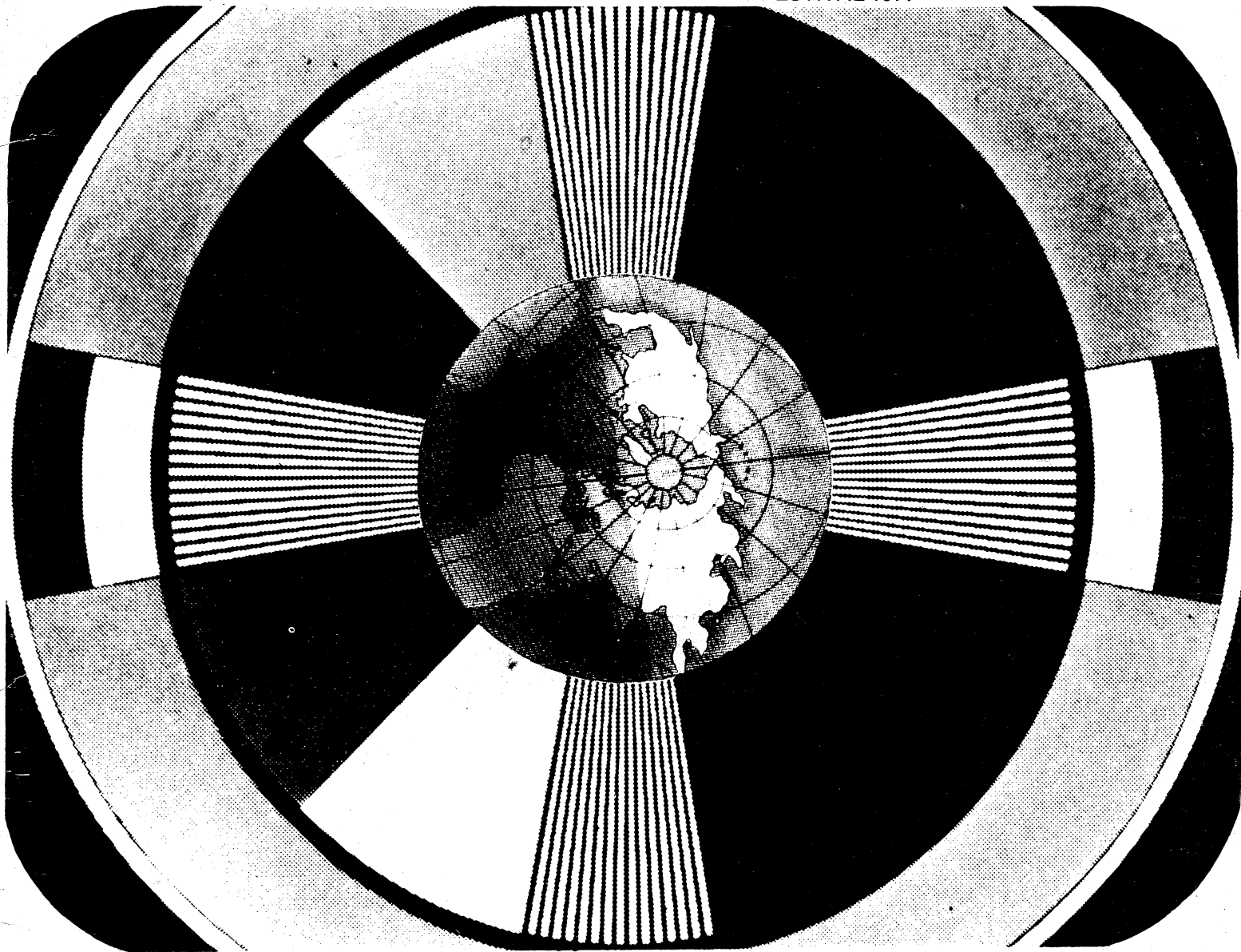


THIRD ANNUAL VIDEO DOCUMENTARY FESTIVAL 1977



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DOCUMENTARY
FESTIVAL

*Third Documentary Festival
1977*

THIRD ANNUAL



VIDEO DOCUMENTARY FESTIVAL

John Reilly
Festival Director

Julie Gustafson, Karen Mooney, Linda Rubin
Program Coordinators

GLOBAL VILLAGE

John Reilly
Executive Director

Julie Gustafson
Associate Director

Design: Steven Heller

This festival is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency. A contribution to this year's festival will be used towards a pending Challenge Grant from the National Endowment for the Arts.

Global Village is supported in part by grants from the New York State Council on the Arts, the National Endowment for the Arts, the Corporation for Public Broadcasting, the Rockefeller Foundation, the Sony Corporation of America, subscriptions, student fees, and donations.



8:00

BODYBUILDERS

Greg Pratt, Jeff Strate

University Community Video

30 minutes, b & w and color

For several hours a day, every day of the year, bodybuilders lift weights, jog, exercise, follow a strict diet, and suffer for the chance to win the "Mr. Minnesota" title. This segment goes backstage and into the homes of bodybuilders to provide an honest and unique perspective on this unusual and often maligned group of people.

University Community Video, under the direction of Steve Kulczycki, has developed into a major video production center offering a regularly scheduled program each week over KTCA public television in Minneapolis/St. Paul.

Distributed by University Community Video, Minneapolis.



8:30

GIVING BIRTH: FOUR PORTRAITS

Julie Gustafson, John Reilly, Global Village

60 minutes, color

"Giving Birth: Four Portraits" was inspired by the birth of our son. It is based on the birth experiences of four couples and covers the range of choices available

in America: hospital with anaesthesia and forceps; homebirth with a Leboyer delivery; and emergency Caesarean section; and a midwife delivery in a maternity center.

Long uninterrupted sequences from the pregnancies and births, and interviews with the couples give shape to the work. Interwoven with the portraits are the thoughts of childbirth experts Dr. Frederic Leboyer, Elisabeth Bing, Dr. Margaret Mead, and Dr. Stanley James.

Seen on national public television in December 1976 it received much praise:

A syndicated reviewer from Scripps Howard called it, "Splendid . . . absolutely candid"; Lee Drukker of Popular Photography called it "An outstanding dramatic document"; Newsday columnist John Cashman wrote "Explicit and absolutely real"; and several national birth journals called it the "best birth film ever seen".

"Giving Birth: Four Portraits" was produced in cooperation with the TV Lab at WNET/13 and with the assistance of Gilbert Berat. Distributed by Global Village and Electronic Arts Intermix, NY.



