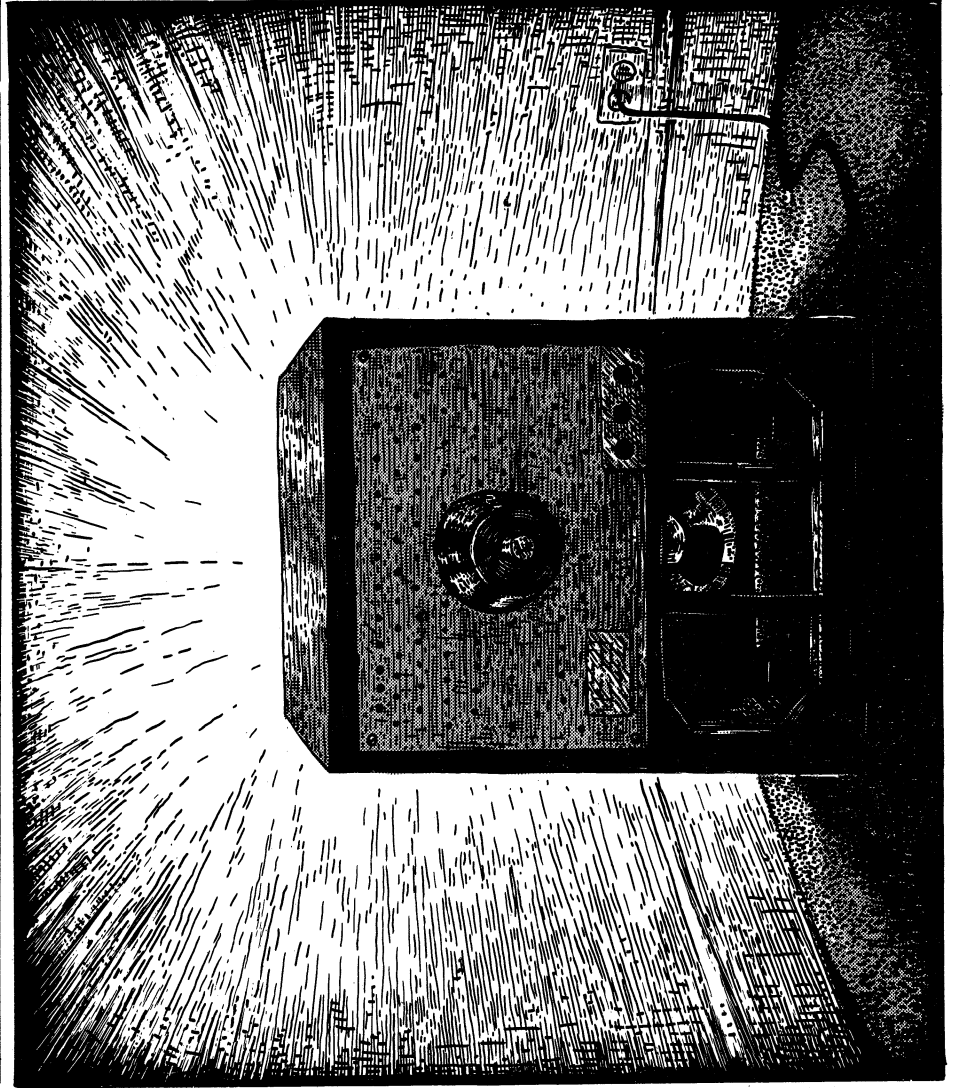


4th Documentary Festival
1978

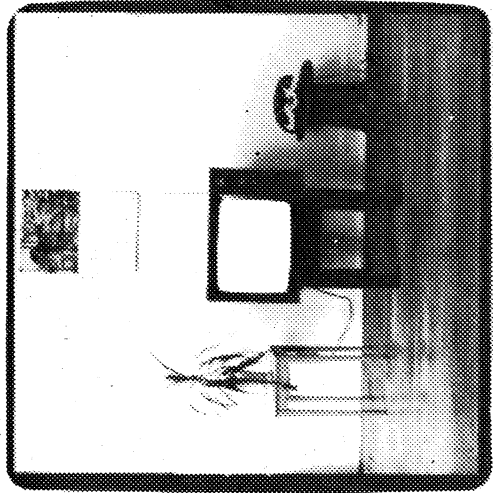
VIDEO & TELEVISION

Documentary Festival



GLOBAL VILLAGE

fourth annual
VIDEO
&
TELEVISION
Documentary Festival



John Reilly
Festival Director

Barbara Mayfield, Julie Gustafson, Karen Mooney
Program Coordinators

GLOBAL VILLAGE

John Reilly
Executive Director

Julie Gustafson
Associate Director

Karen Mooney
Associate Director

Design: Steven Heller

Cover: Walter Gurbo/Photography Ed Spiro

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.

INTRODUCTION

G

LOBAL Village is pleased to present our Fourth Annual Documentary Festival—this year expanded from a video documentary festival to a video and television documentary festival. We feel that the documentary genre provides many of the most extraordinary and rewarding moments in American television. It comes closest to fulfilling the potential of television to provide for something other than a babysitter of the mind In the expansion of the festival from a video to a video and television event we recognize the increasing interaction of both the independent film and video makers with public television. (And we hope later commercial television). Almost all of the best documentaries on public television have been from independent producers. Witness the extraordinary success of Alan and Susan Raymond's "The Police Tapes", winning an Emmy, a Peabody, the Columbia Dupont Journalism awards and others. It is to the great credit of public television that it found an early and direct route—co-production of the work of the Raymond's, Downtown Community Television, Global Village, Nam June Paik, Ed Emshwiller and others. For this, David Loxton and Carol Brandenburg of the TV Lab, and WNET are to be commended.

