

VIDEO GUIDE

Vol. 4 No. 5 \$2.00

NEW

YORK

ISSUE



TATTLETAPES

FALL'S DOWN/FACE UP autumn colors range from disheartened yellows to raging shades of belligerent red very hot and heavy has been the Toronto video arts scene over the recent and almost didn't happen **VIDEO VIDEO** at the annual **FESTIVAL OF FESTIVALS**. The continuing saga of **THE ONTARIO CENSORSHIP BOARD** created sweaty under the pit problems for heart in the right place but foot in the mouth organizer **MARIEN LEWIS** problems surmounted to epidemic proportions creating last minute disasters: withdrawals were requested by almost all of the Canadian heavyweights in the festival: **KIM TOMCZAK, KATE CRAIG, LISA STEELE, COLIN CAMPBELL, PAUL WONG, BARBARA STEINMAN** and **RODNEY WERDEN** caught in the middle were **RANDY & BERENICCI** who were the featured contenders premiering their new tape **UNBASHED HEROICS** the premiere gala party fizzled as **ART METROPOLE** and **A SPACE** withdrew financial support, left limp wristed were those that opted to stay in the festival including: **JOHN WATT, NOEL HARDING & LIZ VANDERZAGG** not in the red was **VIDEO INN'S** very successful money making **VIDEO ROCK WEEKEND**, give the kids popular culture and they'll line up around the block with money in their pockets so successful was the event that the organization is planning **VIDEO DANCE PARTIES** Just released video rock demo's include Canadian gold **THE PAYOLA\$** and two demos by **BUDDY SELFISH AND THE SAVIOURS** who have just completed a cross Canada tour making it out west have been 3 young, intelligent and beautiful lads from

the east: **ED MOWBRAY**, the hustling video director of the A.R.C. in Toronto, Art Metropole's **TIM GUEST** was in to lecture at the Emily Carr College of Art and to open the exhibition **ARTISTS BOOKS** which he curated A.V.I.F. man **JOHN GREYSON** gave his presentation **BREATHING THROUGH OPPOSING NOSTRILS** on gay politics at The Western Front also touching down enroute home from Japan was **TAKA IMURA** who came to line up gigs for next spring. getting ready to hoof and hustle and flog her stable of producers and tapes is **VIDEO OUT** Director **JEANETTE REINHARDT** with new catalogue under the arm she hopes to sweeten and charm up sales and rentals in an ever tightening marketplace **ECONOMIC TRIMMINGS:** Vancouver's community access channel **CABLE 10** will continue to operate at a minimum programming only 4 days a week this situation has occurred in direct response from federal and C.R.T.C. rulings restraining the mega-bucks company from raising subscriber rates past the 6% level this will be a real set-back and blow to those individuals and organizations who tune in and programme regularly on the channel meanwhile the company is going ahead with its planned move into larger and more lavish offices and studios the old facility has been purchased by the new **PAY-T.V.** licensee **WORLD VIEW** The Vancouver Art Gallery **VIDEOSPACE** has concluded all video programming until they move into their new quarters next August The Canada Council has recently proposed setting up a new **MEDIA ARTS** section, this would mean more autonomy for both the Video & Film Office which has been oper-

ating within the confines of The Visual Arts Section, if and when this comes about, it could mean more monies for both areas **JOHN HOBERMAN** the film critic for the Village Voice adjudicated the 10th Northwest Film & Video Festival in Portland coming up winners were **LIZ VANDERZAGG'S "SEEING THROUGH THE HOLES"**, **CHRIS GALLAGHER'S "SEEING IN THE RAIN"** and **PAUL WONG'S "PRIME CUTS"** It looked like just about everyone made it into the **KIJKHUIS WORLDWIDE VIDEO FESTIVAL** congratulations to **KIJKHUIS** for what appears to have been an ambitious and successful undertaking, a toast to the graphic designer for a good and consistent look in the poster and catalogue The **RAYMONDS** who were almost in **BEIRUT** twice never made it, just as well as the relentless and merciless war wages on with nobody safe from anybody better wars are to be fought at home, such as visiting **THE PENTAGON** to obtain further information on the special forces of **THE GREEN BERETS** for an upcoming **ABC CLOSEUP**, meanwhile **ALLAN RAYMOND** is assisting old school chum **MARTIN SCORESE** in completing the film **KING OF COMEDY** starring **ROBERT DENIRO** after 10 years **DAVID HLYNSKY** has given up as editor of **IMAGE NATIONS** and has passed on the hat to former Pumps Directors **KIM TOMCZAK, CHRIS REED** and **SANDRA JANZ**, the photography periodical takes on a new magazine look and format in town are two new social venues, **GARTH'S PLACE** for poker and snooker and **THE DUB CLUB** with 5000 sq. ft. for endless possibilities.

EDIT

This issue focuses on some of the work being produced out of and in Manhattan. New York has had a long history and involvement with 'independent video activity'. New Yorkers have an opposing tendency to operate as the purported world center and in their own isolated void. Over the years the producers and centers in this area in sheer numbers have bombarded our senses with some of the best and some of the worst.

This issue has taken much longer to produce than originally expected, which was mainly due to certain promised and invited submissions that never arrived at the editorial office. Rather than go ahead, we waited until we had a sufficient range of quality articles. After a 'wild' decade of activity, the more practised and matured community is more able to consolidate ideas, process and product. With that programmers are attempting to bridge, curate and write more clearly on what is happening. This issue provides a diverse and healthy outlook on some current concerns and directions. It includes two articles on the use of video and performance: **Unbashed Heroics** by **Randy & Berenicci** and **John Greyson's Breathing Through Opposing Nostrils**, a narrative on conflicting gay politics and the ideologies of dominant media; two reviews on group exhibitions: from lower manhattan nightlife, **Claudia Blaine** writes on electronically produced video while **Lori Zippay** goes uptown to review **New Imagery** at The M.O.M.A. **Skip Blumberg** hits the streets and hits the airwaves with his very successful documentary on **The Fantastic Four**; **D.C.T.V.** goes global with **The Disarmament Video Survey**.

Future 'general issues' of **Video Guide** will continue to include activities from Manhattan. Upcoming **Video Guides** include **Europe**, to be edited by **Corry Wyngaarden** and **Music/Video** by **Stokely Seip**.

Paul Wong

**SATELLITE VIDEO
EXCHANGE SOCIETY**

VIDEO GUIDE

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COVER
Disarmament
Video Survey

RECEIVES AND
DISHES OUT
INTERNATIONAL
INDEPENDENT
VIDEO NEWS

**VIDEO
GUIDE**

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VANCOUVER GUIDE

RANDY & BERENICCI



'UNBASHED HEROICS' THE VIDEO

It is difficult to critique a video after having seen the live performance because the depth and vitality of a good theatrical piece can never be captured on tape. The special effects of the Randy and Berenicci performance had the excitement and energy of a 3-ring circus with the actors, the background visuals, and the special voice effects and live music all providing points of concentration while at the same time creating a coherent piece. All of these same elements are present in the video but the flat, one-dimensional nature of the medium makes them harder to differentiate. The effect is primarily visual and Kate Craig has used her skills to weave some fine compound images. In the discourse on human depravity, accented by warped vocals to create mock depth and gravity, there are some inspired overlays of Randy's clinical Aryan presence, a minister of doom, superimposed on the bizarre contorted forms of a Bosch landscape.

In the performance the video medium accented the isolation and stricture of Randy's deranged child/man

sequence. This special emphasis was lost in the taped version though the scene remains a strong if frustrating statement of spirit overwhelmed, resigned to ineffectual communication.

Berenicci looks decidedly cramped as she talks of love from a prone position while still trying to be at a good camera angle. This makes it difficult for viewers to melt into the mood. The camera centers on eyes and painted nails — symbols of the feminine. The piece definitely portrays old stereotyped roles and sentiments of men and women.

The tape holds up well until the final sequence in which the sense of a pogrom is played more like a Peter Sellers farce. This is inconsistent with the serious issues implied in the rest of the piece and leaves the final catastrophe completely ineffective, the staging all too apparent. A more powerful end would have given the other sequences some real validity. But somehow the spark of truth was lost and the effect dwindled into a little game of the art intelligentsia — beautiful people and popular attitudes. In the performance in the Western Front the excitement and sound intensity carried the finale off with more force. If the production comes off with less than the full measure of political intensity and

existential frustration that is perhaps a factor both of youth and of the pampered North American milieu.

