

HALLWALLS  
CONTEMPORARY ARTS CENTER

FEBRUARY 15 - MARCH 4

**Video  
Witnesses**  
Festival  
of New  
Journalism

Hallwalls' second Video Witnesses Festival of New Journalism is taking place one month after the U.S. started bombing raids in the Persian Gulf. Though almost all of the tapes in the Festival were produced prior to November, 1990, Festival audiences will inevitably reference this diverse menu of video witnessing against their concurrent engorgement with the television and print media's Gulf War coverage. Recent investments of attention in the mediated spectacle of the war, and commitments of moral and fiscal resources for or against the war, will foreground and inform Festival viewers' own inclinations and expectations around witnessing with video.

The initiatives and urgency apparent in much of the work in the Festival reveals videomakers who have moved beyond upholstered armchairs to struggle with the production and distribution of their own insistent and creative voices. Strategies for building local or national dialogues on a range of issues have targeted these tapes to audiences of public access TV, PBS, union halls, community centers, art spaces, as well as this national video festival.

Hallwalls' interest in organizing the 1990 and 1991 Video Witnesses Festivals has been to probe the range and especially the margins of video witnessing activity in conjunction with the proliferation of low-cost consumer camcorders in recent years. Award-winning tapes have been submitted by amateur videomakers documenting unanticipated and newsworthy local events, engaging their camcorders strategically in civic demonstrations, and delivering editorial commentary, as well as experienced producers and artists constructing independent perspectives on world affairs, documenting agit prop performances designed to reveal the "business" of corporate media, and developing innovative distribution strategies for progressive messages.

Video Witnesses Festival of New Journalism was conceptualized as a kind of research project. While award-winning tapes have been showcased both years, all of the tapes submitted are screened during the Festival as necessary components in the emerging picture of new video journalism. I would like to extend my sincere thanks to all of the producers whose work extends the horizon of "video witnessing"; to the jurors, Peer Bode and Homer Jackson, who gave inspired attention to reviewing the tapes and meditating on the idea of "video witnessing"; to Andrew Deutsch and Christy Nicewonger who contributed their skills and stamina to produce the "zine", and to Paul Szpakowski, who designed the solicitation flyer and poster; to Brian Springer, Hallwalls' public access cable producer, Akua Kamau and Langston Hughes Institute, Nelson Madriaga and the SUNY Buffalo Latin American Students Association, Dennis Sprole at TCI, and Joe Steinmetz at Lockport Public Access Cable, all of whose cooperation has significantly extended the reach of this program to audiences in Western New York; to CEPA Gallery, Delaware A-V Distributors, and the Home of the Future for their generous contributions of equipment and services; to the staff at Hallwalls whose creative support builds and sustains projects like this Festival; to Ed Cardoni, acting director at Hallwalls, whose leadership has provided confidence and guidance in extremely troubled times; to my colleague Barbara Lattanzi, co-producer of this Festival, who initiated and constructed the conceptual and organizational groundwork for this annual Video Witnesses Festival; and most emphatically to the articulate, active, and supportive audience for independent media in Buffalo, with whom this program is guaranteed a provocative dialogue.

--Chris Hill, Festival Coordinator February 11, 1991

The Media Program at Hallwalls is funded in part by the New York State Council on the Arts, the National Endowment for the Arts, the John D. and Catherine T. MacArthur Foundation, Erie County, and the City of Buffalo.

The Video Witnesses Festival of New Journalism poses a simple question: what motivates (or could motivate) people to make their own representations of events? Bertolt Brecht created his didactic plays to encourage "amateurs" to experiment with the sort of collective behavior that would integrate political action and moral reflection. He created a stage for the spectator to act on...which comes surprisingly close to notions of the possibilities of public-access television. And indeed many of the videotapes submitted for the festival were originally produced for that venue.

At the time of this writing, I am in a city where public-access TV finds itself in the historically unique position of being a viable alternative to the ideological war-time messages of mainstream media. In Milwaukee there have been a stream of viewer call-in programs that model, in diverse ways, the process of witnessing U.S. intervention in the Persian Gulf: deconstructing mainstream journalism, analytically contrasting videotaped behaviors of pro-war and anti-war demonstrators, inventing actions done on-air in protest of U.S. militarism, etc. If the purpose of public-access TV is community-building, then the Gulf War is a catalyst for that venue's identifying and strengthening a community that can act materially beyond the terrain of symbols on the home-front.

Video Witnessing of the Gulf War even presents itself as an alternative to the "pluralism" of international short-wave radio transmissions since models of video witnessing are reflective of struggle, are tactically deconstructive, are self-aware of the performative nature of their discourse. If the home-front is viewed by the government as another battle-front of the war, its tactics are not only on the level of symbols but also on the levels of economic deprivations and authoritarian social structures. The Video Witness has never had a better opportunity to assert a public role--a spectator activist who understands that the aesthetics of the act (in its double meaning) of "seeing with one's own eyes" involves a performance against the grain of oppositional paradigms of subjective/objective, true/false, fact/fiction that are used to limit the terms of the debate and neutralize dissent.

If ideology encodes emotive attitudes relevant to the reproduction of social power (can you hear not only the obsessive praise of U.S. soldiers, but the minute factual details of their activities--to the exclusion of any analysis of "historic mission" or "U.S. interests"?), only an aesthetics of witnessing can create the conditions to counter such mystifications.

The Video Witness is involved in struggle, which is to say that in encompassing a situation, the Video Witness is liberated from being its victim by beginning to produce something. Not empathetic, not voyeuristic--to witness is, rather, to suffer something oneself but, dialectically, to also observe oneself suffering. It is that quality of observation on both individual and collective levels that might redefine the traditional role of the citizen and allow the emergence of new paradigms of democratic action and political power.

--Barbara Lattanzi, Video Co-Curator, February 10, 1991



## VIDEO WITNESS AWARDS

### \$100 AWARDS

- DIRECT EFFECT (1989-90) by C-Hundred Film Production (Lancaster, PA).
- THE GENERATION AFTER MARTIAL LAW (1986-90) by Green Team Video Collective (Taiwan).
- DO Y'ALL KNOW HOW TO PLAY DIXIE? (1990) by Lisa Guido, Susana Aiken, Carlos Aparicio (NYC).
- SPIRITUAL WARFARE; THE G.H.O.S.T. CAMPAIGN (GRAND HOMOSEXUAL OUTRAGE AGAINST SICKENING TELEVANGELISTS) (1990) by Carol Leigh, a.k.a. Scarlot Harlot (Alameda, CA).
- WE ARE AT THE BEGINNING OF HAPPINESS (1990) by D.L. Masson (France/Romania).

### \$50 AWARDS

- THEY SAW THEIR BLOOD FLOW, TESTIMONIES FROM EL SALVADOR (1990) by Rosemary Bodolay & Mary Giovagnoli (Madison, WI).
- NYC AND THE HUDSON RIVER: DOWNSTREAM AND UP A CREEK (1989) by Educational Video Center (NYC).
- STUDIO OF THE STREETS (1990-91) by First Amendment Network for Public Access Television (Buffalo, NY).
- FRAMING THE PANTHERS IN BLACK & WHITE (1990) by Annie Goldson & Chris Bratton (NYC).
- WAR, TAXES, AND THE ALMIGHTY DOLLAR (1989) by Joe Gray (Somerset, KY)
- FLAGBURNING CEREMONY (1990) by Jim Hartel (Tonawanda, NY).
- POLETOWN LIVES! (1982-88) by Information Factory (Detroit, MI).
- PUBLIC ENEMY? (1990) by Cara Jcpson (Chicago, IL).
- Selections from DEMOCRACY IN COMMUNICATIONS series from Latin America edited by Karen Ranucci (NYC)
- A HARD REIGN'S GONNA FALL (1990) by Dean Lance (NYC).
- SUNRISE PRAYER AT ALCATRAZ (1990) by Carol Leshne (San Francisco, CA).
- WE ARE AT THE BEGINNING OF HAPPINESS (1990) by D.L. Masson (France/Romania).
- AN OTHER LOVE STORY (1990) by Gabrielle Micallef & Debble Douglas (Toronto, Canada).
- DIRTY BUSINESS; FOOD EXPORTS TO THE U.S. (1990) by Migrant Media Productions (Freedom, CA).
- INVASION OF PANAMA (1990) by Barbara trent (Santa Monica, CA).
- THE ORISHA TRADITION: THE GODS IN EXILE (1990) by Urban Video Project, Satellite Academy (NYC).
- ...BEFORE IT'S TOO LATE (1990) by A.C. Warden (Washington, D.C.).

## JURORS

PEER BODE is an artist/Assistant Professor of Video Arts, School of Art and Design, Alfred University, Alfred, New York/electronic videomaker/also participant in the Independent Media Network, a trademark referring to the activities of many individual videomakers who have been involved in the recent recording and distributing of information concerning the diverting of nuclear waste responsibilities from national to state accountability, resulting in the increased speed of so-called low-level nuclear dump facility deployment and expansion nationwide.

HOMER JACKSON is a multi-media artist with a background in teaching and social services, residing in Philadelphia, PA. He hosted a weekly music program and produced "Jazz Monthly Magazine" at public radio station WRTI-FM, taught classes at Philadelphia area prisons, and served as a program director for a senior citizen center. Jackson has received a number of grants for radio production, including ones from the National Endowment for the Arts and the Pennsylvania Council on the Arts. He received a grant from Pittsburgh Filmmakers for his work in video, and also has received grants to produce performance works from the Grant Program for Interdisciplinary Artists through Painted Bride Arts Center. He has contributed writing to High Performance and Black American magazines and to Felix: Journal of Media Arts and Communication.

## INDEX OF FESTIVAL LOCATIONS & DATES

### HALLWALLS--EVENING SCREENINGS

700 Main St., 2nd floor Vault,  
screening times vary, check schedule  
FEBRUARY 15 (Friday)--FEBRUARY 21 (Thursday)

### HALLWALLS--AFTERNOON SCREENINGS

700 Main St., 4th floor Video Viewing Room, 4-7 P.M.  
FEBRUARY 18 (Monday)--FEBRUARY 22 (Friday),  
FEBRUARY 25 (Monday) and FEBRUARY 28 (Thursday)

### LANGSTON HUGHES INSTITUTE

25 High St. (near Main St.), 7:00 P.M.  
FEBRUARY 22 (Friday) and FEBRUARY 26 (Tuesday)

### SUNY BUFFALO, AMHERST CAMPUS

specific location & time to be announced  
(call 854-5828 94 885-6343 for info)  
FEBRUARY 27 (Wednesday)

### PUBLIC ACCESS CABLE IN BUFFALO

TCI--CHANNEL 32, 11 P.M.-1 A.M.  
FEBRUARY 25 (Monday)--MARCH 3 (Sunday)

### PUBLIC ACCESS CABLE IN LOCKPORT

JONES INTERCABLE--CHANNEL 10, 11:00 - 11:30 P.M.  
Saturdays, APRIL 6--JUNE 29

Unless otherwise noted, evening screenings are at Hallwalls' Vault on state-of-the-art video projector at 700 Main St. (near Tupper), 2nd floor.  
Admission to all events: \$4 non-members/\$2 members  
\*indicates tapes which won VIDEO WITNESSES awards

## OPENING NIGHT SCREENINGS AND RECEPTION

Friday, February 15  
7:00 P.M.

C-Hundred (Lancaster, PA)

**DIRECT EFFECT PSA COLLECTION\***, 1989-90, 6 min.

Green Team Video Collective (Taipei, Taiwan)

**THE GENERATION AFTER MARTIAL LAW\***, 1986-90, 60 min.

Lisa Guido, Susana Aiken, Carlos Aparicio (NYC)

**DO Y'ALL KNOW HOW TO PLAY DIXIE?\***, 1990, 5 min.

Migrant Media Productions (Freedom, CA)

**DIRTY BUSINESS: FOOD EXPORTS TO THE U.S.\***, 1990, 15 min.

La Autoridad Municipal y la Union de Mujeres (Oaxaca, Mexico)

**NUESTRO TEQUIO**, 1984, 10 min.

Rosemary Bodolay, Mary Giovagnoli (Madison, WI)

**THEY SAW THEIR BLOOD FLOW, TESTIMONIES FROM EL SALVADOR\***, 1990, 13 min.

Rob Danielson, Rick Jungers (Milwaukee, WI)

**WALLEYE WARRIORS**, 1990, 5 min.

## ANNIE GOLDSON & CHRIS BRATTON IN PERSON

Saturday, February 16  
8:00 P.M.

