



**THE NINTH ANNUAL  
GLOBAL VILLAGE VIDEO AND TELEVISION  
DOCUMENTARY FESTIVAL**

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*9th Documentary Festival  
1983*

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**FESTIVAL DIRECTORS**

John L. Reilly  
Julie Gustafson

**FESTIVAL COORDINATORS**

John L. Reilly  
Julie Gustafson  
Robert Aaronson  
Jane Schonberger

**Festival Judges**

Nancy Sher  
Sue Oscar  
John Reilly

Screening times of award winning  
works are noted in the schedule

Program notes written by:

Carla Zackson  
Leslie Danoff  
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Design: Kevin Kuenster

**Global Village**

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## RODUCTION

We can hardly believe it, but this year's festival is the ninth video and television documentary festival that Global Village has presented. As we take stock of the festival after nearly a decade of celebrating and providing awards for video and film documentaries, we realize that our festival has come of age. Both the number of submissions and the public and critical interest in our upcoming festival has made us realize that it is an established event, recognized as a forum for this unique American art form. Ironically, at the very time that the festival reaches this stage, documentarians are facing the worst period ever for the funding and distribution of their work—leading us to feel that the form itself is endangered.

Over the past year, we have seen a drastic erosion in the support base for documentaries. Budgets for media in both the National Endowment for the Arts and the National Endowment for the Humanities have been greatly reduced. The fund for independent documentaries sponsored by the TV lab at WNET is faltering. Funds allocated in the 1978 Funding Bill for CPB and mentioned again in the 1982 version appear to be diverted away from the independent documentary maker. In addition, changes in the political climate are prejudicing reception of new works that take an unusual point of view on controversial subjects and very few works that experiment with new forms and methods have been released this year.

The promise that the networks and new technologies have held is not providing any alternatives. The networks themselves have, by and large abandoned the documentary form as a viable and creative means of exploring issues. Instead, they have opted for quick-paced magazine concepts, spending no more than fifteen minutes with a subject—often with issues deserving much longer and more serious treatment. The demise of CBS Cable, a so called "serious" cable channel, further jeopardizes any promise that commercial outlets may have held in this area.

We ourselves have tried all year long to focus people's attention on the seriousness of the crisis documentarians face with an Exhibition Series called THE ENDANGERED DOCUMENTARY (AND OTHER SPECIES). Bill Moyers, one of America's foremost broadcast journalists, who has long fought for quality documentaries within both commercial and Public Television echoed our statement at this year's Columbia Journalism Awards—saying that the documentary is an "endangered species."

At a recent conference on the documentary sponsored by the American Film Institute and the Corporation for Public Broadcasting, attention was once again focused on the frustrations that independent producers feel about public television, particularly that the system has still not met its full obligation to set aside funds for the independently produced documentary. Despite some signs of encouragement and commitment from CPB and PTV representatives at the conference, competition for the system's resources seemed to be so intense among the entire system, that we are all wondering how these commitments will be realized.

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For example, last year at this time we wrote in our festival brochure about the consortium of five stations which was formed to respond to increased pressures from documentary makers to have a sufficient fund for new works. We hoped that this series, which eventually became the base for FRONTLINE, would provide an opportunity for independent producers. However, after seeing the first season's broadcasts, we believe that FRONTLINE does not answer the primary need of most documentary makers to author their own work and to function effectively outside of the mainstream of broadcast systems.

More useful to independent producers, we believe would be a funding and distribution policy which would allow for a full range of authorship with varied points-of-view, aesthetics, formats, desired audiences and levels of achievement. Although we applaud the effort of the FRONTLINE people, who are especially talented, we wish to remind the public television community that a single national series devoted to investigative documentaries is simply not an adequate answer to the needs of the American documentarian.

In spite of this critical situation for documentarians, Global Village received more submissions this year than any other, and the works were of higher quality than ever before. We were greatly surprised by this; in some ways it contradicted our theory about the endangered status of the documentary. However, after thinking about it for a while, we wondered if the abundance of documentary riches were not a result of increased funding to documentary makers during the period between 1978 and 1981. It may also be a reflection of the times. Documentarians are known for their interest in uncovering new information about society's problems and in exploring areas of social conflict. Today America is facing its most difficult period since the Vietnam War and documentarians appear to be more motivated than ever to provide thoughtful, provocative and critical responses to the issues of the day.

Despite this burst of vigor in the documentary movement, we are nevertheless fearful that a crisis in production will soon overtake us affecting not only our festival but the entire field. Thus, the festival is more than ever a celebration, it's also a wish and a prayer that those who pursue this art and craft will be able to continue to do so. We dedicate the festival, then, to those artists who, through tremendous sacrifice of their time and resources, produced such powerful, compelling, and in many cases quite beautiful works for us all to see. The works which received Festival Awards are noted in the body of the brochure.

The opening night of the Festival, May 6th, will feature three works which focus on major concerns and represent the epitome of independent documentary. Bill Jersey's *IN OUR DEFENSE* investigates the nightmarish world of the current military establishment and its scenario of winning a nuclear war. It is one of the most effective works dealing with the military and its effect on society. Next on the program is The Canadian Film Board's Academy-Award winning film, *IF YOU LOVE THIS PLANET* featuring Dr. Helen Caldicott. This work, although not in our competition, deserves the recognition it has received in recent weeks for its frighteningly real evocation of the imminent danger

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of destruction that the world faces. Our final presentation the first evening will be **DECISION TO WIN**, an extraordinary film, unique in that the makers actually risked their lives to live with their subjects in a community of FMLN rebels hiding out in the mountains of El Salvador.