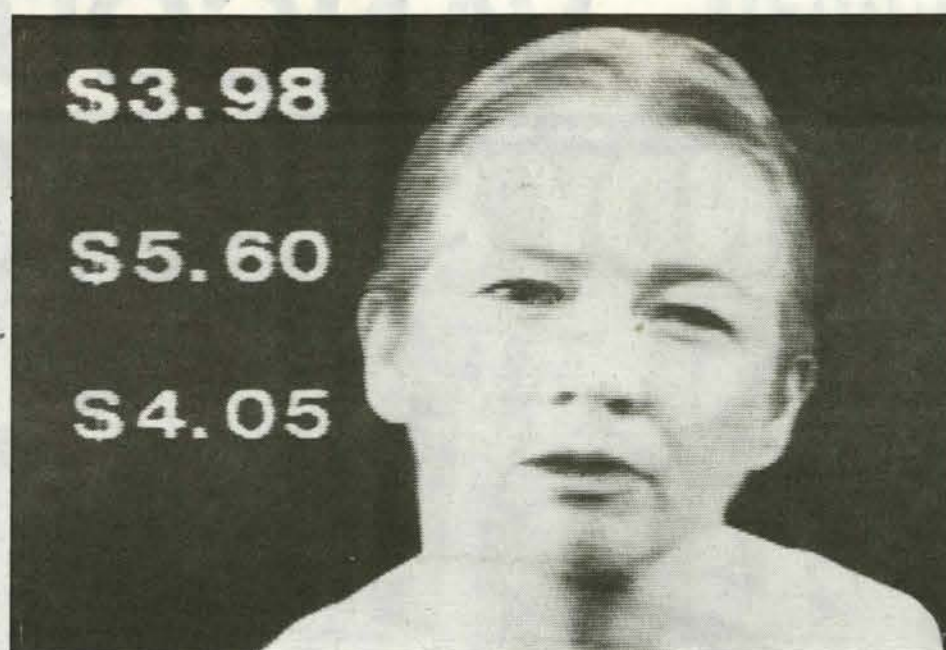
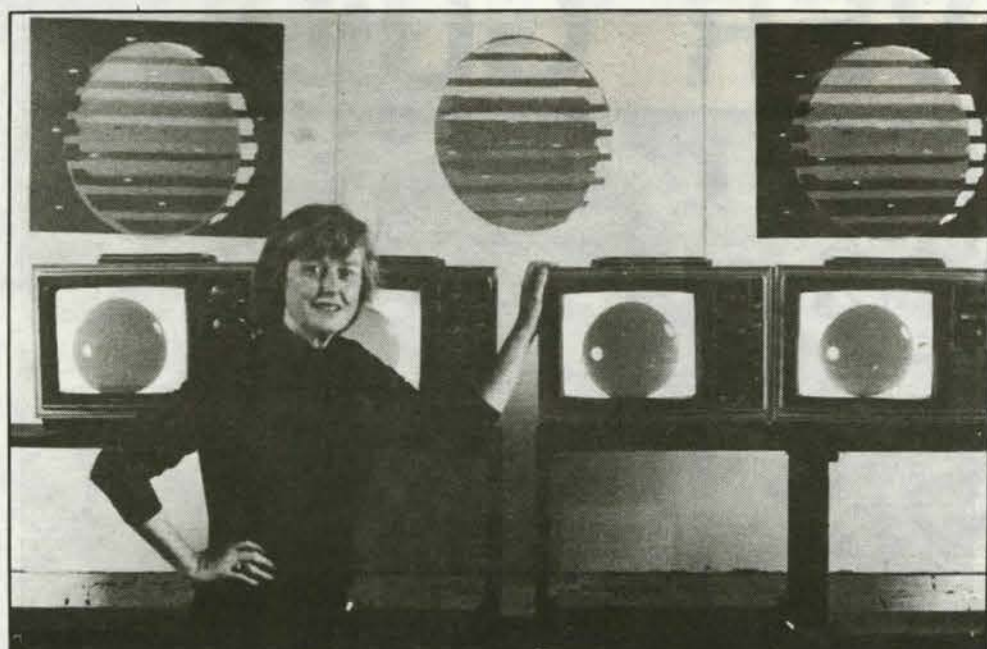
In general, the performance had a more "holistic" sense of human folly and the complicated illusions of power and glory which affect the social man. After the final catastrophe, scenes of religious and secular monuments of past civilizations flashed across the screen giving a sense of history and of the natural course of change in an ongoing existence. Perhaps this interpretation is my own refusal to give up hope.

The video is more grim and Kafkaesque — incomprehensible social and natural forces dictating the future. The voice effects are clever and the accompanying sound effects are thoroughly and effectively done — a rusty hinge creaking in the wind is a fine classic touch to the final demise.

Having seen both the performance and the video and gained some distance from each, I would say that the piece is the work of some very talented people who have not yet reached their professional or political maturity. There are some fine images but as a whole it lacks conviction.

REVIEWED BY KAREN HENRY





"LIES" With Ruth Maleczech, Videotape by Doris Chase

DORIS CHASE CONCEPTS & DANCE IMAGES

Doris Chase's videotapes are the work of a mature artist of fine sensitivity. She uses her mastery of the video medium in co-operation with talented writers, actresses, and dancers to add another dimension of visual and experiential depth. The result is multidimensional poetry.

The dance tapes are her earlier works and as such are explorations of the technical possibilities of the medium in relation to movement, from expanding the potential of the human eye through multiple perspective and closeup to the visual wonders of outline and flowing color techniques. All this could be purely academic if it were not for her artistic sense of movement and timing through which she is able to create an engrossing visual experience.

Electra and Lies are two tapes in her recent "Concepts" series. These are fine examples of artistic collaboration in which the video medium is used to intensify the experience. Both are works of contemporary social critique and existential reality done with insight and humour. Electra addresses the emerging independent woman with all the power and confusion which this

role transition contains—the dependence; the trepidation, the learning, and the will to be. It is a deeply intimate portrayal in poetic form of the struggle to emerge from the cocoon of clichéd influences and social expectations bound so securely around feminine development. The tape concentrates on the vivid facial expressions of the actress and runs the gamut of complex relational emotions in a subtle mix of observer and observed. Video techniques are used symbolically: the superimposed images moving and changing reiterate the complex of feeling with which a woman deals and $\frac{3}{4}$ frames her half-formed self. Movement and meaning form a consistent whole with the status of a fine work of contemporary art.

Lies also has this kind of depth in its treatment of value, moving from a flat rate for social trivia to the ultimate question "What price for your soul?" Here is depicted an independent woman who effects her reality with a facility for manipulating words and emotions, composing her life and her lies in the name of survival. The feelings fluctuate between empathy for her real human dilemmas and outrage at her betrayal of emo-

tional ethics. Is this hardening the fate of the sophisticated woman? She feels her dilemma, "there is a womb of lies between my mind and my life", but her choice is unequivocal and summed up in the firm valuation of a marriage pronouncement as "a pound of flesh". Doris Chase has again used her mastery of the medium to reinforce the imagery and emotion. This time she has added color as an emotional aura which fades into the starkness of negative exposure in this expose of subjective and objective experience.

Each of these tapes in itself taps deep currents of feeling. Together they are a powerful statement of the two sides of the feminist struggle for autonomy. But in each there is a humanism which transcends the political stance.

These tapes have none of the rough edges of the artistic fringe but are the products of sophisticated professional talent to portray a point with a great deal of sensitivity to complex levels of feeling and being. Doris Chase uses video to expand the experience of both the eye and the heart. She is skilled both in her choices and in her technique.

REVIEWED BY KAREN HENRY

VIDEO

SIX WINDOW INSTALLATIONS

EWAN McNEIL
(Untitled)
Oct. 1 - Oct. 19

ANNASTACIA McDONALD
JEANETTE REINHARDT
(Window #123)
Oct. 20 - Nov. 9

FERNANDO DESIGN
(Untitled)
Oct. 25 - Nov. 7

HANK BULL & KATE CRAIG
(Shadows, Outside and In)
Nov. 1 - Nov. 14

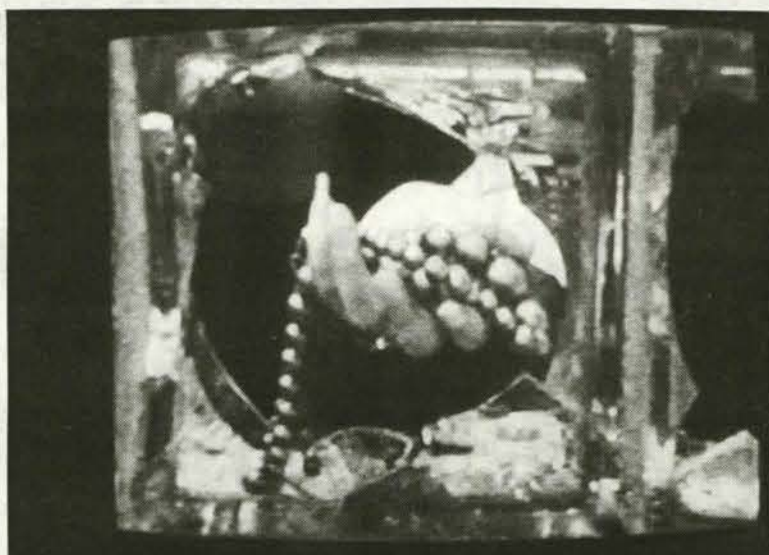
CAMERON PORTEOUS
(Arrested Moment)
Nov. 10 - Nov. 24

JEFF WALL
(Young Workers)
Dates and location to be announced.

SOUTHEAST CORNER OF DUNSMUIR & GRANVILLE ST.
CURATED BY PAUL WONG, A PROJECT OF VIDEO INN

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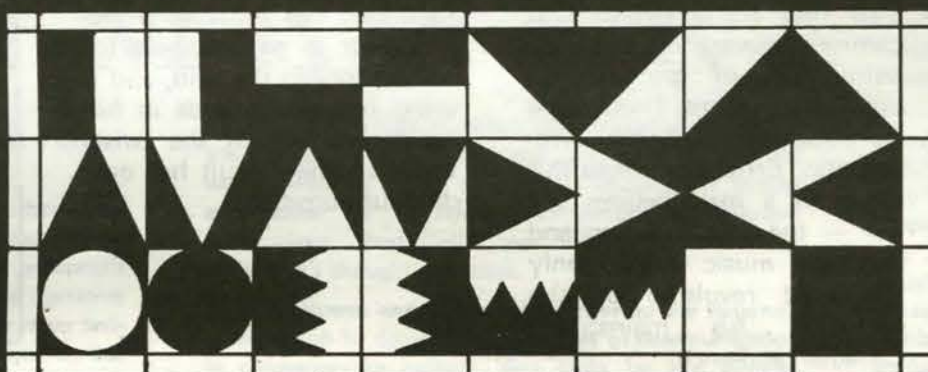


"CHAINED REACTIONS"
Videotape by Christine Tamblyn, Barbara Latham



"SOMERSAULT" Videotape by Steina Vasulka

HI — TECH/MUDD VIDEO



HIGH TECH IN LOWER MANHATTAN

The first time I viewed electronically produced video, I saw a screen filled with flashing computer-produced patterns with non-human sound in the background. "I have trouble with this stuff," I told a co-viewer. "It's so new," he explained, "it's like they're discovering an alphabet. Nobody's figured out words yet, much less how to tell a story."

That was about a year and a half ago. The selection of tapes that were recently shown at the Mudd Club, a hip, downtown scene, late night hangout, offered a wide sampling of both old and new pieces that stand as testimony to the technical, philosophical and artistic progress of image processing.