9:30

THE TROUBLE I'VE SEEN

Philip and Gunilla Mallory Jones

Ithaca Video Projects

10 minutes, color

A lyrical portrait of a Black community in rural Georgia. This program explores the essence of the lives of people who have lived in isolated poverty for generations. It seeks to involve the audience on a positive emotional level rather than preaching about hardship and suffering.

Phil and Gunilla Jones are directors of Ithaca Video Project, a non-profit video resource center in Ithaca, NY, one of a number of successful video groups in New York State sponsored by the New York State Council on the Arts.



9:40

GUADALCANAL REQUIEM

Nam June Paik with Charlotte Moorman

60 minutes, color

Nam June Paik has created a visual and impressionistic comment on the passage of time in this hour-long tape produced with the TV Lab at WNET/13.

Thirty-five years after the war was fought in the Solomon Islands, Paik and his colleague, avant-garde cellist Charlotte Moorman, return to the dormant battlefields of World War II to create an impressionistic portrait of Guadalcanal and the Solomon Islands past, present and future—as the islanders await their coming independence later this year.

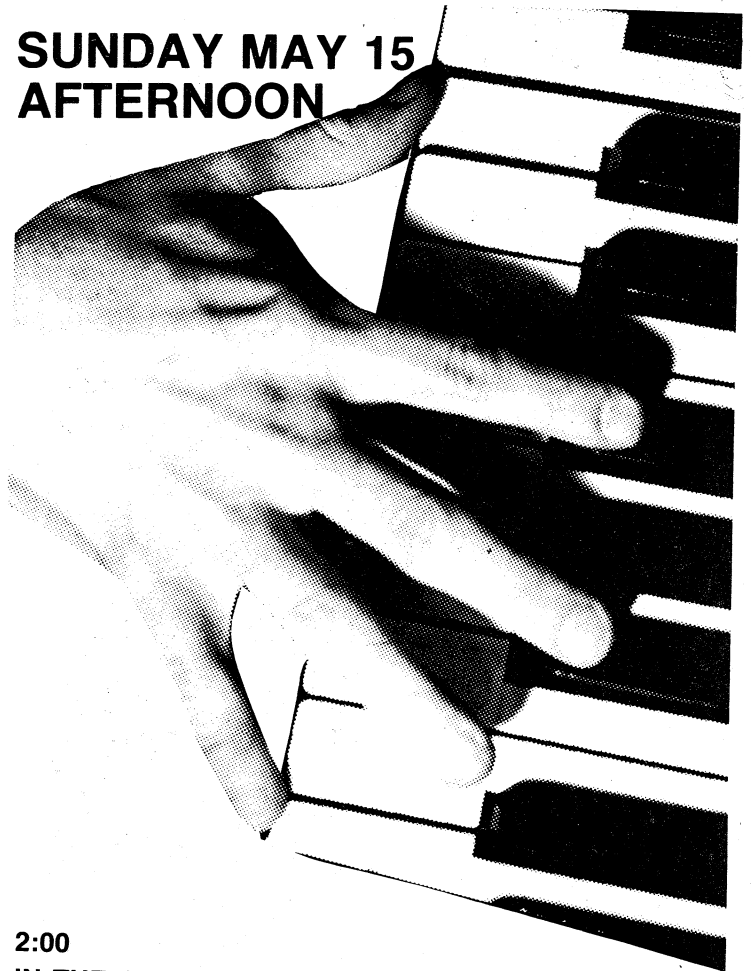
In GUADALCANAL REQUIEM a return to hell and return to paradise are presented as interchangeable and continuing experiences in Paik's electronic fantasy.

Paik, a Korean born artist, is one of the best known people working in video in this country. He has a number of broadcast credits, including Global Grove, Nam June Paik Edited for TV, Suite 212, Tribute to John Cage, and Guadalcanal Requiem. Paik has had numerous gallery and museum showings.

Guadalcanal Requiem was made through the TV Lab at WNET/13. Distributed by Electronic Arts Inter-mix.

TOTAL RUNNING TIME: 2 hrs., 40 mins.

**SUNDAY MAY 15
AFTERNOON**



2:00

IN THE GRAND MANNER (THE GINA BACHAUER MASTER CLASS)

Northstate Public Video, Paul Edwards, Richard Ward, Edgar Woodward

29 minutes, color

The late Gina Bachauer was described as the leading female classical pianist of several generations. In this tape she teaches a class of international students in the subtleties of stage performance. She is also widely known for her abilities as a raconteur which serves as a spring-board for these tapes.

This group of video artists, working in Chapel Hill, NC, have pioneered video in that area. They are currently working on a CPB/NEA Artist-in-Residency at the UNC-TV Network in Chapel Hill.

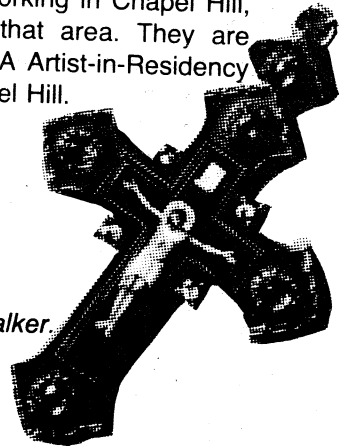
2:30

WOMEN/MINISTERS

Nancy Rosin, Christine Long-Walker

Portable Channel

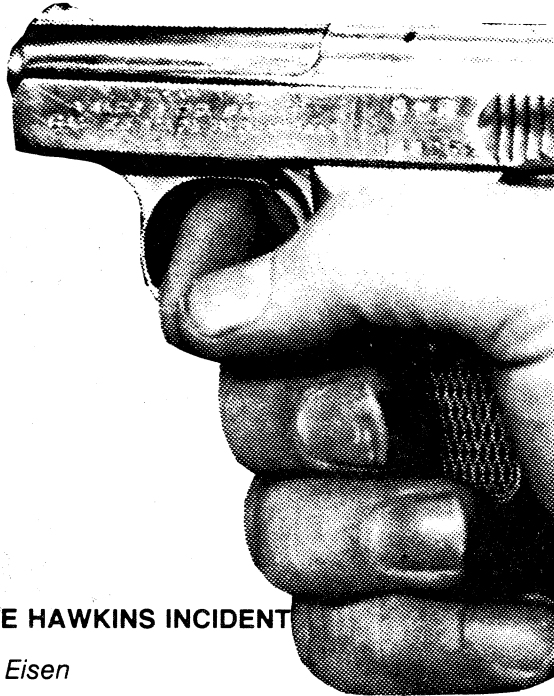
60 minutes, b & w



A documentary about women and ministry with a particular focus on the Rev. Merrill Bittner, an "irregu-

larly" ordained Episcopalian priest. This tape documents the conflict that arises when women attempt to fully function in a highly structured institution.

