Table of Contents

PREMIERES

Enigma and We Are Things  
Paul Knotter  

La Pay No Way!  
Vulture Video

As If Memories Could Deceive Me and Die Einen den Anderen  
Marcel Oldenbach

Open The Box  
Michael Jackson

I Want Some Insecticide  
Branda Miller

The Amazing Voyage of Gustave Flaubert and Raymond Roussel  
Steve Fagin

What Do Those Old Films Mean?  
Noel Burch

Storm and Stress  
Doug Hall

Like Men  
Pier Marton

Map of Dreams  
Mark Lucas and Jane Thornburn

Ganapati/A Spirit in the Bush  
Dan Reeves

INSTRUCTIONS

Jean Firstenberg  
Director, The American Film Institute

William G. Connolly  
President, Sony Broadcast Products Division

James Hindman  
Deputy Director, The American Film Institute

Steven Ricci  
Director, National Video Festival

In Line  
Tony Conrad

Atomic Dreams  
Teri Yarbow

Ballplayer  
Chip Lord

Flaubert Dreams of Travel  
Ken Kobland

Buzz Box  
David Daniels

State of the Art  
Geoff Dunlap/John Wyver

Expectations  
Michael Marton

J.S. Bach  
Juan Downey

Art of Memory: The Legend  
Woody Vasulka

In Situ  
Gary Hill

Grandeur et Décadence D’un Petit Commerce De Cinéma  
D’Aprés Un Roman De J.H. Chase (Chantons En Choeur)  
Jean-Luc Godard

Exhibition  
Bernar Hebert
THE SOUND OF VIDEO

Featured Screenings
30

Be A Musician. You'll Understand Video
33
Anne-Marie Duguet

The Archaeology of Music Video
36
Gregory Lukow

Excerpt from The Sound of One Line Scanning
40
Bill Viola

REGIONAL VOICES

Featured Screenings
46

Not Reconciled: West German Video Images
48
Janet Bergstrom

Video Regions: NEA Regional Media Fellowships
54
Neil Seiling

The Other New York: Regional Reflection
57
Sara Hornbacher

Locus and Boundary: New York as a Video Region
63
Maureen Turim

Open Channels
68
Long Beach Museum of Art

TELEVISION ALTERNATIVES

Canadian Broadcast Corporation: In Retrospect and Today
Blaine Allan

Welles, Television, and the Essay Film
Bill Krohn

Beyond the Pale: Provocative British Television
Peter Broderick

Media as Mirror: "The Fountain of Youth"
Jonathan Rosenbaum

Packaging: The Part and its Whole
82
Bill Krohn

Panel Discussion and Featured Screenings
82

Dunkley's Paradox
85
John Wyver

Video Utopia
87
Raymond Bellour

Paper Tiger TV
93

High Definition Television Showcase
94

CONTESTS

1986 National Video Festival Student Competition
97

Visions of U.S. Home Video Contest
100
Art of Memory: The Legend

by Woody Vasulka. 12:00, color, 1986.

This tape is a second ‘operatic’ work (after The Commission) experimenting with narrativity through electronic tools. This new work is composed as a series of ‘songs’ related to 20th-century political themes. Part of the opening sequence, The Legend refers to entry into the Atomic Age and was assembled for the ORF ‘Video Vernissage’ in Linz, Austria (1986).

Woody Vasulka was born in Czechoslovakia. He produced and directed short films at the Academy of Performing Arts, Prague. He emigrated to the U.S. in 1965. In 1967 he experimented with electronic sounds, stroboscopic lights and video. In 1974, on the faculty at the Center for Media Studies, SUNY-Buffalo, he began investigating computer-control video, constructing “The Image Articulator,” a real-time digital video tool. With Steina he founded The Kitchen and has participated in major video shows in the U.S. and abroad.

Expectations

by Michael Marton. Produced by David Weiner; executive producer- Larry Kirkman; music by Ry Cooder and Mose Allison; narrated by John Lithgow. 60:00, color, 1986.

Many American working families once had well-paid jobs in steel, rubber, auto manufacture — jobs that seemed as bountiful as the products they made, as secure as the communities they built. This is the story of an East L.A. middle-class community devastated by plant closings, and a steelworkers’ food bank serving 10,000 families a month. Will parents ever again be able to say that their kids’ lives will be better than theirs?

Michael Marton has produced over the last 10 years a dozen documentaries, including portraits of young boxers (Watch Me Now), aimless youth (I Don’t Matter, I Don’t Care) and an itenerant woman (Arvilla). These works and others, broadcast on public TV, won him a Guggenheim Fellowship (1980).

J.S. Bach

Produced and directed by Juan Downey; camera: Jaime Barrios; on-line editor: Richard Feist. 28:30, color, stereo sound, 1986.

This is part 4 of The Thinking Eye, a public television series about culture as the instrument of active thought. This program has 3 parts: Death, Flashback and Counterpoint. Three actors represent 3 narrative lines: artist Downey, Albert Schweitzer and a television narrator. Shot in East Germany and New York, the work uses video computer effects to convey visually the principles of equal temperament and counterpoint. “This videotape is dedicated to my mother, who died while I was packing to leave for East Germany to shoot this documentary.”

Juan Downey was born in Chile. He has been making video art since 1972. His tapes have been shown in festivals and shows around the world, as well as on television. He has received a number of prestigious grants to support his work.