Goldson and Bratton will screen and discuss their award-winning recent work:

**FRAMING THE PANTHERS IN BLACK AND WHITE\***, 1990, 31 min.

**COUNTERTERROR: THE NORTH OF IRELAND**, 1990, 30 min.

**COUNTERTERROR: PUERTO RICO**, 1991 work-in-progress

## MAKING THE NEWS / FRAMING THE NEWS—SCREENINGS & DISCUSSION

Sunday, February 17  
7:00 P.M.

Independent producers from ACNAG (Allegany County, NY), the 8mm News Collective, the Media Coalition For Reproductive Rights, and the First Amendment Network for Public Access TV (Buffalo, NY), and Annie Goldson and Chris Bratton (NYC) will discuss strategies for critiquing the construction of the news and engaging audiences. Local activists are invited to participate in the roundtable discussion following the screenings.

ACNAG—Allegany County Nonviolent Action Group (Alfred, NY)

**CIVIL DISOBEDIENCE PROTEST AT CANADEA SITE IN N.Y. STATE**, 1989-90, 20 min.

8mm News Collective (Buffalo, NY)

**NEWS DIARIES, PART 1: NEWS IN THE RAW**, 1990, 15 min.

8mm News Collective (Buffalo, NY)

**NEWS DIARIES, PART 2: BURNED BY THE NEWS**, 1990, 29 min.

First Amendment Network for Public Access TV (Buffalo, NY)

**STUDIO OF THE STREETS\***, 1990, installation

B.A.A.R.C.—Buffalo Artists Against Repression & Censorship (Buffalo, NY)

**DISORDERLY CONCEPT**, 1990, excerpts

**AWARD-WINNING TAPES—LATIN AMERICA, WAR, TAXES, FLAGS**  
**Monday, February 18**  
**7:00 P.M.**

Barbara Trent, Empowerment Project (Santa Monica, CA)  
**INVASION OF PANAMA\***, 1990, 90 min.

Olhar Eletronico (Sao Paulo, Brazil)  
**VARELA IN XINGU\***, 1986, 5 min.

Karen Ranucci (NYC)  
**MAKING WAVES: POPULAR VIDEO IN BOLIVIA**, 1991, 30 min.

Jim Hartel (Tonawanda, NY)  
**FLAGBURNING CEREMONY\***, 1990, 13 min.

Cara Jopson (Chicago, IL)  
**PUBLIC EMENY?\***, 1990, 2 min.

Joe Gray (Somerset, KY)  
**WAR, TAXES, AND THE ALMIGHTY DOLLAR\***, 1989, 28 min.

Carol Leigh, a.k.a. Scarlot Harlot (Alameda, CA)  
**DIE YUPPIE SCUM**, 1989, 30 min.

**THE ENVIRONMENT, URBAN ECONOMICS, ROMANIA**

**Tuesday, February 19**  
**7:00 P.M.**

A.C. Warden (Washington, D.C.)  
**...BEFORE IT'S TOO LATE\***, 1990, 22 min.

Educational Video Center (NYC)  
**NYC AND THE HUDSON RIVER: DOWNSTREAM AND UP A CREEK\***, 1989, 14 min.

Carol Leshne (San Francisco, CA)  
**SUNRISE PRAYER AT ALCATRAZ\***, 1990, 4 min.

Information Factory (Detroit, MI)  
**POLETOWN LIVES!**, 1982-88, 60 min.

D.H. Masson (Lyons, France/Romania)  
**WE ARE AT THE BEGINNING OF HAPPINESS\***, 1990, 59 min.

**GULF CRISIS PROGRAM**

**Wednesday, February 20**  
**7:00 P.M.**

The Gulf Crisis TV Project (independent U.S. producers)  
**WAR, OIL, & POWER**, 1991, 30 min.  
**OPERATION DISSIDENCE**, 1991, 30 min.  
**OUT OF THE SANDTRAP**, 1991, 30 min.  
**BRING THE TROOPS HOME**, 1991, 29 min.

Fritz Bacher (Buffalo, NY)  
**WAR AND PROGRESS**, 1991, 20 min.

Billy R. (NYC)  
**WAR**, 1990, 6 min.

Norman Cowie (NYC)  
**LYING IN STATE**, 1989, 30 min.

Barbara Trent, Empowerment Project (Santa Monica, CA)  
**COVERUP: BEHIND THE IRAN-CONTRA AFFAIR**, 1988-90, 60 min.

**SEXUALITY, GAY ACTIVISM, CENSORSHIP**

**Thursday, February 21**  
**7:00 P.M.**

Carol Leigh a.k.a. Scarlot Harlot (Alameda, CA)  
**SPIRITUAL WARFARE: THE G.H.O.S.T. CAMPAIGN (Grand Homosexual Outrage Against Sickening Televangelists)\***, 1990, 30 min.

Dean Lance (NYC)  
**A HARD REIGN'S GONNA FALL\***, 1990, 13 min.

Robert Beck (NYC)  
**THE FEELING OF POWER: #6769**, 1990, 9 min.

Gabrielle Micallef, Debbie Douglas (Toronto, Canada)  
**AN OTHER LOVE STORY\***, 1990, 30 min.

MAC Attack!! (Media Against Censorship) (NYC)  
**work-in-progress**, 1991, 15 min.

MacTown Strip a.k.a. Bill Smartt & Mark Misrock (San Francisco, CA)  
**CLASS OF '86**, 1989, 10 min.  
**THE Q.C. GIRLS**, 1989, 5 min.

Neil Broome (NYC)  
**PERFECT TARGETS: VIOLENCE AGAINST GAYS**, 1990, 31 min.

Carol Leigh a.k.a. Scarlot Harlot (Alameda, CA)  
**TAKING BACK THE NIGHT**, 1990, 15 min.

**RACISM, SANTERIA, MUSIC & CENSORSHIP,  
NAMIBIA**  
**Friday, February 22**  
**Langston Hughes Institute, 25 High St.**  
**7:00 P.M.**

Art Jones (NYC)  
**KNOW YOUR ENEMY, 1990, 27 min.**

C-Hundred (Lancaster, PA)  
**DIRECT EFFECT PSA COMPILATION, 1989-90,**  
**6 min.**

Urban Video Project, Satellite Academy (NYC)  
**THE ORISHA TRADITION: THE GODS IN EXILE\*,**  
**1990, 22 min.**

Lisa Guido, Susana Aiken, Carlos Aparicio (NYC)  
**DO Y'ALL KNOW HOW TO PLAY DIXIE?\*,**  
**1990, 5 min.**

Cara Jepson (Chicago, IL)  
**PUBLIC ENEMY?\*, 1990, 2 min.**

Neil Lundy (Chicago, IL)  
**NO RIGHTS IMPLIED, 1990, 37 min.**

Annie Goldson & Chris Bratton (NYC)  
**FRAMING THE PANTHERS IN BLACK & WHITE,**  
**1990, 31 min.**

**Tuesday, February 26**  
**Langston Hughes Institute, 25 High St.**  
**7:00 P.M.**

The Gulf Crisis TV Project (independent U.S. producers)  
**BRING THE TROOPS HOME, 1991, 29 min.**

Meryl Perlson (Philadelphia, PA)  
**SHELTER STORIES, 1990, 14 min.**

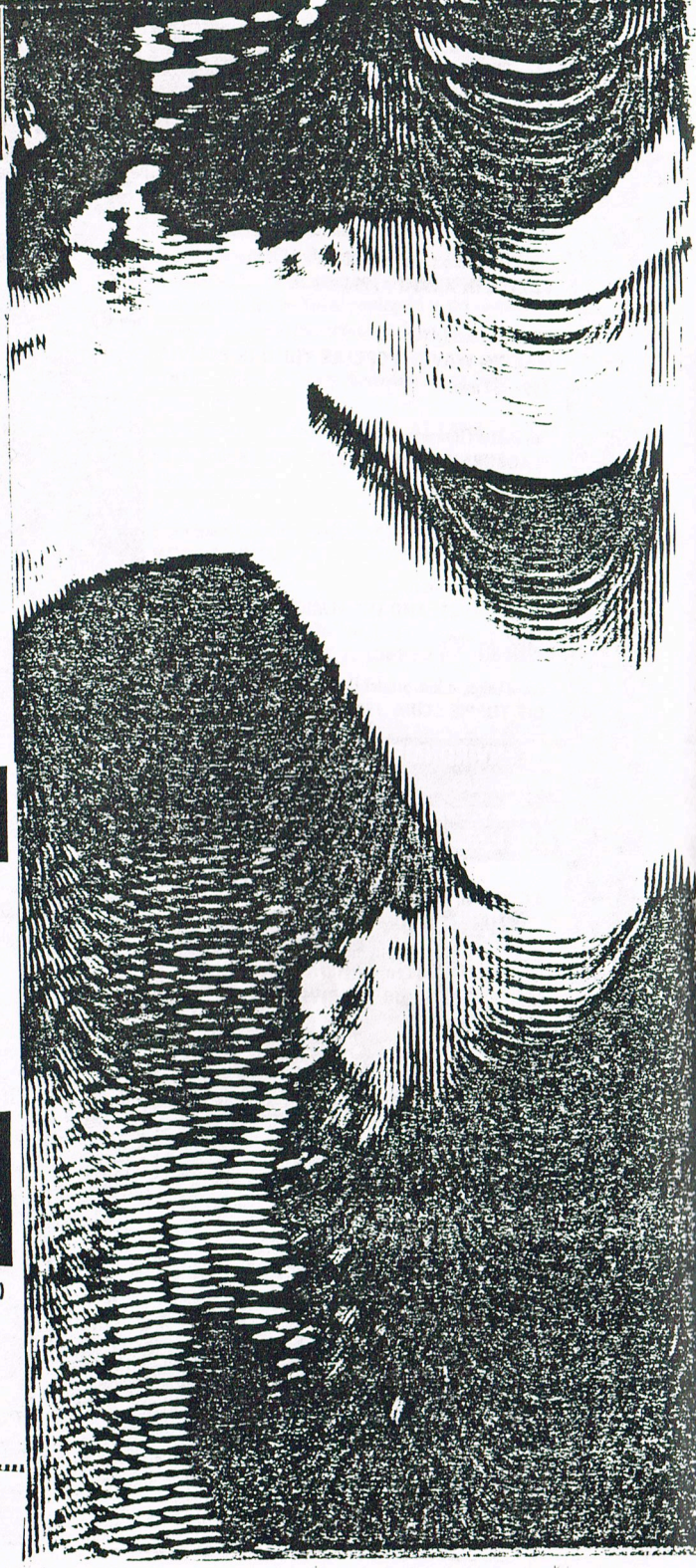
Nancy Buchanan (Los Angeles, CA)  
**ONE NAMIBIA, ONE NEW NATION, 1990, 30 min.**

**LATIN AMERICA SERIES**  
**Wednesday, February 27**  
**SUNY Buffalo, Amherst Campus**  
**(location & time to be announced—call**  
**854-5828 or 885-6343)**

Barbara Trent, Empowerment Project (Santa Monica, CA)  
**INVASION OF PANAMA\*, 1990, 90 min.**

Rosemary Bodalay, Mary Giovagnoli (Madison, WI)  
**THEY SAW THEIR BLOOD FLOW, TESTIMONIES**  
**FROM EL SALVADOR\*,**  
**1990, 13 min.**

Barbara Trent (Boulder, CO)  
**BASURERO: THE STRUGGLE FOR LIFE IN THE**  
**GUATEMALA CITY DUMP,**  
**1990, 30 min.**



VIDEO WITNESSES SCREENINGS  
HALLWALLS VIDEO VIEWING ROOM  
700 MAIN ST., 4th FLOOR  
4-7 P.M., DAILY

LATIN AMERICA

Monday, February 18  
4-7 P.M. Video Viewing Room

Catherine Russo (Malden, MA)  
FEDEFAM, 1990, 43 min.