Produced through the facilities of Portable Channel, a non-profit video study and production center in Rochester, NY, Women/Ministers was broadcast over Rochester's public television station, WXXI.



3:30

DENISE HAWKINS INCIDENT

Carvin Eisen

20 minutes, b & w

This documentary was produced as a reaction to a certain condition that exists in our cities. On November 11, 1975, Denise Hawkins, an 18-year old Black woman, fleeing a family crisis, was shot to death at close range by a Rochester city police officer. This single senseless wasting of a human life ignited an entire community. This tape is an emotional release, a cry that this nonsense cease.

The tape was produced in Rochester, NY through the facilities of Visual Studies Workshop, a study center for the visual arts affiliated with SUNY/Buffalo.

3:50

CAMPAIGN FOR AMERICA (AN ELECTORAL COLLAGE)

Evan Kaeser, Marc Levin, Susan Cooper

30 minutes, color

"The Campaign for America (An Electoral Collage)" is an impressionistic montage of the last Presidential election — its themes, actors, participants and non-participants. A year in the making, this video documentary is the collective effort of a large part of New York's independent video community.

TOTAL RUNNING TIME: 2 hrs., 20 mins.

SUNDAY MAY 15

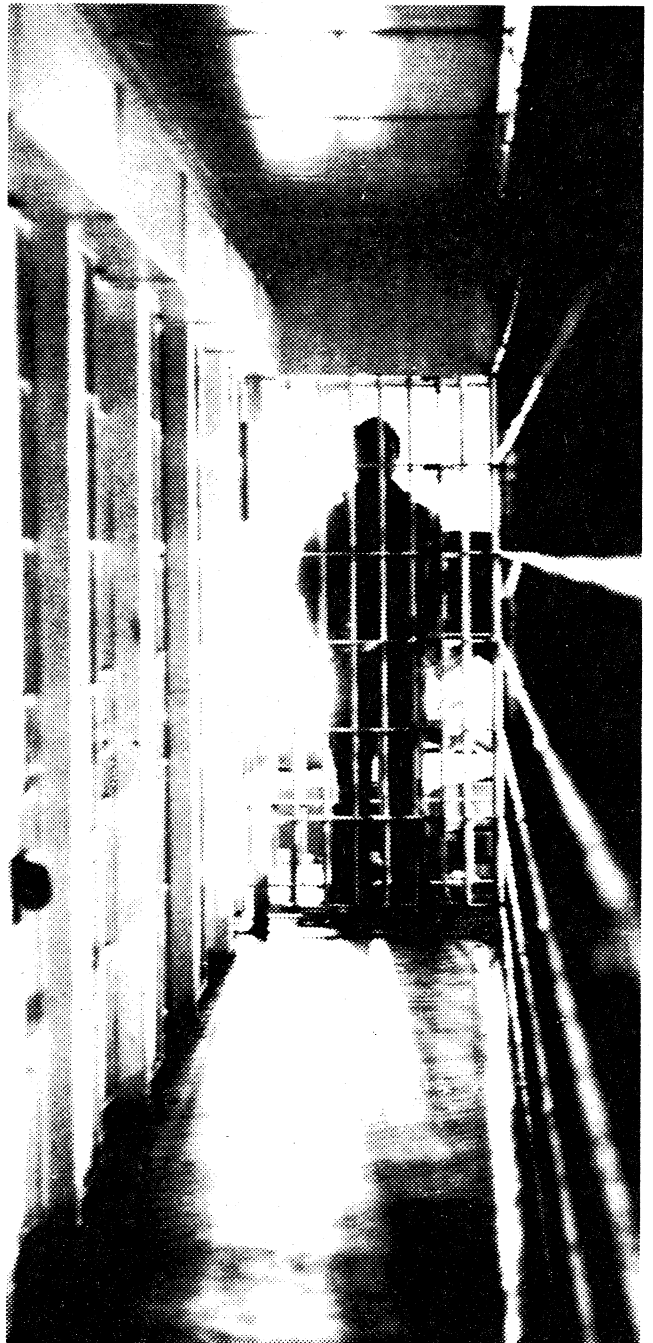
8:00

SAN QUENTIN

Richard Harkness, David Lent, Jack Burris, Clint Weyrauch, in cooperation with Marin County Video

1 hr. 42 mins., color

The crew spent weeks inside the walls of San Quentin exploring every aspect of the prison and its environment — death row, the gas chamber, weightlifting, work, cellblocks, the yard. Through extensive interviews with the prisoners, and with guards and experts, the complexity of the prison and its environment is portrayed. Included is rare inside-view footage



SATURDAY MAY 21

the crew recorded of a massive interracial stabbing incident in the prison yard which left seven men injured and two dead. This portion was shown on "Walter Cronkite's CBS Evening News."

Marin Community Video is a major force in the San Francisco Bay Area in video and is a member of the Coalition for New Public Affairs Programming.

9:45

LOOPS

Media Ranch, Inc.

35 minutes, color

A day in the life of "Ugly George", a maker of hard-core "loops", or peep show films. Ugly is followed through the streets of Manhattan as he picks up women for his films. He tapes a "Video Centerfold" with one of his models and films another woman picked up that day. Throughout the piece, he discusses his business and women in general.

This piece was run in three parts on "Midnight Blue's 'America' ", a cable television program cablecast several times weekly in Manhattan.

Distributed by Media Ranch, Inc., N.Y.