The following night, May 7th, we will follow up with three more works about life south of the border. Helena Solberg Ladd, last year's winner of the festival award for Best Documentary for TV in Film or Video, will be showing her latest work, **THE BRAZILIAN CONNECTION**, a study of Brazil's near-collapse economically and politically. Next, we will screen **NOWHERE TO RUN** by Jon Alpert, Karen Ranucci and Carlos Aparicio—of Downtown Community Television, who lived for a month in a Salvadorean refugee camp in Honduras. The work deals with the appalling conditions in which the refugees live and the constant threat to their safety and lives that has become their everyday existence. Lastly, we present **LOS HIJOS DE SANDINO**, which uses a very different approach to describe recent events in Latin America. Fred Barney Taylor and Kimberly Safford create a lyrical, personal, and very untraditional documentary about life in Nicaragua after the revolution.

We will continue with the theme of the nuclear arms race on the evening of May 15th. **AMERICA: FROM HITLER TO MX**, by Joan Harvey, is a committed work with an impassioned message about the history of the arms race. **IN THE NUCLEAR SHADOW**, by Impact Productions, examines the impact of the threat of nuclear war from a new angle, through the eyes of children. It is a very powerful and simply moving work about how the youngest members of the human family are coping with the thought (increasingly prevalent among children) that theirs may be a doomed generation. Last on the program that Sunday evening will be **EVERYONE UNDERSTANDS FREEDOM**, a work which documents the Rapid Deployment Theater Group's "guerilla street theater" in front of the White House in Washington, D.C. Played against the backdrop of actual police harassment of the theater group's reenactment of human rights abuses in El Salvador, this work raises many questions about our society's inurement to violence. The mix of simulated violence and actual violence in the tape makes for a powerful symbolic statement.

The following weekend, on Friday, May 20th, the festival will present several more works which deal with violence in America; two are similar in theme but very different in tone. In **CHILDREN OF VIOLENCE**, Bill Jersey focuses on members of an East Oakland youth gang and their parents and friends. As the work unfolds, we witness a tragic killing of the gang leader's brother and the impact of this death on his family and friends. The work evokes a great sense of outrage and despair in the viewer. Next, to raise the spirits a bit between these two very serious works, we will show Maxi Cohen's **LAS VEGAS, LAST OASIS IN AMERICA**, a work which captures the absurdity, the glitter, the enormous contradictions that are Las Vegas. It is a satirical and yet sensitive portrait of a people and a way of life. Then, the program will return to the more disturbing subject of youth violence, its causes and consequences, with **FIRE**

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SEASON, the first work shot entirely in video by Bob Drew of Drew Associates. Drew creates a gritty document of human struggle, failure and endeavor as he follows a group of unemployed youths from a crime-infested, inner-city area of Los Angeles into the forests of California as part of the California Conservation Corps. Finally, we will screen a shocking tape, FREEDOM OF INFORMATION TAPE ONE: JEAN SEBERG. Producer Margia Kramer explores the frightening ordeals that actress Jean Seberg went through as she was harassed by the FBI because of her support of the Black Panther Party. The work uses archival footage from her film career and interview sequences intercut with biographical segments about Seberg to give us a portrait of an individual under tremendous stress and with civil rights violated.

The evening of Friday, May 13th will be devoted to a trilogy of portraits—real innovations in this popular form. In the tape, IN MOTION: AMIRI BARAKA, St. Clair Bourne skillfully renders both the imagery of Baraka—the playwright, poet, radical, husband and father, and the importance of this man in American society. Anne Drew's HERSELF, INDIRA GANDHI offers a rare glimpse into the life of the leaders of the world's largest democracy, and a razor-sharp critique of her attempts to maintain her family's political power. Another work that is a major breakthrough in the portrait form is Skip Sweeney's MY FATHER SOLD STUDEBAKERS. Sweeney transforms the traditional elements of portrait documentaries (old home movies and interview sequences) into an intelligent, humorous and even lyrical collage of memory. This work reveals as much about the son as the father.

The next night, May 14th, will be on the whole a lighter evening, although we will begin with a serious work by filmmakers Mark Freeman, Clair Shawn and Jack Wilson. MAD RIVER: HARD TIMES IN HUMBOLT COUNTY, shows the economic and social impact of the decline of the logging industry in the northwestern United States. Nancy Porter's work, THE SELLING OF TERRI GIBBS takes us behind the scenes in the making of the legend of a pop singer. An entertaining work, it also reveals a great deal about the business of culture. In an entirely different vein, Skip Blumberg, well-known New York video artist, gives us the 21ST ANNUAL ESKIMO-INDIAN OLYMPICS. This work is typical of many of Blumberg's pieces in that it is clearly meant to be humorous and entertaining and yet it is also extremely informative. His contribution to last year's festival PICK UP YOUR FEET: THE DOUBLE DUTCH SHOW was selected Best Video Documentary. Another portrait that is just as striking for its extraordinary range of imagery is Nam June Paik's and Shigeo Kubota's ALLAN 'N' ALLEN'S COMPLAINT, a double-portrait of Allan Ginsburg and Allen Kaprow, two of the major forces of American 20th century art and art "happenings". Paik and Kubota manage to create a work that is both revealing of their subjects' and of their own personal visions of reality.

