東京ビデオフェスティバル
入賞作品

主催 日本ビクター株式会社
協賛 日本航空
ビデオ大賞

BUBBLING
カラー・映像・音楽
Tomioyo Sasaki
（8才、映像作家・福岡県）

■作品概要
フーセンガムをふくたおさせ、それを“イブリング”という。後のもののが、次々にカメラの前に立ち、思い思いのビデオを作ります。従っては、1人ごとにペアをつけて、３人に、映像の作る力を生かすことが出来ます。グランプリを動かすことを目的としています。

■作品講評
この作品は、シャープな編集技術、独特の色彩設計によって、映像が形づくられた群を抜いたものである。それ以上に評価されるべき点は、極めてビデオらしい作品であるということだ。なりきり、音楽と映画のメディアとして作り上げた作品の力強さ、開拓力を自負して、視聴者に示すことが出来た。これにより、視聴者を誘導し、新しい視点を開拓する努力が認められる。

■受賞の理由
この作品は、映画の映像作りに新しい試みがあること、そして映画の新しい形態を作り出すことを目指したものである。それは、映像の新しい視点をもたらし、映画界に新たな活力をもたらすものである。

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VIOLIN POWER

モノクロ・オープン・10分

Steina Vasulka (39才・映像作家・アメリカ)
バイオリンの弦から出る音楽信号を映像の画面につなげた実験的な映画作品。
音の高低、音色によって、バイオリンを弾く演奏者の姿がさまざまなに変化していく。

たった一人の赤帽さん

カラー・モノイチ・15分30秒

御幸中学校放送部（神奈川）
横浜駅でたった一人になってしまった赤帽さん。70才近いその老人の仕事に取り組む姿と思いがけない生き方を丹念な取材で得たルポルタージュ。

階段を昇る

カラー・モノイチ・15分

加藤義郎（40才・映像作家・神奈川）
高層ビルの非常階段をずかずかと登っている。作者はビデオを前後に、一方の後ろにカメラをつけて、階段を昇り続ける。
次第に前がゆれ、息づかいが荒くなり…

KOLIN POWER

L DISTINCTION

東京上空にUFO
カラー・モノイチ・19分30秒
丸茂司郎（44才・音響監督・東京）
作者がこれまでに接し、ビデオカメラでとらえた数々の「UFO」の映像を一本のテープに編集した記録作品。

されど八月は
カラー・モノイチ・26分

浅野良一（55才・記録映画監督・東京）
昭和20年8月21日に撮ったが、戦災で焼け残った跡が残る当時の日記をアルファムトをもとに多感な青春期を回想し織った作品。

C－TREND
カラー・オープン・5分30秒

Woody Vasulka（42才・映像作家・アメリカ）
道路を往来する自動車の流れを、高所からカメラをとらえ、その映像を走査加工し、車の排気音を波形変化で表現したアート作品。

ANOTHER DAY
カラー・モノイチ・34分

Joel Gold（35才・映像作家・アメリカ）
ニューヨークに住む若き男の一日。退屈さと気づきしきが混ざる都市の生活の断面を追うドキュメンタリー・ポエム。

アニメしとり
カラー・モノイチ・30分

松本喜世子（42才・会社員・大阪）
3つのアニメ作品のオムニバス。象、女性、四角形などが、奔放なイメージでさまざまなに変化する楽しいアニメーション作品。

DARK into DARK
カラー・モノイチ・20分

Charlemagne Palestine（43才・ピアニスト・アメリカ）
真暗やみの中から、徐々に音が高まる。「錢が始まる。やがて独自の絶叫に近くなる…」聞の内で発射するモノーラル曲。

SOME EYE AND EAR OPERATIONS
カラー・オープン・20分

Ernest Gusella（37才・ビデオ作家・アメリカ）
4本からなるオムニバス・アート作品。カメラとモノクロの瞬きの切り替えによるダイナミックなパフォーマンスが成立する。
東京ビデオフェスティバル

東京ビデオフェスティバルは、新しい映像技術の手法としてのビデオ制作を普及、育成することを目指し、映画、音楽、映像文化振興の一環として実施されている。図書館、博物館、映画館、映画館など、全国的に展開されている。