In the past four years much of outstanding American

documentary work has emerged from the independent producer, with an enlightened public television station providing an opportunity for the work to be produced and aired. Among others in this category of the festival are three from the new VISA series of WNET—"Media Shuttle: N. Y. -Moscow" by Dimitri Deyatkin and Nam June Paik "Paris a la carte" by Kit Fitzgerald and John Sanborn, and "Vietnam: Picking Up the Pieces" by Jon Alpert and Keiko Tsuno; Kaddish" by Arthur Ginsberg is out of WNET, and "Making Television Dance" is a collaboration between Twyla Tharp and WNET/Channel 13's TV Lab. "God Gives You Years" by Bob and Nancy Thurber is out of WPBT, Miami. "Small Visions" by Susan Landry and Deborah Perlberg is a co-production of Global Village and WXXI in Rochester. The Vietnam show, recently aired on the PBS network, is perhaps the most controversial of these. This highly personal excursion into Vietnamese territories by DCTV set off journalists and viewers alike in a contemporary dialogue reminiscent of the war years' debates.

This year in recognition of some of the more outstanding efforts by public and commercial television producers, we are presenting works that were made for television either on film or on tape and produced by the stations. In this category are "Sex for Sale", an ABC network presentation by executive producer Pamela Hill; "Even the Desert Will Bloom" produced by WXXI, Rochester, executive director William Berg; "Plutonium: Element of Risk" produced by KCET, Los

Angeles, executive producer Don Widener; and "Mr. Speaker: A Portrait of Tip O'Neill" by WGBH, Boston, executive producer Nancy Porter.

"Mr. Speaker", "Even the Desert Will Bloom" and "Plutonium" are all *New York first* showings at Global Village. They have not been aired on WNET or WNYC, although they were funded from the CPB-PBS Revolving Documentary Fund. The one million dollar Revolving Documentary Fund represents a major effort of CPB and PBS to solve the problem of selling documentaries to member stations prior to production. The fund is viewed by most participants in the field as a significant step in nurturing the documentary form. However, difficulty in distribution methods remains to be solved. These programs have not been uniformly purchased by the station program cooperative for a variety of reasons and the viewing potential of these documentaries has not been fully realized.

The plutonium work generated much controversy because PBS refused to air it nationally for failure to reach PBS standards of documentary journalism. Needless to say, the station and its producers disagree. We are eager to show it in New York, to give ourselves and viewers alike a chance to see what the controversy is about.

The O'Neill work, a provocative and revealing cinema verite portrait of the Speaker of the House, is exceptional and deserves particular attention—for it strikes a balance between praise and damnation that's difficult to achieve when dealing with public figures.

Some of the other works that provide insight into our human condition are: the lyrical portrait of India "Snapshots For an Indian Day" by Bob and Ingrid Wiegand; "Mom 3/2/22-11/11/77", a difficult to look at portrayal of the artist's mother's death; an excerpt of the legendary James Blue's "Who Killed Fourth Ward?"; and Alex Bennett's "Midnight Blue Goes to the Movies", sex with a sense of humor. The extraordinarily powerful "Kaddish" by Art Ginsberg about Allen Ginsberg deserves special attention as does "God Gives You Years", the latest, award-winning

work by two of America's best independents, Bob and Nancy Thurber. There are many others of interest as well, and we are pleased to present them to you in the festival.

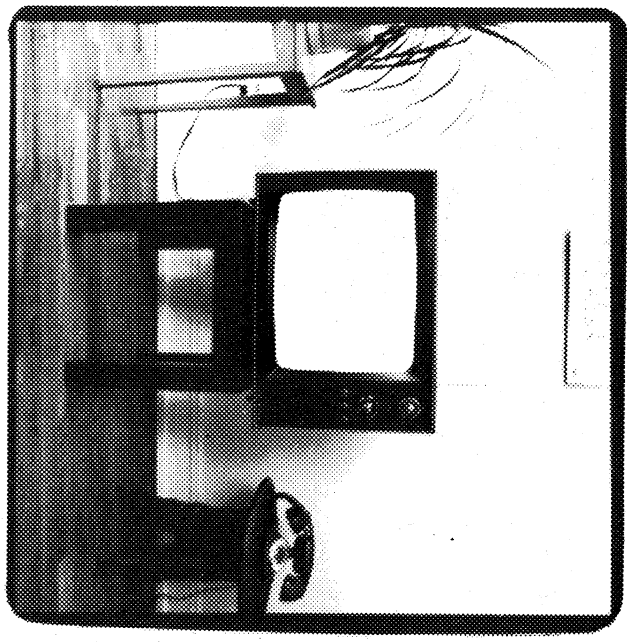
A few personal observations—in addition to thanks to Barbara Mayfield, Karen Mooney, Charles Addotta, Julie Gustafson, Lee Strobing, Steve Schindler and Millner Bros. for their hard work on the festival and festival brochure, and Steve Heller for his magnificent art direction, I would like to present a few Global Village citations for excellence in the following:

To Ted Conant for his aid to Global Village over the past two years as a member of our Board of Directors; to Barbara London for invaluable assistance in making The Independent Producer and Public Television conference at the Museum of Modern Art possible; to Dick Elison for his friendship and dedicated work at PBS; to Susan and Alan Raymond for speaking up about the importance of independent producers during their time in the limelight; to Frank Lloyd for telling Jimmy Carter that the independent exists; to Congressman Van Deerin for reporting out the best public television legislation ever; to Brian O'Doherty for his efforts on behalf of film and video makers in America; for Lydia Silman for her seven-year struggle on behalf of video makers in New York State; to Dave MacDonald of the Sony Corporation of America for providing a unique opportunity to work with professional equipment in our Independent Producer and Public Television workshops; special thanks to all the wonderful people who have welcomed Global Village in their home towns and attended our seminars and workshops; and finally, much appreciation to David Stewart, for quietly helping artists to join together with public television stations and to realize many a dream.