The following Saturday night, May 21st, we will be grouping together a number of works by and/or about women, several of which explore women's relationship to life and death. ESSIE is about

an exceptionally vibrant young woman who is dying of cancer but who is willing to have as much of her life and spirit as can be recorded on film. Filmmaker Gerald Wenner captures not only the horror of her struggle with cancer, but a kind of intensity and beauty about the last days of her life as well. In the next work, LABOR MORE THAN ONCE, producer Liz Mersky uses the portrait form to document a landmark civil rights trial on the issue of the custody rights of lesbian mothers. Mersky explores the story of Marianne McQueen's fight to retain custody of her child as she is sued by her ex-husband on the grounds that her homosexuality makes her an unfit mother. Loraine Corfield's INFLUENCES, the next work in the program, is about the bond between generations of women. Corfield documents her final visit to the nursing home where her 90-year old grandmother lived, and she creates a simple and sometimes evocative work which captures the bittersweet quality of life. Again, it is a portrait that tells as much about the sensibility of the maker as about the subject of the portrait. The last work of the evening will be Victoria Costello's WHO WILL PROTECT THE FAMILY?, a work examining the ERA through the political battles and experiences of middle-class women fighting for and against the amendment.

Our culminating evening of the 1983 festival will feature five documentaries about people who are underrepresented in the media. SILVER VALLEY chronicles what happens to a small town in Idaho when the one viable industry closes down and the residents are forced to cope with unemployment. It focuses on the rupture with the past and the structural changes that long-term recession is causing in American society. The work GRENADA by Skip Sweeney and Joanne Kelley is about the tiny Caribbean island of Grenada that recently took on a new revolutionary government. The work mainly examines the developments on the island through conversations with the Granadian people themselves who talk of the economy, agriculture, and troubled relationship with the United States. NO IMMEDIATE DANGER is the next work, a portrait of the town of Strabane, Pennsylvania where the local uranium processing plant has been causing chronic health problems for several generations. Producer Joan Engel, one-time Strabane resident herself, provides insight into the horrors of radiation poisoning and the apathy of the government bureaucracy responsible for dealing with the crisis. In the documentary ENERGY COSTS: FREEZING OUT THE POOR, by Portable Channel, we see the details of the struggle of three working class families in upstate New York to provide food, clothing and shelter for their families on top of the ever-rising costs of heating their homes. DES: THE TIMEBOMB DRUG, by Stephanie Palewski is unusual in that although it was primarily aimed at those whose lives were affected by the toxic pre-natal drug, it reminds us all of the hazards of new drugs. The last work of the evening and of the festival itself is Mary Jane Sullivan's and Doug Eisenstark's WE HAVE TO LINK, a documentary about the internal workings of a group of leftist anti-nuclear activists who helped organize the June 12th Rally for Nuclear Disarmament.

We are very proud of all the works in the festival and also deeply appreciative of the support and encouragement given us by many

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documentary enthusiasts and by makers themselves. We owe many acknowledgements. First of all, we would like to thank all those who submitted works to the festival. There were over 200 submissions, and we are sorry that many excellent works could not be shown simply because of the limited screening time available. We hope that many of those who submitted works that were not accepted for this event will submit their work to Global Village at another time so that we might have another opportunity to show it.

We appreciate the support this festival has been given by the National Endowment for the Arts, the New York State Council on the Arts and the Members of Global Village. We particularly appreciate the hard work and dedication of the festival coordinators Bob Aaronson and Jane Schonberger, who prescreened all the submitted works along with the two of us and Anna Tuttle, an energetic and capable new intern. We would also like to thank Bob Coen, who is our studio manager, Ken Young, Luis Andre, and Busch Christensen, who are not only coordinating the technical aspects of this festival but who run our public screenings all year.

A special thanks is due to our festival hostess Mary Schreibeis who provides such gracious hospitality to the guests of Global Village who come to our screenings. Thanks are also due to the talented Kevin Kuenster for his fine art work and graphic design for this brochure and all of this year's Global Village exhibition art. Carla Zackson, Leslie Danoff, and Connie Ahlstrom wrote this brochure and reviewed each of the documentaries. Carla Zackson has joined our staff as a writer after having worked as directorial assistant to independent video artist Doris Chase. Leslie Danoff, who will be joining Jane Schonberger in the preparation of CURRENTS, our magazine about low power television, is a freelance television journalist who writes frequently for CHANNELS magazine.

Finally, we would like to thank Nancy Sher and Sue Oscar for helping John Reilly select the award winners from among so many fine documentaries. Nancy Sher, formerly head of film and video at the New York State Council on the Arts, is now Exhibition Director at the American Film Institute. Sue Oscar is vice-president of Film-makers' Library.

JULIE GUSTAFSON  
and JOHN REILLY,  
Festival Directors



i. May 6

7:30 P.M.

Awards Presentations  
15:00 min

**Honorable  
Mention**

### **IN OUR DEFENSE**

**Bill Jersey**

26 minutes color video

The concern of IN OUR DEFENSE—the massive U.S. arms build-up—has the effect of making all other problems recede in importance. Bill Jersey has created an image of America as frightening as Orwell's prophesies. He draws from a wide range of sources: archival footage, and interviews with high-ranking officials, corporate heads, reporters and civilians. Particularly disturbing are the discussions focusing on the strategy for recovery after a nuclear war, "the nation that recovers the most quickly will be the ultimate winner." The plans for the escape and protection of favored individuals during nuclear attack is another ominous indication. Finally, the morality and the practicality of devoting such a grotesque sum, at one point quoted as a half-trillion dollars, for arms is both sobering and surreal.

### **IF YOU LOVE THIS PLANET**

**The National Film Board of Canada**

30 minutes color film

IF YOU LOVE THIS PLANET is a documentary whose major goal is to make its audience feel personally responsible for preventing nuclear war and catalyzing them into action against the current arms race. The spine of the work is a speech given by physician and anti-nuclear activist Helen Caldicott to a group of American students in 1981. It is intercut with archival footage about the arms race and includes the well-known shots of a devastated Hiroshima, the only city ever subjected to a nuclear attack. IF YOU LOVE THIS PLANET was recently required to be labelled "Propaganda by a Foreign Agent" by the U.S. Justice Department. The images of Hiroshima victims that the makers chose give this film the vividness needed to cut through the avoidance that most people feel when confronted with this issue. IF YOU LOVE THIS PLANET was awarded the 1983 Academy Award for Best Short Documentary.