The curator, Sara Hornbacher, edited the works of 18 video artists into a discourse on the form. A common problem with many pieces is a self-indulgence which results in interminable length. Sara, with the permission of the artists, took liberties with length and provided snippets of the best, most interesting images in a syncopated rhythm. The result was a fast paced three hour program that stimulated the imagination and curiosity.

Woody Vasulka's "Artifacts" is a digitalized, colorized black and white piece. Like Tide, colorization makes for whiter whites. It evokes a microscopic feeling of electric germs. The voice-over is compelling, as it discusses the sharing of the creative process with a machine.

Chanting and stop/start black and white commercials, featuring Rice Krispies and Hanes comprise the Lubies' "It's Gonna be a Great Day." Nothing new here.

"Binary Death" tells us "the laughter is gone" as blue and orange flash on the screen. A reptilian-like image appears. It's accompanied by the layered sound of clocks, which become droning. Close scrutiny reveals what you are seeing—a piece by Alex Roshuk.

"She feared for her sanity," is written electronically on the screen. A mixture of mundane everyday life and the mystery, magic and romance of the everyday life are blended to create "Chained Reactions" the first collaboration of Christine Tamblyn and Barbara Latham. A lacy sleeve closes a door, hieroglyphics, cooking, a hand comes through a shattered window and is cut, tarot cards, a little girl getting her fingernails painted and flamingos. This was one of the longest pieces, but well worth the time.

A boy and his calculator are the stars of Tony Conrad's unrelenting pursuit of mathematical truth. This oh-so-clever piece is tricky and proves that numbers can be funny. Another Conrad concoction "Video Grams", short, numbered sight and sound treats, was interspersed throughout the evening. Sophisticated dimensional black and white forms were the silent actors, a deadpan, comfortably human voice provided the sometimes humorous, sometimes insightful verbalization of thoughts. The two meshed perfectly. It was impossible to discern which came first . . . the image or the word. Tony gets an A+ for bridging the video/viewer gap.

Woody returns with digitalized eggs. "Shot Out." by David Held, presents video poetry in black and white. The words appear on the screen and the voice-over is a continually aborted conversation that ultimately warns us "Don't think."

Julie Harrison's "Interrogation" uses multi-layered color images: dice, a woman wrestling or dancing (depending on your frame of mind) with a large sheet of plastic, eerie music and a Christ image. Her second piece, "I Forgot," is another poetry piece. The words, OH NO BETTER and FORGOT dance about the blue background in varying non-

linear order. Eventually, those words are joined by quick flashes of emotional words filled with value judgements. The letters begin to overlap. A language ballet develops, which simultaneously shows the power and limitations of words.

The most dramatic, exciting selection of state-of-the-art comes from Isaac Abrams and Bogdan Mync in "Transformative Painting." An ethereal light diffuses through constantly evolving images. The cinematic animation passes smoothly through geometric, crystalline and biological configurations. Semi-entities appear and vanish. The plethora of colors is subtle and lovely. The process itself is a secret and the result is like tuning in on the dream of a creative child.

Political and religious comment comes through the short works of Neil Zusman. "Silent Night" offers a flip book effect of scenes of Poland last Christmas. "Mirror of Man's Wearing Away" flashes black and white images of the ritual involved in a Catholic mass, while the audio offers percussion for hand and hammer. Other shorts juxtapose a space orientation with earthly images and colorized swans swim in a pond of nothingness.

Steina's distorted reflections create a spacial riddle or a cosmic joke, as she playfully romps about. In her second piece, the peaceful sway of a hammock and windblown branches against a brilliant blue sky become an experience in dimension when a portion of the picture is digitalized. The use of actual and manipulated image together is an effective visual explanation of the process.

Color bars and tone, the necessary start to any video piece, become the piece at the hands of Laurie Spiegel. All the colors of a gypsy rainbow enter your eyes and confuse your mind with barely perceptible shade changes and quantum leaps to new colors. Her original music sets the pace.

Bart Robbette's "Mnemonic" flickers in silent movie style as a strobe effect lights half a face suspended in darkness. The flashes become faster and faster. Hallucination. After-image burn. . .

Commercially, the state-of-the-art is represented by Stefan Goiewski and Dean Winkler's presentation of graffiti star Lenny Futura, the music of The Clash and the Quantel zoom effect. The stylized street/subway art pulses outward inducing a reaction close to feverish nausea. This, too, is a long piece, but it's a long song.

By this point in the program I began to realize that this electronic manipulation of images was questioning the validity of unaltered human perception, of any one perception, much the way Timothy Leary with his acid and countless gurus with their meditation have done. Emerson, who died 100 years ago, wrote on the topic of illusion: "What terrible questions we are learning to ask! The former men believed in magic, by which temples, cities and men were swallowed up, and all trace of them gone. We are coming on the secrets of a magic which sweeps out of men's minds all vestige of theism and beliefs which they and their fathers held and were framed upon."

This new use of a young, yet tired, medium offers up the hint of a secret, which does not require drugs, intense spiritual belief, or genius powers of thought. This synthesis of the artistic soul of a person and the machines her/his intellect created provides a variety of different ways to view the space around and inside us. The effort required is minimal, asking only a mind with a window.

REVIEWED BY CLAUDIA BLAINE



BREATHING THROUGH OPPOSING NOSTRILS was performance at the Western Front, Vancouver on September 17, 1982. Originally commissioned by Grange Arts Performance (GAP) in Toronto, it has been/will be performed in New York, Toronto and Montreal, exhibited as an installation in Los Angeles, and published as an artists book in the winter of '83. A video

version will also be available. John Greyson is an interdisciplinary artist currently working as Media Director for the Association of Independent Video and Filmmakers (AIVF) in New York. A former editor of FUSE magazine, his work has represented Canada at the Paris Biennale, Les Jeunes Arts Plastiques (Brussels) and Art Toronto '80.

EXCERPT FROM

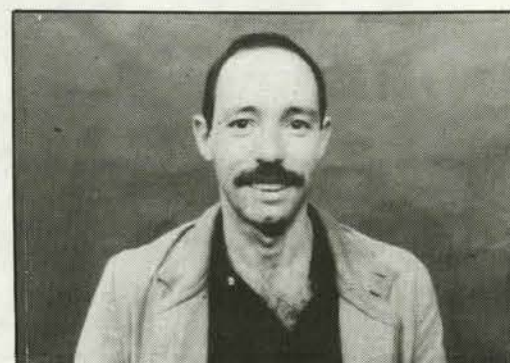
BREATHING THROUGH OPPOSING NOSTRILS

BY JOHN GREYSON



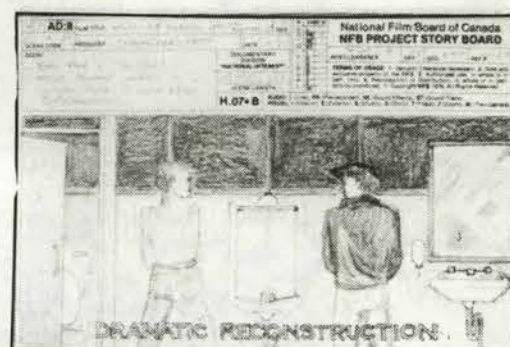
Good Evening. I've called you here tonight because of a new film by Joseph Errichetti, a well-known gay activist. While his film purports to expose the history of RCMP/police infiltration of the Canadian gay movement, I've become convinced that it's actually a dangerous piece of counter-propaganda aimed at discrediting and dividing us all.

Good Evening. The subject tonight is serious — it's called censorship. A lesbian activist that I hired to do the narration for my new film is attempting to destroy it through slander. We've got to stop Pamela Kleinman before she succeeds.



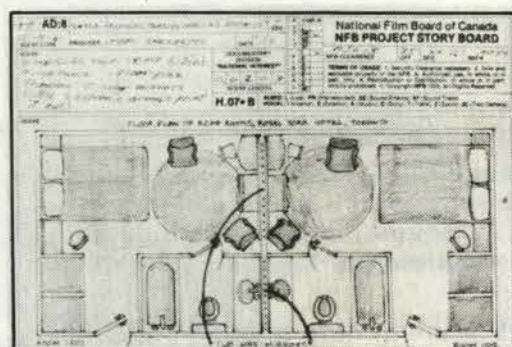
This first scene details that common occurrence — police entrapment of gay men in public washrooms. Though the narration is superficially sympathetic, Errichetti stages this scene in a make-believe gay bar — the lurid lighting and decadent music ensure only fascinated revulsion on the part of his mainstream Canadian audience.

Kleinman has initiated a lecture tour to gain support for her censorship petition, and is using my storyboards as her "evidence" — but she twists the storyline to suit her own dubious purposes.



Errichetti interviews this girl about her relationship with her gym teacher, detailing how the RCMP through undercover work got the teacher fired. The focus at all times is on the girl, however, zooming in on her tears, and so you tend to forget the intervention of the police and remember only her anguish.

Kleinman hated this scene, concerning the firing of a math teacher for giving support to this young boy confused about his sexuality, and demanded that the script be rewritten before she would narrate it. I was surprised at the time — but as her objections continued, I began to suspect that she was out to sabotage my film in whatever way she could.



This map and surveillance photo were obtained from an informer Errichetti paid off within the RCMP's Security Services Division. How could they allow such a leak to occur, given that this material must be highly classified? Unless, of course, they wanted Errichetti to include such information in his film . . .