第2回東京ビデオフェスティバルについて

第2回東京ビデオフェスティバルは、1979年1月1日より作品の募集が開始され、同年1月10日までに応募作品が締め切りとなった。応募数は326件、うち99件286件の作品が審査機関によって選ばれた。応募数は第1回の157件と比べて大幅に増加したことが、また、作品の質が全体的に一歩、鉄板レベルアップし、ビデオフェスティバルをつくり上げた映像作品が、新たに活発な映像文化の創出に寄与した。

【審査員講評】

ミズガ（6月企画）

ミズガは、映像を大切にしたいという心情でもある。また、映像が素敵なものになることを信じている。ミズガの作品は、音楽や音楽の力に富んでおり、映像はそれをさらに強化している。ミズガの作品は、映像の力が大きくて、視聴者の心をつかんでいる。

【動物の森】

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The Tokyo Video Festival's main objective is to promote the creativity of video software as a new style of visual culture. A wide spectrum of professional as well as amateur video compositions are accepted for this festival. This festival is not only to recognize and award outstanding video works, but it is also a festival where video enthusiasts from all over the world can get together and exchange their messages.

THE 2ND TOKYO VIDEO FESTIVAL

On May 1, 1979 we started accepting video works for the 2nd Tokyo Video Festival. The deadline for applicants to turn in their compositions was September 10th of this year. The total number of compositions received was 328 (298 from Japan and 30 from abroad). Here are some significant facts regarding the 2nd Tokyo Video Festival which created a greater creative impact than the one of the previous year:

1. The number of compositions increased by 27%
2. A new level of video works covered a wider spectrum of categories.
3. The demographic backgrounds of applicants were wider and more varied.

Applicants from all over the world with various demographic backgrounds received awards this year. From all indications of this video festival, video software creativity is being steadily diffused over a broader segment of the video market.

VIDEO TROPHIES

Just a few years ago the television tube used to be monopolized by only T.V. programs being broadcasted from public and private television stations. Since the production of the VTR for home-use, it has been made more accessible for amateurs to produce their home-made video compositions by using video cameras. These trophies which are presented to the prize winners of the Tokyo Video Festival symbolize “Opening of the television picture tube to the vast consumer market by using VTRs”.

COMMENTS FROM THE JUDGES

By Hiroshi Minami
(Professor Emeritus of Hitotsubashi Univ.)
In comparison with the last Tokyo Video Festival, the number of solicited video compositions increased. Also a great number of works from the younger generations were submitted. I think this indicates that the number and types of those people who enjoy making their own video software has been steadily increasing recently. Also I would like to point out that the level of all compositions was higher technically and artistically.

By Nobuhiko Obayashi (Film Director)
The development of the VTR for home-use has made video software creativity more and more accessible to consumers. I feel this is part of the reason why video software has improved recently. Every person has a different personality and an opinion, therefore I feel that every video composition should have a different style based on this difference. I'm looking forward to seeing many more unique video works which reflect a greater creative insight in the upcoming Tokyo Video Festivals.

By Masahiro Ogi
(Movie & Audio Critic)
What impressed me the most at the video festival this time was that both young as well as middle age applicants held the top prizes. As expressed in the awarded compositions video is “communication by all generations and classes.” I'm expecting the next Tokyo Video Festival to take bigger strides in composition, content, and uniqueness.

By Hakudo Kobayashi
(Video Producer, Lecturer of Tama College of Arts)
There was a noticeable increase in video compositions this year, and the level of most of these compositions was unbelievably improved. The video software composing have been slowly but steadily diffused. I feel that we received only a few compositions that really tried to explode with a powerful message in a unique style. I'm anticipating to see many of these types of video works in the next Tokyo Video Festival.

By Osamu Tezuka
(Professor Emeritus of Hitotsubashi Univ.)
While judging the video compositions of this Tokyo Video Festival, I felt that there were fewer video works with sharper and more vivid ideas. I have this opinion in spite of the fact that we received more video compositions whose levels were on the semi-professional level. I'm looking forward to seeing the video works that present new materials and ideas in the next festival.

By Katsuhito Yamaguchi
(Video Producer, Professor of Tsukuba Univ.)
I was thrilled to judge the compositions for this second Tokyo Video Festival because we received many video works by noted video artists from the U.S.A. I feel that using video as an expressive medium will develop a new style of visual culture. Furthermore, I'm convinced again that the video has no creative barriers.