### **DECISION TO WIN**

**"Cero a la Izquierda" Film Collective**

75 minutes color film

DECISION TO WIN, a film made by a collective of all-Salvadorean filmmakers, is about the life of members of the FMLN (Farrabundo Marti-Front for National Liberation) fighting in the ongoing Salvadorean civil war. The filmmakers, members of the "Cero a la Izquierda" film collective, lived in the mountains of El Salvador with a community of FMLN soldiers. This work is exceptional for a number of reasons: Insurgent communities rarely permit media access to their struggles. The makers placed themselves in constant danger while recording with their subjects. The cinema verite camera work is excellent, and finally, the images of warfare and devastation juxtaposed with those of a resolute and united people furthering a revolutionary cause make DECISION TO WIN a one-of-a-kind documentary.

May 7

7:30 P.M.

### THE BRAZILIAN CONNECTION

**Helena Solberg-Ladd**

60 minutes color film

Helena Solberg-Ladd, the maker of FROM THE ASHES, NICARAGUA TODAY, tackles another controversial subject south of the border. With its runaway inflation and staggering foreign debt, Brazil is hovering on the brink of economic collapse. In a tightly interwoven economy the assumption is that if Brazil falters, others will follow. A native of Brazil, Solberg-Ladd probes a number of related questions: What factors led to Brazil's financial and political crisis? What is its relationship to the United States, to whom it owes over half of its \$90 billion debt? What can be done? Narrated by Warren Hoge, Latin American Bureau Chief for the NEW YORK TIMES, this informative film strips away the layers of misunderstanding and examines the responsibilities of a rich nation toward a developing one. PBS broadcast THE BRAZILIAN CONNECTION in December of 1982.

**Honorable  
Mention**

### NOWHERE TO RUN

**Downtown Community TV Center**

30 minutes color video

What happens to the work of an independent video maker when he joins the network news? Jon Alpert, one of independent video's pioneers, and his Downtown Community TV associates Karen Ranucci and Carlos Aparicio, lived for a month at a Salvadorean refugee camp in La Virtud, Honduras, shooting for the NBC TODAY SHOW. This documentary, which uses that footage, captures the tragedy of displacement: children are seen floating across the river to the camp; a Catholic relief worker is found murdered for helping fellow Salvadorans to escape. A nursing mother (who has just made it to the Honduran river bank) explains that all she lived on during her eight day escape was water. NOWHERE TO RUN is as graphic and provocative as any of Alpert's works which were produced independently. Although shown in a slightly abbreviated version on NBC, the footage in any form jolts us into sharing the horrors of the Salvadoran victims.

**Honorable  
Mention**

### LOS HIJOS DE SANDINO

**Fred Barney Taylor and Kimberly Safford**

42 minutes color film

LOS HIJOS DE SANDINO, an unusual portrait of Nicaragua by filmmakers Fred Barney Taylor and Kimberly Safford, was shot during the festivities celebrating the first anniversary of the Sandinista revolution. It is an experiential and subjective treatment of indigenous Nicaraguan culture as seen by these two North American artists during a month-long stay in Managua. Unlike many documentaries about Latin America, this work does **not** attempt to be a historical or political film. Instead, it is a dreamlike collage of impressions of the people, their customs, the native music and dance, revolutionary hymns and political broadcasts, and finally, the atmosphere of excitement as over two million foreign visitors from all over the world pour into Nicaragua to celebrate the peace. An intensely emotional, non-narrative work, LOS HIJOS DE SANDINO is a film that is, rather than is about.



LOS HIJOS DE SANDINO

**Fri. May 13**

**7:30 P.M.**

**Best Videotape**

**IN MOTION: AMIRI BARAKA**

**St. Clair Bourne**

58 minutes color video

Like a Baraka poem, this creative portrait of the poet/playwright/radical (formerly known as Leroi Jones), functions simultaneously on many levels. Recorded in the hectic days preceding Baraka's 1980 conviction for "resisting arrest", the work mixes images of his home life with scenes of him teaching, hosting a radio show, performing his poetry, and speaking at an anti-apartheid rally. Reminiscences by Baraka's parents, literary colleagues, and fellow activists from the Harlem Black Arts of the 1960's illuminate the personal odyssey of this major figure of America's Black consciousness movement. IN MOTION was selected for OTHER VISIONS, OTHER VOICES, the national independent producers' series. It will air in conjunction with that series on PBS in June of 1983.

**Best Film**

**HERSELF, INDIRA GANDHI**

**Anne Drew**

60 minutes color film

Anne Drew's portrait of Indira Gandhi offers a rare glimpse into the public and private life of one of the most powerful women in the world today. The film explores the controversial Prime Minister's imposition of dictatorial rule in 1975; her wish and the underlying motivations for perpetuating her family's political dynasty which started with her father, Prime Minister Nehru; and her feelings about her one surviving son's campaign for leadership. Rare candid sequences, archival and historical footage, and interview segments are interwoven with Drew's delicate narration to create an unusually revealing portrait.