Center for Educational Design &  
Communication (Washington, D.C.)  
BREAKING SILENCES:

OSCAR ROMERO REMEMBERED  
1990, 18 min.

Karen Ranucci, editor (NYC)  
DEMOCRACY IN COMMUNICATIONS  
(*compilation*), 90 min.

Bob Hercules & Committee  
for Labor Access (Chicago, IL)  
DID THEY BUY IT?--  
NICARAGUA'S 1990 ELECTION  
1990, 45 min.

Izote (San Diego, CA)  
THE AESTHETICS OF TERROR:  
MURDER IN EL SALVADOR  
1990, 27 min.

THE ENVIRONMENT, DIET  
Tuesday, February 19  
4-7 P.M. Video Viewing Room

Toxic City (San Francisco, CA)  
TOXIC CITY VIDEO DISPATCH:  
THE DAY AFTER EARTH DAY  
(*videomagazine*), 1990, 2 hrs.

Steve McRoberts (St. Paul, MN)  
BLOOD SPORTS: THE JOY OF MURDER  
1990, 58 min.

Educational Video Center (NYC)  
TRASH THY NEIGHBOR  
1990, 12 min.

Paper Tiger Television (NYC)  
LOOKING FOR THE GREEN; BILL  
WEINBURG LOOKS AT THE CORPORATE  
MARKETING OF EARTH DAY  
1990, 29 min.

S. Keith Phelps (Covington, TN)  
SIX DAYS IN APRIL--  
THE HATCHIE RIVER BRIDGE DISASTER  
1988, 43 min.

CRITICAL DISCOURSE,  
INTERNATIONAL PERSPECTIVES  
Wednesday, February 20  
4-7 P.M. Video Viewing Room

Toan Le (Columbus, OH)  
POMOLOGUE  
1990, 8 min.

Joan Braderman (NYC)  
THIRTY SECOND SPOT  
(NOTHING BUT THE TRUTH: PROLOGUE)  
1989, 11 min.

Les Leveque (Hamilton, NY)  
GENERATING EQUITY  
1990, 3 min.

BMM News Collective (Buffalo, NY)  
NEWS DIARIES, PART 3:  
DEATH OF THE NEWS  
1990, 29 min.

Barry Summers (Chicago, IL)  
A FLAG ON THE FLOOR OF THE SCHOOL  
OF THE ART INSTITUTE OF CHICAGO  
1990, 37 min.

Barbara Abrash & Daniel Walkowitz (NYC)  
PERESTROIKA FROM BELOW  
1989, 52 min.

Mechthild Schmidt (NYC)  
ZWISCHENZEIT/ BETWEEN TIMES  
(*work-in-progress*), 7 min.

Johannes Birringer (Houston, TX)  
BORDER-LAND (HYPERION IN BERLIN)  
1990, 46 min.

Merril Aldigheri & Joe Tripician (NYC)  
BORDERS  
1989, 53 min.

Kelly Hart (Ashland, OR)  
SOVIETS, MEET MIDDLE AMERICA!  
1990, 30 min.

Robert Byrd (Minneapolis, MN)  
TORTURE: SHADOW OF THE BEAST  
1988, 56 min.

**DEMOS, THE ENVIRONMENT,  
THE POLICE, DRUGS**  
Thursday, February 21  
4-7 P.M. Video Viewing Room

Jenny Clark (Austin, TX)  
BEST OF BARTON CREEK SERIES  
30 min.  
HEXXON EXXON  
1990, 22 min.

Jesse Drew (San Francisco, CA)  
QUEST FOR FINANCE  
1990, 3 min.

Jesse Drew & Carol Leshne (San Francisco)  
MEDIA JEOPARDY  
1990, 13 min.

Elizabeth Canner & David Klufft  
(Providence, RI)  
ELECTION DIARY  
work-in-progress, 20 min.

Michael Niederman (Chicago, IL)  
PRESUMED GUILTY  
1990, 58 min.

Jones Intercable Public Access  
(Tampa, FL)  
BIG BROTHER'S LATEST LIES  
1990, 30 min.  
CRACKDOWN ON COCAINE  
1990, 30 min.  
FAMILIES IN JEOPARDY  
1990, 30 min.

Jim Ospenson, Meryl Perlson &  
Lisa Marie Russo (Philadelphia, PA)  
TAX DAY ACTION  
1989, 5 min.

Leslie Dustin, Jorge Sanchez, Manton  
Heights Students (Providence, RI)  
SPECIAL REPORT: AMERICA'S MOST...  
work-in-progress, 15 min.

**INTERNATIONAL REPORTS**  
Friday, February 22  
4-7 P.M. Video Viewing Room

David Keiman (Pataluma, CA)  
VOICE OF NEPAL  
1990, 30 min.

Kirk (o-matic) Hunter (Austin, TX)  
THE MESSENGER  
1990, 6 min.

Globalvision (NYC)  
CHINA NOW  
1990, 30 min,  
MANDELA IN AMERICA  
1990, 90 min.  
SOUTH AFRICA NOW (Episode # N511)  
1990, 29 min.

Center for Defense Information  
(Washington, D.C.)  
TARGETING FOR NUCLEAR WAR  
1990, 29 min.

**HEALTH, SEXUALITY, TELEVANGELISM**  
Monday, February 25  
4-7 P.M. Video Viewing Room

Kathy Desmond (Boston, MA)  
RENT/LEASE TO OWN  
1990, 5 min.

Maria Elena Barron (El Paso, TX)  
WHOSE CHOICE  
1990, 3 min.  
TO MY FATHER, WITH LOVE  
1990, 6 min.

ReproVision (NYC)  
THIS IS NOT A FEDERAL RESERVE  
1990, 5 min.

Carol Leigh (Alameda, CA)  
OUTLAW POVERTY, NOT PROSTITUTES  
1990, 21 min.

Karen Peper (Royal Oak, MI)  
NEVER TO BE FORGOTTEN  
1988, 58 min.

Cynocephalus Productions  
(San Francisco, CA)  
BEHOLD, I COME QUICKLY  
1990 6 min.

Tellstar News (St. Paul, MN)  
CIVIL AND HUMAN RIGHTS IN THE 1990S  
1990, 30 min.

Kathy Brew (San Francisco, CA)  
MIXED MESSAGES  
1990, 19 min.

Mark Pierson, editor (Boston, MA)  
THE BEST OF PAT ROBERTSON &  
THE 700 CLUB PLUS OTHER SUBVERSIVES,  
(videomagazine), 90 min.

Deni Ellicott & Bill Fitz (Boston, MA)  
A CASE OF NEED  
1990, 16 min.

Robert Smith (Sacramento, CA)  
A GIFT TO SACRAMENTO:  
THE TLC GRADUATING CLASS  
1990, 14 min.

Santa Rosa Junior College  
(Santa Rosa, CA)  
PERSONAL THOUGHTS ON DEATH  
1990, 5 min.

William Comstock (NYC)  
KAREL'S HOLIDAY HOME VIDEO EXTRAVAGANZA  
1990, 58 min.

Wallace Woodbury (Delray Beach, FL)  
VIDEO FORUM, TAPE #1  
1990, 30 min.

HOUSING, LABOR, MEDIA ANALYSIS  
Thursday, February 28  
4-7 P.M. Video Viewing Room

Karen Sandler & Alex Halkin  
(Chicago, IL)  
HOUSING, JOBS & GREED IN CHICAGO  
1990, 26 min.

Mary McFerran (NYC)  
MIRA  
1990 10 min.

Dan Janos (San Francisco, CA)  
HEIDELBURG STREET  
1990, 28 min.

Wisconsin Labor Video Project  
(Milwaukee, WI)  
DEADLY DILEMMA  
1990 13 min.

Kyle Boyd (NYC)  
SIDE TRACKS  
1990, 29 min.

Len Rosol & Greg Norris  
(Dearborn, MI)  
AIRPLANE NOISE  
1990, 5 min.

Nancy Floyd (Mission Viejo, CA)  
BEHIND THE ORANGE CURTAIN  
IN PINK CONDLAND  
1990 7 min.

Fred Lonidier & Labor Link TV  
(La Jolla, CA)  
JOBS WITH JUSTICE IN SAN DIEGO  
1990, 28 min.

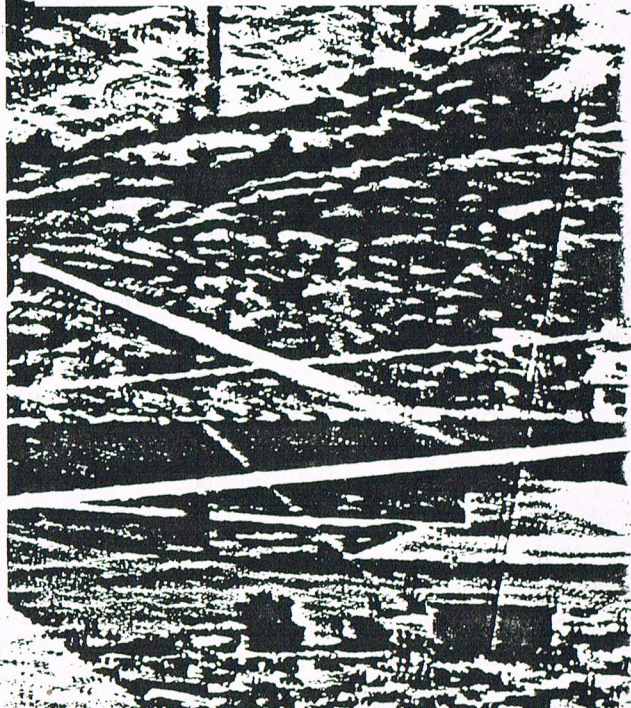
Beverly Peterson (Cornwall, NY)  
WHAT HAPPENS NOW  
1990, 30 min.

Andrew J. Paterson (Toronto, Ontario)  
WHO KILLED PROFESSOR WORDSWORTH?  
1990, 19 min.

LeAnn Erickson (Iowa City, IA)  
DYSLEXIC SEDUCTION  
1990, 9 min.

Anne Milne (Hamilton, Ontario)  
NEWSMAKERS  
1981, 9 min.

Ted Haines (Hamilton, Ontario)  
TRIP  
1988, 12 min.



**VIDEO WITNESSES ON PUBLIC ACCESS**

**TCI CHANNEL 32\*\***

**Monday, February 25 thru Sunday, March 3  
11 P.M. - 1 A.M.**

**ATTENTION ON LATIN AMERICA**

**Monday, February 25**

**TCI—Channel 32, 11 P.M.**

Migrant Media Productions (Freedom, CA)  
**DIRTY BUSINESS: FOOD EXPORTS TO THE U.S. \***  
1990, 15 min.

La Autoridad Municipal y la Union de Mujeres (Oaxaca, Mexico)  
**NUUESTRO TEQUIO \***, 1984, 10 min.

Karen Ranucci (NYC)  
**MAKING WAVES: POPULAR VIDEO IN BOLIVIA**,  
1991, 27 min.

Rosemary Bodolay, Mary Giovagnoli (Madison, WI)  
**THEY SAW THEIR BLOOD FLOW, TESTIMONIES  
FROM EL SALVADOR \***,  
1990, 13 min.

Celeste Greco (San Francisco, CA)  
**RETURN TO AQUACAYO**, 1988, 16 min.

Jonathan Treat (Boulder, CO)  
**BASURERO: THE STRUGGLE FOR LIFE IN THE  
GUATEMALA CITY DUMP**, 1990, 30 min.

**THE GULF CRISIS, TAXES, RESISTANCE**

**Tuesday, February 26**

**TCI—Channel 32, 11 P.M.**

Paper Tiger Television (NYC)  
**PTTV RESPONDS TO THE MIDDLE EAST CRISIS—  
OPERATION OIL SHIELD**, 1990, 20 min.

Jim Hartel (Tonawanda, NY)  
**FLAGBURNING CEREMONY \***, 1990, 13 min.

Joe Gray (Somerset, KY)  
**WAR, TAXES, AND THE ALMIGHTY DOLLAR \***,  
1989, 28 min.

The Gulf Crisis TV Project (independent producers, U.S.)  
**BRING THE TROOPS HOME**, 1991, 29 min.