10:20

TWO HUNDRED YEARS

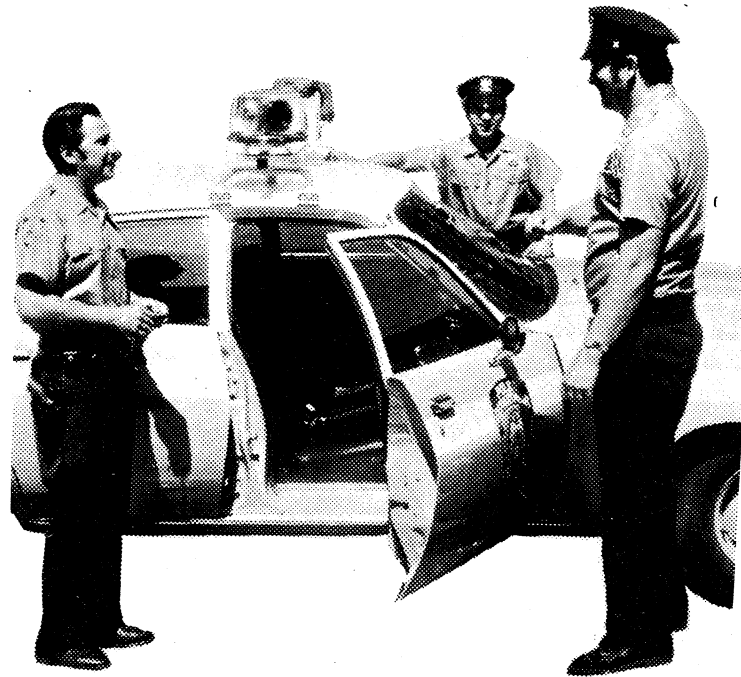
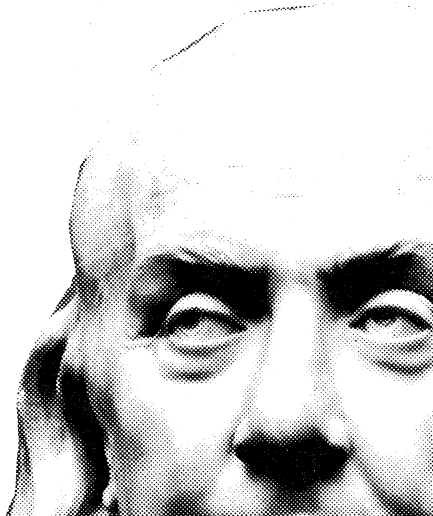
U S Films: Vito Brunetti, Jerry Feldman, Jeffrey Kleinman

20 minutes, b & w

This work is made up of video vignettes, excerpts to be included in the film, "Two Hundred Years". This film is a documentary-drama which tells the story of two videomakers covering the July 4th Bicentennial Celebration in Philadelphia and the Democratic National Convention in New York City.

This video footage will be transferred to 16mm film which will be the final format of this work in progress.

TOTAL RUNNING TIME: 2 hrs., 40 mins.



8:00

THE POLICE TAPES

Alan Raymond and Susan Raymond

90 minutes, b & w

"The Police Tapes" is a portrait of a police precinct in the South Bronx, an area with the highest crime statistics in New York City. Seen through the eyes and attitudes of the police officers are youth gangs fighting over turf, a woman held at gun point by her son, a rapist, the complicated and sad story of a man whose family has been left homeless, the dead body of a 17 year old boy stabbed 14 times in an argument, and more. What is revealed is the officers' callousness and cynical indifference to the suffering and misery of ghetto life. O'Connor of the NY Times said "...a startlingly graphic and convincing survey of urban crime, violence, brutality and cynical despair...shocking, infuriating, disgusting and, surprisingly enough, absurdly funny." Wolcott of the Village Voice called it "a work of daring and intelligence."

"This was our first effort with videotape. After years of working as cinema verite filmmakers we found video easy to adapt to our style. Not only that, we feel we could not have done the work using film. Most of the shooting was done at night with a light-sensitive Nuvicon tube and 1/2-inch portapak equipment. The tube allowed us to shoot without any lights which minimized our presence greatly. The quality of immediacy which tape has was appropriate to the urgency of ghetto problems. We have been so taken with the possibilities of video that we are continuing to use and develop the medium in our work."

"The Police Tapes" is a co-production with the TV Lab at WNET/13. Distributed by Video Verite, NY.

9:30

MY FATHER

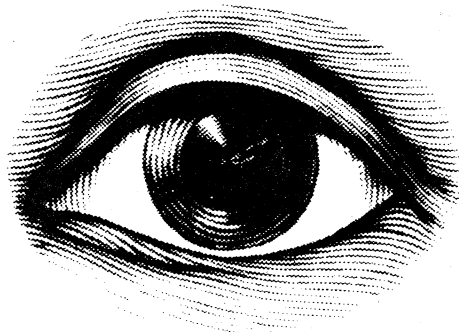
Shigeko Kubota

15 minutes, color

July 14, 1974

"My father died the day I bought an airplane ticket to go see him. I called Shirley Clark. She asked me how I was. I told her I was crying. She said 'Why don't you make a videotape of yourself crying'.

"My father died of cancer. Last time I was with him, we spent New Year's Eve 1973 together. We watched TV together. The doctors did not tell him he had cancer. He used to like to eat chestnuts and drink grape juice. His last words were to say that he did not want to eat again for three years.



"My father would rather drink sake than juice but because he knows he needs the vitamins, he settles for the fruit juice.

" 'Father why did you die?'

"The last time we were together we parted saying 'See you next summer.'

"When I received the telegram, I called my mother and she said, 'We had a nice funeral today.' "

Shigeko Kubota is a well-known video artist, having frequent national and international showings of her work. She is Video Curator for Anthology Film Archives.

Distributed by Electronic Arts Intermix, NY.

9:45

JGLNG

Skip Blumberg

5 minutes, b & w

A highly focused documentary analysis of juggling discovers the abstract in real life.

Skip Blumberg, an internationally known video artist, is a member of Media Bus in Lanesville, New York, formerly the Videofreex. He is also represented in the Festival by his participation in the "Five Day Bicycle Race" documentary.

9:50

SEDFIELD HUNT

Bob Wiegand

25 minutes, b & w



"Sedgefield Hunt" documents the vanishing formal fox hunt set in the North Carolina countryside with all its trimmings — a Master of the Hunt, a Yorkshire-bred Hounds Master, hunting pinks, thoroughbred horses, a hunt breakfast, and stirrup cups — but no fox. The dreamlike quality of this antique ritual and its anachronistic aspects are conveyed in a carefully choreographed sequence of edits that follow the hunt from the arrival of the hunters to the finish, recalling both English landscape paintings and American country picnics with old silver set among Kentucky fried chicken paperware.

Bob Wiegand is a nationally known artist who, along with his wife Ingrid Wiegand, has recently returned from India where they were producing a documentary for national public television, a project sponsored by the Rockefeller Foundation.

10:15

SO FAR, SO GOOD: AT THE PEOPLE'S INAUGURAL

Videopolis

28 minutes, b & w and color



As America's equivalent to the Coronation, the Inauguration of the President receives saturation media coverage. This year's event, hyped as the "People's" Inauguration, was, ironically, viewed by the media as a spectacle on the scale of the Super Bowl or New Year's Day Parade, with precious little attention to the "people" who came. "So Far, So Good" is a portrait of some of the Americans who came to see Jimmy Carter inaugurated, including his neighbors from Plains, Ga., who rode the peanut Special train to Washington: an Iowa farmer who planned his own celebration; the "fat cat" Democrats celebrating their return to power: a groups of maids "household technicians" — who displayed their feelings of betrayal by the man whose election they worked hard to achieve; and many other "common folks" whose presence at the event helped, as one participant says in the tape, "make this history in the making." The feelings of ambiguous hope dominate this portrait of America at a turning point.