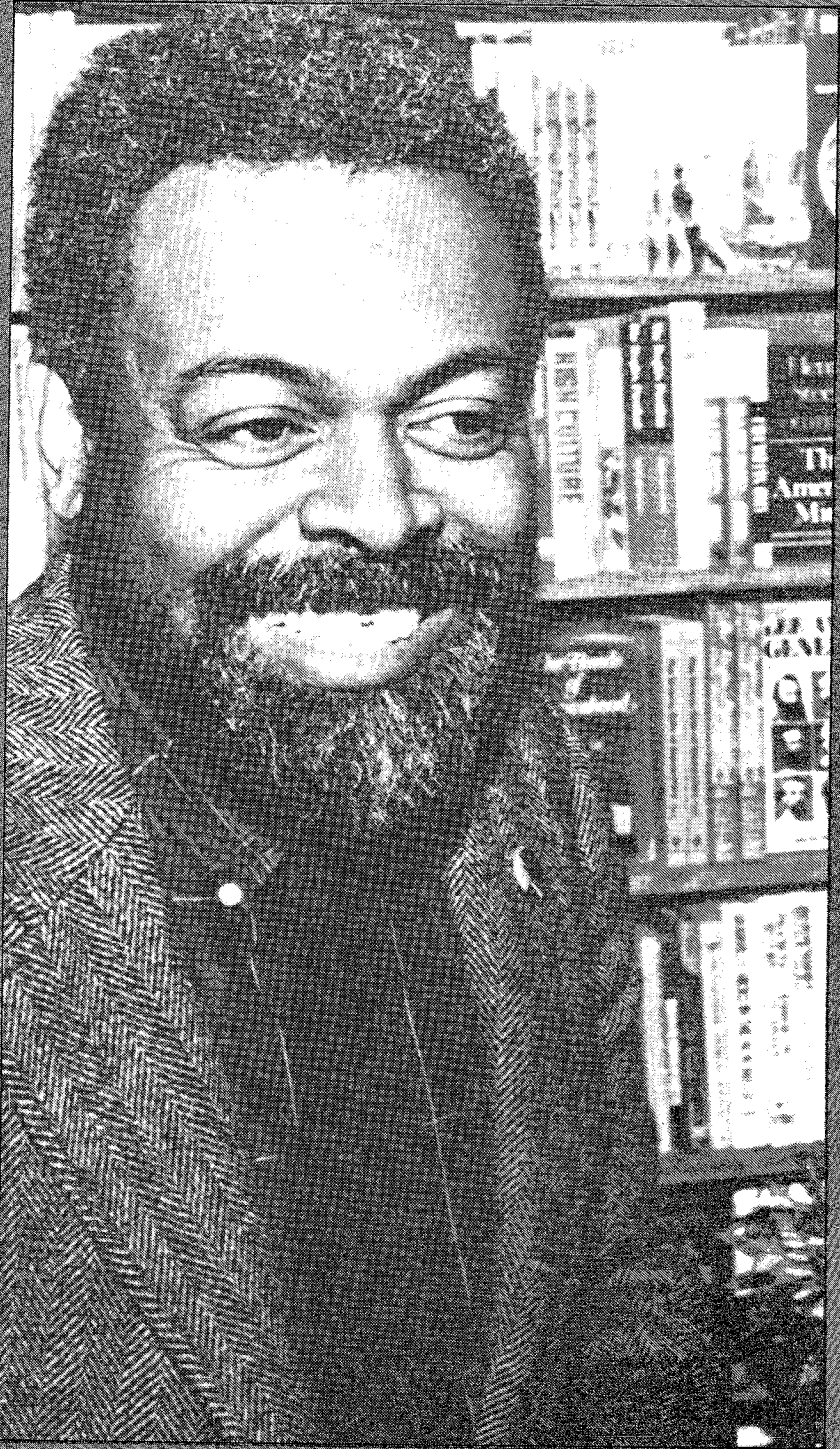
Anne Drew's crew was the first team of American filmmakers to be granted the privilege of observing the Prime Minister over a period of many weeks, and she was allowed to remain totally uncensored in the editing. Robert Drew was the executive producer.

**MY FATHER SOLD STUDEBAKERS**

**Skip Sweeney**

27 minutes color video

Juxtaposing interviews of family members with home movies from his childhood, Skip Sweeney reflects upon his memories of his father and creates from them an intelligent, humorous, insightful work of video/television art. At a family gathering after the father's death, the son explores his ambivalent feelings about his father, by pointing the camera at his mother and siblings. Eventually, the camera is turned away from his family to himself, as he comes to grips with his childhood and present. Some of the most beautiful sequences are composed of Jazz Age music and glistening Studebakers to form a dreamlike and wistful image of an inaccessible and finally lost father.



AMIRI BARAKA

Enterprise's THE SELLING  
OF TERRI GIBBS

Below:  
21st ANNUAL WORLD  
ESKIMO-INDIAN  
OLYMPICS



May 14

7:30 P.M.

### **21st ANNUAL WORLD ESKIMO-INDIAN OLYMPICS**

**Skip Blumberg**

30 minutes color video

Once again Skip Blumberg has trained his camera on sports exotica. This time it's the blanket toss, knuckle hop, four man carry, and seal skinning. Like most of his pieces, this documentary communicates humor and fun in a straightforward, informative style. The entertaining video work chronicles the 1982 World Eskimo Olympics, held in Fairbanks, Alaska. The games, based on hunting and fishing skills required for survival in the bush, commemorate Alaskan natives' ties to their ancient ways.

### **MAD RIVER: HARD TIMES IN HUMBOLDT COUNTY**

**Fine Line Productions**

54 minutes color film

"Mad River" is a portrait of a logging community in northern California's redwood country where the timber is running out and mills are closing. This work by San Francisco film-makers Mark Freeman, Claire Schoen, and Jack Wilson documents the emotional impact and social disintegration of working families caught in the cross-fire of corporations and environmentalists. As the film makes tragically clear, the magnificent, old redwoods and beleaguered workers are in the same boat, doomed to be uprooted and driven from their homes. Aired in September 1982 as part of the PBS series, CRISIS TO CRISIS with Barbara Jordan.

