of the artist's life. *Fragile*: Bethany Jacobson, 77 Reade St., New York, NY 10007.

Everyone Sings! (Cantemos Todos), is a 30-minute video by Douglas Eisenstark about a performance of Carlos Mejia Godoy's Misa Campesina (Peasant Mass) at St. John the Divine in New York City. The mass, written in Solantiname near Managua, Nicaragua, is an expression of Liberation Theology, which has taken root in Latin America to the dismay of the powers-that-be in Rome. Coproduced by the Taller Latinoamericano in New York City, the tape is available in both English and Spanish versions. Everyone Sings!: Douglas Eisenstark, 58 Ludlow St., New York, NY 10002.

The acronym AIDS doesn't always stand for Acquired Immune Deficiency Syndrome. In the San Francisco stage production The Aids Show, it represents something more personal and less clinical: Artists Involved with Death and Survival. The coproducers and directors of the film that documents the production, Robert Epstein and Peter Adair, found in the review the focus they had been seeking to create "a documentary on the impact of AIDS on our community." The hour-long program, aired nationally on the Public Broadcasting Service in November, combines scenes from the play and interviews with its creators. The sixteen featured performances range from "Vaccine Day," a musical fantasy about the day an AIDS vaccine is discovered, to a series of vignettes featuring Murray, who, over five years, goes from not having heard of AIDS to knowing it all too well. Epstein (The Times of Harvey Milk) and Adair (Word is Out) shot more than 30 hours of tape, covering the production from auditions through its premiere at the theater Rhinoceros. The AIDS Show: Epstein/Adair Co-Productions, Box 77043, San Francisco, CA 94107.

The cast of "The Aids Show" is also featured in Coming of Age, a 60-minute video that documents the combined fortieth birthday celebration for and tribute to Chuck Solomon, the much-admired San Francisco theater director now suffering from AIDS. Director Marc Huestis has assembled a loving portrait of Solomon, interspersing scenes from the party with interviews with the director, his friends, and theater colleagues, snapshots from his youth, and scenes in his doctor's office. Warmly received in San Francisco, Coming of Age previewed at the Independent Feature Market in New York and debuted internationally at the Nyon documentary festival in October. It will screen at the Berlin Film Festival in February 1987. Coming of Age: Outsider Productions, 929 14th St., San Francisco, CA 94110; (415) 863-2098.

SUMMARY OF MINUTES OF ANT/FIVE BOARD MEETING

Late this summer, AIVF tallied its board election results. The newly elected board members are Leo Dratfield (New York), Tom Luddy (San Francisco), and John Taylor Williams (Boston). Reelected were Christine Choy (New York), Robert Richter (New York), and Barton Weiss (Dallas). These six join currently seated board members Joyce Bolinger (Chicago), Loni Ding (San Francisco), Robin Reidy (Atlanta), and Brenda Webb (Chicago). The board alternates are Deanna Morse (Michigan), Rose Economou (Illinois) and Richard Lorber (New York).

The board held its first meeting on September 25, 1986, at the New World Foundation in New York City. Staff reports were followed by discussion of new business.

REPORTS

Executive director Lawrence Sapadin provided new board members with an overview of AIVF's history and programs. He cited financial stability and national growth as the central issues of board concern.

Business manager Morton Marks told the board that we have completed computerization of our fiscal records and will be able to track our expenses and projections much more accurately. Combined AIVF and FIVF budgets are now about \$450,000.

Membership director Ethan Young reported that paid membership stands at 4,000-4,500, roughly half in the greater New York area. We still have substantial room for growth, especially outside New York, and will continue to establish joint membership programs with other organizations. On seminars, Young is planning more cosponsorships, a seminar in Upstate New York and at least one outside of New York State.

Several board members wondered whether FIVF should begin to provide fiscal sponsorship to productions, especially since the demise of the Film Fund. While the organization has declined to offer that service in the past, there was considerable interest in reviewing the matter.

Sapadin reported for Festival Bureau director Robert Aaronson that the key development this year was the publication of the successful AIVF Guide to International Film and Video Festivals. AIVF will look into reprinting an updated version in 1987.