Received funds from the Corporation for Public Broadcasting for acquisition. Aimed at PBS's "Americana" series. Still pending at PBS.

TOTAL RUNNING TIME: 2 hrs., 45 mins.

SUNDAY MAY 22 AFTERNOON

2:00

THE MAGRA

Pierre Falardeau and Julien Poulin

25 minutes, b & w

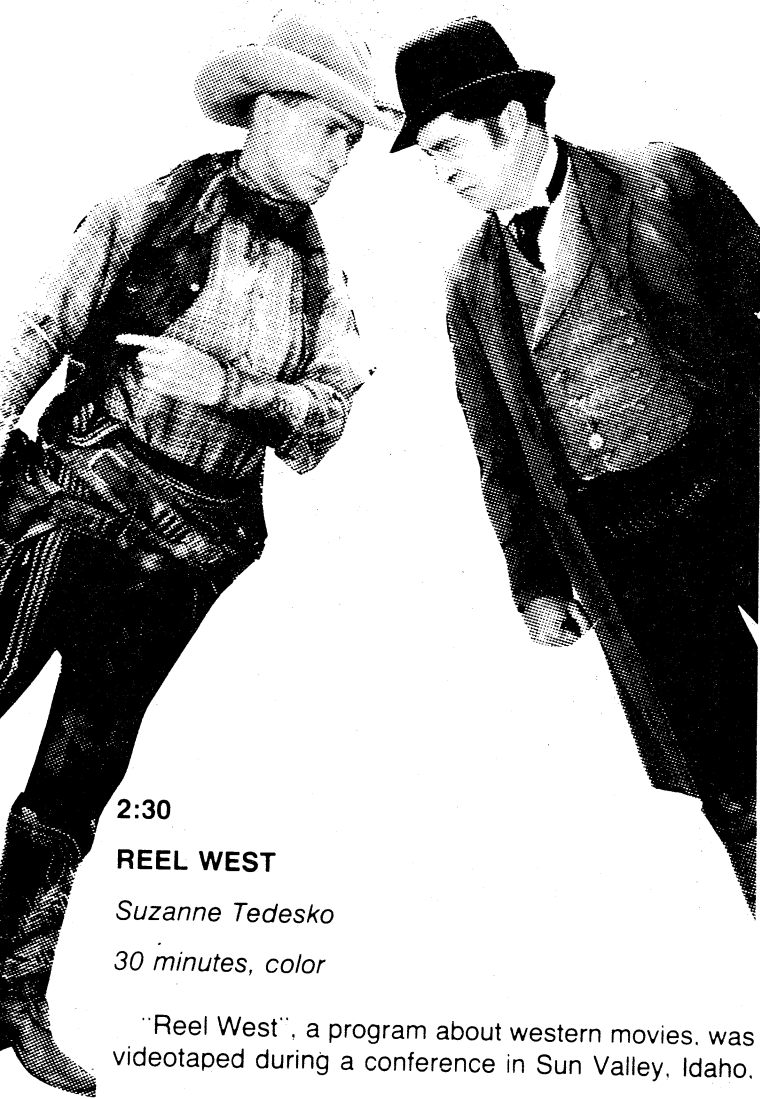
"The Magra is a monster. Parents scare their children with it to have peace. The Magra is the title of an analysis on police circuits. The Magra is the silent, sly fascism which creeps into the daily life of the cadets training at the Quebec police institute.

"The Magra is a police 'show', and its actors are real 'cops'. It is our answer to the invasion of police series fed to us by the movies and official television. Is the 'super-cop' a myth?

"The Magra is a myth and a reality."

This tape comes to us from Vehicule Art (Montreal) Inc., a non-profit artist cooperative run by artists and supported entirely with Canadian Council funds and voluntary devotion.

Distributed by Pea Soup Films, Montreal, Quebec.



2:30

REEL WEST

Suzanne Tedesko

30 minutes, color

"Reel West", a program about western movies, was videotaped during a conference in Sun Valley, Idaho.

on "The Western Movie: Myths and Images". The tape features interviews and on-location segments with actors Clint Eastwood, Warren Oates, Ben Johnson, Slim Pickens, and Peter Fonda; directors King Vidor, Howard Hawkes, Delmer Daves, and Henry King; and historians/critics Vine DeLoria and Alvin Josephy, Jr. In addition, the program draws upon film clips and stock footage which illustrate recurrent themes and cliches from western movies.

The program explores the mystique of the hero, the real cowboy versus the Hollywood version, and the image of Indians in western movies. Western directors talk about movies they have made, and director Delmer Daves directs a classic shoot-out scene for our video cameras.

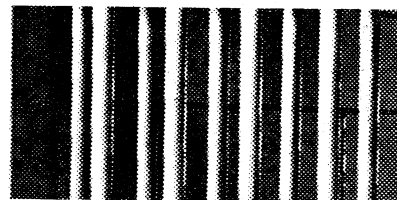
"Reel West" was produced with the cooperation of public television station KCTS in Seattle. National public television broadcast is pending.

3:00

DEAD ACTION

Optic Nerve

30 minutes, b & w



A documentary on the San Francisco County Jail in San Bruno, California. Intercut with verite-style footage of the tedium and anxiety of jail life in both men's and women's facilities, the inmates speak to the class nature of jails and the oppression they encounter on the outside, both before and after incarceration. Rather than stressing the need for immediate improvements in the jails themselves, "Dead Action" points toward the roots of the problem in our society.

Optic Nerve is one of the original video groups in the country and is a major part of the video movement in the San Francisco Bay area. The group is currently working on a tape about independent truckers that is aimed at a wide public television audience.

FIVE DAY BICYCLE RACE

Image Union (International Personhood of Image Workers)

30 minutes, b & w

While Jimmy Carter was being nominated for President, 50 Image Workers covered the convention in a series of five live and taped television shows in Manhattan. This half-hour edit includes off-beat interviews of Rosalynn Carter, Jeff Carter, Bella Abzug, Jerry Brown, Ron Kovic, Roger Mudd and others.

A more complete selection of tapes will be presented at the Whitney Museum.

TOTAL RUNNING TIME: 2 hrs.

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SUNDAY MAY 22

8:00

CHINATOWN: IMMIGRANTS IN AMERICA

Downtown Community Television

60 minutes, color

"Chinatown" is a sympathetic portrait of the people of New York's Chinatown, struggling with exploitation and the culture of their new land. It is a view of the youth, the families, the elderly, never seen by television's quick and superficial eye. The tape illustrates the complex forces, both from within their community and from without, which effect their lives.