John Reilly
Festival Director

Note: When possible, artists will be present during the showing of their work and will join in a general discussion period following the last tape of that evening sequence.

If information is needed concerning distribution of the tape and it is not mentioned in the description, please contact the artist directly.



FRIDAY MAY 26

8:00

THIS CAT CAN PLAY ANYTHING

*Stevenson Palfi, Andrew Kolker and Eddie Kurtz/NOVAC
30 minutes, color video*

An affectionate video portrait of Manny Sayles, a New Orleans banjo and guitar player who, now in his seventies, shares his experiences and plays music with some of his contemporaries including "Papa" John Creach. The tape was produced by the New Orleans Video Access Center with grants from the New Orleans Bicentennial Commission and the Louisiana State Arts Council. Post-production assistance was given by Synapse, the New York State Council of the Arts and the National Endowment for the Arts.

8:30

MR. SPEAKER: A PORTRAIT OF TIPP O'NEILL

*Nancy W. Porter
60 Minutes, color 16mm film*

"We broke every rule in the book regarding what you can film." That's producer Nancy Porter's summation of seven hectic months of talking with, listening to, studying, following, and filming the complex man who holds the office of Speaker of the U.S. House of Representatives.

"Mr. Speaker: A Portrait of Tip O'Neill, a 60 minute special from WGBH-Boston, is a "first" for the Speakership and for O'Neill himself—and, according to Porter, "It wasn't exactly easy. It took four or five months before the Speaker and his staff really felt comfortable having us around and we could get the kind of access we felt the program demanded. We were kicked out a couple of times because we were in the way—but we were allowed behind closed doors more than anyone ever had been before."

Nancy Porter, the producer-director of this cinema verite portrait of Tip O'Neill, has faced beautifully the dilemma of developing a portrait of politician O'Neill. The program is real: neither flattery or damnation, but true observation. This is a major documentary that Global Village is proud to present.

"Mr. Speaker" was funded partially by CPB's Revolving Documentary Fund and by WGBH-TV.

9:30

MOM 3/2/22-11/11/77

*Alan Esner and Jamie Newman
16 minutes, b&w ¾" videotape*

Originally conceived as a celebration of the awareness of life, "Mom 3/2/22-11/11/77" changed its intent as video makers Alan Esner and Jamie Newman followed the events. It began as an attempt to document the last days of Esner's mother, Ruth, who began to live again as she saw the approach of death. The goal initially was to point out an individual's realization that a life wasted can be somehow regained.

Ironically, the outcome is a close-up view of how we perceive and deal with death rather than life. Esner and Newman live in New York, work professionally in television, and teach at Pratt Institute.

9:50

WHO KILLED FOURTH WARD?

*James Blue, Ed Hugelz, Brian Haberman
The Southwestern Alternate Media Project
60 minutes (excerpts), color Super 8*

Three Houston, Texas filmmakers set out to discover why a historic inner city black neighborhood has been turned into a slum. A black journalist tells them that it is a conspiracy on the part of the city, business, and the landlords—to turn the area over to development. The odyssey which ensues takes the filmmakers into the thick of it. The information they gather is shown to the neighborhood provoking the people to react. The outcome raises questions about the way that people have in their own destinies.

The series was produced in Super 8, edited and transferred to two-inch quad. The third episode was shot off a screen in Houston. The program was an effort in in-depth community awareness documentary, an aspect of the Super 8 Filmmaker-in-Residence project funded by the National Endowment for the Arts and the CPB in 1975. James Blue was the recipient through KUHT-TV, Channel 8, Houston.

The sixty minutes shown tonight have been excerpted from the three-hour long documentary.



SATURDAY MAY 27

8:00

EVERY SATURDAY: DEMONSTRATIONS AND ROCK CONCERTS

USER Video/Transcultural Communications, Inc.

(Norris, Steinhorn, Spencer and Vizzard)

19 minutes, color 3/4" videotape

This documentary observes two media events, and the role of media within them. On a particular Saturday in April, 1978, two mass gatherings reminiscent of the Sixties took place in Washington, D.C. The filming of "Hair" drew 10,000 appropriately garbed extras for a rock concert and staged happening. Just blocks away, a crowd of over 30,000 assembled for a March Against Racism, protesting the Bakke decision.

Transcultural Communications, Inc. is an independent video production and distribution group currently producing a major tape on Movements. USER Video has produced a series of documentaries for communities and government agencies on environmental topics. Both groups are based in Washington, D.C.

Distributed by Transcultural Communications, Inc.

8:20

SEX FOR SALE:

THE URBAN BATTLEGROUND

Pamela Hill

60 minutes, color 16mm film

The ABC news close-up, "Sex For Sale: The Urban Battleground," is an investigation of x-rated sex businesses and their by-products—social and economic decay, ugly profiteering, narcotic sales and booming crime rate. This film, originally aired April 22, 1977, was hosted by ABC news correspondent Howard K. Smith and produced by Emmy winner Pamela Hill who is now executive producer of ABC News Documentaries. ABC news correspondent James Walker provides an incisive report on powerful economic interests, credit card companies, realtors and bankers who profit directly or indirectly from the flourishing sex business.

Producer Hill states "Sex businesses pay high rent. There are businessmen—even respectable businessmen—who are willing to lease for this kind of profit. Banks often grant mortgages on buildings housing sex businesses. Too often, respectable businesses look the other way, and ignore the blight these businesses create. Either they assume some responsibility in this battle or we hand over part of our cities to x-rated entertainment. City governments alone cannot clean up the blight."

9:20

SEABROOK OCCUPATION: APRIL 30, 1977

Seabrook Video Collective

30 minutes, b&w 1/2" videotape

This absorbing and in depth coverage of the occupation at the nuclear power plant at Seabrook, New Hampshire, introduces the viewer to the organization and principles of civil disobedience. Employing a verite style, the documentary shows the pre-occupation encampments, the actual occupation, and the imprisonment of the participants. The video crews focused on the continuous and on-going organizational activities, trying not to sensationalize the actions of the Clamshell Alliance. Sequences of action are interwoven with candid interviews.