### **ALLAN 'N' ALLEN'S COMPLAINT**

**Nam June Paik and Shigeko Kubota**

30 minutes color video

Video artists Nam June Paik and Shigeko Kubota (who are in real life husband and wife) collaborate in this wonderful video work (Art? Documentary?) about poet Allen Ginsburg and artist Allan Kaprow. The work focuses on relationships with fathers, reversing the cliché of the domineering "Jewish mother" and exploring the influence of Jewish fathers on their son's lives. Reality, mystery, and technological wizardry are at the heart of the work. For example, Ginsburg responds to a tape of his dead father while the audience watches and hears the elder Ginsburg's voice, and Kaprow duplicates Christ's miracle of walking on water. ALLAN 'N' ALLEN'S COMPLAINT was selected for the 1983 Biennial Exhibition at the Whitney Museum.

### **THE SELLING OF TERRI GIBBS**

**Nancy Porter**

30 minutes color video

What does it take for a country western singer to rise to stardom? Is it talent or business savvy? THE SELLING OF TERRI GIBBS is about a blind, 28 year old singer, hoping to "crossover" from country music to popular superstardom with a new record. Nancy Porter's camera follows Gibbs, her manager, promoters, music publisher, and record company executives as they choose, record and promote their client's next single, doing all that business can do to make it a hit. This work provides an up-front seat to the behind-the-scenes hustle and hype of the pop music game. The documentary was commissioned for the WGBH ENTERPRISE series, hosted by Eric Sevareid. It was broadcast on PBS in January 1983.

**May 15**

**7:30 P.M.**

**AMERICA—FROM HITLER TO M-X**

**Joan Harvey**

90 minutes color film

The nuclear arms race—perhaps the most urgent issue of our time—is the subject of this advocacy documentary. The film, like many other advocacy works, speaks to the committed and makes little pretense of balance. Its impassioned message is that the U.S. military industrial complex is carrying us down the road to self-destruction, manufacturing ever more deadly armaments for the sake of huge profits. The documentary makers also claim American industry and banking went so far as to collaborate with Nazi Germany (hence the title "America—From Hitler to M-X"). Among those interviewed: Paul Warnke, chief SALT negotiator during the Carter Administration; retired Admiral Gene LaRoque; former CIA Deputy Director Herbert Scoville. Studs Terkel calls this film "a rousing call to save world peace and sanity." It is Director Joan Harvey's second major anti-nuclear work.

**IN THE NUCLEAR SHADOW:  
WHAT CAN THE CHILDREN TELL US?**

**Vivienne Verdon-Roe and Eric Thiermann**

26 minutes color video

"The imagery of nuclear extinction begins in young people at the age of four or five," says Robert J. Lifton, Professor of Psychiatry at Yale University. The makers use conversations with children to explore Lifton's statement. "It's invading my dreams... Sometimes it occurs to me that I might not grow up... If I heard all the nuclear weapons were being dismantled I'd feel so relieved and happy that I'd do two hundred cartwheels in a row..." The children shown here are clearly fearful and preoccupied. IN THE NUCLEAR SHADOW won the San Francisco Film Festival "Classroom Instructional Award."

**EVERYONE UNDERSTANDS FREEDOM**

**Nancy Garruba and Chris Hornig**

18 minutes color video

A group representing Solidarity with El Salvador has found a new way to focus attention on human rights abuses in Latin America—guerilla street theater. The tape is a documentation of the Rapid Deployment Theater Forces, a group which enacted a round-up and execution of innocent citizens on the streets of Washington, D.C. The action was intended to bring home to Americans the atrocities being committed everyday by the present Salvadoran military regime. The dramatic video documentation of their action explores the reactions of the passersby: shock, alarm, disgust—and poses the question of whether these same Americans are equally upset by the real-life murders happening daily in El Salvador. The tape is also a wry commentary on American media and public response to political issues.





Former CIA Deputy Director Herbert Scoville Jr.  
AMERICA: FROM HITLER TO MX

**CHILDREN OF VIOLENCE****Bill Jersey**

60 minutes color film

CHILDREN OF VIOLENCE is an extraordinary documentary about an East Oakland teenager, Carlos Parkins, his family, and the members of the gang he leads called "The 60's". This unusually rich and intimate work is structured around several powerful interviews with Carlos in which he describes the cold realities of his life and the constant threat of violent death. "If I'm alive," he says at one point in the documentary, "I'm O.K.". These interviews and scenes from gang life are intercut with images from his private life, creating a sharp contrast between his tough macho demeanor in the gang and his behavior with family and close friends. Then, in a development almost unbelievable in an unscripted work, Carlos' brother, Freddy, is suddenly killed by the police. Its near inevitability in that atmosphere of violence does not diminish its impact. The audience as well as the family feels the intense despair, outrage, and sadness provoked by the death.

**LAS VEGAS, LAST OASIS IN AMERICA****Maxi Cohen**

22 minutes color video

Glittering, ornamental, wealthy, tacky—Las Vegas is, for better or worse, all of these. Maxi Cohen questions the idea of thrills, fame and fortune in a series of lively vignettes intercut with brief interviews with residents, tourists, and hucksters. Cohen manages to create for the viewer a mock tour of Las Vegas which is simultaneously a parody of and a tribute to the fabled paradise of gambling and entertainment. Surprisingly beautiful are the montage sequences of neon signs that bridge the work.