Produced with the TV Lab at WNET/13, "Chinatown" was broadcast on the PBS system. In New York it was simulcast in Cantonese over WBAI-FM. DCTV's earlier very successful "Cuba: the People" was also aired over the PBS network. DCTV is generally recognized as a pioneer in the video documentary and an example of a community video group that has successfully made the transition from locally-based productions to works for national public television.

Distributed by Electronic Arts Intermix, NY.

9:00

REMOTE IN THE THIRD WORLD

Tom Morey

23 minutes, b & w

"In February of 1976 23,000 Guatemalan Indians died in seven seconds as the earth quaked. I arrived one month later and lived with an Indian family in a village that lost one-third of its population. Translated, the name of the village, Simajuleao, is: The point of the triangle at which the world ends.

"This tape serves as a testimony to the raw beauty and natural strength of humanity."



9:30

A DAY WITHOUT SUNSHINE

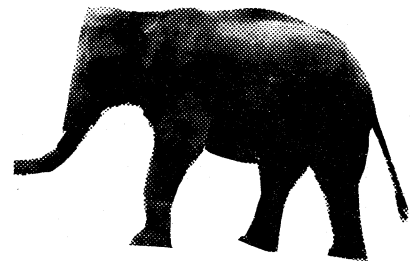
Bob Thurber, Rick Stolberg, Nancy Thurber

60 minutes, color

This work on the still unimproved situation of migrant farmers in Florida's citrus groves is a blend of film, slides and 2-inch video tape. Its sensibility, however, is akin to much small-format work in its close examination of the lives of individuals and families, its emphasis on emotional content, and its controversial conclusions.

Kay Gardella said of it in *The Daily News*, "Not since Edward R. Murrow's 'Harvest of Shame' have we been so moved by a documentary . . ."

Narrated by James Earl Jones, the work was produced through WPBT, Miami's public television station. Tape distributed by Public Television Library (PBS), Washington, DC and the film by the Communications Commission of the National Council of Churches (NY).



10:30

A MATTER OF SIZE: PEOPLE AND POWER

Joan Lapp and Michael Marton for public television station WMHT, Schenectady, NY

30 minutes, color

"Nobody has any say anymore. We have no say." This comment from a listener to a radio talk show in Albany, N.Y., points to the sense of powerlessness felt by many in an era of increasing bigness. "A Matter of Size" is a documentary which examines this sense through the voices of scholars, politicians, and "the people". An effort was made to expose aspects of society most representative of the abuses of bigness — government, business, and even television itself.

"A Matter of Size" was produced primarily in 3/4" format. Included, however, are portions recorded in-studio on 2-inch as well as on Super 8mm and 16mm film. The program was produced for WMHT, Schenectady, N.Y. through a grant from the New York State Council for the Humanities. It was broadcast in New York City on WNET on October 23, 1976 and nationally on 164 PBS stations on November 26, 1976.

Distributed by the Public Television Library (PBS), Washington, DC.

TOTAL RUNNING TIME: 3 hrs.

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SATURDAY MAY 28



8:00

PAPER ROSES

Maxi Cohen and Joel Gold for Videopolis

30 minutes, b & w

"Paper Roses" is one of six tapes made for the series "It's A Living". The series explored the concept of work in a variety of individual documentary styles.

"Paper Roses" concerns itself with people who no longer work. They live in a senior citizen apartment complex in Chicago. The program focuses on how these people feel about themselves and how they live now that they are retired.

"Paper Roses" has been shown on public television (WTTW Chicago), at the "Ten Cities Public Television Workshops", at festivals, the Kitchen, and the Memorial Art Gallery in Rochester, NY. It was reviewed in several Chicago newspapers and the Soho Weekly News in New York.

Videopolis, the Chicago-based video group, has cooperated with TVTV and other video producers in various projects that have been broadcast on public television.

Distributed by Videopolis, Chicago.

8:30

CASTOR AYALA, MASK MAKER

Edin and Ethel Velez

9 minutes, color



For the past forty years, Mr. Castor Ayala has carved masks representing the devil out of coconut husks. Working out of a small shack by the beach in the town of Loiza, Puerto Rico, he has supplied most of the masks used by the townspeople for their annual feast in honor of St. James the Apostle.

These feasts are a combination of African paganism and Spanish Catholicism: a truly unique affair in which the Taino Indian, Spanish, and African cultures which compose Puerto Rico's heritage are all mixed together in this week-long feast.

This tape is part of an ongoing project the Velezes are involved in, recording most of Puerto Rico's crafts and traditions before they disappear or are assimilated.

Distributed by Persona Video, San Francisco, CA.

8:40

LARRY GOLDMAN WORKS

N.A. Diaman

23 minutes, b & w

A poignant and amusing video portrait of a gay man and the way he relates to working. A portrait of freedom and ennui.

Distributed by Persona Video, San Francisco, CA.

9:05

KATHLEEN SPIVAK: MORNING IS MY BEST TIME

John Keeler, Ruth Rotko

20 minutes, color

This tape on Kathleen Spivak blends moments of intimate conversation with excerpts from her poetry. We see her with her family, talking to us through the cameraperson from her study, and running alone in the morning air. These images flow into a layered video portrait of one woman — wife, mother and poet.

Last year Ruth Rotko and John Keeler were represented in the Festival by their works "Epicurism of Space Universe" and "Shave."

9:30

CAREL AND FERD*

Arthur Ginsberg

60 minutes (or 90 minutes), b & w



"The Continuing Story of Carel and Ferd" is a documentary soap-opera. In October 1970 when Carel Rowe and Ferd Eggen were about to "tie the knot" they invited a third partner to join the marriage. This was a portable video camera which for a while became the most demanding partner of all. This is a story about sexual identity, and about living too close to an electronic medium.

Art Ginsberg has been a major figure in the development of the video movement in the United States. Co-founder with Skip Sweeney of Video Free America in San Francisco, he has created a theatre, produced a number of works and has most recently developed a working relationship with KQED in San Francisco. He is also active in the Bay Area Video Coalition.

Distributed by Electronic Arts Intermix, NY.

*If schedules permit, this will be the original multi-channel version.

TOTAL RUNNING TIME: 2 hrs., 30 mins.