The documentary is a cooperative effort by members of the Seabrook Video Collective and captures the spirit and atmosphere of the historical act and illustrates the commitment and solidarity of the grass roots citizens' movement.

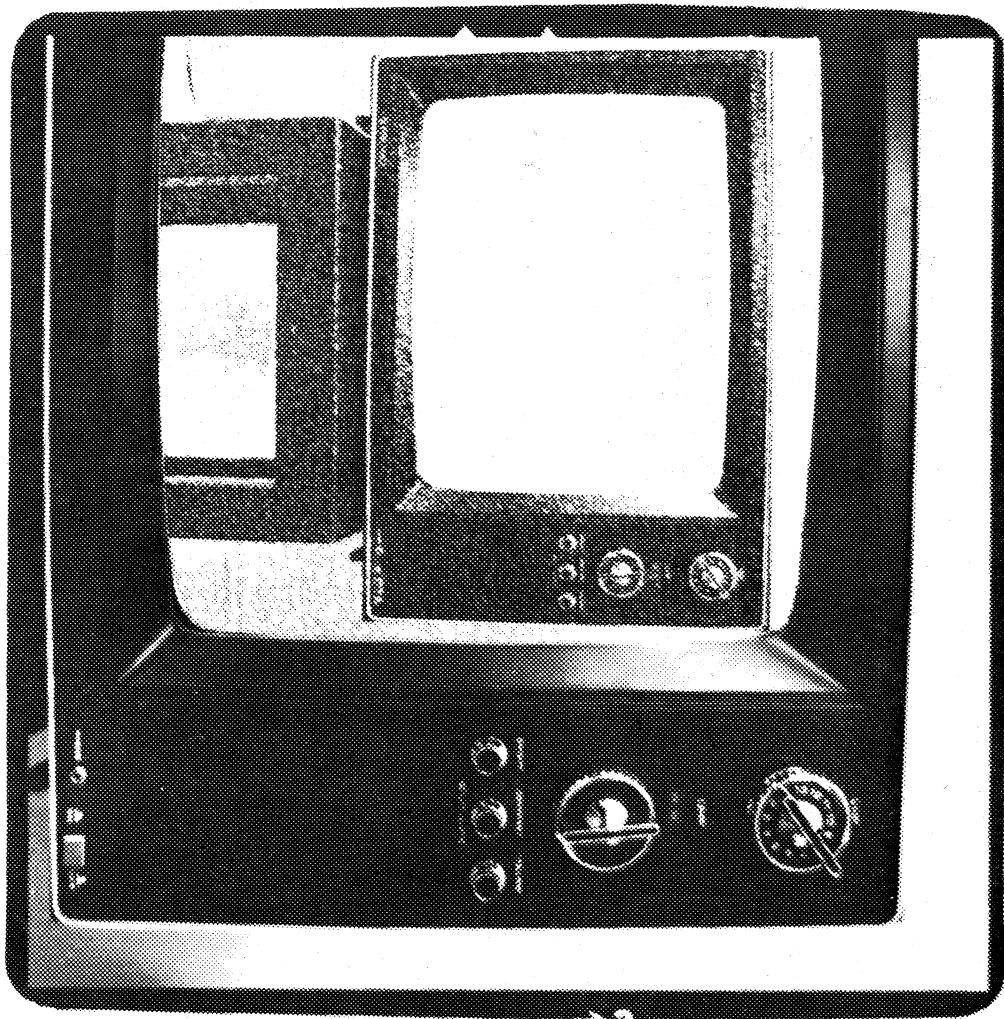
9:50

28 YEARS OF CADILLACS

Laurie McDonald

20 minutes, color 3/4" videotape

Slides of Cadillacs owned by the artist's father are the vehicles of this family history. The work is narrated by Dr. R. P. McDonald, the video-maker's father, and the setting is the family living room. Dr. McDonald goes through his slide collection, giving anecdotes on each car and the changes occurring in the family.



"Even the Desert Will Bloom", a documentary which examines how we use and misuse our water, looks at how water delivery systems have changed lifestyles in the West. It documents how, in many cases, federal tax dollars have been invested in systems which were supposed to aid small family farmers, but, in fact, are benefiting corporate farms and urban expansion.

Produced and directed by William M. Berg, the film documentary was produced by WXXXI in Rochester, N.Y., and was made possible by a grant from the Corporation for Public Broadcasting Revolving Documentary Fund. It was aired by WXXXI and several of the PBS affiliates in December of 1977.

10:40

FACADE

Leandra Strobing

5 minutes 35 seconds, b & w 1/2" videotape

Facade—What happens when a person puts on a costume? What do they hide, what do they show? Halloween night, 1977.

SATURDAY JUNE 3

7:30

SELECTED DOCUMENTARY WORKS FROM

GLOBAL VILLAGE'S WORKSHOPS:

58 minutes total

MAKING PLACES

Judy Graf Klein

16 minutes, b&w 1/2" videotape

A selective architectural tour of New York from the World Trade Center to a community-based development corporation in Manhattan Valley. The architect explains the nature of the profession's services—and avoids sexist stereotyping about careers.

SUBWAY MARY

Steven Schindler with Dan Klugherz, Christine O'Sage, Jay Padroff and Douglas Scott

10 minutes, color and b&w 3/4" videotape

A look at a blind accordion player who works the New York City subway system.

PUNK

Manuel Carvalho

20 minutes, b&w 1/2" videotape

Selected observations of the Punk Movement, featuring the Cramps.

EBONY PERSPECTIVE

Maurice Bell

12 minutes, b&w 1/2" videotape

This graphic show intends to symbolize an evolution of natural black culture and present its beauty in the imagery of each graphic.