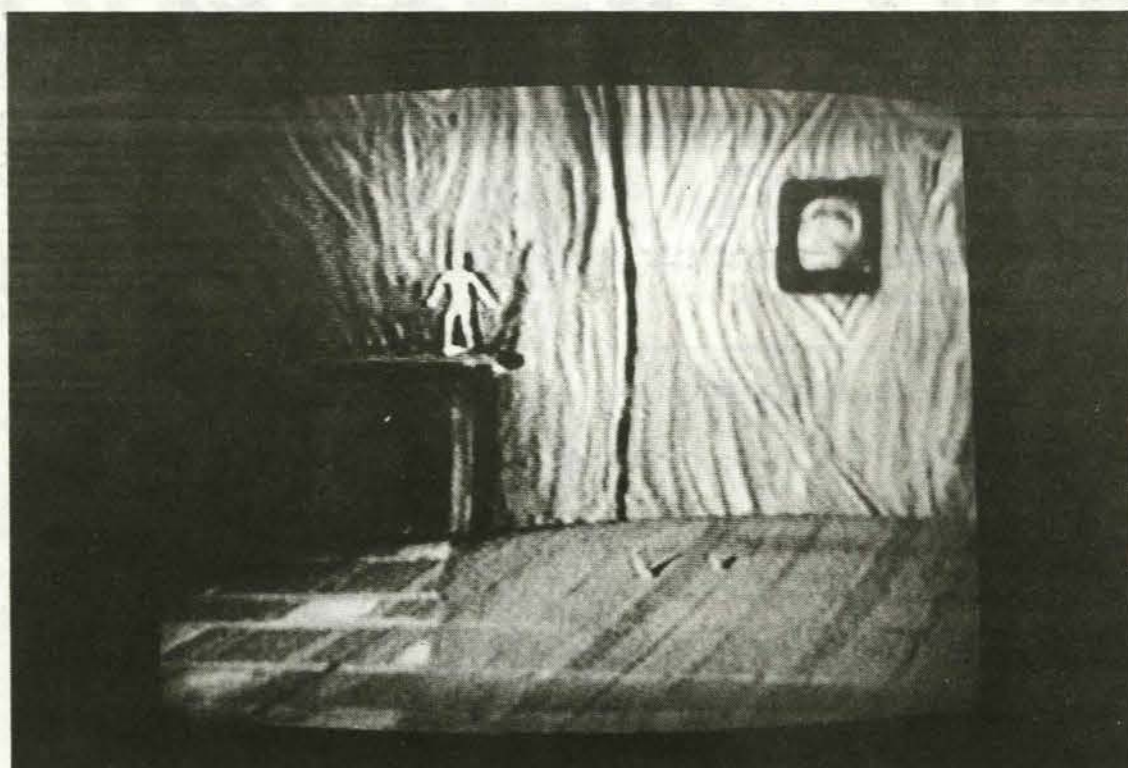
It turned out that Kleinman knew these two men — one was an on-call hustler for the RCMP, paid to set up public figures for blackmail purposes. The other was a prominent liberal MP, who retired abruptly last year. When Kleinman quit, I checked back with my informer at the RCMP Security Services Division. It turned out that a certain Agent Joan had engineered this very successful intelligence operation . . .



Looking over my notes the next day, I realized that a subtle, dangerous and potentially explosive anti-gay bias ran through the film, discrediting the movement and mystifying the role of police operations. Could this be his conscious intention? Could he actually be working with the RCMP to produce an insidious piece of anti-gay propaganda? I confronted him with my suspicions, and he only laughed . . .

My informer spent the next few days sneaking through the files. There was absolutely nothing on Kleinman, which was decidedly odd, given her activism over the past ten years. One vague crossover — a plane ticket — connected her with Agent Joan. Could her self-righteous censorship campaign be yet another RCMP operation aimed at suppressing my film? When I tried to question her, she only laughed . . .





Courtesy of Museum of Modern Art

NEW IMAGERY

"NEW IMAGERY"

AT THE MUSEUM OF MODERN ART, NEW YORK

The 11 videotapes in The Museum of Modern Art's recent exhibition "New Imagery" were made since 1980, and they reflect the contemporary artworld's concern for re-examining representational and narrative conventions. The aggressive energy and new wave sensibility of much postmodernist art is apparent in the structure and content of many of these tapes, provoking new readings of dramatic narrative in video. Artists from New York, Los Angeles, Canada and Australia are represented here, with formats ranging from straightforward storytelling to neo-expressionist theater. Despite the show's title, few of the images in these tapes are new. What is new is the meaning and presentation of imagery and words in relation to our expectation of traditional narrative forms.

With varying degrees of inventiveness and success, many of the artists have employed what might be termed a literary approach to video storytelling: characters' thoughts and ideas are juxtaposed with "real" events, and the narrative is furthered less through visual information than through spoken text or mannered dialogue. Within this literary construct, several artists have re-worked the familiar idiom of television narrative, forcing a new perspective by experimenting with structure and content. Storytelling in the standard television mode is dictated by the linear conventions of traditional theater. What is unique to the commercial television viewing experience, of course, is that the theatrical conventions of time and place are broken at almost regular intervals by advertisements. A typical TV narrative is now structured and paced to accommodate these incongruous interruptions.

In the 30-minute tape **HOW TO FLY**, New York artist Ed Bowes has exaggerated the fragmented nature of our television viewing experience by further fracturing the narrative into short, anecdotal segments. A running storyline of a young man learning to fly a plane is juxtaposed with — among other things — a talking rat, schoolchildren, cockroaches, and the musings and observations of assorted characters. Vividly colored numbers flash across the screen at intervals like a punk "Sesame Street" exercise. The dialogue is artificial, the editing is tight; the viewer is catapulted into a world structured not on the logic of real events but on the illogic of television. "Television controls your lives", we hear at one point, and this tape attempts to illustrate how the structure of American TV has altered our perception of reality.

Matthew Geller, also a New York artist, is represented by a tape with a similar sensibility and structure. Like **HOW TO FLY**, Geller's 20-minute **WINDFALLS, or NEW THOUGHTS ON THINKING** cross-cuts among several overlapping storylines, but here the visual images are more clearly subordinate to the spoken information. A number of characters relate anecdotes involving modes of transmitting or storing information — a TV, a musical instrument, computers, human memory. Repeatedly we are shown a chalkboard covered with diagrams and symbols. Geller examines the codes and languages of

human communication within the context of television; the stories are interrupted and then proceed as if we were switching from channel to channel. If Bowes approaches TV in relation to America's collective unconscious, then Geller sees TV in relation to an individual's thought processes.

While Bowes and Geller have subverted the structure of television to convey their theories of communication in contemporary culture, two tapes by Los Angeles artists fall more closely within the format of traditional television narrative. John Arvanites' **AMERICAN MALE** is a contemplation of modern sexuality as viewed by a man and his lover travelling separately through the American West, headed in the same direction. Each tells his own side of the story and muses aloud in voice-over narrations that are supported by accompanying visuals. The metaphor of travel through America as a means of self-discovery has been explored with greater success in countless "on-the-road" journals, but the male/female counterpoint offers a contemporary twist to the genre. Bruce and Norman Yonomoto have appropriated the dramatic conventions of a classic American television genre in their 40-minute tape, **AN IMPOTENT METAPHOR**. All of the elements of soap opera are present here — melodramatic situations, mannered acting, artificial direction — for the artists to fashion an ironic interpretation of contemporary life. For all its potential, this well-crafted tape falls prey to a pretentious seriousness of purpose, lacking the inadvertent humor and goodnatured wackiness that liven up a real soap.

In contrast, parody of popular iconography and classic narrative formats succeeds with wit and style in Canadian Eric Metcalfe's 12-minute **CRIME TIME COMIX PRESENTS STEEL AND FLESH**. Sex and violence are treated with a new wave irony in this essentially plotless tape that quotes gangster and horror movies, comic strips, advertisements and soap opera. Edited with an eye for the visual impact of a TV commercial, **STEEL AND FLESH** captures the stylized violence and cartoon sensuality of pop entertainment. Knives glint, red lips part, a gangster's hat is worn with great flair: Metcalfe collages images and gestures that are immediately recognizable and deeply rooted in popular imagination.

Canadian artist Paul Wong has also mined the images of pop culture for **PRIME CUTS**, but here his sources are fashion magazines, album covers, ads — the mass marketing of youth and beauty in the 1980's. Gorgeous young people preen and cavort in slick shots that suggest **VOGUE** in motion, **GQ** with sound. As in Metcalfe's tape, the images here are immediately identifiable as mass media icons, but Wong's landscape of models is almost disturbing in its banal perfection. No real storyline develops, and the "characters" as such are seen in a contextual void; this is the endless summer as embodied in our culture's marketing ideals. Not surprisingly, many of the images resemble the high-tech glamour and celebrity portraiture associated with new wave photographers. **PRIME CUTS** reads like a commercial for the manufactured sensuality of the '80's, and Wong's isolation of the attitudes and posturings

promoted by the mass media is right on target.

Two of the most original tapes in this exhibition, by Jill Scott and Tony Oursler, offer a drastic departure from any traditional dramatic form by subverting the concept of TV as theater with homemade, often crude sets and props. Both tapes share a punk intensity in presenting extraordinary visual images and verbal statements that work as absurd but compelling archetypes for contemporary culture. The three "episodes" in Australian artist Jill Scott's **THE MAGNETIC TAPES: DICTATORSHIP, VOYEURISM, RETALIATION** unfold in front of a miniature proscenium stage. Assorted objects are controlled by hand and body movements, pixilation animation technique, and magnetic devices alluded to in the title. The artist assumes a godlike presence at times, narrating the stories while her hand looms onto the set in enormous contrast to the small scale of the props. Though a political subcurrent runs through the three dreamlike narratives, the most riveting aspect of this tape is the extraordinary juxtaposition of images and the surreal sense of space and time. A horse statuette revolves on a turntable, a wind-up toy marches awkwardly across the stage, body parts take on a startling personality. Rather than reworking existing dramatic traditions, Scott has created a remarkable world that fuses serious themes with witty symbolic references.

Tony Oursler's video work bristles with a quirky kineticism that relates to the aesthetics of the "neo-expressionist", "energist" or "new imagist" art movements (depending on whose art jargon one adopts). More than any tape in this exhibition, Oursler's 23-minute **GRAND MAL** translates the aggressive visual sensibility of much current new wave art into video. Like Scott, Oursler has hand-fashioned primitive sets and props, and employed body parts in the role of "characters", but his visuals are more graphically violent and claustrophobic, with a visceral quality suggestive of Julian Schnabel's paintings. Oursler's droning, slightly maniacal narration adds an ironic humour to the dark sexuality and psychotic thrust of this tape. Amid the worms and hands and furiously-painted backdrops, a disjointed narrative is played out, but it is Oursler's startlingly fresh vision of video drama that makes this tape one of the highlights of the exhibition, and one that is well defined by the title "New Imagery".