By Keiichi Sakai
(Manager of Advertising and Public Relations in Victor Co. of Japan, Ltd.)
It was a nice surprise for me to receive a greater number of video works which had more sophisticated qualities than those of last year. Paralleling the development of video hardware, improvements were made in software such as picture quality and colors. We also received more works from female applicants. This created fresh viewpoints which impressed me very much and reassured me the infinite possibility of the video.
Video Grand Prize

**BUBBLING**

By Tomiyo Sasaki (Video Artist, U.S.A.)

Blowing bubbles with bubble gum. Many men and women appear one after another in front of the camera and show their skills at blowing bubbles. There are solo performances, duos and trios... from a technician who can make a double or triple bubble to a poor performer who drops the gum from his mouth, we see every kind of action on the T.V. screen. The video artist, by making a collage of the performances, has effectively isolated every detail of blowing a bubble. We see a strange world where expressions of the adults who chew bubble gum are sometimes humorous, expressive, and sometimes erotic. This is a video work which draws the audience into a kind of wonderland.

**COMMENTS FROM THE JUDGES**

This outstanding video composition utilizes colors and editing techniques that produce an excellent and imaginative piece of video work. What really made this piece of work worthy of high appraisal was the author's ability to demonstrate accurately the characteristics of the video. Instead of using words, the author chose bubble gum as a new means of communication. This was effectively accomplished by recording various explosive sounds and several humorous expressions. This nonverbal way of communication created in this composition signifies a stream of creativity which explores a new world of expressions.

Works of Excellence

**HIRONAKA, THE BRAND NEW FIRST GRADER**

By Atsushi Horiguchi (Self-employed, Japan)

The time has finally come for Hironaka, the only son, to become a first grader. The night before the first day of school his mother asks him some questions in preparation. Wearing clothing a little too large for him, and with a knapsack on his back, round-eyed Hironaka, full of zip, is answering his mother. Then the next evening at home, his father is helping prepare for a party to celebrate Hironaka's first day at school. Since this tape was made to be sent to Hironaka's grandmother, the greeting towards the camera is warm, and the T.V. screen is filled with Hironaka's most cheerful enthusiasm. A masterpiece of home video tape art.

**COMMENTS FROM THE JUDGES**

The author selected a theme which is a large part of his daily life. Since the content of this composition is so much a part of his life, the composition depicts quite naturally the things which he experiences in his daily life. This is a vivid composition which captured one phase of Japanese life very effectively through the eyes of a Japanese.

**PEDDLERS OF THE SEASONS**

By Toshiaki Ono (Self-employed, Japan)

This composition is about the young people who sell insecticide-free vegetables from two-wheeled carts and pick-up trucks. The author video-tapes his fellow workers at work and lets them talk about their attitudes toward their job and their purpose in life. This peddlers' life, which forces them to go to the main market to buy their merchandise early in the morning, is excellent in portraying this hard and difficult life. These peddlers learn early in the game that "being the town's clock is the secret of this business". Also they feel that "the happy reactions of their customers when they see the fresh vegetables and fruits of the season is the most rewarding." Neither in the author nor in his fellow subjects is there any trace of pre-conceived camera report which revives one phase of life through television.

**COMMENTS FROM THE JUDGES**

This video composition expresses beautifully the warmhearted atmosphere of several Japanese peddlers' lives. This is done by recording interactions between the youths who sell vegetables and the housewives who buy them. You'll be able to find a touch of warmth and traditional Japanese interpersonal relationship which you might have forgotten in your busy city life.
of a scanning process. The motion of the cars is video-taped from high above. The images are modified by means of pictures of UFOs which he photographed with his video camera. It is a record work. He appeals to public organizations to have a more positive attitude toward UFOs and to have more projects for studying and tracing them.

THE OUTRAGEOUS 5TH GRADERS
1/2" - 14' 45" - B/W
By A group of students in Taira Elementary School (Japan)
This drama was produced by the members of a class of 5th graders. When the teacher (played by a student) disappears from the class room, the class room becomes a disco. When the teacher comes back the students are quiet, but they soon change into rambunctious kids. In the narration at the end of this tape a lovely voice says "We really shouldn't be doing things like this."