8:30

VIETNAM: PICKING UP THE PIECES

Jon Alpert and Keiko Tsuno, DCTV

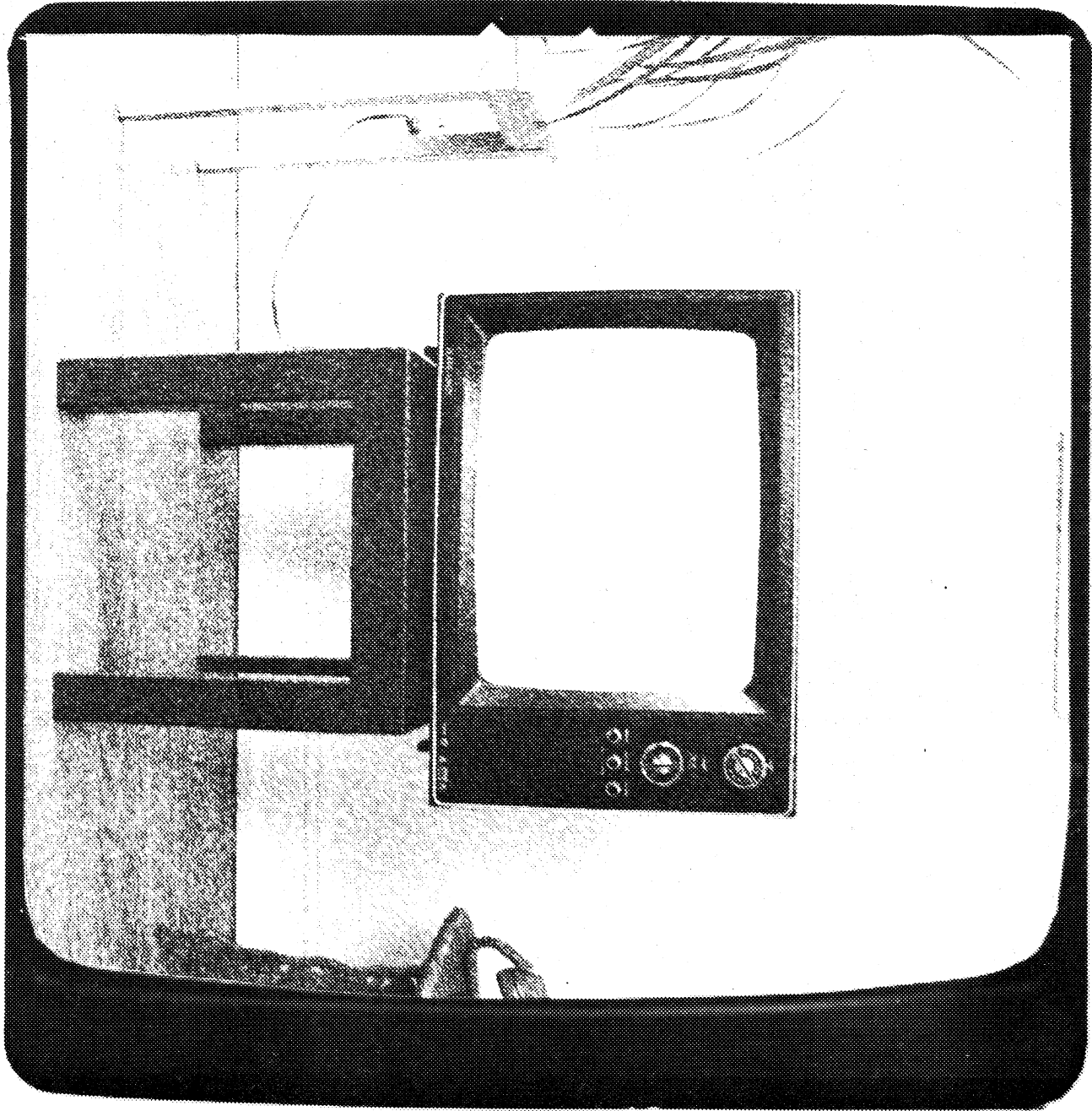
60 minutes, color 3/4" videotape

When the shooting finally stopped, most Americans' last glimpse of Vietnam was the sight of U.S. helicopters taking the final evacuees from the roof of Saigon's American Embassy.

Since then—April 1975—there have been rumors and sketchy reports as to what has happened to Vietnam since war's end. Few have had a chance to see the reality.

But in December 1977, Jon Alpert, Keiko Tsuno and Karen Ranucci of New York City's Downtown Community Television Center became the first American television journalists allowed in Vietnam since war's end. For more than a month, they traveled through North and South Vietnam, now united under Communist rule.

The result is a revealing, 60-minute videodocumentary, "Vietnam: Picking Up the Pieces." Produced with the Television Laboratory at NWEI/Thirteen, the videotape was seen nationally on PBS in April.



FRIDAY JUNE 9

9:30

MEET SARA NEEDHAM

Allen Gordon
30 minutes, b&w 1/2" videotape

Disabled by birth defect which left her with but one arm and no legs, Sara Needham became a sculptress, wife and advocate for the handicapped—a remarkable portrait of a remarkable woman. The tape was first aired on the local Woodstock, N.Y. cable station WCV and is scheduled to be shown on Manhattan Cable TV. Distributed by Olana Gallery.

10:00

SMALL VISIONS

Susan Landry and Deborah Perlberg
30 minutes, color 3/4" videotape and 16mm

A videotape and film animation "documenting" the first visual interactions between infants and their environment. The soundtrack was made by Danny Rosenblum. A co-production of Global Village and The Television Workshop at WXXI, Rochester.