Center for Defense Information (Washington, D.C.)  
**LANGUAGE OF WAR**, 1990, 29 min.

**INDIGENOUS PEOPLE'S VOICES,  
QUESTIONS OF TERRITORY**

**Wednesday, February 27**

**TCI—Channel 32, 11 P.M.**

Rob Danielson, Rick Jungers (Milwaukee, WI)  
**WALLEYE WARRIORS**, 1990, 5 min.

Carla Leshno (San Francisco, CA)  
**SUNRISE PRAYER AT ALCATRAZ \***, 1990, 4 min.

Olhar Eletronico (Sao Paulo, Brazil)  
**VARELA IN XINGU \***, 1986, 6 min.

ACNAG—Allegany County Nonviolent Action Group  
(Alfred, NY)  
**CIVIL DISOBEDIENCE PROTEST AT CANADEA SITE  
IN NY STATE**,  
1989-90, 15 min.

Barbara Trent, Empowerment Project (Santa Monica, CA)  
**INVASION OF PANAMA \***, 1990, 90 min.

**FOCUS ON AFRICAN-AMERICAN CULTURE  
AND HISTORY**

**Thursday, March 1**

**TCI—Channel 32, 11 P.M.**

Annie Goldson & Chris Bratton (NYC)  
**FRAMING THE PANTHERS IN BLACK & WHITE \***,  
1990, 31 min.

Arl Jones (NYC)  
**KNOW YOUR ENEMY**, 1990, 27 min.

Neil Lundy (Chicago, IL)  
**NO RIGHTS IMPLIED**, 1990, 37 min.

Urban Video Project, Satellite Academy (NYC)  
**THE ORISHA TRADITION: THE GODS IN EXILE \***,  
1990, 22 min.

C-Hundred (Lancaster, PA)  
**DIRECT EFFECT \***, 1989-90, 6 min.



**INTERNATIONAL VOICES**

**Friday, March 2**  
**TCL-Channel 32, 11 P.M.**

Green Team Video Collective (Taipei, Taiwan)  
**THE GENERATION AFTER MARTIAL LAW\***,  
1986-90, 60 min.

Maggi Carter (Minneapolis, MN)  
**VOICES OF PALESTINE**, 1991 *work-in-progress*,  
45 min.

Marie-Helene Cousineau (Montreal/Israel)  
**WOMEN IN BLACK**, 1990, 15 min. *excerpt*

**HOUSING, URBAN STRUGGLES AND  
STORIES**

**Saturday, March 3**  
**TCL-Channel 32, 11 P.M.**

Information Factory (Detroit, MI)  
**POLETOWN LIVES!\***, 1982-88, 60 min.

Meryl Perlson (Philadelphia, PA)  
**SHELTER STORIES**, 1990, 15 min.

Frank Goldberg (NYC)  
**HOW TO SQUASH A SQUAT**, 1990, 45 min.

**HEALTH CARE & ENVIRONMENTAL SAFETY**

**Sunday, March 4**  
**TCL-Channel 32, 11 P.M.**

Nancy Lewis (Decatur, GA)  
**BURNED**, 1990, 20 min.

WAVE—Women's AIDS Video Enterprises (NYC)  
**WE CARE: A VIDEO FOR CAREPROVIDERS OF  
PEOPLE AFFECTED BY AIDS**, 1990, 30 min.

Educational Video Center (NYC)  
**ABORTION: PAST, PRESENT, FUTURE**, 1990,  
18 min.

Dean Lance (NYC)  
**A HARD REIGN'S GONNA FALL\***, 1990, 13 min.

Kathy Desmond  
**RENT/LEASE TO OWN**, 1990, 5 min.

Carla Leshne (San Francisco, CA)  
**ACROSS FROM CITY HALL**, 1990, 25 min.

Jesse Drew (San Francisco, CA)  
**I-HOTEL**, 1990, 8 min.

**ONGOING INSTALLATIONS IN HALLWALLS  
VAULT**

FANPAT—First Amendment Network for Public Access TV  
(Buffalo, NY)  
**STUDIO OF THE STREETS\***, 1990-91

Rotraut Pape/FRIGO (Lyon, France)  
**DIE MAUER (THE WALL)**—11/18/89, 1989

## One Namibia, One New Nation

While South Africa captured the mainstream media's imagination, Namibia moved quietly to shed its identity as Africa's "last colony." Since they were under South African domination, Namibians suffered under apartheid and SWAPO, the South West African People's Organization, worked in exile to rally international support and to achieve liberation. Namibia's story has many parallels to the current situation facing the African National Congress and the De Klerk government. In November of 1989, the dream of each Namibian being able to cast a vote was realized, and March of 1990 saw Namibia become the world's newest independent nation. Nancy Buchanan and Michael Zinzun both travelled to Namibia to record this historic event with Hi-8 and VHS equipment, and Buchanan wrote and edited the half-hour documentary, One Namibia, One New Nation, produced for the L.A. 435 Committee to Namibia, which has been distributing the tape to various organizing and educational groups.

Nancy Buchanan

that collection of numbers we hear or see in the media headlines: numbers that show changes in unemployment, inflation, deficit spending, balance of international trade, stock price indexes, and the like. The data dispensed are often accompanied by a brief comment on what the trend indicated means for our economy. But the statistical information does not satisfy the despair of a farm family that loses a way of life because hard work is not enough. The numbers do not explain how a factory worker is discarded by an employer who neglected the modernization that would have kept productive jobs. The economic headlines overlook the hominess who live among vacant buildings. These are not just images. They are stories from our economy brought to life by real people in the video essay "War, Taxes, and the Almighty Dollar" from Appleshop, Inc.

We know that these stories too are part of our economy, but the complicated interconnection among deficit spending, trade imbalances, monetary fluctuations, and the bankruptcy of American agriculture is not easily comprehensible. This twenty-eight minute, visual essay about conscience, militarism, and the national economy is a powerful statement that will help focus public thinking on the fundamental issues of federal expenditures dominated by a military-industrial-political network. It is an economics lesson made captivating by persons of varied backgrounds presenting statistics and stories

which bring light to connections only hinted at in other discussions of the opportunity cost of the arms race.

"War, Taxes, and the Almighty Dollar" is a reminder too that economics has to do with choice. Textbooks tell us any economic system must choose how to allocate scarce resources to meet unlimited wants. We are a part of that choosing. At the beginning and again at the end of this video we are confronted with Jerome Hardt, who asked himself, "How am I personally involved...and how can I personally respond to the problems we see in the world?" Jerome Hardt did not

pay that portion of his federal taxes that go to the military. He chose, even under the consequence of Internal Revenue Service seizure and sale of his assets documented in the closing scenes, not to participate in a system that is inconsistent with what he believes.

"War, Taxes, and the Almighty Dollar," written, produced, and directed by Joe Gray, Jr., deserves a wide viewing if not for the answers it gives, then for the questions it raises.



WAR, TAXES, and the Almighty Dollar

## BOLIVIA

In 1967, the Bolivian government began the country's first TV channel. Communication flourished in 1974 when a unique system of regional TV channels run by universities added eight more channels to the national broadcasting system. These university channels show many independent works.

The militant miners' union won the right to open a nationwide system of regional, popular radio stations. Since most rural areas in Bolivia do not have electricity, television is not valuable to communicate in the countryside. The union also created a super 8 film workshop through which miners, trained in film production, made films about their lives.

With the military coup in 1980, the university TV and miner's radio stations were closed.

## BRAZIL

Of all Latin American countries the independent video community is the most developed in Brazil. 1/2" Portapakets have introduced there more than 15 years ago. Independents have been experimenting and building their skills since then.

Olhar Eletronic is the most popular independent production group in Brazil. Their tapes consistently win first prize in national video festivals and are broadcast on television.

## CHILE

In 1973 the democratically elected government of Salvador Allende Gossens was overthrown by General Augusto Pinochet in a military coup. Many years of brutal repression followed. Thousands were killed and "disappeared." All forms of mass communication were brought under military review.

The availability of video portapakets has spurred a movement where producers use video on a local level as a form of alternative communication. Through these tapes officially banned information reaches the populace.

## PERU

In Peru, independent filmmakers have joined together to create a form of union. Grupo Chaski is a collective of more than 35 filmmakers which has produced a number of feature films and documentaries. Their objective is to create a national cinema which gives a voice to the marginal sectors of Peruvian society.

## MEXICO

Cross Section One Afternoon Of Mexican TV  
Video tape, 5 minutes, recorded off air, 1985

Mexico has both state and privately owned TV channels. The private channels are owned by the monopoly, Televisa. Televisa operates four channels, Channels 2, 4, 5, and 9. Fifty percent of its programming is imported, mostly from the United States. The majority of the programming on Channel 2 is produced in Mexico. This includes news, sports and old movies, as well as more than thirty soap operas and twenty variety shows per week. Channel 4 specializes in feature films and old U.S. TV serials such as *Combat*, *The Addams Family*, *The Munsters* and *The Untouchables*. Channel 5 concentrates on children's programming. One hundred percent of the cartoons are U.S. imports. Evening programming on Channel 5 consists of current American serials such as *Magnum PI*, *Dallas*, *Falcon Crest*, *Dynasty*, *Quincy, Fame*, *Ripley's Believe It Or Not*, and *That's Incredible*. Channel 9 is the educational and cultural channel. One of its most popular programs is *Video Cosmos*, which features American-made music videos.

As people have become accustomed to fast-paced American TV shows, they are often bored by the programming on the state television channels. It imports some of its programming, but runs many locally produced talk shows, science, historical, and educational programs.

Although this is a sample of Mexican TV, it is typical of that in many Latin American countries. That so much of Latin American TV is purchased from the United States has a definite social effect. U.S. ideals and values are exported and received by Latin Americans through their airwaves.

Latin America—Many North Americans read about it in the U.S. press, some write about it, while still others make films and tapes about it. For the most part information about our sister hemisphere comes from North American journalists and news agencies. Our perceptions of Latin America are shaped from our own cultural and political perspective. Rarely, unless one travels to Latin America, do we have an opportunity to know how Latin Americans express their own realities.

Democracy In Communication—Popular Video and Film In Latin America is a collection of works made by independent Latin media producers.

This project came about as a result of my international travels as a freelance journalist for North American television companies. In this work I observed how news and information are gathered and presented to the U.S. audience. Reporters often arrive in countries without speaking the language and with little or no background in the history of what they are sent to cover. The voice of the people is rarely heard. Usually only spokespersons who speak English appear on TV, as subtitles are difficult to use in news production.

After some time I tired of hearing our own voices. I spent a year traveling throughout Latin America, making contact with all of the independent producers I could find. The result is this collection of video tapes, shot and spoken by the peoples of Latin America.

Karen Ranucci  
Project Coordinator

## NICARAGUA

Under the regime of the dictator, Anastasio Somoza, no independent video was produced in Nicaragua. Since the revolution in 1979 many video experiments have been tried.

Many countries in Latin America have a long history of cinema production. However, the financial crisis which has wracked the continent has made it nearly impossible for independent filmmakers to work.

The video revolution, which began in the U.S. more than a decade ago, is now reaching Latin America. Many filmmakers have transferred their skills to video production and are creatively experimenting in a variety of community television projects.

Television is one of the strongest forces in forming the ideas and opinions of a population. Control of it means power. In most Latin American countries access to the airwaves for independents is nonexistent. To sidestep the influence of broadcast TV, many communities produce their own television and show in closed-circuit settings. "Popular" video is like an octopus reaching out in many different directions. In contexts where political repression has closed the channels of mass communication to democratic expression, alternative movements have arisen. In recent years, these isolated independent communities have begun to share their experiences and create an alternative media network.

Throughout Latin America the use of portable home video cassette recorders is steadily increasing. Members of informal video clubs share pirated tapes and choose what they watch, rather than depending solely on broadcast TV. The cost of a private-owned VCR is prohibitive for most Latin Americans, but institutions such as churches, unions or collective groups can make it

investment. Below is a chart which lists the use of TV sets and VCR's for each Latin country.