Sapadin also reported that plans for the 1987 AIVF Indie Awards are being made. The event will coincide with both the annual conference of the National Alliance of Media Arts Centers and the American Film/Video Festival. The event will be simplified, and ticket prices reduced.

Independent editor Martha Gever reported that the principle development in the magazine is the computerization of production that is currently being undertaken. Type is now set by computer; with the January/February 1987 issue, all design and layout will be done on a computer as well. In addition, a new column has been started with advice on production problems. After discussion about how to strengthen regional coverage in The Independent, it was decided to establish a network of national correspondents to keep the magazine staff abreast of national independent media news.

In the area of public TV advocacy, Richter reported on a recent CPB board committee proposal—and opposition to it—for funding a study of (left wing) bias in PBS programming. The matter has been postponed since the June CPB Board meeting.

During the lunch break, Mark Weiss made an informal presentation on a new public TV consortium, structured like *American Playhouse*, that would acquire independent documentaries for \$300 a minute. Total budget is about \$750,000. David Davis is the executive director; Marc Weiss is executive producer.

NEW BUSINESS

- 1. The Board approved 1986/87 budgets for both AIVF and FIVF.
- 2. Petrick and Ding presented a proposal from the Association of California Independent Public Television Producers for the creation of a "Network for New Television," financed with a portion of public broadcast funds, to commission and acquire programming from independent producers for distribution primarily to public television stations. Sapadin pointed out that the proposal was very similar to a 10 year-old proposal for a Center for New Television within the Public Broadcasting System and that the AIVF had endorsed a revived version of that proposal in 1984. No action was requested by the ACIPTP. The matter was referred to the Advocacy Committee for further discussion.
- 3. Richter raised for discussion his interest in AIVF raising money and sponsoring an international conference of independent producer organizations. Despite some scepticism from two other board members, Richter and Sapadin will continue to explore the possibilities.
- 4. The board approved the invitation of four individuals as nonelected FIVF Board members
- 5. The board reconstituted its standing committees: Executive Committee (to act for

the board between meetings), Membership Committee, Development Committee, and Advocacy Committee.

6. The board elected the following officers: president, Robert Richter; chair, Joyce Bolinger; vice president, Howard Petrick; secretary, Robin Reidy; treasurer, Christine Chov.

The next board meeting has been scheduled for December 19, 1986; committees will meet on the evening of December 18. AIVF meetings are open to the public. If you wish to attend or place an item on the agenda, please contact Larry Sapadin at AIVF, (212) 473-3400.

AIVF/FIVF THANKS

The Association of Independent Video and Filmmakers and the Foundation for Independent Video and Film provide a variety of programs and services to the independent producer community, including publication of *The Independent*, the FIVF Festival Bureau, seminars and workshops, and an information clearinghouse. None of this work would be possible with the generous support of the following agencies, organizations, and individuals:

Camera Mart, Inc; Cinema 5 Theaters; Circle Releasing Corporation; Consolidated Edison Company of NY; Du Art Film Laboratories; Eastman Kodak Company; Film Equipment Rental Co.; the Ford Foundation; Guild Theatre Enterprises; Home Box Office, Inc.; Lubell & Lubell: Manhattan Cable Television; Morgan Guaranty Trust Company; Movielab Video; National Endowment for the Arts; New York State Council on the Arts; New York State Governor's Office for Motion Picture & Television Development; Orion Classics; Rockamerica; TVC Image Technology; Uptown; Manhattan's Moviechannel; Valley Filmworks; the Walter Reade Organization: WNET/Thirteen.

The Independent's **Classifieds** column includes all listings for "Buy • Rent • Sell," "Freelancers," and "Postproduction" categories. It is restricted to members only. Each entry has a **250 word limit** and costs **\$15 per issue**. Payment must be made at the time of submission. Anyone wishing to run a classified ad more than once must pay for each insertion and indicate the number of insertions on the submitted copy. Each classified ad must be typed, double-spaced, and worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are the 8th of each month, two months prior to the cover date, e.g., January 8 for the March issue. Make check or money order—no cash, please—payable to FIVT, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

•FOR SALE: Ikegami HL-79A, \$10K; Sony BVU 50, \$1500; waveform monitors, picture monitors, TBC's, seg, audio, etc. Modify VO-5000 for edit source; all type V's for address track. Advanced chargen, new \$4500. Call George 212-473-6947.