10:30

THE SUGAR TREE

Bill Hoare, Media Team
31 minutes, color 1/2" videotape

Shot completely in 1/2-inch video format, this documentary shows the traditional methods of maple sugaring. It includes a history of sugaring back to the Indians and scientific data concerning the flow of sap. The tape was first shown at the annual Maple Sugar Festival in Greene County.

8:00

EL PASADIA (THE PICNIC)

Carlos de Jesus
30 minutes, color and b&w 16mm film

"The Picnic" is a documentary of three men incarcerated at Rahway State Prison in New Jersey. Through the efforts of the Latin Committee and one of the main characters, a picnic for the men and their families is arranged. It lasts for one hour—one day. Through the experiences of these men during this bittersweet event, the situation of Latin men in prisons all over the country is evoked. Originally produced in film for PBS member station NJPT, the work has had little exposure beyond its original "play" in the station's minority programming slot. It is an important film because it explores prison life, the harsh realities of life outside prison for the underprivileged Latin population, and the struggle inmates must make to survive while incarcerated in a structure of concrete and steel. Filmmaker Carlos de Jesus also did the music for the soundtrack.

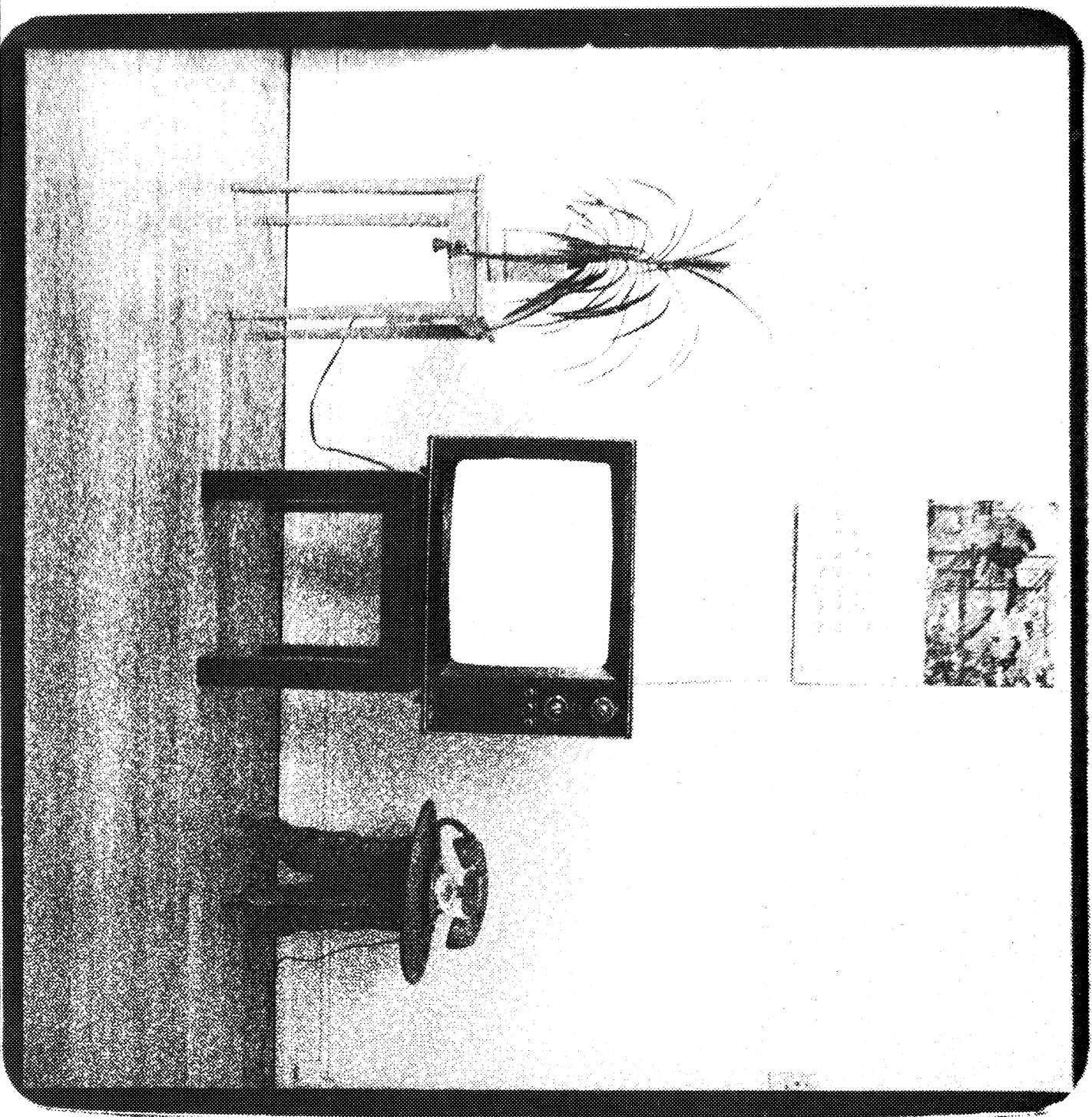
8:30

GOD GIVES YOU YEARS

Bob and Nancy Thurber
60 minutes, color Super 8

"God Gives You Years", a documentary portrayal of the conditions faced by the elderly residents of South Beach, a small residential community in Miami Beach, is a moving statement about South Floridians and all elderly Americans. Without giving answers, it portrays the daily struggles of these people to survive with dignity, as well as raising the issue of the impending crisis of planned urban renewal in the area.

The documentary is an hour long, color, and was done exclusively in Super 8, using the system developed by Richard Leacock at M.I.T. It was produced as part of the Thurber's Filmmaker-in-Residence Grant at WPBT in Miami, Florida. The Artist-in-Residence program is sponsored by the Corporation for Public Broadcasting and the National Endowment for the Arts. Aired by WPBT in Miami, a public television affiliate, "God Gives You



Years' received an honorable mention from the Robert F. Kennedy Journalism Awards.