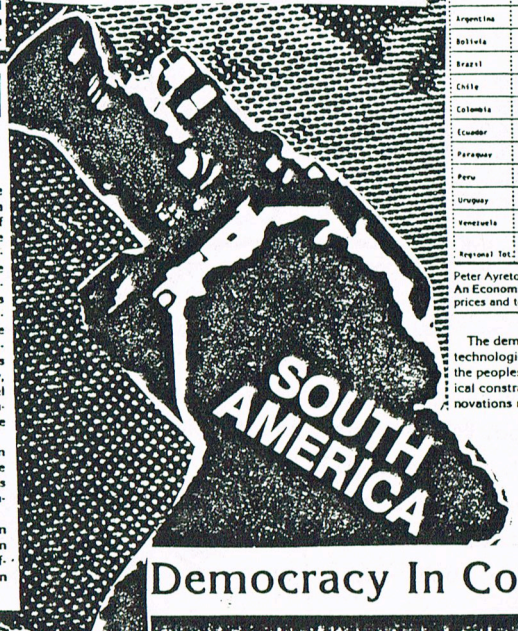
COUNTRY	POPULATION millions	TV SETS millions	PEOPLE PER TV SET	VCR'S thousands	PEOPLE PER VCR thousands	TV SETS PER 1000 PEOPLE
Argentina	28.2	6.5	4.8	85	331.8	16.7
Bolivia	5.7	.36	15			6.3
Brazil	120.5	19.3	6.2	550	219.1	5.1
Chile	11.3	2.0	5.65	65	173.8	15.0
Colombia	26.4	2.5	10.6	310	85.2	17.0
Ecuador	8.8	.4	21.5	40	215	10.0
Paraguay	3.1	.085	36.5			27.4
Peru	17.1	.085	20	70	244.3	12.0
Uruguay	2.9	.36	8			27.4
Venezuela	15.4	2.8	5.5	100	30.8	35.7
Regional Tot.	239.2	35.155				

Peter Ayreton, Tom Engelhardt and Vron Ware (eds) *World View 1988: An Economic and Political Yearbook*, Pluto 1984; and *World Program on Television*, World Program on Television, Geneva, 1984.

The democratic nature of video and other new communication technologies offers exciting possibilities for a direct link between the peoples of North and South America. The financial and political constraints, while limiting this potential, cannot stop the innovations made by determined communicators.

# Democracy In Communication

## Popular Video and Film in Latin America



A short and highly complex poetic documentary, "BORDER-LAND" sets out to perform an experiment in the dialectics of seeing directed both at an archaeological reconstruction of the historical process in the two Germanys after the November 89 revolution and toward a personal reflection on the new German identity and the difficulties of coming to terms with the past and the present.

# Borderland

(Hyperion in Berlin)

The shooting of the two video films took place during Birringer's return to his native country, to Berlin, and to East Germany in the summer of 1990, nine months after the revolution and the fall of the Berlin Wall. The filmic images document a week-long exploration of the current historical changes in the old German capital; the entire image sequence of Film 1 was shot in the no-man's land of the former death strip (border/Wall), between Kreuzberg and the Brandenburg Gate. The image sequence of Film 2 is a collage of original footage from Berlin and Houston, and of archival footage returning the viewer to historical events in the Berlin of Nazi Germany and the Berlin of the GDR up to the moment of the November revolution of 1989.

The two separate video tracks are shown simultaneously in an exhibition design that splits the audience view between a small monitor and a large screen (projection). Both image tracks are accompanied by two separate audio tracks. The narrative was composed by Birringer during and after his stay in Berlin.

A new video performance work by Johannes Birringer



## Fedefam

Over 100,000 people have "disappeared" in Latin America at the hands of death squads and security forces. This 43 minute report documents the reasons behind this repression and a movement of the families of these disappeared to have their stories heard. From 13 countries the families come together to fight this tactic and reach the international community with information about the situations in each of their countries.

Catherine Russo and Carlota Chartier

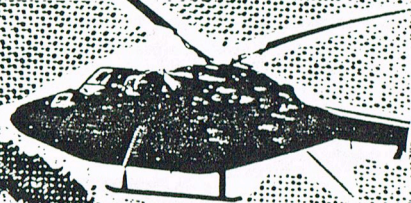
## THE AESTHETICS OF TERROR: MURDER IN EL SALVADOR

Produced by IZOTE  
27:00 1990

On November 16, 1989, six Jesuit priests and academics, and two women were assassinated in El Salvador. Using interviews with a Jesuit priest, a Catholic nun, a representative from the Catholic Diocese for Peace and Justice, and a university professor, cut with footage from Radio Venceramos, this tape traces the taxpayers' contributions and the U.S. government's complicity with the ten-year civil war in El Salvador.

## Counterterror: North of Ireland

by Annie Goldson and  
Chris Bratton, Producers  
Anne Crilly and Brendan McMenamin

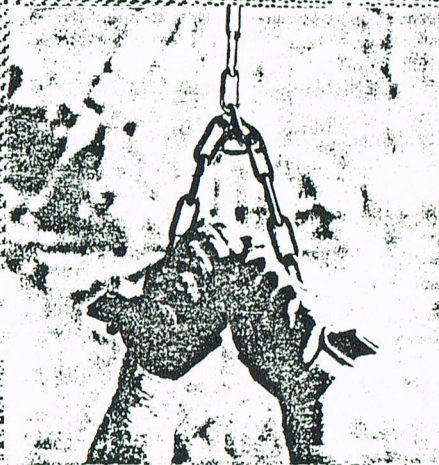


*Counterterror* investigates the meaning of the term "terrorism" and how institutions create and manipulate the definition of "terrorism" to further

their own interests. The video juxtaposes local community and BBC versions of the killing of IRA volunteers by British troops in a small town called Strabane, which sits on the border of Northern Ireland and the Irish Republic and is largely working class, Nationalist, and Catholic. *Counterterror* critiques the so-called "objective" nature of television reporting, unmasking the British shoot-to-kill policy, and counters Britain's attempts to criminalize the Republican struggle as "terrorist."

Annie Goldson is an accomplished documentary and experimental videomaker. She has lectured internationally and is currently a lecturer at Brown University's Center for Modern Culture and Media. Chris Bratton is a visual artist as well as videomaker whose work has been exhibited at the Franklin Furnace, Hallwalls, and the Atlanta Arts Festival. He is a guest lecturer at Rutgers University and the School of Visual Arts, New York.

## Torture: The Shadow of a Beast



This program explores the social and political environment that gives rise to torture. It documents that this inhumanity is not merely a historical fact, limited to the Inquisition or the Holocaust, but continues as a contemporary tool of governments around the world. Inspired by the ground-breaking work at the Center for Victims of Torture in Minneapolis, one of three centers for torture victims in the world, producer Robert Byrd assembled this impressive tapestry of news and archival footage, supported by interviews with torture victims and activists. This work does contain graphic material.

video by Robert Byrd  
56:31 ©1988

# AMERICA'S DEFENSE MONITOR

TELEVISION FOR CHANGING TIMES

345. **THE LANGUAGE OF WAR:** Does the military establishment use language to clarify or camouflage the reality of war and preparations for war? Three combat-veteran-writers--David Hackworth (the most decorated soldier in the U. S.), Harry Summers and Peter Braestrup--tell what they think. Humorist Jim Horen presents his own inimitable treatment of Pentagon doublespeak.

341. **TARGETING FOR NUCLEAR WAR:** Despite the fading of the cold war, the U.S. still has thousands of nuclear weapons aimed at cities and military installations throughout the Soviet Union. Admiral Noel Gayler (USN, Ret.), former head of the National Security Agency, and Bruce Blair, ex-missile launch officer, along with other civilian officials and retired military officers with hands-on experience in nuclear weaponry discuss the arcane world of nuclear targeting and its impact on the arms race. Where should our nuclear weapons be pointed in the years ahead?

## THEY SAW THEIR BLOOD FLOW TESTIMONIES FROM EL SALVADOR 1990

Produced by Rosemary Bodolay and Mary Giovagnoli

THEY SAW THEIR BLOOD FLOW, TESTIMONIES FROM EL SALVADOR 1990 is based upon video testimony gathered by members of the Madison (Wisconsin)-Arcatao Sister City Project in August 1990. Its purpose is to highlight three examples of recent human rights violations in El Salvador: the murder of six Jesuit priests, their housekeeper and her daughter on November 16, 1989; the military bombardment of the repopulation community of Comunidad Ignacio Ellacuria on February 11, 1990 which cost the lives of one adult and four children; and the kidnapping and torture of Carlos Franco Rivera, a member of the town council of Arcatao, in 1987 and again in 1990.

Of the three events described, only the murder of the Jesuits and their coworkers is well-known or received much attention in the press. This virtual news black-out masks both the resurgence of repression in El Salvador and the phenomenal efforts of the Salvadoran people to resist government terror. This videotape enables the people of El Salvador to give their testimony to many people who would otherwise never hear of the gross violations of human rights which occur daily in that country.

Because we have chosen to let the testimonies stand on their own, some information which may be necessary for an audience unfamiliar with El Salvador has been omitted. Consequently, we have included an information sheet which should be distributed at any showing of this videotape.

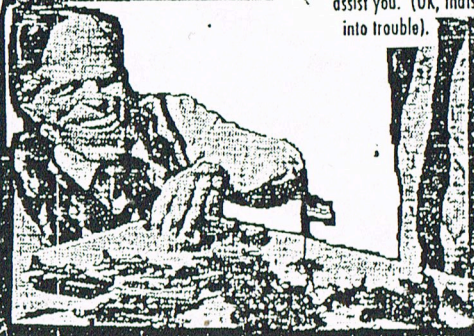
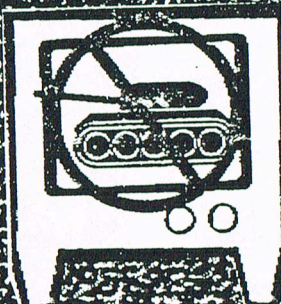
USA PEACE MOVEMENT BROADCASTS NATIONWIDE TV TOOLS  
FOR PEACE IN THE MIDEAST

For the first time in the United States, the peace movement is broadcasting nationally 2 hours of television documenting community resistance to military intervention in the Persian Gulf. The GULF CRISIS TV PROJECT has collected hundreds of tapes from over 40 states showing town meetings, military resisters and the American people, shocked and angry about war preparations. The four 28 minute programs, War, Oil & Power, Operation Dissidence, Getting Out of the Sand Trap and Bring the Troops Home! are being sent by satellite today and Wednesday, January 9, 1991 to over 300 cable access stations and presented to the 200 PBS stations on Friday, January 11, 1991 by WYBE/TV Philadelphia.

Produced jointly by Paper Tiger Television and the Deep Dish TV Network in cooperation with both national anti-intervention groups, The Coalition to Stop U.S. Intervention in the Mideast and the National Campaign for Peace in the Mideast, these compilation programs represent a historic use of media by activists, and an unprecedented parallel effort of cable access TV and public television. Paper Tiger TV is an independent production group based in New York City which looks at media and mass culture. The Deep Dish TV Network has distributed community and independent programs to cable stations across the country since 1986.

Nearly 50 local cable stations picking up the satellite feed are producing local "wraparound" TV shows, many with scheduled live call-in time for viewer response. In these ways, community television, which has been produced independently at the grass roots level is being made available free of charge to public access stations and PBS affiliates nationwide. If there is a hope for peace, it glows in the decisive actions of military resisters, their families and communities across the country to stand and be counted against war.