Also included in this show are New York artist Ernest Gusella's **CONNECTICUT PAPOOSE: A MORPHOLOGY FOR THE MIDDLE MAN**, a pastiche of short vignettes that juggle words and images; Canadian Susan Britton's stylized new wave drama **UP DOWN STRANGE**; and Jeff Turteltaub's **THE SOUND OF SAND**, a 3-minute portrait of a woman who makes "sand art". Though the tapes included in "New Imagery" differ substantially in structure, content and purpose, they offer eleven video interpretations of the renewed interest in representation and narrative that defines so much of the '80's aesthetic.

REVIEWED BY LORI ZIPPAY



NEW IMAGERY: SCHEDULE July 1 - August 10, 1982

Programs run continuously on the specified days during Museum hours.

PROGRAM ONE July, Sundays; August, Thursdays	Ed Bowes, <i>How to Fly</i> . 1980. 30 mins. Matthew Geller, <i>Windfalls, or New Thoughts on Thinking</i> . 1982. 20 mins. Jeff Turteltaub, <i>The Sound of Sand</i> . 1981. 3 mins.
PROGRAM TWO July, Tuesdays; August, Sundays	Eric Metcalfe, <i>Crime Time Commix Presents Steel and Flesh</i> . 1980. 12 mins. Dana Atchley, co-producer and co-director; Hank Bull, co-director. Paul Wong, <i>Prime Cuts</i> . 1981. 20 mins. Tony Oursler, <i>Grand Mal</i> . 1981. 23 mins.
PROGRAM THREE July, Fridays; August, Saturdays	Susan Britton, <i>Up Down Strange</i> . 1981. 54 mins.
PROGRAM FOUR July, Saturdays; August, Fridays	Ernest Gusella, <i>Connecticut Papoose: A Morphology for the Middleman</i> . 1981. 55 mins.
PROGRAM FIVE July, Mondays; August, Tuesdays	Jill Scott, <i>The Magnetic Tapes: Dictatorship, Voyeurism, Retaliation</i> . 1981. 55 mins.
PROGRAM SIX July, Thursdays; August, Mondays	John Arvanites, <i>American Male</i> . 1982. 30 mins. Bruce and Norman Yonomoto, <i>An Impotent Metaphor</i> . 1981. 40 mins.



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EVENTS

American Film Festival

NEWS RELEASE

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EDUCATIONAL FILM LIBRARY ASSOCIATION
43 WEST 61 ST. NEW YORK, N.Y. 10023 • 212/246-4533

AMERICAN FILM FESTIVAL
now accepting entries for
1983 COMPETITION

DATES: The educational Film Library Association is now accepting entries for its 25th annual American Film Festival, to be held May 30-June 4 at the Roosevelt Hotel in New York City. Deadline for accepting entry forms is January 15, 1983. The American Film Festival is the major event of the non-theatrical film field, and an important showcase for 16mm films and videotapes for use in libraries, schools, museums, and other community programs.

ENTRY REQUIREMENTS: Only 16mm optical track films and 3/4" video cassettes released for general distribution in the United States between January 1981 and December, 1982, are eligible for competition. Details of competition regulations and official entry forms may be obtained from the American Film Festival, 43 West 61 Street, New York, N.Y. 10023. Telephone (212) 246-4533.

CATEGORIES: The 1983 Festival will include over 60 categories covering the diverse areas of Art and Culture, Education and Information, Mental Health and Guidance, and Contemporary Concerns. Documentaries of 50-115 minutes may be entered in one of several "Feature-length Documentary" categories. There will also be special competitions for Business and Industry, Health and Safety, Film as Art and Video.

AWARDS: A Blue Ribbon will be awarded to the highest rated film or video production in each category. Runners-up receive a Red Ribbon. The prestigious EMILY award goes to the film which receives the highest rating of all of the winners. The JOHN GRIERSON award is a cash prize, presented annually to a new filmmaker who shows outstanding talent in the social documentary field. Awards will be presented at a special ceremony on Friday, June 3.

FESTIVAL CIRCUITS: Following the 25th annual American Film Festival, the Blue and Red Ribbon winners will be circulated to EFLA-member institutions throughout the country, where the films/tapes will be showcased in free public screenings in major libraries, schools and universities. These circuits bring the best of the American Film Festival to thousands of additional viewers who benefit from this opportunity to preview films and tapes they may later use for local programs.

APGA ANNUAL FILM FESTIVAL
American Personnel and Guidance Association
5203 Leesburg Pike
2 Skyline Plaza, Suite 400
Falls Church, VA 22041

DEADLINE: First week of November

**VISUAL ANTHROPOLOGY, FILM, VIDEO,
PHOTOGRAPHY EXHIBITION**

Jay Ruby
Anthropology Department
Temple University
Philadelphia, PA 19122

DEADLINE: November

UNIVERSITY COMMUNITY VIDEO, INC.

Tom Borup
425 Ontario, SE
Minneapolis, MN 55414

Festival is for Minnesota residents.

DEADLINE: November

UNITED STATES FILM AND VIDEO FESTIVAL

June Fenn
1177 East 2100 South
Salt Lake City, UT 84106

DEADLINE: Early November

IMAGE FILM/VIDEO CENTER

Linda Dubler
972 Peachtree Street, NE
Atlanta, GA 30309

DEADLINE: December

JVC STUDENT VIDEO FESTIVAL

Burson-Marsteller
866 Third Avenue
New York, NY 10022
ATTN: Richard A. Sacks

DEADLINE: December 1.

**FESTIVAL OF FEATURE MOVIES SHOT ON
VIDEOTAPE**

Group Creativity Projects
Paul Cebulski, Coordinator
66 North Greenwich Road
Armonk, New York 10504

DEADLINE: December 31.

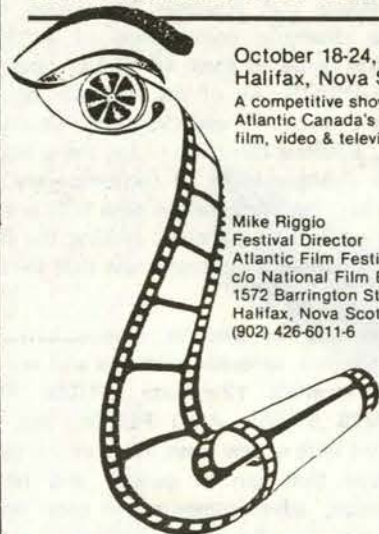
SANTA CRUZ VIDEO FESTIVAL

Open Channel
PO Box 1273
Santa Cruz, CA 95061
ATTN: Peter Brown

DEADLINE: December

SUBMISSION PROCEDURES: Write for further information.

Second Atlantic Film & Video Festival



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Mike Riggio
Festival Director
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**Conseil des Arts du Canada
The Canada Council**
1957-1982

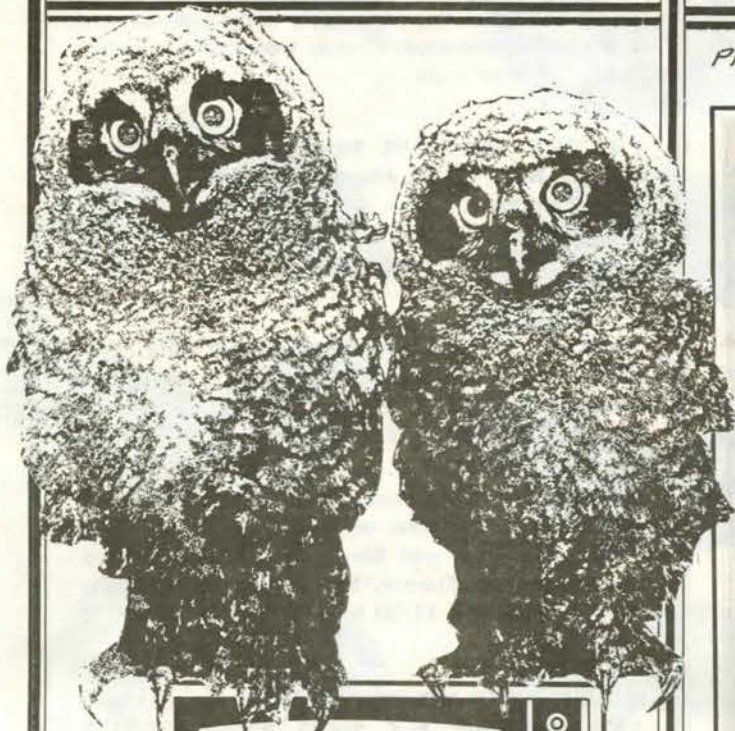
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Poets
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STUDIO TWO

Visus Foundation, a non-profit corporation, operates a video/television studio under the name of **STUDIO TWO**.

If you are interested in production, documentation, experimentation, or whatever, please give us a call. We are here to assist in the production and post production of tapes for your areas of work and interest.

Many artists and groups also require video tapes to accompany grant applications; television commercials; script development; pilot television programmes; etc.

If you have programme ideas you want to discuss, or any other special projects, please be in touch.

Come and visit the studio.

Lawrence & Miriam Adams

FEE SCHEDULE

Studio Time: \$20.00 per hour
These fees include one technician and are charged for the number of hours booked. 4 free hours of set-up time are included in this rate. Thereafter, \$5.00 per set-up hour will be charged.

EDITING TIME

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Time is available for post production and charges are based on number of hours booked. A technician is available. If a producer wishes to have a technician for editing the hourly rate is \$15.00.

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155a George St. Toronto, Ont. M5A 2M8 (416) 869-1589

Visus Foundation is assisted by the Canada Council, the Ontario Arts Council and individual donations.

PHOTOS AND NOTES FROM JAPAN



The HR-C3 VHS Compact Video Cassette Recorder equipped with the Battery Pack (right) is shown with JVC's VHS portable video cassette recorder.



A lineup photo of the HR-C3 VHS Compact Video Cassette Recorder equipped with the NB-P3 Battery Pack (far left in the rear row) and related products and accessories.

Next to the HR-C3, from left, are the BB-P3 Battery Charger equipped with the NB-P3 Battery Pack, and the AC-P3 AC Power Pack.