•FOR RENT: SONY 5850 off-line room w/char gen, audio cass. \$15 hour; SONY BVU 800 A-B roll off & on-line, \$65 hour. Call Mr. Franklin, at (212) 473-6947.

•FOR SALE: Eclair ACL 16 mm camera with crystal synch motor, two 200' magazines; Zeiss 10-100 zoom lens; Eclair 12 volt battery. All are lightly used, in excellent condition, and reasonably priced. Phyllis or Ray. (212) 866-7625.

*FOR SALE: Ikegami HL-79A (retubed), AC adaptor, Canon 9-118mm macro lens, rear zoom, Anton Bauer micro control, original case. Broadcast pictures at industrial prices. \$10,000. (212) 489-0721.

•FOR SALE: SONY VO-6800 3/4-in. brand new, used once. Excellent price. Call (212) 678-7047.

•CAMERAS FOR RENT: New Sony M3A 3-tube camera with Sony VO-6800 3/4-in. recording deck; full broadcast quality package includes operating assistant, light kit, tripod, and Sennheiser microphones. Also available: the VHS compact camera/recording unit Panasonic "Reporter." Good prices, postproduction facilities on the premises. Educational Video Center (212) 219-8129.

•FOR SALE: SONY 3/4 in. VO-1800 player/recorder. Good condition. \$350. (212) 529-6066.

*FOR SALE: 2 six plate Showchrons for sale: \$10,000 or \$6,000 each, or 3 month minimum lease \$1,000. (800) 638-7811-tone-399-399.

•FOR SALE: Superb New & Used Production Gear Catalogs. Send equipment for consignment no-risk evaluation to the International brokers—Buy-Sell-Trade. Now available—Arri cameras and accessories; Audio and Grip packages, lens specials, Mitchell 35 STD, animation accessories; used Nagras, Eclair Accessories. Cross Country Film Video, 724 Bloomfield St., Hoboken, NJ 07030, Tony Zaza (201) 798-0949.

•FOR SALE: Eclair Camarette Package—Shoot 16mm or 35mm with the same camera! Two camera bodies, 7-400 ft. 35mm magazines, 4-400 ft. 16mm magazines, 110VAC motor, 12VDC Constant Speed motor, 8VDC Wild motor, Barney, Matte Boxes, Cases, Tripods, Sachtler Gyro Head. \$2000. Doug Hart (718) 937-7250 (New York City).

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*ASSISTANT DIRECTOR seeks work on independent features. Seven years production experience in high-end video and film. Rockport workshop graduate. Resourceful troubleshooter that will help you keep your budget dollars on the screen. Location work accepted. Would consider working as 2nd or can bring my own 2nd. Available in early 87. M. Gordon, P.O. Box 414, Norton, MA 02677.

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•PUBLICIST available for independent film projects. Several years' experience, recently handled major festival. Reasonable rates, and I also do consulting. Reva Cooper, (212) 695-4376.

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•VIDEO INDUSTRIAL EDITING: 1/2-in. VHS editing and 3/4-in. Sony VO-5800/5850: \$10 per hour, \$20 per hour with editor. Educational Video Center (212) 219-8129.

•EDITING FILM AND VIDEO: Documentary, fiction, music, reasonable rate, also crew and equipment for independent films. (718) 230-5357.

*MOVIOLA M-77 flatbeds for rent: 6-plate flatbeds for rent in your work space. Cheapest rates in NYC for independent filmmakers. Call: Philmaster Productions (212) 873-4470.