# THE GULF CRISIS TV PROJECT



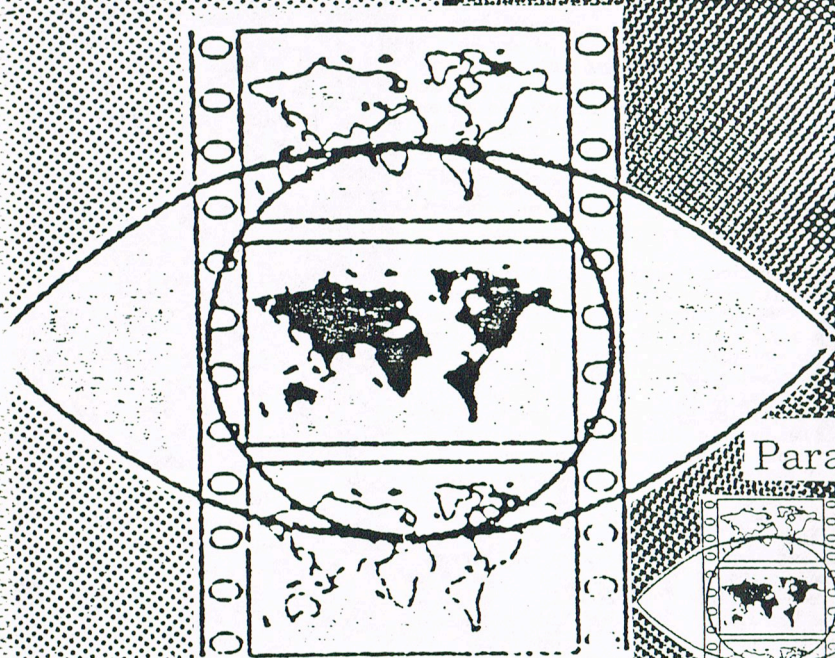
**STEP 1** Call your local cable station and ask to speak to the public access programmer. Request that they record the satellite transmission of and program the PROJECT's programs: WAR, OIL & POWER; GETTING OUT OF THE SAND TRAP; BRING THE TROOPS HOME! and OPERATION DISSIDENCE.

The programs can be downlinked from SATCOM 4 (that's the satellite) on TRANSPONDER 19 (that's the channel on the satellite) on January 7th 1991 from 2pm to 4pm (Eastern Time) and repeated on January 9th 1991 from 2pm to 4pm (Eastern Time).

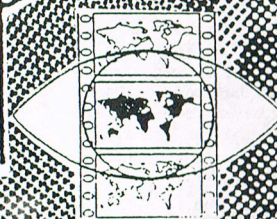
**STEP 2** If they are carrying the programs find out the dates and times so you can make announcements on public radio, in alternative journals, newsletters, meetings etc. Please send out the press release enclosed, be sure to add the broadcast dates and times.

**STEP 3** If your cable station doesn't have a satellite dish call us at (212) 228-6370 so we can make arrangements to get the programs to them. Let us know if your town is going to carry the programs!

**STEP 4** If your access programmer will not carry the programs ask them why and call Dolores Perez (212) 473-8933 who will assist you. (OK, that's 3 calls but only if you run into trouble).



Paradigm Productions

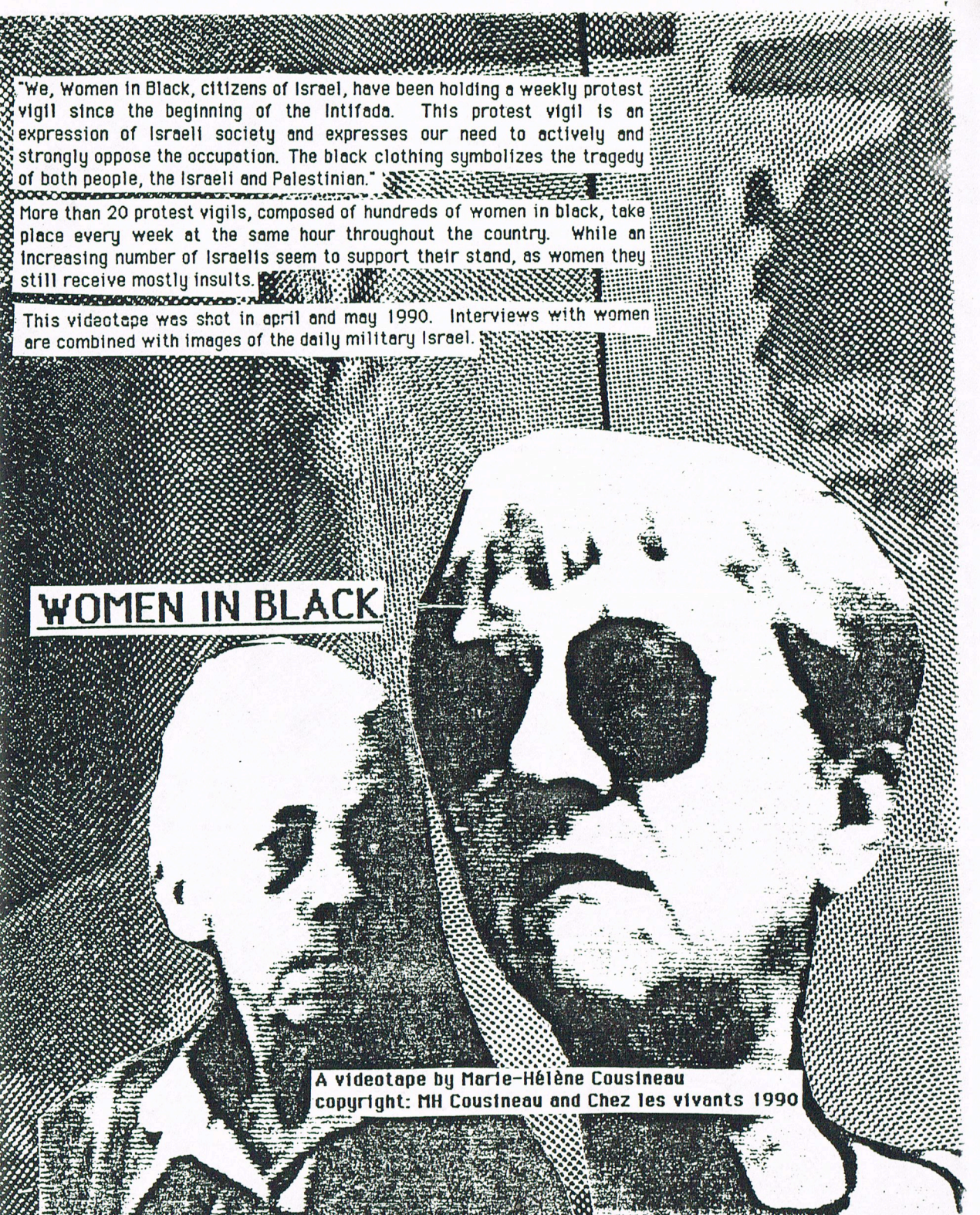


VOICE OF NEPAL

नेपाली आवाज

*Voice of Nepal* includes footage of the historic Nepali Congress Convention and the announcement of the movement for the restoration of democracy, on January 19th, 1990. The mass demonstrations which occurred throughout Nepal serve as testimony to the popular support for the creation of a multi-party democracy. Hundreds of people were killed and thousands arrested, but on April 9th, the King of Nepal conceded to the people's commands and established an interim government. *Voice of Nepal* contains interviews with several members of the newly formed cabinet and other key figures in this struggle for democracy, including:

Krishna Prasad Bhattarai  
Marshall Jullum Shakya  
Mathura Prasad Shrestha  
Nilamber Acharya  
Devendra Raj Panday  
Ganesh Man Singh  
Ramanand Prasad Singh



"We, Women in Black, citizens of Israel, have been holding a weekly protest vigil since the beginning of the Intifada. This protest vigil is an expression of Israeli society and expresses our need to actively and strongly oppose the occupation. The black clothing symbolizes the tragedy of both people, the Israeli and Palestinian."

More than 20 protest vigils, composed of hundreds of women in black, take place every week at the same hour throughout the country. While an increasing number of Israelis seem to support their stand, as women they still receive mostly insults.

This videotape was shot in April and May 1990. Interviews with women are combined with images of the daily military Israel.

## WOMEN IN BLACK

A videotape by Marie-Hélène Cousineau  
copyright: MH Cousineau and Chez les vivants 1990

# INVASION IN PANAMA



## DESCRIPTION OF DOCUMENTARY IN PROGRESS INVASION IN PANAMA

Mainstream U.S. media reports of the invasion were grossly distorted. Most reports disregarded entirely the devastation and human rights violations which continue in Panama as a result of the U.S. military invasion. We are presenting a view of the invasion which differs widely from that portrayed by the U.S. media, and are showing how, through a calculated plan of misinformation, the media became not only an instrument of censorship and deception, but an advocate of U.S. foreign policy during and following the invasion.

Thousands, not hundreds, of Panamanians died in the attack. Many were executed and almost all of the bodies were disposed of in violation of the Geneva Conventions. Five mass grave sites already have been uncovered and there are more. Nearly 20,000 war refugees are living in Panamanian refugee camps, their neighborhoods having been destroyed. These men, women and children live in squalor. The United States has neglected them and has done little to reconstruct their neighborhoods.

Thousands of professionals and labor organizers and activists have lost their jobs because they participated in the governing of their country during the 21 year period that Torrijos and Noriega were in power. Hundreds have gone underground to escape arrest and political persecution.

The film shows that the invasion, involving 26,000 U.S. troops and enormous fire power (including the Stealth fighter) was not principally designed or intended to realize the four officially-stated goals: to apprehend Noriega, to protect American lives, to protect the canal, and to restore democracy to Panama. Rather, the invasion's primary purposes were: to create an atmosphere and internal structure that would permit the United States to abrogate the Carter/Torrijos Treaty, ultimately allowing the military to maintain bases there after the year 2000; to improve George Bush's image by aggressively responding to the international embarrassment caused by Noriega's actions; and to neutralize the recent resurgence of Panamanian nationalism which had created potential problems for Bush.

In addition, the invasion was used as an opportunity to test out new weapons and to officially install a Panamanian government that would publicly support U.S. objectives and the invasion itself. The Panamanian government was sworn in on a military base hours before the invasion, by the U.S. Army's 82nd Airborne Division. Guillermo Endara was, for 25 years, the corporate attorney for several companies run by Carlos Elea, a Panamanian business tycoon arrested in Georgia in April, 1989, for conspiring to import more than half a ton of cocaine each month into the United States. Endara was among several now in power, who opposed rollbacks in the banking secrecy laws that make Panama the most important regional center for the financing of drug trafficking, depositing of the profits, and laundering of the take.

The film will also explain Noriega's long standing intelligence relationship with the United States. Noriega was a key participant in an operation conducted in the early 1980s out of then Vice-President Bush's office, called Operation Black Eagle, which served to supply the U.S.-backed Contras via Israeli operatives, and employed drug traffickers to achieve its ends.

Running time: Approximately 90 minutes.



## COVER UP

Behind the Iran Contra Affair

## Paper Tiger Television

"smashing the myths of the information industry"



Paper Tiger Television is submitting the enclosed tape for review for the "Video Witness" program. The Tape is a PTTV response to the Middle East situation, Operation Desert Shield. The videotape interviews people on the street prior to a speak out held at Cooper Union school in Manhattan with the Coalition to stop the intervention in the Middle East. This video is witness to one of the first spontaneous responses to the US decision to send troops to the Middle East. The tape is 29 minutes long.

# "BASURERO: The Struggle for Life in the Guatemala City Dump"

This documentary begins by describing the historical, political and economic context for why more than a thousand Guatemalans are forced to live and work in Guatemala City's largest garbage dump. It then focuses on a group of 50 families who, under death threats, are organizing to improve their lives.

This piece has been used effectively in four ways:

locally and nationally to educate the general public, solidarity groups and university students.

to influence congressmen and senators to re-evaluate U. S. foreign policy in Guatemala.

to raise donations of money and medical supplies for those living at the dump.

to educate, organize and encourage participation in popular organizations working for social justice and respect for human rights within Guatemala.



**MEDIA PROCESS GROUP, INC.**

Here's my descriptive statement:

"Did They Buy It? Nicaragua's 1990 Elections" is a 45 minute videotape about how the U.S. media covered Nicaragua's National Elections. The tape was shot on HI-8 and edited directly to one inch video and was produced by Chicago's Committee for Labor Access.

The program follows journalists from several U.S. news organizations as they file reports on the elections and serves to deconstruct the newsgathering process. The journalists we interviewed displayed a remarkable degree of apprehension about the very process they are a part of which calls into question the mainstream media's assertion of 'objectivity.'