EQUINOXE
3/4" - 19' 20" - color
By Ludwig Rehberg Jr. (Video Artist, F.R. Germany)
This video work of art uses a wide range of machines such as a synthesizer, kinescope recorder, and oscilloscope, etc. Based on the image of a waterfall, various geometrical patterns are depicted in beautiful stripes, and vivid gradation of color is set to a background of energy filled synthesizer music.

FALL FESTIVAL
3/4" - 20" - color
By Yukio Ishizaka (Self-employed, Japan)
A mob of dashing youths in hapi coats gathers to the melody of "Kanto-nagare-uta". The leader and the bearers, shouting in unison, and waving the Mikoshi (portable shrine) engulf the T.V. screen. The camera persistently follows the parade of the Mikoshi that women and even foreigners join in to carry.

VIolin power
Open - 10' - B/W
By Steina Vasulka (Video Artist, U.S.A.)
This experimental art work was made by feeding the sound signal from the violin into the T.V. video circuit. Due to this unusual connection, the sound of the violin affects the picture of the player on the screen, changing the picture in various ways. Depending on the volume, pitch, and tone, various results are produced on the T.V. screen.

THE ONLY REMAINING PORTER
3/4" - 19' 36" - color
By Broadcasting Club in Miyuki Jr. High School (Japan)
At Yokohama Station, there is only one porter left to carry your luggage. Mr. Fujimoto, nearly 70 years old, is the only one remaining. The camera follows Mr. Fujimoto while he is performing his work. Also we get to listen to him tell some Jr. High Students that he has no doubts about this way of life.

CLIMBING THE STEPS
1/2" - 15" - color
By Giro Kato (Artist, Japan)
Only the emergency fire escape stairway in a tall building is shown, in this work. The author, not shown climbs the stairway which seems endless. In the beginning, the camera is steady and only his footsteps are heard, but gradually the camera gets shaky and his breathing becomes harder and louder ....

ANIMATION
3/4" - 7' 30" - color
By Kiyoko Matsumoto (Company Employee, Japan)
An omnibus of three works presented in animation. In the first animated work, line drawings of an elephant change into various shapes. The second piece of work uses a color pencil illustration of a girl dancing to up-tempoed music. The last work shows an extravagant image transformation.

DARK INTO DARK
3/4" - 20" - color
By Charlemagne Palestine (Video Artist, U.S.A.)
From a dark enclosed room a man gradually appears and his monologue starts. His appearance consists of head-band wound many times around his head and a chain around his neck. He is actually fighting against the evil that lives with him. The monologue gradually changes into a scream, and a whisky glass is thrown on the floor ....

SOME EYE AND EAR OPERATIONS
Open - 20' - color
By Ernest Gusella (Video Artist, U.S.A.)
An omnibus art work consisting of 4 tapes. Furious repetitions of zooming in and zooming out focus on a bearded man's face which captures the undivided attention of the viewer. A mixture of rapid actions and voices produces a dadaistic performance that explodes onto the screen of the picture tube.

OTHER WORKS
These are the compositions which have excellent caliber but unfortunately did not meet the stipulations of this Tokyo Video Festival.
"VERTICAL ROLL" By Joan Jonas (U.S.A.)
"THE BUTCHER'S BUSINESS" By Erben (F.R. Germany)
"THE WONDERFUL TRIP BY YURISHIS" By Masato Ilara (Japan)
SEEING HOME TOWN AGAIN "Omi-cho market"  
3/4" - 18' - color  
By Mieko Hayashi (Teacher, Japan)  
A report about a hearty old food market still standing at a corner in Kanazawa-shi, a serene old town bordering the Sea of Japan. It beautifully describes the people's life in the old Japanese countryside.

TWO YEARS OF YOSHIKATA  
Open - 14'30" - B/W  
By Keiko Kashihara (Teacher, Japan)  
A story about a retarded child who is slowly growing up, but surely gaining abilities under eager instruction.

MOUNT FUJI OF AUGUST 2, 1979  
3/4" - 17'12" - color  
By Yurika Nishi iwa (Housewife, Japan)  
This author chose to depict Mt. Fuji in a peculiar manner. She did this by showing dark skies, ridges, and flowing clouds, etc. In the process of climbing the mountain, the author repeatedly measures the mountain to confirm her advancement to the summit.