•HDTV ENTERPRISES, INC. introduces broadcast quality 3/4-in. editing and special effects—freeze frame and slo-mo, at \$50/hour w/ editor or \$30/hour hands on. BVU-800/820 decks, TBC, fades, time code all included. Lincoln Center area, experienced editor. Call Hank Dolmatch, HDTV, (212) 874-4524.

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NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. **The Independent** reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are the 8th of the month, two months prior to cover date, e.g., January 8 for the March issue. Send notices to Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Films • Tapes Wanted

•NEW MEXICO MUSEUM OF ART seeks tapes to expand newly established video collection. Send tapes, along w/ purchase requirements & SASE to Joel Weishaus, adjunct curator, Univ. of New Mexico Art Museum, Albuquerque, NM 87131

•VIDEO WOMEN CABLE ACCESS series seeks films and videotapes for cablecast 4 to 10 times during a 2-wk period. Send publicity materials & previews w/ return postage. Contact Video Women, c/o Access Video, 1150 Greenfield Ave., Pittsburgh, PA 15217.

•ASIAN AMERICAN PROGRAMS: National Asian American Telecommunications Association (NAATA) seeks works on Asian American & Asian subjects for programming for the national public broadcasting audience. Guidelines avail. from NAATA, 346 Ninth St., 2nd floor, San Francisco, CA 94103; (415) 863-0814.

•BENNU PRODUCTIONS INC. is seeking variety of videos for distribution in the educational, governmental & home marketplace. Bennu also has capability to produce your videos at competitive cost. We utilize unique, aggressive marketing campaigns for all our titles. Contact Wayne Keeley or Paul Sansone, Bennu Productions, Inc., 165 Madison Ave. New York, NY 10016.

•FRONTLINE public affairs series on PBS will consider proposals on public policy issues from doc producers whose prior work has demonstrated an ability to combine good journalism w/ good filmmaking. Deadline: Feb. 1, 1987 for 1988 season. Submit 1-2 page treatment or rough cut of a completed (or near completed) program. Contact Marrie Campbell, Series Editor, Frontline, 125 Western Ave., Boston, MA 02134.

Conferences • Workshops

•NEWARK MEDIAWORKS begins its 2nd season of inexpensive video classes & training workshops. Also provides professional quality video equipment at low cost rental rates to individuals & community groups. Contact Newark Media Works, (201) 690-5474.

•DOCUMENTARY FILM PROGRAM at the Anthropology Film Center spring semester Jan. 12-May 5, 1987. Carroll Williams's Production Lab provides technical & theoretical bases for 16mm film production. Also advanced seminars & tutorials. Cost of 9 mos. program, \$7500. Tuition incl. books, materials, processing & use of equip. Contact Admissions, Documentary Film Program, Box 493, Santa Fe, NM 87504-0493; (505) 983-4127.

•GRANTSMANSHIP TRAINING PROGRAM: A comprehensive 5-day workshop covering foundation, corporate & govt. funding & preparation of grant proposals. Seattle Central Community Ctr., Seattle, WA, Dec. 1-5; Tallahassee, FL, Dec. 8-12; American Red Cross, San Francisco, CA, Dec. 15-19. Contact Grantsmanship Center, 1031 S. Grand Ave., Los Angeles, CA 90015-1492; (800) 421-9512.

*BOSTON FILM/VIDEO FOUNDATION: Fall workshops continue in film, scriptwriting, video production, digital arts, video editing, video technology & production techniques. Contact Education Coordinator, BF/VF, 1126 Boylston St., Boston, MA 02215.

*ALTERNATIVES TO PBS: Panel discussion on alternative distribution systems & broadcast opportunities for independent producers. Featuring rep from MacArthur Foundation; Debra Wells, program manager, Uptown; Steve Savage, New Video; Robert Shuman, the Learning Channel & others. Moderated by John Reilly. Dec. 3, 7:30 p.m., Global Village, 454 Broome St., NYC. Admission free.

•COLLECTIVE FOR LIVING CINEMA offers 3 sessions per yr (fall, winter, spring) of low-cost, hands-on beginning & intermediate workshops in 16mm & super 8 film production techniques. Classes meet evenings & weekends, w/ intensive sessions in lighting, sound recording techniques, editing & optical printing. Professional instruction. For more information & brochure, call (212) 925-3926.