Bob Hercules

## **BREAKING SILENCES Oscar Romero Remembered**

*On March 24, 1990 thousands of people came to Washington, D.C. to commemorate the life and death of El Salvador's Archbishop Oscar Romero on the tenth anniversary of his assassination by U.S.-backed forces in his country. They prayed, marched, rallied and participated in non-violent civil disobedience at the White House, calling on the United States to end its continuing war against the people of El Salvador, Nicaragua, Guatemala, Honduras and Panama.*

*Here is the story of ordinary people following their conscience and making a difference--for peace and justice throughout Central America.*

## **RETURN TO AGUACAYO**

Return to Aguacayo is a dramatic account of 450 displaced Salvadorans who attempt to return to their homes and farming cooperative in the Guazapa region of El Salvador, after having been forced to leave by the army. The unique footage was acquired by a member of a North American religious delegation which went to El Salvador in July, 1986, in hopes of protecting the displaced from attacks by the Armed Forces on their journey home.

The determination of the Salvadorans to return to their land, despite the destruction of their homes and the threat from the army, is a stirring example of unusual courage and a rare glimpse at the personal toll of the continuing war in El Salvador.

TO Whom it May Concern



mystic fire video inc.

WAR  
by  
Billy  
R.

Borders

*Borders* mixes commentary, computer graphics, dramatic fiction, live documentary footage, and investigative journalism to present a tremendous range of information in an approach rarely applied to intellectual subject matter. In this innovative format, producer-directors Merrill Aldighieri and Joe Tripician probe the unsettling paradoxes behind immigration, drugs, Star Wars, and other topics. Treating a vast array of social issues as a giant canvas, the videomakers paint an impressionistic landscape of ideas in conflict, enlivened by colorful personalities and dotted with editorial cartoons.

Jenny Clark

PRESS RELEASE

June 22, 1989

(immediate)

"Hexxon Exxon", An Action For Change is a documentary of a demonstration held on May 18, 1989, at the company owned Exxon station at the corner of Barton Springs Road and South Lamar.

The protest was one of many held on across the country on the day of the Exxon Corporation shareholder's meeting.

The protesters are calling for a boycott of Exxon products due to the tragic 10 million gallon oil spill in Alaska's Arctic Waters, which continues to seep into 800 miles of shoreline, and has already killed sea mammals, birds and losses in Alaska's salmon fisheries.

Watch the Action on Austin Access, ACTV & Produced by Jenny Clark in co-operation with Center for Environmental Responsibility. "Hexxon Exxon" plays on ACTV.

# Will be Televised

Video Documents from Asia

## DOCUMENT, VALIDATE, PARTICIPATE Movements for Social and Political Change

5 one-hour programs of video compiled from 5 regions in Asia

### Until Daybreak

KOREA

Curated by Hye Jung Park  
Tapes by Han-Kyoreh Video Collective, with Jung Ha Lee,  
Young Ho Shin and Moon Jo Ahn.

### A Legacy of Violence

THE PHILIPPINES

Curated by Nick DeoCampo  
Tapes by PETA, Mariou Abaya, Mike Delcon, IBC-13 News,  
Nick DeoCampo, Luis Quirino, Donna Salas, Yam Laranas,  
and Dindo Martinez.

### The Generation After Martial Law

TAIWAN

Curated by Ching Jan Lee  
Tapes by Chih Yu Hung, Chao Chiang Teng, the United Houseless Association  
and the Green Team Video Collective.

### Only Something That is About to Disappear Becomes an Image

HONG KONG

Curated by Danny Yung  
Tapes by May Fung, Danny Yung, Victor Chan, Kuan Punloong,  
Ellen Pau and Comyn Mo.

### Presenting "River Elegy"

CHINA

Curated by Mi Ling Teul  
Excerpts of the CCTV documentary series written by Su Xiaokang  
and Wang Ludang. Directed by Xia Jun.

This series has received funding from the Media Program at the  
New York State Council on the Arts and was coordinated and produced by Shu Lee Cheang.

Migrant Media Productions  
presents

## DIRTY BUSINESS Food Exports to the United States

Produced and directed by Jon Silver  
15 minutes, color video, 1990

"A powerful exposé of the human and environmental tragedy caused  
by agribusiness investment in Mexico. Vivid and compelling scenes  
remind us of the consequences of runaway industries in the global  
marketplace...an invaluable organizing tool."  
— Craig Merrilees, National Toxics Campaign

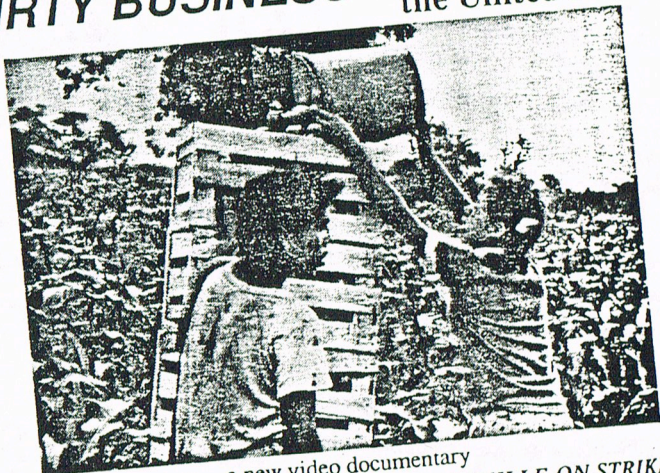
"Put together child labor, poisoned waters, and huge corporations on  
the rampage, and you get Dirty Business, a tough documentary."  
— Alexander Cockburn, columnist, The Wall Street Journal

**DIRTY BUSINESS...** starts with the relocation to Mexico of almost  
400 food-processing jobs from California by Pillsbury-Green Giant.

**DIRTY BUSINESS...** explores the many impacts of agribusiness in  
Mexico, including child labor abuse and harsh conditions for agricultural  
workers. With overwhelming scenes of environmental degradation,

**DIRTY BUSINESS...** leaves viewers with disturbing questions about  
corporate food production in Mexico.

## DIRTY BUSINESS Food Exports to the United States



a new video documentary  
From the award-winning producer of **WATSONVILLE ON STRIKE**

"A Flag on the floor of the S...

Barry

# In Alleg

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The ensuing controversy  
and the student body

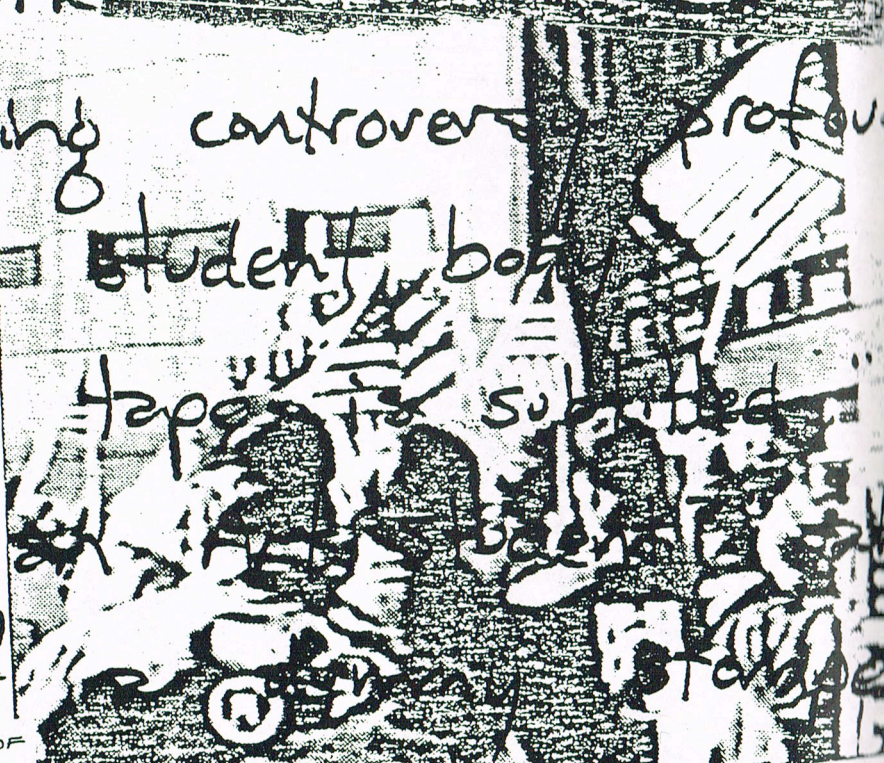
JIM HARTEL  
116 GROVE ST.  
TONAWANDA, NY

This tape is submitted

"FLAGBURNING CEREMONY"  
JUNE 11, 1969  
CLINTON PARK, TONAWANDA, NY

13 MINS.  
neck of

MEMBERS OF THE BOY SCOUTS OF  
- AMERICA, ~~THE~~ TROOP 577, AND  
- THE AMERICAN LEGION, POST 264,  
- GET TOGETHER IN A  
- ~~NEIGHBORHOOD~~ NEIGHBORHOOD PARK  
ON A SUNDAY AFTERNOON TO  
- DEMONSTRATE THE  
- PROPER WAY TO BURN  
- AMERICAN FLAGS.



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hool of the Art Institute of Chicago

Summers

"A Flag on the Floor of the School of the Art Institute of Chicago"  
Barry Summers

In 1989 SAIC student Scott Tyler exhibited a work entitled "What is the Proper Way to Display the U.S. Flag?" The ensuing controversy profoundly affected the school and the student body.

This tape is subtitled, "What is the Proper Way to display an Art Student?" after a sign hung around the necks of a dummy stamped flat by veterans in front of the school. It looks at the events with an eye towards the media circus and an attempt to affect it from within the school.

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rdly affected the

What is the Proper Way to

No Rights Implied  
by Nell Lundy 37:00 1990 color stereo  
hung around the

No Rights Implied  
by Nell Lundy 37:00 1990 color stereo  
flat by veterans on

In 1989, Scott Tyler exhibited an American flag on the floor of a student gallery at the School of the Art Institute of Chicago (one of the first censorship incidents of the recent scrutiny of politics in art). Shot from an inside perspective, this tape examines the controversial exhibit that enraged many across the country (particularly conservatives and veterans) and prompted a wave of restrictive legislation that challenges Constitutional rights. Reversing cameras on reporters and using street scenes and testimonials, the tape provides an intimate and critical look at how news coverage shapes an event, how laws and public opinion are formed, and the possibility of truly 'free speech.'

one of the first cen  
recent scrutiny of politics in art). Shot from an inside perspective  
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possibility of truly 'free speech.'



PUBLIC ENEMY is a 2-minute videotape depicting what might happen if censorship laws continue to invade our record stores.



PUBLIC ENEMY was made for Public Access Television in Chicago (cable).



Writer/Producer/Director/Co-editor: Cara Jepsen

Tony Conrad and Cathleen Steffan, producers

STUDIO OF THE STREETS XXVII (Weekly Buffalo public access demonstration, 1991, 59 min. Graphics by Arwin Heurich/Primary Video, postproduction at Squeaky Wheel and Hallwalls.)

STUDIO OF THE STREETS is a weekly demonstration at Buffalo City Hall, in support of free speech expression through public access cable television. The demonstration lasts from 12:30 to 1:30 on Friday; the program is cablecast on Buffalo public access channel 32 every Tuesday at 7:30.

The STUDIO OF THE STREETS is a direct response to Buffalo's suspension of its public access operator last year, which left the city without a public access production facility. Our independently-organized advocacy group, the First Amendment Network for Public Access Television, approved Tony Conrad's initiative to set up our own outdoor public access studio, and to do it right on the steps of Buffalo City Hall, where it has been open to anyone who appears there each Friday lunch hour--every Friday since May.

The STUDIO OF THE STREETS, like most demonstrations (and art works) is more important in its symbolic ramifications than it is as entertainment.

There has been a lot of talk about multiculturalism, about empowering minorities, women, and those at society's margins. However, if these persons are to be a part of the discourse, they must first get started by entering into it. Entering into participation in television production is a critical phase of the evolution of a multicultural society.

So far, television's entry level has been regulated effec-

## STUDIO OF THE STREETS XXVII

Tony Conrad and Cathleen Steffan

tively by corporations. Public access cable TV is the only non-corporate free speech expression on television. STUDIO OF THE STREETS goes directly to people in the street, and tests (examines) their readiness to enter into television discourse. It is simply unique in its way of accomplishing the number one job of public access--which is to introduce new groups of people to doing television production.