**FIRE SEASON****Bob Drew**

90 minutes color video

Bob Drew, pioneer of cinema verite, has added another important work to his long list of innovative documentaries. FIRE SEASON explores what happens when the California Conservation Corps hires some 2,000 unemployed youths from crime-infested, inner-city Los Angeles to fight fires and help maintain the forests. The maker uses this testing ground as a starting point for the work, hoping to capture portraits of self-sacrifice and courage. What emerges before the challenge is met is a grittily human document of endurance, failure, and in a few cases real achievement. Drew uses flashbacks and intercutting of sequences from the tough city lives of characters, juxtaposed with their training sessions and evidence of their personal growth in the Conservation Corps.

FIRE SEASON is the first work that Drew himself has shot entirely in video, and he succeeds in using the textural qualities of the medium and its relative economy compared to film to draw out real-life stories.

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**FREEDOM OF INFORMATION TAPE ONE:  
JEAN SEBERG**

**Margia Kramer**

18 minutes color video

Jean Seberg, star of Goddard's 1959 *BREATHLESS*, committed suicide in 1975. It is conjectured that her mental breakdown and even her death were influenced by the extensive FBI surveillance she had undergone related to her activism in the Black Panther Party. The *JEAN SEBERG* tape, begun after her death, chronicles the actress' libel suit against the FBI for their having planted rumors in the press to discredit her. The work reveals the extent to which the government may have access to personal information about our lives and may be using it against us in order to maintain political control. News footage, archival sections, and interview sequences are intercut with biographical segments about Seberg and also several chase sequences from *BREATHLESS*. The implications of Margia Kramer's *FREEDOM OF INFORMATION* are frightening.

t. May 21

7:30 P.M.

**Honorable  
Mention**

**ESSIE**

**Gerald Wenner**

60 minutes color film

Essie is a strong-minded, vivacious, young woman...and she's also dying of cancer. The work is about the last year of Essie's life. Gerald Wenner documents the process of her chemotherapy treatments as well as her emotional upheaval as she tries to deal with her loved ones in light of her disease. The filmmaker uses interviews with Essie and her family and friends, candid sequences in the hospital and at home, childhood home movies, and journal entries to evoke her battle against cancer and the surprisingly full quality of her life. The strength of the work is that, on balance, it seems to be more about life and happiness than death and illness. It avoids the sentimentality of so many works made on this subject and instead gives us a forceful portrait of an intelligent and sensitive woman trying to balance her pain with her precious remaining moments of existence.

**INFLUENCES**

**Loraine Corfield**

25 minutes color video

INFLUENCES is videomaker Loraine Corfield's portrait/journal of the last few visits that she made to her 90-year old grandmother, Elsie Parlow. Corfield uses the actual images of her journey on a train to the nursing home where her grandmother lived and an unoperated camera in the room to gather the last available connections between her increasingly senile and distant grandmother and herself. Surprisingly, the rawness of the work captures a universal sadness. Corfield also uses images of nature and life ongoing, presumably, to counterpoint these moments of aging and death.

**LABOR MORE THAN ONCE**

**Liz Mersky**

52 minutes color video

LABOR MORE THAN ONCE follows a lesbian mother's struggle to gain custody of her son, and the judicial system's denial of her parental rights solely on the grounds of her sexual preference. When the work begins, Marianne McQueen has lost custody of her child to her ex-husband and his new wife, and will not be allowed visitation rights for several years, on the grounds that her lifestyle is harmful to the child. She decides to consult a civil rights lawyer and to appeal the case right up to the Supreme Court of Virginia. Liz Mersky outlines these events and, through interviews with Marianne, evokes her three years of painful struggle and change leading up to the landmark court trial in 1981.

While breaking stereotypes about motherhood, lesbianism and parenting, Mersky also explores the pervasive homophobia of our society as it is institutionalized in the legal system, and in the favored status of the heterosexual household and childraising structure.

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## **WHO WILL PROTECT THE FAMILY?**

**Victoria Costello**

58 minutes color video

In February 1979, pro-ERA activist Beth MacAllister bumped into ERA opponent Marilyn DeVries in the corridor of a television station in Raleigh, North Carolina. Independent producer Victoria Costello happened to be in that hallway, and she rolled tape. The impromptu exchange marked the beginning of a three-year documentary production about the ultimately unsuccessful effort to pass the equal rights amendment in the North Carolina legislature. Costello and reporter Frances Fitzgerald personalize the political battle through the experiences of middle-class, middle-aged, born-again Christian DeVries and MacAllister. Their work presents a painstakingly balanced treatment of two passionately held positions. Awarded an honorable mention in the 1982 American Film Festival (sponsored by the Educational Film Library Association), this thought-provoking film was broadcast on PBS in April of 1982.

May 22

7:30 P.M.

**GRENADA: (GREN[AID]A) PORTRAIT OF A REVOLUTION**

**Joanne Kelly and Skip Sweeney**

29 minutes color video

GRENADA, a tiny island in the Caribbean, underwent a leftist revolution in 1979, which was little publicized in the United States. Joanne Kelly and Skip Sweeney, set out to explore the changes in Grenada by going directly to the people themselves. The work contains some brief visual scenes with Grenada but is supported largely with interviews of Grenadians who discuss their lives under the new revolutionary regime. The people talk about building up their economy, trying to get tourism underway again, their mistrust of current United States intervention and their joy in their hard-won but shaky peace and security.