Resources • Funds

*SOUTHEAST MEDIA FELLOWSHIP AWARDS: Production grants of up to \$5000 for new works or works-in-progress & Equipment Access Grants made avail. from the South Carolina Arts Commission. Eligibility: independent film & videomakers living in 10-state region of AL, FL, GA, KY, LA, MS, NC, SC, TN & VA. Deadline: February 2. Contact SEMFP, c/o Appalshop, Box 743, Whitesburg, KY 41858.

•SOUTII CAROLINA ARTS COMMISSION grant deadline for Community Organizations: January 15, 1987. Contact SCAC, 1800 Gervais St., Columbia, SC 29201.

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•CORPORATION FOR PUBLIC BROADCAST-ING Open Solicitations deadlines: Jan. 9, & May 1, 1987. Contact CPB, Program Fund, 1111 16th St., NW, Washington, DC 20036.

•NEW YORK FOUNDATION FOR THE ARTS invites visual & media artists to apply for 1987-88 roster as artists-in-residence. Deadline: Dec. 8. Also accepting applications from schools, cultural institutions & community organizations interested in participating in AIR Program. Deadline: March 20, 1987. Contact Cathleen Worthington, NYFA, 5 Beekman St., Rm. 600, New York, NY 10038; (212) 233-3900.

•NEW YORK COUNCIL FOR THE HUMANITIES 1986 proposal deadline: Dec. 15. Contact NYCH, 198 Broadway, 10th fl., New York, NY 10038; (212) 233-1131.

•UNIVERSITY OF CINCINNATI College of Design, Architecture, Art & Planning offers assistantships & scholarships in film & video live action production & animation. Facilities for state-of-the-art 3-D modeling, computer animation & traditional techniques. Deadline: March 1, 1987. Contact Director of Graduate Studies, College of DAAP, Univ. of Cincinnati, Cincinnati, OH 45221-0016

*RETIREMENT RESEARCH FOUNDATION Nat'l Media Awards for 1987 will now be administered by the Center for New Television. Cash prizes offered to outstanding films, videotapes & TV programs on issues related to aging. Deadline for entries: Feb. 1, 1987. Contact Nat'l Media Awards, CNTV, 11 E. Hubbard, Chicago, IL 60611.

•RISCA MINI-GRANT PROGRAM to nonprofit organizations for up to \$1000 in matching funds. Deadlines: Dec. 1 & Mar. 1. Contact Estelle Verte, Grants Coordinator, Rhode Island Council on the Arts, Mini-Grant Program, (401) 277-3880.

*NATIONAL ENDOWMENT FOR THE HUMANITIES invites proposals for television & radio biographies of "American men and women who were leaders of their times." Projects may be either single programs or series. NEH grants avail. for planning, scripting, or production in documentary or dramatic form. For information, write or call National Endowment for the Humanities, Division of General Programs, Humanities Projects in Media, Rm. 420, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 786-0278.

•GEORGE POLK AWARDS: Long Island University seeks nominations for George Polk Awards in foreign, national & local reporting for print, broadcast, news photography & criticism. Documentary films & books based on investigative reporting or dealing specifically w/ the field of journalism may also be considered for awards. Deadline: Jan. 5, 1987. Contact Sidney Offit, Curator, George Polk Awards, Long Island University, Brooklyn Campus, University Plaza, Brooklyn, NY 11201; (718) 403- 1050.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

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- · Advocacy: lobbying in Washington and throughout the country to promote the interests of independent producers
- · Access to funding, distribution, technical and programming information
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- · Discounts on publications, car rentals and production services

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Opportunities • Gigs

•POSITION AVAILABLE: Cunningham Dance Foundation seeks administrator of film & video operations. Experience required in marketing & distribution of films & videotapes to universities. Previous experience in arts adm. & film/video prod. preferred. Position available immediately. Contact Cunningham Dance Foundation, Michael Bloom, Director of Educ. & Media, 463 West St., New York, NY 10014.