In the front row, from left, are the C-P1 VHS Cassette Adapter, the TC-20 VHS Compact Video Cassette, and the NB-P4/NB-P3 Battery Packs.



The HR-C3 VHS Compact Video Cassette Recorder equipped with the NB-P3 Battery Pack. Shown with the HR-C3 is the TC-20 VHS Compact Video Cassette.

Recent trends in Videotech....

JVC announced a compact VHS 20 minute cassette, compatible with a larger one (like KCA 20 & KCA...but you have to put the VHS mini in an adaptor). To go with it, they are going to sell a small portapack, the lightest 1/2" that exists.... only 2 kg, or 4.4 lbs not including battery, etc.. Power consumption has been cut in half, size was cut by 37%. It has reverse and fast forward search at 3x normal playback speed.

Canon, which used to make a 1/4" portapack (plus most video lenses) has come out with a compact VHS portapack, along with a new camera. It incorporates auto focus (a feature you will see popping up in other brands, though rumour has it that Sony canned it), date & time display, plus a built-in titler, which is operated with a single button to change letters. Camera cost Yen 238,000 (approx \$1200.00 Canadian).

The new cameras on the market all have a single tube colour saticon, good in low light or bright. Some have 1" rather than a 2/3" faceplate.

Michael Goldberg's book, *Portable Video—A Sony Guide to enjoyment*, is now available in Dutch as well as English. Ask for it free at your dealer.

TELEVISION WATCH



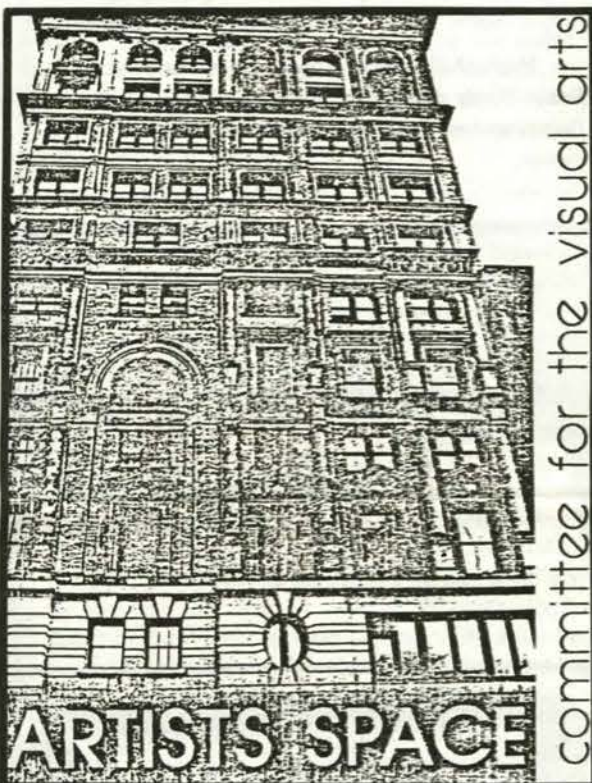
SUWA SEIKOSHA

TV Watch using liquid crystal television screen has been developed by Japan's Suwa Seikosha company. It could be on sale in six months if market reaction is favorable, company officials say.

GLOBAL
NETWORKINDEPENDENT FILM AND VIDEO SHOWCASES
IN MANHATTAN Fall, 1981

ANTHOLOGY FILM ARCHIVES, 80 Wooster Street, New York, N.Y. 10012. Phone: 226-0010. Jonas Mekas, Director; Shigeko Kubota, Video Curator. Films are shown Tuesday through Sunday at 8:00. Video is shown at 2:00 on Saturdays; afterwards video artists discuss their work. Library and Film Preservation Program is by appointment. During Winter 1982/83 Anthology will move to Second Avenue and 2nd Street, New York, N.Y.

ARTIST'S SPACE, Fine Arts Building, 105 Hudson Street, New York, N.Y. 10013. Phone: 226-3970. Linda Shearer, Director. Programs of film and video by artists.



CASTELLI-SONNABEND TAPES AND FILMS, 142 Greene Street, New York, N.Y. 10012. Phone: 431-6279. Contact: Patricia Brundage. Organizes video showings at Castelli Gallery in addition to distributing tapes and films.

COLLECTIVE FOR LIVING CINEMA, 52 White Street, New York, N.Y. 10013. Phone: 925-2111. Contact: Andrea Weiss, Program Director. Presents programs of avant-garde film, often with filmmaker present. Regular screenings October through June. Also presents performance and installation work.

DONNELL LIBRARY CENTER, 20 West 53rd Street, New York, N.Y. 10019. Phone: 621-0609. Marie Nesthus, Principal Film/Video Librarian; Michael Gitlin, Film/Video Historian. Regular screenings October through June of films in the collection. Tuesdays: *Featuring...* at 12:00 noon and *Collector's Choice* at 2:30 (programs of personal, independent, experimental and documentary shorts and features). Thursdays: *Viewpoint* at 12:00 noon (films on political and social issues) and *Films for Children* at 2:30. In the *Meet the Makers* Series (Film and Video), independent artists screen and discuss their work.

FILM FORUM 1, 57 Watts Street, New York, N.Y. 10013. Phone: 431-1590. Karen Cooper, Director. New York City premieres of independent animation, avant-garde, narratives and documentaries made in this country and abroad, daily and year-round.

GLOBAL VILLAGE, Video Study Center, 454 Broome Street, New York, N.Y. 10013. Phone: 966-7526. John Reilly, Executive Director; Julie Gustafson, Associate Director. Exhibits video and some film in the Fall and Spring screening series and sponsors Video and Television Documentary Festival every year.

THE KITCHEN CENTER FOR VIDEO, MUSIC and DANCE, 59 Wooster Street, New York, N.Y. 10012 (entrance on 484 Broome Street). Phone: 925-3615. Mary McArthur, Director; Tom Bowes, Video Director; Carlotta Schoolman, Broadcast Production. Exhibits all forms of media-art, including single and multi-channel video and video installations; has video library, video touring program and viewing rooms.

MILLENIUM, 66 E. 4th Street, New York, N.Y. 10003. Phone: 673-0090. Howard Suttentplan, Director. Visiting filmmakers from this country and abroad present their work. Also, open screenings Friday evenings. Film equipment loan service available to members Monday through Friday, 1:00 to 5:00 and 7:30 to 11:00; Sunday, 1:00 to 5:00. Classes in filmmaking are also available to members three evenings per week.

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York, N.Y. 10019. Phone: 956-6100. Contact Adrienne Mancina or Larry Kardish for film; Barbara London for video.

The independent film is featured in *Cineprobe* series, for which filmmakers are present, and *What's Happening?*, films of current social and political interest. Video is shown regularly in the galleries, and in the *Video Viewpoints* series videomakers present and discuss their work.

P.S. ONE, 46-01 21st Street, Long Island City, Queens, N.Y. 11101. Phone: 784-2084. Bob Harris, Video Curator.

P.S. One opens October 18, Thursday through Sunday, and runs video continuously from 1:00 to 6:00.

WHITNEY MUSEUM OF AMERICAN ART, Film and Video Department, 945 Madison Avenue, New York, N.Y. 10021. Phone: 288-9601. John G. Hanhardt, Curator of Film and Video; Callie Angell, Curatorial Assistant.

Presents the New American Filmmakers Series, which consists of exhibitions of independently produced films, videotapes, and film and video installations. Closed Monday; Tuesday 11:00 to 8:00, Wednesday through Saturday 11:00 to 6:00, Sunday 12:00 to 6:00.

WOMEN MAKE MOVIES, 100 Fifth Avenue, Suite 1208, New York, N.Y. 10011. Phone: 929-6477. Contact: Amy Chen, Director.

Presents annual showcase of new women's cinema, in addition to nation-wide distribution of independent film and video work by women.

WOMEN'S INTERART CENTER, 549 West 52nd Street, New York, N.Y. 10010. Phone: 246-0150. Ronnie Geist, Media Director; Margot Lewitin, Director.

Open Monday through Friday 10:00 to 6:00. Exhibits film and video highlighting women artists. Production and post production facilities, as well as workshops, are also available.

This listing prepared by the Film and Video Department of the Whitney Museum of American Art.

The New American Filmmakers Series is made possible in part by public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts, a Federal Agency in Washington, D.C.

FILM and VIDEO DEPARTMENT
John G. Hanhardt, Curator
Callie Angell, Curatorial Assistant
Janis Weinberger, Secretary

Castelli/Sonnabend Tapes & Films, Inc.
142 Green Street, New York, N.Y. 10012
announces the distribution of

ARDELE LISTER

SPLIT

20 min., color, sound, 1981.



THE DISARMAMENT VIDEO SURVEY

The Disarmament Video Survey originated as a response to the June/July United Nations Conference on Nuclear Disarmament. Video Survey organizers: Skip Blumberg, Wendy Clarke, D.D. Halleck, Karen Ranucci and Sandy Tolan mailed out an open 'invitation to producers to participate.' Enclosed with the announcement were step by step 'style sheets' outlining how to produce a tape within the acceptable guidelines, the directions included hints on finding a location, approaching participants, signed releases, recording the opening and closing of your show, technical requirements, framing, editing, etc. . . . The committee received 64 tapes from over 300 producers in the United States, England, Germany, Japan and Canada. These were assembled into 28 hours of programming with more than 3000 on the street opinions. They were shown over Manhattan Cable, in Times Square, at the Port Authority Bus Terminal, JFK Centre For The Performing Arts in Washington D.C., City College Gym and recently on Cable 10 in Vancouver during Disarmament Week.



My name is Michelle Brown, I work at the unemployment office right behind me and I don't think they should spend money on nuclear weapons because there are people with no jobs, no homes, hungry. They can be spending the money on something worthwhile like helping people instead of hurting them.



