30 TV Commercials Honored In Chicago
At U.S. Spot Fest

Awards were presented at the Water Tower Hyatt House, Chicago, for over 30 TV commercials selected as outstanding in their category from several hundred entered in the U.S. Television Commercials Festival.


David O. Bickart, deputy director of the national advertising bureau, Federal Trade Commission in Washington, presided over the presentation. Mr. Bickart, who also is a member of the national awards committee, presented the awards.

Exhibition At Whitney Museum

Videotape, traditionally considered a storage device for television programming, is emerging as a new art form. A major exhibition of videotape is being presented at the Whitney Museum from Dec. 3 through 15 as part of the Museum's New American Filmmakers Series.

The exhibition is being presented in cooperation with the Videotape Production Association, an organization which represents most of the independent videotape production companies in the United States and Canada. BACK STAGE is publishing this tape special for distribution at the Museum, 945 Madison Ave. at 75th St., NYC.

“Television programing and technique will be strongly affected by the new videotape imagery,” says David Bienstock, Curator of Film at the Whitney Museum. “New types of film will also emerge which could radically alter the nature of film as we know it. It should be understood,” Mr. Bienstock added, “that videotape is not TV or film, but a new and unique art medium in itself, meriting a museum showcase. Independent artists have begun to use the medium as an extension of its electrical energy and perceptual components, rather than the narrative format so often imposed on it by commercial television. The result has been the discovery of wholly new types of images, movements, colors, visual-auditory sensations and feelings. (Continued on Page 20)

Feature Filming Due To Pick Up In N.Y. In '72

The announcement, first revealed in BACK STAGE, that Local 52 and the feature filmers signed a new pact, resulted in a feeling of optimism in film circles. Feature filming has been a dead issue in N.Y. for the past couple of months, but from all indications, it should be starting up again shortly, picking up real momentum this coming spring.

One of the first pictures due to get underway here early January is “The Heat's On” to be produced by Samuel Goldwin, Jr. for Warner Brothers. The sequel to “Cotton Comes To Harlem” will have the same two Negro detectives as leads, with Godfrey Cambridge and Raymond St. Jacques probably reprising their roles.
Recent surges in technology have made available to artists the creation of video images of almost infinite flexibility. An artist can make images instantaneously and alter them with tremendous variety by using videotape. The artistic range has extended beyond all past horizons, and videotape is evolving much like rock music did in its metamorphosis. This historic evolution of the video medium into a sensitive, perceptual art form is analogous to the audio medium. Audio tape and sophisticated equipment moved forward the art of sound; video tape is an artform analogous to the audiomedium. The artistic range has extended beyond all past horizons, and videotape is an art medium. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer. In this tape, as in most of his others, Paik works in real time imagery. All of the effects are created spontaneously while Paik and his subject view the monitor simultaneously.

"KEY KNOW" Woody and Steina Vasulka (6 min.). 1971. Electronic Image and Sound Compositions. This tape is a record of an actual "event" in realtime. It never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats.

"LET IT BE" by Steina Vasulka (3 min.). 1971. A short tape which uses some of the simple and fun-loving aspects of video.

"SEQUENCE/NIGHT VIDEO" by Douglas Davis (excerpt) 1971. Sequences made with a video tape recorder. The tape is ordinarily sensitive to heat and light, which can "see in" a tape - a quality unique to video. "SEE MUDRA GULP" by Richard Lowenberg (6 min.). 1971. Mandala feedback patterns creates imagery with this tape. These patterns are formed spontaneously such that television cameras and a monitor are placed in certain positions. "VIDEO TUNNEL" by Dimitri Devyatkin (7 min.) A study in perception and psychological feedback.

"VIDE0 COMMUNIUE" by Robert N. Zagone, (11 min.) Made in 1968. A poem written for the video experience.

"POINT OF INFLECTION" by Stephen C. Beck (13 min.) Videographed October 1971 at the National Center for Experiments in Television, San Francisco. Cosmic Portal was made on the Beek Direct Video Synthesizer designed by Stephen Beck.

"PLEASE SUPERIMPOSE, PLEASE!" (excerpt) by John Randolph Carter (16 min.) 1971. John Carter experiments with some of his videotape ideas.

"LONDSOUNDS" by Richard Felciano (8 min.). Made in 1968 at the KQED Experimental Television Project. In this work the sound and image elements of the television experience function independently, each using material that is indigenous to it.

"BLACK VIDEO NO. 2." (excerpt) by Aldo Tambellini (6 min.) One of the first to use 16 inch videotape as an art medium.

"SGMENT POLE 1" by Robert N. Zagone (reproduced by Ralph J. Gleason and Robert N. Zagone) (7 min.) (excerpt). Made in 1968 at public television station KQED, San Fran. It is an artistic tape and a record of an actual "event" in real time. Time Program II, Dec. 9-16, will consist of:

December 9-16


"VIDEO TUNNEL" by Dimitri Devyatkin (7 min.) A study in perception and psychological feedback.

"LONG SOUNDS" by Richard Felciano (11 min.) Made in 1968 at the KQED Experimental Television Project, San Francisco. Cosmic Portal was made on the Beek Direct Video Synthesizer designed by Stephen Beck.

"SKIP SWEENY FEEDBACK" by Ed Sweeney (5 min.) 1971. The unusual organic nature of the black image and its liquid like movement.

"ALEPH-NULL" by Shirshad Bapat and Charles Phillips (12 min.). Abstraction is achieved and controlled by electronic "recycling" of a video signal through a loop that includes a camera, a monitor and mixing equipment.

"FEED FIELDS BACK" by Richard Lowenberg (8 min.) Electronic particles which constitute the video image.

"POINT OF INFLECTION" by Stephen C. Beck and Richard Felciano (8 min.) Excerpt. Made in December 1970, 1971 which evolves into a complex variety of rhythms, textures and patterns.


KCST-TV Buys $800,000 Worth Of New Equipment

Television Station KCST (Channel 39), San Diego, purchased two AVR-1 "third generation" broadcast videotape recorders, an ASCII-50 cassette broadcast videotape recorder/player, and a 40-foot teleproduction van from Ampex Corporation, it was recently announced by Mel Wheeler, KCST president.

The AVR-1 videotape recorders will be used extensively in the studio and for special events in the facility, according to Wheeler, and the ASCII-50 will be used for airing commercials and other short duration programs.

The new van contains six color cameras, an HS-100 "instant replay" video disk recorder and two videotape recorders. It will be used to produce commercials and other programs on location and to provide remote pickup for KCST coverage of the San Diego Padres baseball games, San Diego Chargers and San Diego State college football games and other sports events.

The value of the order is approximately $800,000 according to Donald Kleffman, Ampex video marketing manager.