

BACKSTAGE

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Friday, December 3, 1971—35c

TAPE NEW ART FORM

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.

Cited for the chairman's special award was a commercial currently being aired for Sanford's of Bellwood, Illinois featuring Expresso Pens and produced by Ron Phillips & Associates of Hollywood under the direction of Dickens Advertising, Inc., Park Ridge, Illinois.

David O. Bickart, deputy director of the national advertising bureau, Federal Trade Commission and Jim Lurie, executive VP, Rink Wells and Associates, Chicago were featured speakers at the luncheon event attended by several hundred advertising agency and TV commercial production personnel from the U. S. and Canada.

U.S. Television Commercials Festival, a sister event to the U.S. Industrial Film Festival, now in its fifth year of operation, judges commercials competitively in subject categories and various production

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Study Documents TV's Ill Effect On Movies

What everyone has been saying for years—that TV has bitten deeply into movie theatre attendance—has been documented by a study prepared for the Motion Picture Association of America.

As the number of TV sets in use rose in the United States between 1963 and 1970, the number of movie-goers decreased. In 1963, TV sets totalled about 61.2 million, while film admissions numbered 1093 million. By 1970, TV sets totalled 86 million, and film attendance dropped to 921 million.

The same inverse relationship was recorded in France and Great Britain, though it was not as sharply defined in those two countries.

Jack Valenti, President, MPAA, in making the figures public, had one encouraging observation. Namely, that the decline in the movie attendance seems to be leveling off, with a slight increase

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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 programming 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 feel-

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

The announcement, first revealed in BACK STAGE, that Local 52 and the feature filmmakers signed a new pact, resulted in a feeling of optimism in film circles. Feature filming has been a dead issue in NY 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 repeating roles.

Chris Conrad, the City's Exec Coordinator for Films, forecast 10 features will be shooting here with in next two months with "Hard Feelings" as one of the possibilities. This is the Oliver Hailey B'way play "Father's Day" which has been adapted for the screen by Eleanor Perry. Martin Poll will produce it in its entirety shortly

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Lang Named VP Video Cassette, Teletronics

George Gould, President, Teletronics International announced that Bruce Lang has been elected a VP of the publicly held video laboratory.

As an officer of the corporation, Mr. Lang will supervise Teletronics' growing activities in Videocassette Programs, an area forecast to become one of the fastest growing divisions of the company in the period immediately ahead.

Since joining Teletronics in February, 1971, Mr. Lang has been Executive Director of Medical Programs. Prior to joining Teletronics, he was President of Reeves Production Services, preceded by eight years at CBS-TV in news, production, programming, sales and administrative areas.

In commenting about the videocassette growth potential, Mr. Lang stated: "I think it's safe to say that most major companies are considering or about to consider

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"I didn't know you could do that
on video tape!"

Hal Stone and Adrian Riso hear that all the time.

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WHAT IS CMX?

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for shooting the optical. The console supplies a computerized editorial instruction tape to feed the Assembler for final automatic production of the master videotape. A black and white kine is supplied to serve as a work print.

How does the CMX600 Editor/Assembler work?

Anyone who admits to understanding it is either a genius or a liar. So rather than presume either of those categories, we'll briefly explain how you work it rather than how it works. As complicated and sophisticated the System is, it is extremely easy to operate. Apparently, one with no electronic background could learn to operate it in an hour . . . no buttons, switches or dials — just a magical light

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Exhibition at Whitney Museum

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ings of kinetic energy peculiar to the medium. The tapes exhibited as part of the Whitney exhibition will emphasize these aspects of video."

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 where audio tape and sophisticated equipment moved forward the art of sound.

Video Program I, Dec. 3-8, will consist of:

"VIDEO COMMUNE" (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGBH, Boston. (5 min.) 1969-70. 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 SNOW" Woody and Steina Vasulka (6 min.) 1971. Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they 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 typifies some of the simple and fun-loving aspects of video.

"SEQUENCE/NIGHT VIDEO" by Douglas Davis (excerpts) 1971. Sequences made with a video camera, equipped with a Tivicon tube, extraordinarily sensitive to heat and light, which can "see in the night"—a quality unique to video.

"SEE MUDRA GULP" by Richard Lowenberg (6 min.) 1971. Mandalic feedback patterns creates beautiful imagery in this tape. These patterns are formed spontaneously when a video camera and a monitor are placed in certain positions.

"COSMIC PORTAL 2" (short version) 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 Beck 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.

"LONG SOUNDS" 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. 3" (excerpt) by Aldo Tambellini (6 min.) One of the first to use 1/2 inch videotape as an art medium.

"WEST POLE I" by Robert N. Zagone (co-produced by Ralph J. Gleason and Robert N. Zagone) (7 min.) (excerpt). Made in 1968 at public television station KQED, San Fran., it is an historic tape it is a record of an actual "event" in real time.

Video Program II, Dec. 9-16, will consist of:
(December 9-December 16)

"ERIC SIEGEL PLAYS THE SIEGEL VIDEO SYNTHESIZER with Eric Seigel. Produced by Jackie Cassen for NET-TV, New York. Electronic Rorchach patterns in the context of a metaphysical statement.

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

"SKIP SWEENEY FEEDBACK" by Skip Sweeney (5 min.) 1971. The unusual organic nature of the feedback image and its liquid like movement.

"ALEPH-NUL" by Shridhar Bapat and Charles Phillips (12 min.). Abstraction is achieved and controlled by electronically "recycling" a video signal through a loop that includes cameras, a monitor and mixers.

"FEED FIELDS BACK" by Richard Lowenberg (6 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. A study of a diamond which evolves into a complex variety of rhythms, textures and patterns.

"DESCARTES" by Joanne Kyger, Videomix by Robert N. Zagone, (11 min.) Made in 1968. A poem written for the video experience.

"ELEMENTS" by Woody and Steina Vasulka, 1971. Electronic Image and Sound Compositions.

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 ACR-25 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 station's television production facility, according to Wheeler, and the ACR-25 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.

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offers a rare combination of production flexibility with maximum automation. A digital computer is teamed with a dynamic CRT display giving a graphic representation of all related segments, edit points and transitions. Production directors need no longer be burdened by the technical problems associated with editing, as all checks, searching, synchronization and inter-related calculations are handled by the computer, allowing full artistic freedom.

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