OUR SCHOOL SONG  
Open - 5'05" - color  
By Broadcasting Club in Noune Elementary School (Japan)  
The children introduce their home-made, funny-T.V.-picture-story show while they sing their chorus song.

ANIMALS' EATING HABITS  
3/4" - 20' - color  
By Shinji Makino (Scholar of Biology, Japan)  
This composition looks into the various ways of the eating habits of different animals. For example, a praying-mantis, a squirrel, and a chameleon are recorded in the greatest detail while eating. It is fun to see the unusual movements of these unskillful animals.

HOME COMING  
1/2" - 20" - B/W  
By Taizo Sekine (Student, Japan)  
The author visits his home town remembering his grandmother's old stories heard in his childhood. He videotapes the place and people that are a vivid part of his life.

HOMESPAIN AFTER 25 YEARS  
3/4" - 15'30" - color  
By Kazutoshi Takahashi (Company Employee, Japan)  
A Jr. High School 25 year reunion is the center of attraction of this composition. Old classmates renew their memories while looking at an old album.

A REUNION AFTER 25 YEARS  
By Kazutoshi Takahashi (Company Employee, Japan)  
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POTA  
Open - 9'45" - B/W  
By Hiromi Yamagami (Assistant Film Director, Japan)  
The authors approach an old man, a child, a policeman, etc., by only babbling "pota pota".

PROCESSED NATURAL FOOD: NATURAL YEAST BREAD  
3/4" - 18'16" - color  
By Keiko Taki (Salesgirl, Japan)  
A report about a baker who makes traditional bread using natural yeast.

ANIMAL'S EATING HABITS  
3/4" - 20' - color  
By Shinji Makino (Scholar of Biology, Japan)  
This composition looks into the various ways of the eating habits of different animals. For example, a praying-mantis, a squirrel, and a chameleon are recorded in the greatest detail while eating. It is fun to see the unusual movements of these unskillful animals.

FRIEND KURODA  
Open - 10'16" - B/W  
By Broadcasting Club in Nanzan Jr. High School (Japan)  
A human report about a popular classmate, Kuroda, who is introduced by his friends in a joking way. Lovable Kuroda is lively depicted through the warmly-hearted friendships among the classmates.

SELECTED WORKS - REEL 7  
3/4" - 17'10" - color  
By William Wegman (Video Artist, U.S.A.)  
In this video work a bar from the "War and Peace" score is repeated over and over while the performer changes into various forms. The transformation of the dog, as well as the performer, captures all the attention of the audience.

GISHU INARI (gold of harvest) TEMPLE  
3/4" - 12'12" - color  
By Tomokazu Nezu (Student, Japan)  
A documentary about the abacus-man, a child, a policeman, etc., by only babbling "pota pota".

ANIMAL'S EATING HABITS  
3/4" - 20' - color  
By Shinji Makino (Scholar of Biology, Japan)  
This composition looks into the various ways of the eating habits of different animals. For example, a praying-mantis, a squirrel, and a chameleon are recorded in the greatest detail while eating. It is fun to see the unusual movements of these unskillful animals.

EMPTINESS OF SPIRIT  
3/4" - 19'45" - color  
By Broadcasting Club in Miyuki Jr. High School (Japan)  
A criticism of students' dullness is effectively shown in several scenes of school life. Student apathy, loss of school spirit, entrance exams for high schools are all part of the background of their uneasy state of mind.

SPACE  
1/2" - 7'20" - color  
By Fumio Harada (Company Employee, Japan)  
An author's video-taped image of his feelings, human society, religion, etc.

BOOK WORK  
1/2" - 19' - color  
By Isao Urazaki (Student, Japan)  
This video work expresses that "books are materials" rather than "books are to be read". The author presents this idea by using five different materials.

ANIMAL'S EATING HABITS  
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OUR HOME SUOU-OISHIMA  
1/2" - 16'34" - color  
By Masumi Kanda (Self-employed, Japan)  
A report to a friend who is living abroad. It tells about the home island and how it has changed considerably since a bridge between Honshu (the main island) and the small off-shore island has been built.

A JR. HIGH SCHOOL 25 YEAR REUNION  
3/4" - 19'50" - color  
By Broadcasting Club in Nanzan Jr. High School (Japan)  
A Jr. High School 25 year reunion is the center of attraction of this composition. Old classmates renew their memories while looking at an old album.