9:30

MAKING TELEVISION DANCE

*Twyla Tharp Dance Foundation and the TV Lab/WNET
60 minutes, color and b&w, quad and 1/2" videotape*

This special collaboration combines on-location shooting of dancer Twyla Tharp and members of her company, and highly sophisticated television technology.

"Our intention from the beginning was to explore the creative possibilities of dance for television rather than dance on television," explains David Loxton, Director of the TV Lab. "The project is the result of over a year and a half of labor, and reflects the extraordinary commitment made by Twyla herself to try to understand and utilize the creative possibilities inherent in television—a medium which has seldom explored its own unique artistic potential."

The program was aired on the Public Broadcasting service on October 4 and seen in New York on WNET/Thirteen. The participation of the Twyla Tharp Dance Foundation in the project was supported by funds from the Andrew W. Mellon Foundation and the program received grants from the Corporation for Public Broadcasting and the National Endowment for the Arts.

10:30

THE LAST RIDE OF THE U&D?

*Parry D. Teasdale
28 minutes, 30 seconds, color 1/2" videotape*

"The Last Ride of the U&D?" is the story of the efforts of Catskill Mountain residents trying to save their historic railroad. The old Ulster & Delaware Railroad runs right through the middle of the most scenic sections of the Catskill Mountains of upstate New York. Yet Conrail, which operated the line, has halted operations and Penn Central, which owns the tracks, wants to sell them for scrap (making way for trail bikes, snowmobiles and land development). The people of Ulster county have banded together in an attempt to salvage the decaying line as a tourist attraction.

This is the story of their work set against the visual backdrop

of the last Conrail train to travel these tracks. Originally broadcast on WMHT-TV, the videotape was produced with the support of the Media Center in Lanesville, N.Y.

11:00

KALOPASKHA

*Rachel Strickland and Elaine Negroponte
25 minutes, color Super 8*

A souvenir of Holy Week and celebration of Easter in a small Greek island. Inside the monastery and going into the village, down steps, and on goat paths, "Kalopaskha" was filmed in sync-sound Super 8. Phrases of distant chanting sometimes sound in the wind and thousands of bells ring all day long for days.

SATURDAY JUNE 10

8:00

PARIS A LA CARTE

*Kit Fitzgerald and John Sanborn
29 minutes, color 3/4" videotape*

An impressionistic video collage of the history, cliches and delights of Paris. Produced by the International Television Workshop, the tape was originally aired on WNET/Thirteen on April 28 as part of the VISA series.

Distributed by Electronic Arts Intermix and the International Television Workshop.

8:30

PLUTONIUM: ELEMENT OF RISK

*Don Widener
60 minutes, color 16mm film*

"Plutonium: Element of Risk," filmed in seven countries, looks into the potential benefits—and dangers—of plutonium, which has been hailed as a virtually inexhaustible supply of nuclear power at a time when the supply of uranium is diminishing. But while

some scientists promote the increased utilization of plutonium, others contend the highly radioactive, toxic and carcinogenic element is too risky to use. Opponents also say it could result in nuclear "blackmail" if it should fall into the hands of terrorists—plutonium is the core material for atomic bombs.

Jack Lemmon narrates; his casual-but-firm presentation of the facts is highly effective. In one of the most frightening segments, he shows how easy it is to assemble a nuclear bomb in an ordinary kitchen, leading to the question of what happens if terrorists get their hands on plutonium, on which safeguards are apparently not very good at this time.

9:30

MIDNIGHT BLUE GOES TO THE MOVIES

Alex Bennett and Media Ranch, Inc.
55 minutes

An overview of the sex film in America—from the early one-reel "stag film" to today's lavish feature productions. The history, production and distribution of sex films are discussed, punctuated by scenes from many of the best-known x-rated films, including "Deep Throat", "The Story of Joanna", "Behind the Green Door" and Francis Ford Coppola's "Tonight For Sure".

This production was first aired on Alex Bennett's "Midnight Blue" in New York and has since been seen on cable systems in Buffalo, Houston and Washington D.C. This is an abbreviated version of the original.

10:30

THE SURGEON GENERAL HAS DETERMINED THAT TV...

Nicholas Stein
6 minutes 48 seconds, color ¾" videotape

"You might say that I've been a community video person and artist since 1971 but copped out to join TV and am now trying to destroy it from within (or something like that)", writes Nicholas Stein who now works as a cameraman and editor for the news department at WNAC-TV, Channel 7 in Boston.

The titles of the short spoofs on commercial television are "Hypnosee", "P.S.A.", "You have to Believe", and "Newsroom" and "Seasick."

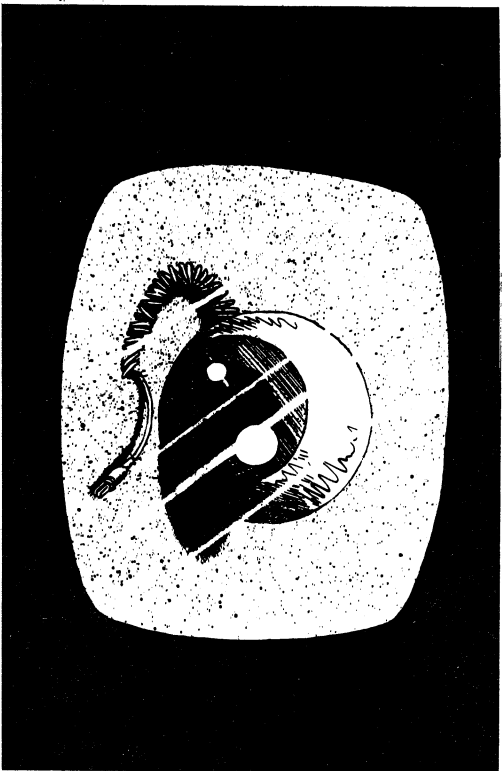
10:40

IN THE PICTURES

Gunilla Mallory Jones, with Philip Mallory Jones, Ithaca Video Projects, Inc.
28 minutes, color ¾" videotape

"In the Pictures" combines elements of drama and documentary in the framework of a portrait. It expands on the life of Marcia Pally, dancer/choreographer, interpreting and layering her realities, fantasies and art into a "possible" portrait.