**NO IMMEDIATE DANGER**

**Gerald Saldo and Joan Engel**

30 minutes black and white video

By the 1970's, thyroid disorders, early hysterectomies, birth defects, and cancer had become commonplace in the town of Strabane, Pennsylvania. Joan Engel, resident of Strabane who later went on to make this video work, said that everyone there "thought it was simply a part of growing up." It was only later that, "we began to think it was all a part of growing up with radiation." Strabane, 25 miles southwest of Pittsburgh, had been exposed to radioactivity since the early 1900's, when radium processing was pioneered there. (Uranium from the town's mill was subsequently used for the Manhattan Project.) The producers trace the efforts of a group of vocal citizens as they struggle with the fear, apathy, and resignation of living amidst a nuclear waste dump and fighting a government which insists that there is "no immediate danger". The story is especially compelling because of Joan Engel's personal involvement in the events themselves. This immediacy compensates for the technical limitations created by the makers' use of inexpensive production equipment.

**ENERGY COSTS—FREEZING OUT THE POOR?**

**Action for a Better Community and Portable Channel**

Made for WROC, Rochester, NY

28:50 minutes color video

This documentary details the struggle of three working-class families in upstate New York to juggle their rising heat and electric bills with clothing, shelter and childraising costs. In personal terms unusual for a documentary produced for a local television station, the makers show the anger and frustration of their subjects as they push to survive, the risk they incur to their health and safety, and their helplessness and fear in the face of the utilities monoliths. ENERGY COSTS conveys the urgency and magnitude of the current crisis in these working-class homes, raising the question of how other American families are coping in this troubled economy.

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## **WE HAVE TO LINK**

**Mary Jane Sullivan and Doug Eisenstark**

18 minutes color video

This documentary covers the meetings of a progressive group that was involved with the organization of the landmark June 12th Rally for Disarmament. Speakers from this group and other involved persons debate their role in the anti-nuclear cause. The particular focus of the work is on the Third World and Progressive Peoples' Coalition, an anti-racist and anti-imperialist group. The interest of the work lies in the sketch the makers provide of the variations among and the complexities of the different groups that form the American Left.

## **SILVER VALLEY**

**M. Negrofonte, P. Stern, M. Erder**

45 minutes color film

SILVER VALLEY is about a rural American town thrown into massive unemployment when its major industry closes down. The work documents the manner in which the citizens of this small Idaho town cope with the changes in their lives. Some turn to religion, others are forced to scavenge dumpsters, still others turn to escapist activities, such as jello-wrestling contests at the local bar. Ultimately, many move away in search of work. One of the most interesting revelations of the documentary is the way in which work binds and holds a community together. SILVER VALLEY demonstrates that when a way of life that has continued for several generations is brought to an abrupt close, the victims are left feeling weak, dislocated, and discouraged.

## **DES: THE TIMEBOMB DRUG**

**Stephanie Palewski**

27 minutes color film

DES, a drug given to many pregnant women in the 1940's and '50's, caused serious health problems in their children which were only discovered as they reached adulthood. Stephanie Palewski's very informative documentary about DES covers the history, marketing, and medical consequences of the drug, documenting not only the well-publicized effects of the drug on female children but also the lesser known effects on some male children who have had equally serious problems. Some of the questions raised by the work are: what is the balance between the FDA's responsibility to test new drugs and the importance of distributing potentially life-saving medicines to the public as quickly as possible? In the event that a widely-used drug does have serious consequences, how can people mobilize themselves and the medical profession to handle their problem as effectively as possible? The distribution of health information to DES children is a critical element in their continued well-being and is a service that the video documentary is particularly well-suited to perform.

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## **ABOUT GLOBAL VILLAGE**

Global Village is a non-profit video resource center committed to exploring the potential of video and film, especially the documentary. Established in 1969 as the first alternate video center in the United States, Global Village schedules workshops, seminars and regular screenings of independent video and film works. It has also offered the longest running continuous courses in video to over 5,000 students in New York as well as in Europe and Asia. Global Village has produced numerous documentaries including the works of John Reilly and Julie Gustafson. A partial videography includes JOE ALBERT'S FOX HUNT, GIVING BIRTH: FOUR PORTRAITS, HOME and their newest work, PURSUIT OF HAPPINESS. In addition, Global Village has provided encouragement to numerous video documentarians through its sponsorship of the Annual Video and Television Documentary Festival.

Global Village has been awarded over 200 awards, grants and prizes for its Media Center activities and television programs, including a Blue Ribbon from the American Film Festival and a national Emmy award nomination. Global Village is supported in part by the New York State Council on the Arts, the Rockefeller Foundation, the National Endowment for the Arts and the Corporation for Public Broadcasting.

Global Village has also created a national series of seminars for independent producers. Thousands of video and filmmakers and public television executives have attended over 35 regional seminars which explored cable television, public TV, and funding. In 1982, Global Village, along with Conference Management Corp., created the National Institute for Low Power Television, a central national organization for the rapidly developing low power television field. The Institute is projecting a broadcast industry of 4,000 stations relaying programming to over 60 million homes.

Students enrolled in the Video Study Center of Global Village become members of Global Village for one year, entitling them to free attendance at all screenings, panel discussions and special presentations. Global Villages's many faceted activities create an energetic environment for the study and practice of video production.

John Reilly is the Executive Director, Julie Gustafson is the Director. Global Village staff includes Robert Aaronson, Administrative Director, Jane Schonberger, Program Coordinator, Instructors Bob Wiegand, Fred Barney Taylor, Jeffrey Szmulwicz, Dan Klugherz, Doug Eisenstark and Nicole Fauteux; teaching assistants Bob Coen, Kenny Young, Pam Cohen; Carla Zackson, writer; Cathie Newman, Mary Schreibeis and Anna Tuttle.

Program notes were written by Carla Zackson, Leslie Danoff and Connie Ahlstrom.