ANIMAL'S EATING HABITS  
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This composition looks into the various ways of the eating habits of different animals. For example, a praying-mantis, a squirrel, and a chameleon are recorded in the greatest detail while eating. It is fun to see the unusual movements of these unskillful animals.
The 5th Tokyo Video Festival
Award-winning Entries

Under the auspices of
VICTOR COMPANY OF JAPAN, LIMITED
Supported by
JAPAN AIR LINES CO., LTD.
Synopsis: This composition closes in on the last week at work of a faithful career employee, accurately describing his joys and sorrows. After many long years in the company's sales department, and the last several as an instructor for new employees, Mr. M. is about to become 60 years old and retire in a few days from the company where he has spent half of his life. The well-done video tape shows his final speech to the ladies and gentlemen of the sales department, and the last several as cut from a Japanese company to describe the feeling of a man about to retire, the eventual fate of all Japanese company workers, as he says goodbye to his many friends at the company and sets out on a new journey in life. It is a highly successful observation of and a vivid recording of one part of the lives of most Japanese, and provides an honest look at a major aspect of Japanese life in today's world. Accordingly, it is indeed deserving of such special mention as the receiving of the Video Grand Prix award. This composition reveals the feelings of the people surrounding the main character, their warmth, and that of their own sweet will, and it is also filled with wit. The heavily accented English monologue is also included apparently on purpose. Parts of this composition seem to laugh at the human race, but it is done in an extremely skillful and beautiful manner.

Judges' comments: This video very successfully communicates its message to the viewer with only these two subjects-Filled with a mixture of both clever wit and dry humor, this composition is a perfectly constructed monologue that holds the viewer's attention throughout. In its excellence, it more than adequately shows the composer's intellect and creativeness.

Judges comments: While this composition is a sample of the most common form of home video, that is the cameraman following his children's everyday activities, it expertly focuses on the private world of the children to keep their eyes on. The composition is enhanced by sharp camera angles, precise scene selecting, and splendid editing work.

Judges' comments: This composition is the receiving of the Video Grand Prix award. This composition reveals the feelings of the people surrounding the main character, their warmth, and that of their own sweet will, and it is also filled with wit. The heavily accented English monologue is also included apparently on purpose. Parts of this composition seem to laugh at the human race, but it is done in an extremely skillful and beautiful manner.

Judges' comments: This self-written, self-acted composition is a short sketch about the bold front made by a simple-hearted boy that is toyed with by a fickle girlfriend. His relationship with Miyuki is already three years old, during which time she has always done everything at her own sweet will. When she gives away suddenly one day, he begins to realize how much he misses her, and through a series of monologue scenes and fiction-like flashbacks, he reveals his real feelings about her as the composition builds up to a dramatic end.

Judges comments: This entry is one of the few dramatic efforts this year that was a truly successful composition. With its delicate construction and the added element of having the composer also set out the main role, it contains the feelings of this generation. Amidst the current mainstream of documentary or artistic video compositions of late, this composition is quite commendable in that it gives us an indication of another direction that home-made video drama can and should go.

Synopsis: It is a long 1.5-kilometer walk from home to the nursery school that these two little boys attend, and their mother takes them along this exciting path everyday. One morning their father and his camera followed them along to school. For these two little tots, everything along the way is fascinating—the small blossom on a weed, the reflection of houses and his own face in a puddle of water...everything. The eyes of these fathers and of this viewfinder were also captured by the amazement and interest shown on the children's faces as they discovered one new thing after another.

Judges' comments: This composition spotlights retirement in the small blossom on a weed along this exciting path everyday. One morning their father and his camera followed them along to school. For these two little tots, everything along the way is fascinating—the small blossom on a weed, the reflection of houses and his own face in a puddle of water...everything. The eyes of these fathers and of this viewfinder were also captured by the amazement and interest shown on the children's faces as they discovered one new thing after another.

Judges' comments: While this composition is a sample of the most common form of home video, that is the cameraman following his children's everyday activities, it expertly focuses on the private world of the children to keep their eyes on. The composition is enhanced by sharp camera angles, precise scene selecting, and splendid editing work.

Synopsis: Sitting in front of the camera is just one single orange, challenged only by a pair of human hands. There is a bit of dry humor in this sketch, but it is also filled with wit. The heavily accented English monologue is also included apparently on purpose. Parts of this composition seem to laugh at the human race, but it is done in an extremely skillful and beautiful manner.