*FILM EDITING RESIDENCIES at the Women's Studio Workshop Binnewater Arts Center. Use of newly established 16mm editing facility, incl. 6-plate flatbed Moviola, synchronizer & squawk box. Awards of up to \$250 towards material costs. Contact WSW, Box V, Rosendale, NY 12472; (914) 658-9133.

*NATIONAL FEDERATION OF COMMUNITY BROADCASTERS is looking for a president to serve as CEO for nat'l membership org. based in Wash. DC. To apply send resume & cover letter to President Job Search, NFCB, 1314 14th St. N.W., Washington, DC 20005.

•INTERNSHIPS WITH EXPERIMENTAL/IN-DEPENDENT FILM SHOWCASE: Work w/ programming, publicity, workshops, tours, administration & special projects for as long as 1 semester/yr. College credit avail. Send resume & 2 letters of reference to Lyna Shirley, Asst. Director, Collective for Living Cinema, 41 White St., New York, NY 10013; (212) 925-3926.

Publications • Software

•THE ART OF FILING: Tax workbook for visual, performing, literary artists & other self-employed professionals. Instructions on preparing 1986 Federal Income Tax return. Book price, \$9.95; 1986 Update Insert, \$3.95, plus \$1.50 postage (add 6% tax for MN residents). Order from R&C/UA, 411 Landmark Ctr., 75 W. 5th St., St. Paul, MN 55102; (612) 292- 4381.

*INDEPENDENT JEWISH FILMS: Independent Filmmakers: Looking at Ourselves, A Guide to Films Featured in the Jewish Film Festival. Edited by Deborah Kaufman & Janis Plotkin. Price, \$9, add \$1 shipping & handling & 6% tax for CA residents. Order from Jewish Film Festival, 2600 10th St., Berkeley, CA 94710; (415) 548-0556.

*ART COM: The Art Com Electronic Network (ACEN) now has current issues of Art Com, Metier & Spastic Culture available through TELE-NET. Contact (800) 336-0437 (voice) or (800) 424-9494 (modem) to receive local access phone no. & procedures. For more info, contact La Mamelle, Box 3123, Rincon Annex, San Francisco, CA 94119; (415) 431-7524/7672.

*ART ON MICROFILM: Now avail. from University Microfilms Int'l, The Arts: A Catalog of Selected Doctoral Dissertation Research, incl. cinema & television cats. To order call toll-free, (800) 521-3042.

•YOUNG VIEWERS: Special issue on media & hospitalized children, Vol. 7, No. 4, 1984. Edited by Maureen Gaffney. \$7.50. From the Media Center for Children, 3 W. 29th St., New York, NY 10001.

• FILM THREAT: "The magazine that makes trendy people shit blood." Fall 1986 issue now avail. w/ articles by Jerry Williams, Emile de Antonio & Carolyn McCaughn & interviews w/ Terry Gilliam, Sam Raimi, Josh Becker & Scott Spiegel. Subscriptions, \$10/yr. Order from Film Threat, Box 951, Royal Oak, MI 48068.

Trims & Glitches

•KUDOS to the producers of Silent Pioneers for an Emmy Award nomination in the Nat'l News & Documentary category: Patricia Snyder, Lucy Winer, Harvey Marks & Paula de Koenigsberg

•CONGRATULATIONS to Rachel Lyon & Bobbie Berleffi, winners of an Emmy Award for Outstanding Background/Analysis on a Single Current Story for their documentary Men Who Molest: Children Who Survive.

•CONGRATULATIONS to Barbara Sykes-Dietze, whose experimental video art tape Kalyian has earned a certificate of merit at the Suffolk Cty. Motion Picture & TV Festival, an honorable mention at the Dance on Camera Festival 86 & has been incl. in the permanent video art collection of the Long Beach Museum of Art.