I live in New York City, I work at an engineering company in Manhattan. My opinion on the nuclear arms race, if we're trying to manufacture and stock-pile weapons for national security, what sort of security is that if no one is left after a war, what are we securing for? If there was a bomb that hit Manhattan at ground zero, it would blowout from Yonkers in the north to Brooklyn, to New Jersey, to Connecticut and they're talking about evacuating us all: Where the hell would we go? Has anyone tried to get out of New York on Friday afternoon like today and get on the highways out of town, I mean there is no one in hell that anybody is going to move out of here in maybe 1/2 a minute. If there is a Russian submarine off the coast that shot a nuclear missile at New York, what sort of warning would we have? I say everybody would be dead, we might have a few militarists left alive and what sort of society would they start? Look what they're trying to do to this one.



My name is Marjorie Plome, I live in Milwaukee, Oregon and I'm in electronics assemblies. I am all for going forward on all nuclear development that is possible. I feel that our country should be up and above and all else at all times. Really, when it comes down to it there is nothing to be concerned about whether our country goes or it doesn't, because we know, where our eternal home is.



My name is Billy Knox, I'm from Denver, Colorado and I would like to find some way to limit atomic weapons ownership to the United States only. Thank you.



I'm in favor of immediate nuclear war, I think we should have all of the disarmament we have, all the countries should use them up because I think it's a waste not to use all the stuff we have spent so much money on. I also think that having a nuclear war right away would probably be the best way to equalize things, all nations, we wouldn't have to worry about balanced budgets, prayer in public schools. So I think the best thing is to use all the weapons we have we won't need anymore and we'll just blow up everything we have right away.



My name is Wulf Zacherry Glass, you want me to tell you my feelings on nuclear disarmament? The future generations is for people to all get together and to try to speak out to the government. We're really trying to save the world, like we don't want Reagan to start a nuclear war or anything. I got a letter from the Whitehouse, 'cause I wrote Reagan a letter about nuclear disarmament; he didn't write anything back except that we should start praying and I didn't think that was the right thing to do, 'cause you can't pray to stop nuclear power. I could tell he didn't care a bit, that was just an excuse.



I'm Mike Brown and I's a cab driver in the city of Chicago. As far as disarmament is concerned, it's an interesting question, on the surface it's good to say hey let's get rid of everything but you've got two problems. First of all, you have to look at the other side, the Russians, I don't know, they are people who have no regard for human life or human rights. That makes it dangerous, but yet on the other hand we have over here, I don't know, to me Reagan is an unstable type of person, you know. What happens if you give an unstable person a weapon? He becomes very dangerous and scares you. This is a difficult question but we have to look at both ends of it.



My name is Frank Lang, I'm from San Francisco, California. I worked with nuclear weapons when I was in the United States Air Force. There you have a definite opinion on nuclear weapons, you were told that was the only way to save the United States. After seeing it, after seeing how they're handled, after seeing the policies that go on with them, I'm frightened. Although I don't feel it's a problem that's going to go away overnight or even over a decade, it's a very definite problem and I think that all the help that anyone can give and going together and controlling these damn things, the best. That's it from a veteran.

The survey is available in the long version which is suitable for marathon (24 hrs.) playback over cable, as 8 hours of compilations that can be shown as an installation piece and finally as a one hour compilation of the best of the best.

The tape takes you in front of a supermarket in Brooklyn, the taxi pool at O'Hare Airport in Chicago, outside an unemployment office in Manhattan, Nelson in B.C. The diversity of opinions voiced on this tape provides the viewer with an onslaught of opposing viewpoints concerning a very difficult issue. This well-paced tape consists of 15 seconds to 1 minute character studies; it moves you through location to location and from opinion to opinion. The tape challenges and supports the viewer's notions of stereotypes; it reveals backgrounds, economic conditions, paranoia, hip liberalism, democracy, facism, the articulate and the banal.

The videotape **DISARMAMENT VIDEO SURVEY** is available from: **DOWNTOWN COMMUNITY TELEVISION** 87 Lafayette Street New York, N.Y. 10013



Lany Mullen, Public Relations Director for a Texas Senator, Dallas, Texas. The arms race, I believe we have to keep a strong defence so that we can have some bargaining power with the Russians. We have to bring up the efficiency of conventional defence and not just nuclear, but we're also going to have to do a little bit with nuclear to keep up a balanced power between the two countries or we won't have bargaining position.



My name is Selmimeron Tolla, I live in Brooklyn and I'm frightened, I'm frightened for all of us, I'm frightened for the world. Our children have the right to grow up and unless there is a nuclear freeze they're not going to have that opportunity. It has to start and it has to start somewhere and we can't worry about who has the advantage, there will be no advantage for anyone. I think people of the world have to join hands and insist on nuclear freeze. We're fighting amongst ourselves on trivial issues and nothing is more important than the survival of our world, of our planet. I think that's the next move and an instant move for all of us.



My name is Bella Abzug, I'm the president of Women U.S.A., I used to be in Congress and I've been a mother all my life. Those nuclear weapons are aimed at you and me, our friends, our neighbours, our kids. We have to aim back with our votes, with our petitions, with our voices, to tell the people in the Congress, in the Whitehouse, in the Pentagon, here and in the Soviet Union and all over the world, that the people want to live and we will make that decision to end the arms race, to create general and complete disarmament, so that we settle disputes peacefully around the negotiating table.



My name is Carlo Povanetsi, I'm a San Franciscan, a friend of Joe DiMaggio's, my father was a fisherman. The man just gave me a question about a certain thing, about disarmament, nuclear weapons. The only thing that I can say about these weapons is this, I leave it up to the big man that know much about it. I don't know much about it, what they think they should do or not, I just leave it up to them.



Hi, my name is Chaka Khan. I'm a singer and I'm from Chicago and I think that nuclear weapons such canal water.



My name is Nick Dorsow from Merrick, N.Y., I'm in the 7th Regiment Artillery Corp. I think we should arm and arm right to the teeth, that's it.



My name is Keith Power, I'm English and I've been asked to give my opinion on nuclear disarmament. I feel that we cannot afford to disarm in the Western world until such time as we can guarantee disarmament in the whole world, which I think unfortunately is an unlikely thing to happen in the near future.



My name is Arthur Price, I live in Chicago. I work in systems consulting. I'm for armament and to the absolute maximum. Russia only knows one virtue, aggression. That has been proven historically, year after year after every year. The United States needs to turn from a paper tiger to a real one. Thank you.

PICK UP YOUR FEET:T



All the big tricks, music, laughs and tears of championship jump rope are presented in **Pick Up Your Feet: The Double Dutch Show**, the latest video documentary by award-winning producer Skip Blumberg.

The half-hour program chronicles the Eighth Annual World Invitational Double Dutch Jump Rope Championship, held at the Fountain Plaza at Lincoln Center last June 13. Mayor Ed Koch opened the ceremonies by proclaiming the day "Double Dutch Championship Day."

More than 40,000 children from the metropolitan New York area participated in preliminary community-wide competitions before the championship. The 80 winning teams from New Jersey, Connecticut and New York's regional competitions went on to the June championships, vying for prizes which included seven \$500 scholarships.

Four of the most popular teams at the competition were The Fantastic Four and DD Tigers from the Lower East Side, the Jumping Joints from Brooklyn and the Dynamos from West Harlem.

Double Dutch is a jump rope sport played with two turners facing each other, rotating a rope inward in each hand. The jumper must be aware of both ropes coming from both directions at once.

The competition consists of a compulsory routine, speed jumping — with champions jumping 5½ steps a second during a two minute sprint — and freestyle routines for singles and doubles. Tricks for the freestyle routines include acrobatics, dance steps, handing off the ropes midjump, turning and jumping at the same time.

One of the highlights of the day of competition was a dazzling demonstration by the former world champions — The Fantastic Four: Robin Oakes, Delores Brown, Adrienne Adams and DeShone Adams.

In 1972, Harlem-based Detective David Walker was looking for a sport activity specifically designed for inner city girls and founded competitive double dutch. Detective Walker along with Detective Ulysses "Mike" Williams organized the American Double Dutch League in 1973. The league has since expanded to become a nationwide activity that now includes boys as well. The only boy in the Finals, Peter Holloman, a sixth grade student from Brooklyn, is a member of the Jumping Joints, a team that won first place in two categories.

Pick Up Your Feet: The Double Dutch Show is a production of Skip Blumberg and the Television Laboratory at WNET/ Thirteen. The program was made possible, in part, with public funds from the New York State Council on the Arts and by a grant from the National Endowment for the Arts.

PERSONALITY PROFILES:

The Fantastic Four are already celebrities and sports stars at the age of 16. Among Double Dutch girls (there are more than 40,000 girls participating in competitive Double Dutch in the NYC area), the mention of their name brings cheers and squeals of delight. The F-4 were two time Double Dutch champions when they retired from amateur standing in order to perform in a MacDonald's commercial. They all met at Junior High School in 1977 when they were in the seventh grade. Two gym teachers were their coaches but since Junior High School they have coached themselves. It was in their second year together that they won their first championship with new tricks that they originated. These tricks were based on gymnastics moves, syncopated dance steps and ideas that they developed themselves: rope tricks like passing ropes while turning and jumping and turning ropes at the

same time.

Although they all live in City Housing Projects in the Lower East Side of Manhattan, Double Dutch has taken them to Hollywood to star in two MacDonald's commercials in two years, to Germany for exhibitions sponsored by Fila (a sporting goods manufacturer), to Detroit to perform at a huge SuperBowl '82 party, and to be stars of "Pick Up Your Feet: the Double Dutch Show", a show that I produced. "Pick Up Your Feet" was on TV in New York City last fall as a Thanksgiving special. When Paul Wong asked me to contribute to this publication I thought it would be fun to personality profile the Four and to find out their insights about being stars of a TV show and a MacDonalds commercial. They were all interviewed separately in February, 1982.