Judges' comments: This video very successfully communicates its message to the viewer with only these two subjects-Filled with a mixture of both clever wit and dry humor, this composition is a perfectly constructed monologue that holds the viewer's attention throughout. In its excellence, it more than adequately shows the composer's intellect and creativeness.
Synopsis:
In this video composition, people living in Tokyo and those who are on a distant, isolated island catch each other up on the latest happenings and express their feelings about the thrill of meeting through the medium of video. To accomplish this, the cameraman had to carry his camera over the 1,870 kilometers that separates these two places. The composition itself is an emotional bridge which brings the hearts of people living in Tokyo and those living in a far away island together with friends and loved ones in Tokyo. This composition not only makes splendid use of the instantaneous nature of videos as a medium of communication and shows us something new in the world of video, but it also beautifully displays the uses of videos in people-to-people communications. This video is a testament to the fact that people who are far away from each other can still communicate and connect with each other through the medium of video.

Judges' comments:
This composition in itself is an emotional getting together through video — of relatives and friends living far apart from loved ones that have left their small hometowns to work and reside in far away towns. It is, through a single video tape, a bridge which brings the hearts of people living on a faraway island together with friends and loved ones in Tokyo. This composition not only makes splendid use of the instantaneous nature of videos as a medium of communication and shows us something new in the world of video, but it also beautifully displays the uses of videos in people-to-people communications. This video is a testament to the fact that people who are far away from each other can still communicate and connect with each other through the medium of video.
Objectives of the Tokyo Video Festival

The Tokyo Video Festival is an international competition and communication forum aimed at promoting video as a creative medium and at expanding awareness of the potentials offered by video for a variety of new uses at home, business, school, and in the art world. The competition is open to both amateurs and professionals alike, and participation has grown rapidly annually since the first one was held in 1978.

5th Tokyo Video Festival

Entries for the 5th Tokyo Video Festival sponsored by JVC (Victor Company of Japan Ltd.) were accepted from April 1st to September 30th, 1982. A total of 1,003 entries were received this year, up 35% from the previous year's level. Over 40% of the entries came from overseas (21 countries), attesting to the fact that this competition is developing into a truly international event.

The fact that the number of entries grew so much in one year, and broke 1,000 for the first time, reflects the international acceptance of video as a medium for artistic expression and communication. Interestingly, the contents and the style of video compositions entered this year were extremely diversified depending on the differences in customs, habits, and feelings in the various countries that sent entries.

Explanations of the JVC President Award

- A new award established from the 5th festival -

The JVC President Award is awarded to a composition from either the Open Theme Category of Video Letter Exchange Category which "as a hand-made video is full of enjoyment, and suggests new ways for the average person to enjoy video." The cash award of ¥500 thousand and other prizes for this new award are the same as those given for the Video Grand Prix Award.

For all of other awards in the festival, from the Grand Prix Award to the Special Merit Awards, judging is based on how the composition moves the viewer, new and original uses of video, the quality of the composition itself and its artistic qualities. There is no distinction made in judging entries in regards to whether they have been submitted by a professional or an amateur video maker. On top of all these judgement criteria, the JVC President Award is given based on how meaningfully video is used as a people-to-people tool while at the same time still being enjoyable.

Explanations of the Tokyo Video Festival Trophy

The trophy presented to the winners of the Video Grand Prix, the JVC President's Award, and the Works of Excellence is the shape of a hand holding a cathode ray tube. This symbolizes the emancipation of the cathode ray tube from its traditional role as the sole medium for works produced by television stations. It symbolizes the emancipation of the cathode ray tube from its traditional role as the sole medium for works produced by television stations. In taking the video camera into their hands, the winners — and all of the entrants for that matter — have made a creative commitment, and have indeed been at the vanguard of a growing group of video producers who have considerably expanded the potential of the cathode ray tube. This same effort has also created a new medium for millions of people throughout the world to open new doors and give their personal and artistic expression new freedom.
This year’s Tokyo Video Festival was the fifth year this event was held, and in respect to the large increase in entry number and greatly improved overall quality of the entries it was indeed an epoch-making competition in many respects.