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AIVF & The Kitchen present

BEYOND THE PALE: PROVOCATIVE BRITISH TELEVISION

A 1986 National Video Festival Reprise

British television offers lively, controversial, and often outrageous programming that goes far beyond the boundaries of

both commercial and public television in the U.S. This video screening and seminar will offer a glimpse at such programs as **Diverse Reports**, the hard-hitting, pointof-view investigative documentary series; **The Eleventh Hour**, devoted to independent films; **The Bandung File**, focusing on the third world; and **Right to Reply**, Channel 4's video soapbox.

Panelists include producers Tariq Ali (*The Bandung File*), Alan Fountain (*Eleventh Hour*), and Alex Graham (*Diverse Reports*). The program will be mod-

erated by Los Angeles-based film and video producer Peter Broderick.

Tuesday, December 9, 7 p.m. The Kitchen, 512 W. 19th Street Admission: \$6, AIVF members with card; \$8, non-members

The National Video Festival is presented by the American Film Institute and sponsored by the Sony Corporation of America.

MEMBER DISCOUNTS

AIVF is pleased to announce a discount program of film and video production services for its members. The companies listed below will offer discounts to AIVF members upon presentation of a membership card. We hope that this program will foster closer cooperation between independent producers and companies that provide production services.

Technicolor Inc., East Coast Division Nick Alberti, Sales Manager

321 W. 44th St. New York, NY 10036 (212) 582-7310

Negotiable discounts on services including processing, answer prints and release prints for 16mm and 35mm color films.

Tenth Street Production Group Alan Schaaf, President

147 Tenth St. San Francisco, CA (415) 621-3395

10% discount on all lighting and grip rentals and on all location scouting/production manager services. Negotiable rates on all other production personnel/services and equipment. Free telephone consultations re; local permits/fees and other shooting requirements/possibilities.

National Video Industries, Inc. Louise Diamond, Operations Manager

15 W. 17th St. New York, NY (212) 691-1300

Negotiable discounts on studio production facilities, remote production packages, postproduction and screening facilities, transfer and duplication. Package deals available.

TVC Labs Roseann Schaeffer, VP Sales

311 W. 43rd St. New York,NY (212) 397-8600

Negotiable discounts on services.

Camera Mart Leo Rosenberg, Rental Manager

456 W. 55th St. New York, NY (212) 757-6977

20% discount on all rentals of film and video equipment with some specific exceptions. Larger discounts may be available for rentals of long duration or for favorable payment terms.

Rafik

814 Broadway New York, NY (212) 475-9110

25% discount on straight rental of screening room, rentals on cameras and sales of used videocassettes. 15% discount on use of editing facilities. All other supplies at discount rates; special deals available.

Rough Cut Video Services Mark Fischer

129 W. 22nd St. New York, NY (212) 242-1914

10% across-the-board discount on all services, including 3/4-in. productions, 3/4-in. editing and VHS to 3/4-in. transfers.

Square 12 Video Post-Production Bob Wiegand

16 Greene St. New York, NY (212) 925-6059

10% discount.

Indiefex Randal Alan Goya

949 Amsterdam Ave., 4N New York, NY (212) 678-7989

10% discount on high-quality FX and Foleys.

Fine Line Productions Mark Freeman

3181 A Mission St. San Francisco, CA 94110 (415) 821-9946

15% discount on 1/2-in. equipment and editing facility rentals. Preproduction consultation services, screening facility, and 3/4-in. to VHS dubbing also available.

KLW International, Inc. Kevin L. Weakland, Consultant

408 Kathleen Ave. Cinnaminson, NJ 08077 (609) 786-8486

50% discount on consulting services for location scounting, crew scouting, talent booking, financing, research.

Bill Creston

727 Ave. of the Americas New York, NY 10010 (212) 924-4893

10% on all Super-8 transfers and VHS-to-VHS dubs.

AIVF would like to thank these companies for participating. Other firms wishing to be included should contact Ethan Young, AIVF Membership Services, (212) 473-3400.



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Home video is attracting entrepreneurs like David Vassar and John Lyddon of Open Circle, manufacturers and distributors of "Canyon Consort," featuring the Paul Winter Consort on location in the Grand Canyon. In this month's "Field Report," Kevin Bender reports on the latest developments in media's fastest growing business.

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