NAME:	Delores Ja'Net Brown	DeShone Adams	Robin Oakes	Adrienne Monique "Nicky" Adams
BIRTHDAY:	3-15-65	1-23-65	2-14-65	10-30-65
NEIGHBORHOOD:	Smith Houses, Lower East Side, Manhattan	Gompers Project, Lower East Side, Manhattan	Baruch Projects, Lower East Side, Manhattan	LaGuardia Projects, Lower East Side, Manhattan
FAVORITE COLOR:	sky blue	rose red	light or dark blue	sky blue
FAVORITE POP STARS:	Luther Vandross; Earth, Wind & Fire	Luther Vandross, Peabo Bryson, the Jackson Five	Luther Vandross, Gary Coleman	Luther Vandross, Shalimar, Stevie Wonder, Rick James
HOBBIES:	basketball, bicycle riding, roller skating ("now that I learned how to skate backwards"); "boys catch my interest but in general my social life could be more social"	basketball, volleyball, cheerleading	acting, basketball, volleyball, baseball	hand ball, gymnastics, being a clown
AMBITIONS:	to be a computer programmer and eventually own a computer corporation called the Delores Corp.	get Ph.D. in computer science; eventually to be very successful — "get rich, get my Rolls Royce, a house" — because I have my knowledge	going to college; "I thought I wanted to go into textiles and I've been taking it up in high school but it's getting boring and there's not enough money in it. I want to do better. Now I want to be a doctor or a lawyer. In terms of a family, I want to live with my husband (who? I don't know yet) but not have kids until I finish my studies and travel first."	"pick up where my mother left off and become a registered nurse; have a family, have respect for a lot of people and be good at whatever I do."
TYPICAL FUN DAY:	relaxing, play records, watch tv, go to the movies	"just hang out and be with my friends, on the weekend we go to the movies. I'm single now. Usually I'd be with my boyfriend but I just broke up with him for good."	"visit my grandmother and friends, I like to go to parties, dances and the movies. Sundays sometimes I go to church with DeShone and then get ready for school."	"mostly I hang out with my boyfriend and talk with him and his mother. Sometimes I braid his hair and sometimes wash his hair. Then he brings me home in the subway."
TYPICAL DAY:	get up at 6:30, school by 8:10 until 2:18, homework from 2:30 to 4, double dutch practice 4:30-8pm, dinner on the run, finish homework or watch tv 'til bed	get up at 6am, go to school by 8:15, out at 2:15, go home for homework and snacking, then practice at 4 to 8, take dinner myself, homework, tv and to bed at midnight	"get up at 6am and go to school, come home then to practice, do my work and clean up for my family (I cook dinner on Friday nights), go to bed at 11pm the latest, sometimes I watch tv before bed."	"up at 6am to call Robin to wake her up, then go back to sleep and wake up at 6:30, at 7:50 go to school until 3, take a subway home and go to practice at 4, leave practice to eat with my family, back to practice til 8, then homework and tv til I go to sleep at 11."

THE DOUBLE DUTCH SHOW



photo by Peter Aaron/ESTO

DELORES, DESHONE, ROBIN & NICKY

NEW YEAR'S RESOLUTION

"to succeed in everything I do in 1982."

To be more noticeable, to better myself, do better in school, be more attractive, become a young lady.

lose weight, stop cursing, to always tell the truth, to better myself.

"I made a resolution with my boyfriend Charles to always stay together. Also to stop sucking my thumb."

FAVORITE TV SHOW: Fame

Good Times, Dallas, Dynasty

That's Incredible!, What's Happening?, Dif'rent Strokes

Hart to Hart

FAVORITE MOVIE: Taps

Stir Crazy

Shogun Woman (3D)

Rocky

FAVORITE ITEM TO SHOP FOR:

shoes

clothes

clothes

clothes, especially shoes, jewelry

FAVORITE FOOD: hamburgers

pizza

fried chicken

Chinese food and cheeseburgers

BIGGEST INFLUENCE:

mother and grandmother

"my uncle because he's in computers and that's what I'm aiming at. He's got a Masters but I want to do better."

"my older sister 'cause when I have problems I can talk to her; she understands me."

"my grandmother 'cause we get into a lot of arguments but in the long run I know how to be good."

BIGGEST ACCOMPLISHMENT:

winning the Double Dutch championship

winning the Double Dutch championship

being on television

winning the Double Dutch tournament

PET PEEVES:

homework on weekends and interviewers who don't write the truth

when people are jealous

having tests in school

people who bother me

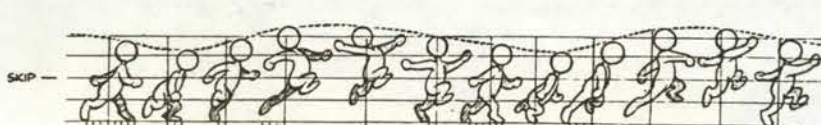
WHAT WAS IT LIKE TO BE A STAR OF "PICK UP YOUR FEET":

"It was fun! Oh wow. Not everyone gets to be on tv. My vice-principal of my school called me down to his office and I thought something was wrong. Then he said that he saw me on the tv show and it was great. Now his kids want to jump double dutch. Everybody said so many great things about it. People recognize me in the streets. Everybody wants to know when it's going to be on again. Being in the MacDonald's commercial was more work. We knew you, Skip. In California there were all strangers working on the commercial and it was different with strangers. And all those re-takes plus we were away from home and we were out there on business not pleasure. But in general it's fun having your face shown. And the bread will come in handy when I go to college."

"It felt good. You know a lot of people came up and said hey you were a star. Next time I should know to speak up more because my friends told me that I should have spoken more. You know I was so quiet and mostly I just stood there in the interviews. And smiled more. Me and Robin went to Brooklyn and we were on a subway and a lot of people were staring at us and said we saw you on tv and one guy got slammed in the doors waiting for an autograph. That show was like your real self. In the MacDonald's commercial they told us what to do. On your show you caught us being ourselves."

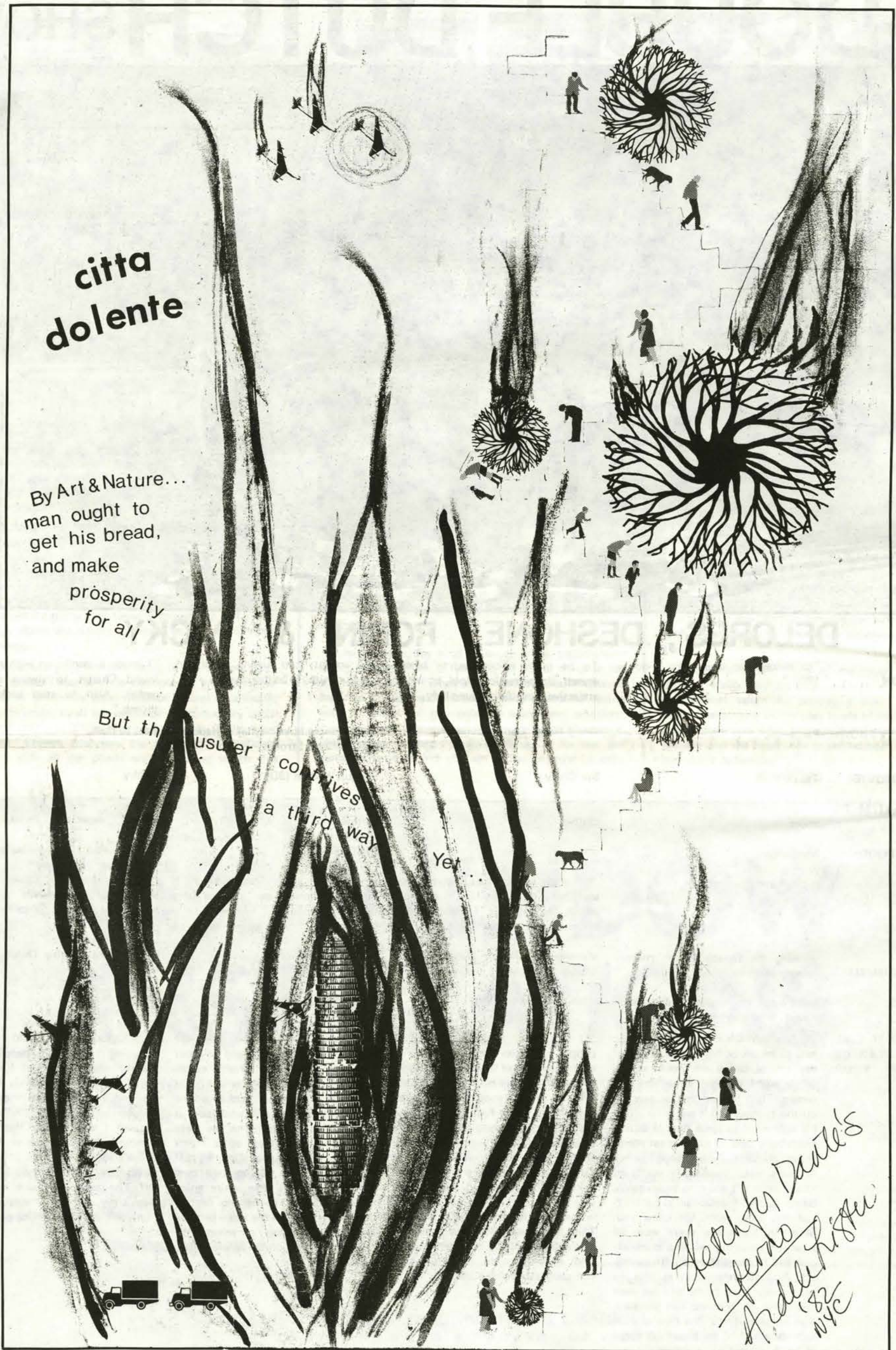
"We were doing our own thing. We got to explain things and say our names. I was uncomfortable sometimes to see myself on tv but other than that it was great. It changed me because some people who saw it were saying that even tho' we were champions they liked other teams better. I was happy about that 'cause they were saying their own true opinion but now we're going to work harder to be the best. I was happy to be on the show because we could express ourselves. We couldn't do that on the MacDonald's commercial."

"I enjoyed being in it and I enjoyed watching it but I want people to like me for what I am, not for what I do. Sometimes people say hello to me and I don't know them. Most people actually say 'hi' to me because I was in the MacDonald's commercial and on the tv show. So I don't mostly mention it in school at all. The tv show got me as my real self. The commercial was fun but it wasn't my real me. It was just part of myself. Just the smiling part."



BY SKIP BLUMBERG





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