First, we had a total of 1,003 entries, up significantly from last year’s record number of 741, reflecting the rapid pace at which this new medium has become popular. This year’s largest age group was in their 30s, compared to last year when 20-29 was the most common age group for entrants. This change was also reflected in the greatly increased number of compositions dealing with everyday-life matters.

Second, there was an even greater technical sophistication among the entries this year. The fact that video has significantly changed the lives of middle-aged and older people too was symbolized by the fact that the Video Art (Parting), was about the retirement of a long-time company employee.

Third, a great wealth of variety was clearly evident in this year’s entries, as could be seen from the non-similarity of the 36 compositions that made up the 100 best entries. Even those entries that did not win anything showed an exceptional amount of originality. A good deal of the entries took the traditional “Video Diary” as a medium of expression. In fact, it was video’s unlimited possibilities that promise such a bright future for this rapidly growing new vehicle of expression and creativity.

The entries that impressed me most this year were those which were in the form of a sort of “video essay,” such as "From Video with Love" (Miyuki) and "Hamato Hamato Nekototowa" (A Cat with a Cast). One of these, “Miyuki,” was purely fiction, and the other, “Hamato Hamato Nekototowa,” was from real life. But these two compositions were alike in the respect that they were both the results of the composer’s strong internal motivation which made them, in the end, see as complete as any other composition in the world of drama.

In the past, the video software field in Japan would perhaps be given a rating. But such was not the case, even when they did number off their buying criteria because they were “not what this new media, video, should be.” But such complaints are now nil. That this new form of expression and communication is an actual and thrilling medium.

I was particularly impressed this year by the dramatic accomplishment of children’s works such as "Kagayaka Superman" (Glorious Superman), by Eating Jaffe TV for its awareness of the artistic potentials of video, and by "VIDEO FLAIRS" for those of video as an entertainment medium. "Hamato Hamato Nekototowa" (On the Way to Nursery School) reached the apex of awareness about the potential capabilities of this new medium.

I was particularly impressed by the substantial increase in the quality of the entries, and the variety of the Japanese entries. Just as the Grand Prize winner "Wakoori (Parting)," was a realistic and dramatic portrayal of certain aspects of complicated human relations, "Hamato Hamato Nekototowa," was an exceptionally insightful analysis of the world of dreams.

In contrast, there were some rather obvious alterations of the original meaning of video which were done to the detriment of the energy. The entry "TRANSLATION," was made by two handicapped parents with their children. "Happiness of the Eyes," was worthy of a special prize for its originality. Video Art (1st Place) "Hamato Hamato Nekototowa" was a surprising degree of accomplishment.

Lastly, there was a considerable amount of improvement in tape editing by the Japanese entrants, in general, reflecting an improved awareness for how to create a desired large.

This Tokyo Video Festival has become probably the world’s biggest video festival, and represents the vanguard of video worldwide. It gives me as a judge an extremely strong feeling of responsibility. Further proof of the high degree of interest that this competition has attracted is the increase in the number of entries over the previous year. Special function of VTR and made it materialize in their video compositions.

The entry this year which I thought was the truest to the original meaning of video was "Machina Testchu (The Driver)," by the Portland (Oregon) group of the 100 best entries. Video Art, the "Kagayaka Superman" (Glorious Superman), by Eating Jaffe TV for its awareness of the artistic potentials of video, and by "VIDEO FLAIRS" for those of video as an entertainment medium. "Hamato Hamato Nekototowa" (On the Way to Nursery School) reached the apex of awareness about the potential capabilities of this new medium.

The quality of a composition does not necessarily improve as the number of entries increases. But the large scale and variety of entries in this year’s Tokyo Video Festival shows that video is being used in many new ways and it has become a medium for people worldwide to communicate with each other.

Judging this year’s entries was not an easy task. It took a full two months of hard work, day and night, to judge all of the entries and select our 100 best entries and their deciding factors.

The winner of the newly established JVC President’s Award was an entry that remarkably manages to convey its message in the way that it provided a meaningful medium for distantly separated people to communicate with each other, putting aside the great distance that separates them emotionally and the fact that the Tokyo Video Festival has been greatly successful in bringing together the media that are of the future. I hope to see an increase in the number of entries that stick to only the essential elements needed to convey their messages, rather than adding dull or distracting scenes just to make the composition different.