Andrzej Dudzinski



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. We have recently been awarded a Challenge Grant, a rare honor for a Media Center.

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, Susan Landry and Jonathan Brandeis. Hands-on portions of the workshops are directed by Susan Landry and Jonathan Brandeis.

—We've successfully completed 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 were conducted by John Reilly, Julie Gustafson, and Karen Mooney. We have begun a second series entitled "The Independent Producer, Public Television, and the New Video Technologies"

for representatives of public television and independents in six cities—the first seminar was at the Museum of Modern Art attended by 300 people.

—Julie Gustafson and John Reilly are completing a new ¾-inch color work about the family and aimed for public television. They have received support for the project from the New York State Council on the Arts, the National Endowment for the Arts and the New York Council on Humanities. We also received funds from the New Jersey Humanities Commission and WNET to do a program on "The Pinebarrens". Soundperson is Nathaniel Merrill.

—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.

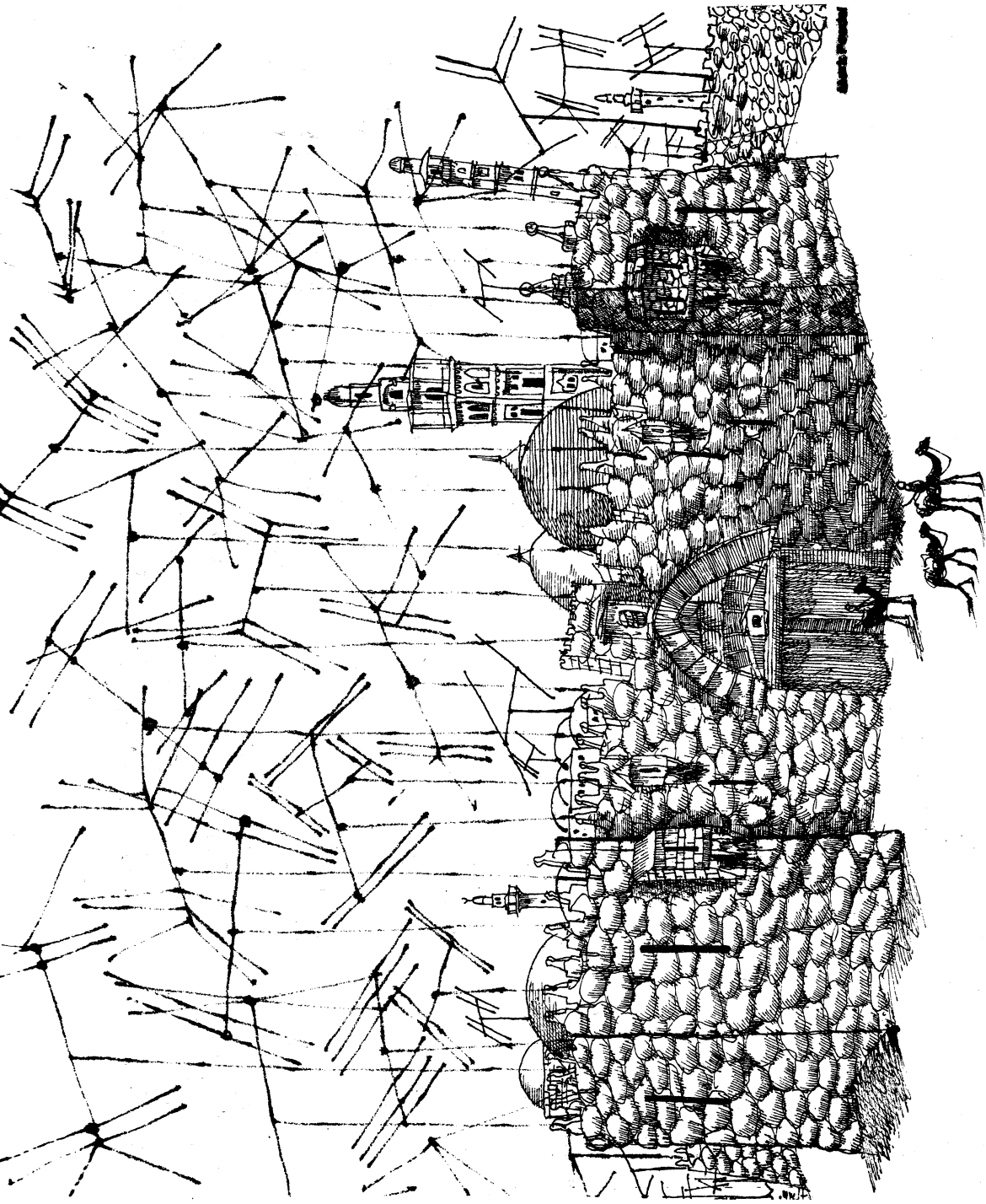
—In addition to our annual documentary festival, our "Video and Film Series" offers biweekly screenings of the finest video and film works, with artists present. The emphasis is on the documentary format and on strong works in other genres.

—We are also distributing the "Ten Cities Public Television Workshops in Video Cassette Systems Workbook" and our second year's manual "The Independent Producer, Public Television and the New Video Technologies: A Resource Book," a 167 page 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. Issues include "Video in New York State", "The Future of Public Television", "Electronic Journalism" and the Media Center issue. 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.

—Barbara Mayfield, program coordinator of the festival and office manager, and Steven Schindler, technician, have joined us at Global Village.



GLOBAL VILLAGE / 454 BROOME STREET / NYC 10012 (212) 966-7526