SUNDAY MAY 29 AFTERNOON

2:00

SELECTED DOCUMENTARY WORKS FROM GLOBAL VILLAGE'S WORKSHOPS:

35 minutes

NUBIAN PRINCESS

Debi Moore

3 minutes, b & w

LAURA ADASKO, HOW I FEEL NOW

Claudia Lorber, Susan Landry, and Members of
Electronic Editing Class

10 minutes, color

HAHILKY — UKRANIAN EASTER, NYC 1977

Susan Landry, Bohdan Chomut

10 minutes, b & w

CLOWN FACE

Vivki Papazian, Claudia Lorber, Susan Landry, Par
Sloan

10 minutes, b & w

2:35

PROJECT ELAN

Cara DeVito, Ellen Hyker, University Community Video

30 minutes, color

Women offenders face unique and sensitive problems when faced with the prospect of prison sentences. Project Elan is a long-term community home for women as an alternative to prison for women facing a year's incarceration. The residents there face constant psychological therapy and confrontation, where behavior that lead to the sentencing are revealed. This segment explores the rigorous life at Project Elan, and why one year in this program is supposedly equal to seven years of traditional therapy.

Cara DeVito, and independent video artist who started her video work at Global Village, later made "Always Love Your Man" shown as part of the TV Lab's VTR series. Ms. DeVito recently worked with Minneapolis' University Community Video on "Changing Channels" program of which "Project Elan" is an example.

Distributed by University Community Video, Minneapolis.



3:05

PARENT-NEWBORN BONDING: THE LEBOYER APPROACH

David Kliot, M.D.

20 minutes, b & w

The work consists of tape segments collected as part of a continuing research study of more than 400 childbirths using a Leboyer approach, including delivering the newborn under low light ambience, no suctioning, immediate skin-to-skin contact with the parents, and a warm-water bath. Observations of the responses of newborn and parents were made and related to present knowledge of research in parent and newborn bonding.

Dr. Kliot, a pioneer in the Leboyer method of childbirth in this country, has turned to videotape to study and document his work. This is an example of a tape for a general audience emerging from a special field of study.



3:25

NO NUKES: SEABROOK, 1976

Tobe J. Carey

13 minutes, color

A documentary about the rally and demonstration preceding the occupation of the nuclear plant site at

Seabrook, New Hampshire in August 1976. The tape shows the reasons for the occupation and gives the spirit and feeling of the day.

Tobe Carey has been active with video for a number of years; last year he was represented in the Documentary Video Festival by "Zadie and the Bar Mitzvah". He teaches video and has worked with Woodstock Community Video Under the direction of Ken Marsh.

3:40

VIA SAN GENNARO

Patrick Domain, Mark Loete

30 minutes, b & w

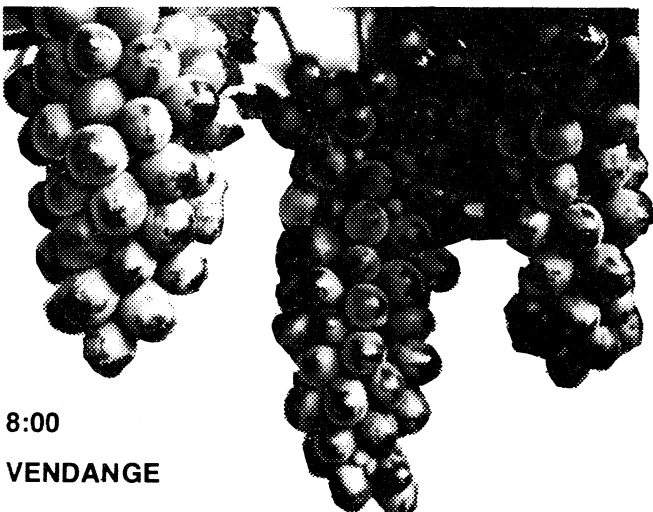


"Via San Gennaro" is a verite documentary about America's largest street festival — the Feast of San Gennaro in New York City's Little Italy. The annual event has been sustained for fifty years by the Italian community of Lower Manhattan, keeping alive the medieval customs and traditions associated with the patron saint of Naples, Italy. This strong ethnic influence makes the Feast of San Gennaro one of the unique cultural events in America.

Distributed by Domain and Snow Video, NY.

TOTAL RUNNING TIME: 2 hrs., 10 mins.

SUNDAY MAY 29



8:00

VENDANGE

Esti Galili Marpet and Bill Marpet

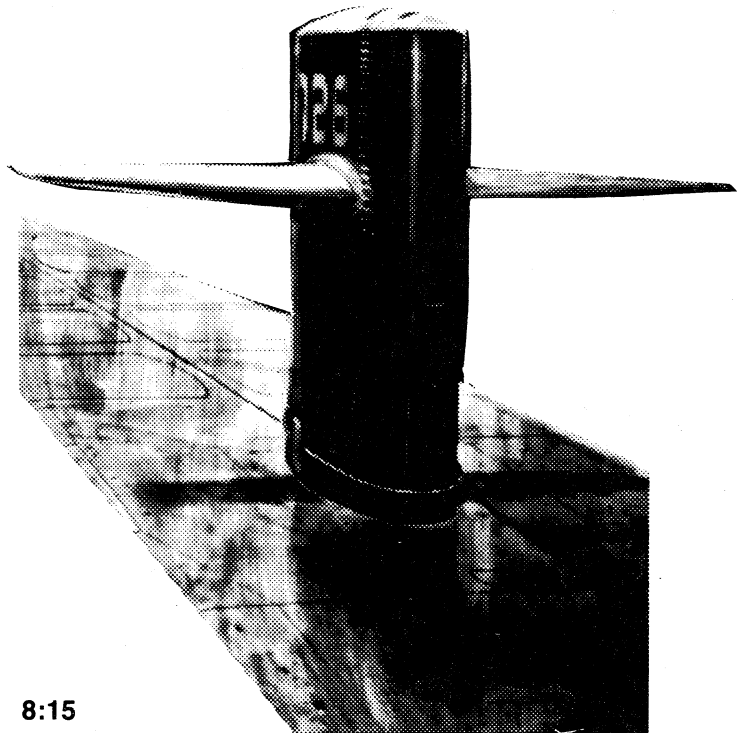
15 minutes, b & w

"Vendange" is about grape harvesters in France. Esti and Bill Marpet worked on a vineyard during the

harvest in St. Emillion near Bordeaux. They were able to make a videotape that brings you inside the wonderful lives of the harvesters.

Bill Marpet is a recent recipient of a CAPS fellowship in video.

Distributed by Video Repertoire, Ltd., NY.



8:15

TRIDENT: SUPER SUB OR DINOSAUR

Jean Walkinshaw for KCTS, Seattle, WA

60 minutes, color

A young Seattle attorney tries to find out about the broader implications of the new Trident submarine nuclear weapons system whose only base in the world will be at Bangor, across Puget Sound from his city. Will he be more of a target? What would be the effect on his city if there were a nuclear strike on Bangor? How was the decision made to place the base there? Did the citizens have any say? Can they? Is Trident a good system? Will it be a deterrent? How much nuclear weaponry do we need? How can we control it?

This program is an example of the more sophisticated uses public television stations are making of the new 3/4-inch video cassette equipment. It is the type of documentary that a year ago probably would have been made on film if at all.

9:15

SHE HAS A BEARD

Norma Bahia Pontes & Rita Moreira

28 minutes, b & w



"What is your reaction in seeing me, a woman with a

beard?" "Do you think it's something abnormal?" "Before seeing me, were you aware that women do have facial hair?"

These are some of the questions Forest Hope, the bearded woman, asked other women in the streets of New York City. The answers are just...surprising! Together with the street interviews, Forest explains why she decided to stop plucking her beard and let it grow naturally. And what things changed in her life after she did that.

Ms. Pontes and Ms. Moreira, Brazilian born artists, are accomplished in the video, film, and literary fields. They have produced a great number of video documentaries concerned with feminist issues.

Distributed by Amazon Media Project, NY.

9:45

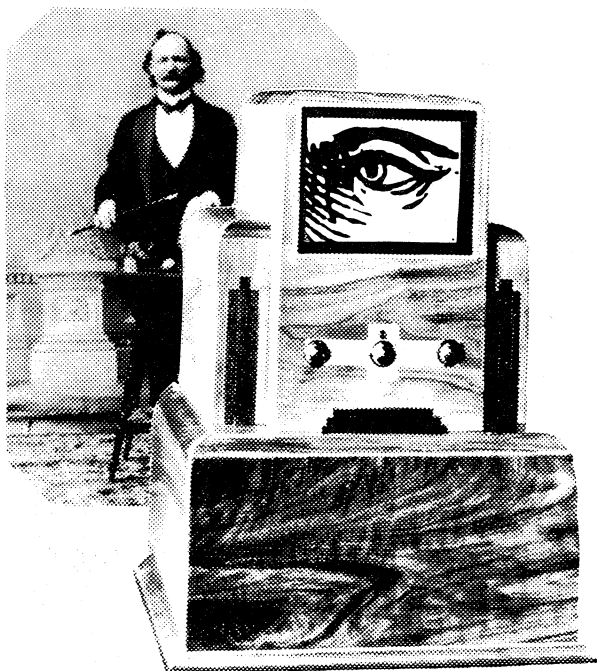
PARTICIPATION

Woody & Steina Vasulka

45 minutes

"We are primarily known for the generation of electronic imagery with no camera. At one time, however, (1970-1971), we worked primarily with a single camera and a portable recorder. "Participation" is a new edit of some of that earlier material. The work is personal not social; it shows the particular way that video has affected us."

The Vasulka's have been active in video for seven years. They have pioneered not only in electronic imagery but also in establishing a showplace for video, The Kitchen. They are currently working out of the Buffalo Media Center and are on the faculty of SUNY at Buffalo.



10:30

HAPPY BIRTHDAY AMERICA (CAPE MAY, NEW JERSEY)

Maxi Cohen, Joel Gold, Bill Marpet, Esti Marpet, Video Repetorie, Ltd.

16 minutes, b & w

A small town has a birthday party on the Bicentennial Fourth with talent shows, parades, baby contests, the Coast Guard, fireworks...the ordinary looks extraordinary. And the big surprise — Rev. Carl MacIntire on his evangelistic mission to ban the liberty bell that Queen Elizabeth will give to America. Why? Because she has left the Bible verse "Proclaim liberty throughout all the land unto all the inhabitants thereof" (Lev. 25:10) off the bell.

Distributed by Video Repertoire, Ltd., NY.

TOTAL RUNNING TIME: 2 hrs., 46 mins.

ABOUT GLOBAL VILLAGE

Global Village, the first independent video group in the United States, was founded in 1969. It is a non-profit video production group and major media center engaged in production for national public television and offering a variety of services as a media center. It is supported with grants from the National Endowment for the Arts, the New York State Council on the Arts, the Corporation for Public Broadcasting, the Rockefeller Foundation, the Sony Corporation of America, subscriptions, student fees, and donations.

Our current activities include the following:

— Global Village offers three of the most intensive video workshops available in the country: the Intensive Video Workshop, the Video Workshop in Electronic Editing, and the Internship Program. Sponsored by the New School for Social Research, they are taught by John Reilly, Julie Gustafson, and Linda Rubin. Hands-on portions of the workshops are directed by Linda Rubin with Gilbert Berat.

— We're near completion of our "Ten Cities Public Television Workshops in Video Cassette Systems", a series of ten workshop/-seminars conducted at public television stations with independent video and film producers and station personnel in attendance. The workshops are conducted by John Reilly, Julie Gustafson, and Karen Mooney. We hope to follow up this series next year with a project involving public television and independents.

— Julie Gustafson and John Reilly are starting a new ¾-inch color work aimed for public television. They have received support for the project from the New York State Council on the Arts and the National Endowment for the Arts, and expect to receive support from other sources. Gilbert Berat will assist as soundperson and second cameraperson.

— Global Village has recently initiated a videotape and film distribution service for *Giving Birth: Four Portraits*. As the distribution becomes more established we will handle other Global Village works and perhaps the works of other artists. Initial mailings are approaching 10,000. Linda Rubin is coordinator.

— We are also distributing the "Ten Cities Public Television Workshops in Video Cassette Systems Workbook", a 167 page resource manual dealing with all aspects of ¾-inch cassette equipment — use, application, and broadcast interface.

— Global Village is editing *Videoscope* (incorporating Radical Software), a quarterly magazine published by Gordon and Breach. Our second issue was a special on "Video in New York State" and the third, available in June, is devoted to "Electronic Journalism". John Reilly is Editor-in-Chief and Karen Mooney is Associate and Managing Editor. Through a thoughtful publication of new information and experience relating to small-format video, we feel the video medium can be strengthened in its social, cultural, and artistic applications. We hope you will read, contribute, and subscribe.

— Our Guest Artist Program provides an opportunity for video artists and others who are interested in the medium to explore their ideas in our four-camera studio. They are supplied with a producer/-director who is a member of the Global Village staff, and a full crew selected from the Global Village Video Study Center workshops.

— An activity we plan for the fall is a regularly scheduled program of video screenings here at our facility.

Jennifer Mathes, a recent graduate of Sarah Lawrence, has joined us at Global Village. She has assisted us with various facets of production and administration and is House Manager for the Documentary Video Festival.

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