It is also comparatively very popular, as judged by our Buffalo street-recognition, and it holds down a full hour prime time slot.

STUDIO OF THE STREETS runs without personnel credits and, as a collective expression, it contradicts the ego-centered conception of media art as an esoteric expression of the privileged self.

Many artists have contributed during the production of thirty-three shows to date; the most consistent participation and leadership has come from Cathleen Steffan and Tony Conrad, both of whom are seen in program XXVII.

The "Studio of the Streets" is such a departure from the ideas of quality and craft that prevail within the art world that it will probably not receive public funding support. Presently each show takes about 20 person-hours of time to make, and costs about \$35, excluding the cost of (borrowed) cameras.

The particular show seen here begins with a young man who is eagerly awaiting the arrival of his bride at City Hall; he is getting married and joining the armed forces. Later we encounter still another such couple; moreover, we hear a woman who works at City Hall describe this as a booming new phenomenon.

And as always, everything we see and hear is fascinating, everything is peculiar and special--at the same time as it is all completely "everyday".

# ARTPARK SOLD OUT TO CENSORSHIP

SO,

## NOW WE ARE SELLING ARTPARK

When? Saturday, September 1st.  
 Where? Artpark, Lewiston (in the theater parking lot)  
 Times? 5 p.m. FREE AUCTION - Artpark Up For Sale  
 7 p.m. CENSORSHIP EXORCISM

This is your chance to do something about censorship. A blatant violation of 1st Amendment guarantee of free expression by Artpark has provided us all with a national platform unprecedented in Western New York. Come to Artpark on Saturday, September 1st (the day of Survival Research Laboratories' scheduled/censored performance). Do your own survival research and help us sell Artpark.

### SCHEDULE:

5 p.m. ARTPARK AUCTION

We are selling selling selling

- \$ used administrators
- \$ used artists
- \$ used artist contracts
- \$ brand-new obscenity detectors
- \$ parcels of Artpark land!

7 p.m. CENSORSHIP EXORCISM

*Censor thyself. See and participate in art marvels: a burn-in, a black-out, a nude-in, a client, blooms on parade, phantasmagoric apparitions, freed speech, Tienanmen Square flashbacks, white males in positions of power suddenly caught with their pants down, and more!*

### SEE A SPECTACLE MAKE A SPECTACLE BE A SPECTACLE

A press alert has been sent to: UPI, AP, New York Times, Washington Post, Buffalo News, Newsweek, Time, U.S. News & World Report, Village Voice, ABC, CBS, NBC, CNN, MTV, ARTFORUM, Flash Art, Afterimage.

SEE FORT YOURSELF

TAKE A DUMP AT ARTPARK

# DISORDERLY CONCEPT

*Disorderly Concept is a 29 min. video documentary of an artists' censorship protest at Artpark in Lewiston, New York on September 1, 1990, produced by B.A.A.R.C. (Buffalo Artists Against Repression and Censorship), edited by Chris Hill and Jim Hartel.*

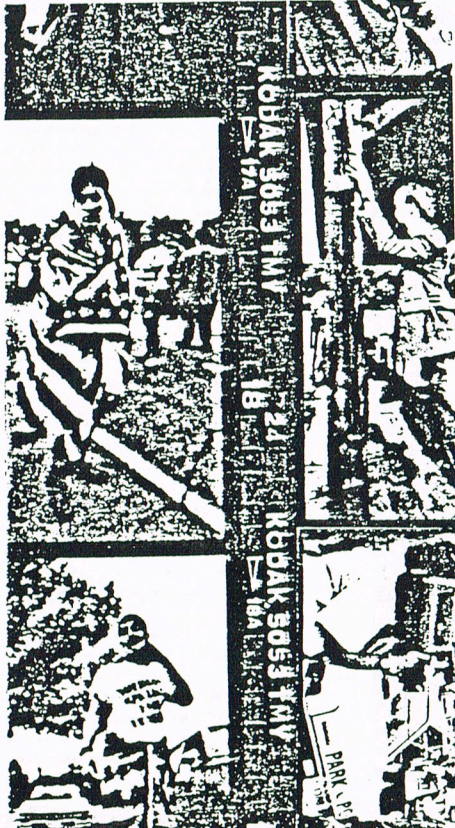
Eighteen people were arrested on Saturday, September 1 at Artpark in Lewiston, New York, protesting the cancellation of a performance.

Artpark, a 200-acre state park dedicated to the visual and performing arts, was scheduled to present an outdoor work by San Francisco-based artists Survival Research Laboratories on September 1. David Midland, Executive Director of the park, cancelled the production claiming "breach of contract" on the grounds of "changes recently introduced by the artist," according to an Artpark, press release.

In response to the cancellation, several members of the Buffalo arts community planned to stage a counter performance to protest what they felt was an act of self-censorship on the part of park administrators. Press releases were sent to a number of news and arts organizations announcing "ARTPARK SOLD OUT TO CENSORSHIP—SO NOW WE ARE SELLING ARTPARK." An auction of "used" artists and administrators was scheduled for 5 p.m., to be followed by a "censorship exorcism."

The auction/performance never took place: by 5 p.m. state parks police and local authorities were assembled and began confiscating props. The first arrest came moments after one individual began unloading his vehicle. While carrying an armload of placards he was thrown to the ground, handcuffed and taken into custody by officers. Over the course of the next two hours, seventeen more people were arrested for a wide range of activities, most of them later charged with "creating an offensive and/or hazardous condition" and "unlawful assembly" violations. The accused, all of whom pled not guilty during a closed arraignment in Porter Town Court, faced a combined bail of \$10,000.

The upcoming trial could very well play a key role in the ongoing debate surrounding individual freedoms and the right to self-expression in the United States.

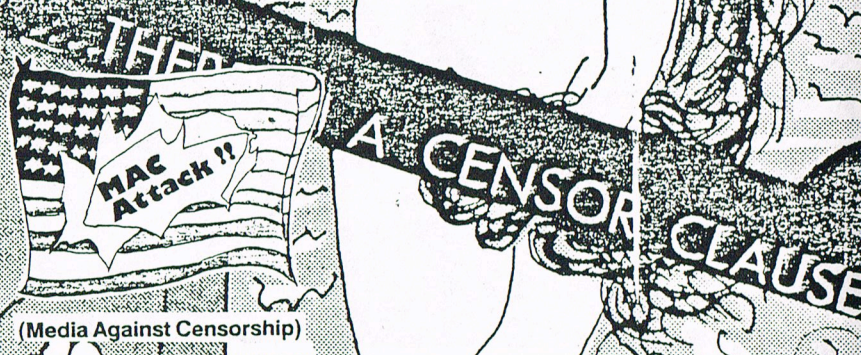
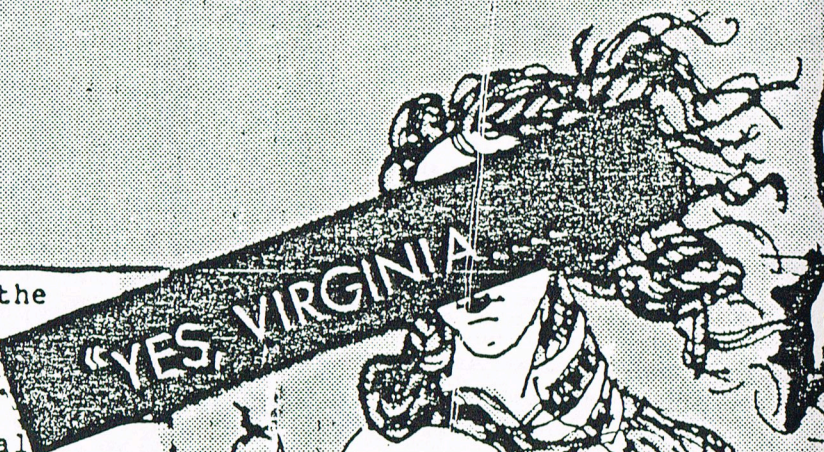


TY CONCEPT

ARTPARK

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or scientific value.



(Media Against Censorship)

The first tape is about the demonstration in front of the Hamilton County Courthouse on the opening day of the Dennis Barrie/Contemporary Art Center trial (for "pandering obscenity") in Cincinnati. The interviews done around the area convey that Cincinnati got a bad rap; that most of its citizenry were against the trial, for freedom of expression, and not as repressed as the media would have us believe.

The second tape contains a segment about the boycott of Phillip Morris products for that corporation's support of Jesse Helms and a section inspired by a Larry Kramer speech relating to homophobia and how it has affected the arts community. This tape concludes with the sample reel.

TEAM of ANC

## 8mm News Collective

News Diaries is a three-part experimental documentary series produced for public-access TV examining the ways in which television news is manufactured in Buffalo, New York. The News Diaries utilize an eclectic, confrontational style in order to challenge the assumptions of the television news enterprise: objectivity; truthfulness; professionalism and adherence to production values which are equated not simply with credibility, but also coded as congruent with "familiarity" and "familial values", compelling the uncritical trust and loyalty of an homogenous viewing audience.

News Diaries, Part 1: News in the Raw. In this episode News Diaries protagonist Jody is lured out of her sleep by the spirits of the 8mm News Collective and taken on a strange journey to witness how the TV News is manufactured in Buffalo.

News Diaries, Part 2: Burned by the News. In this episode News Diaries protagonist Jody experiences a rude awakening when she learns about the manufacture of News in Buffalo "the hard way." This episode documents two confrontations between the 8mm News Collective and WGRZ-Channel 2 TV news crews and executives: one a surreal camera face off, and the other a blow to freedom of the press where WGRZ-TV management resort to police enforcement to protect its proprietary "rights" to public information.

News Diaries, Part 3: Death of The News. In this episode News Diaries protagonist Wago is pulled into his home TV set by the spirits of the 8mm News Collective and is taken on a surprising journey to former TV news sites in and around Buffalo. At these sites the 8mm News Collective interviews people formerly "covered" by TV news stories and these people are given the opportunity to critique their representations by the mainstream media. At the conclusion, Wago expresses his disenchantment with the news-gathering enterprise and his sense of powerlessness over all manufactured representations of reality.

News Diaries was conceived, produced, and edited by members of the 8mm News Collective:

Heather Connor  
Tony Conrad  
Cyndi Cox  
Garland Godinho  
Jim Hartel  
Armin Heurich  
Wago Kreider  
Jody Lafond  
Lisa Laske  
Barbara Lattanzi  
Brian Springer  
Cathy Steffan  
Richard Wicka  
Julie Zando

## TELLST☆R NEWS

"TELEVISION.....MEDIUM TO THE MIND OF AMERICA"

TELLST☆R NEWS is a nationally syndicated news and commentary television program regularly scheduled on stations throughout the U.S. For the last four years TELLST☆R NEWS has been bringing viewers alternative perspectives and information on critical issues facing the nation and the world. TELLST☆R NEWS is able to explore subjects which are under-represented by mainstream commercial television news through interviews with well-known public figures, and experts in fields of special interest.

In a half hour news format TELLST☆R NEWS develops, produces and distributes its news and information to American cities across the country. The program was created in response to the reality that the single most influential mass media technology in America today is television, and yet it is also a reality that the mainstream television news presented through the major networks is unbalanced and prejudiced by commercial interests. The American viewing public deserves and requires better representation of news and events in order to fully understand the complex issues that shape our nation and world today.

TELLST☆R NEWS is succeeding in its role as bearer of informed, reliable, and alternative information which continually challenges mainstream television.

## THIRTY SECOND SPOT (1989); (NOTHING BUT THE TRUTH: PROLOGUE)

THIRTY SECOND SPOT (1989); (NOTHING BUT THE TRUTH: PROLOGUE) 3/4 inch; 11 min; color, sound. Made at the time of the 1988 presidential election, this piece, about media and power, is the prologue to NOTHING BUT THE TRUTH, a new, two-part piece in my series on desire and popular culture. Based on a true story, it is about the adventures of the artist buying network time for a TV spot, --an ad for counter-bicentennial activities in 1976, confronting the system of invisible, corporate censorship which runs broadcast television.  
**Winner, Grand Prize, Video Zone, 1989.** Shown at Zone Art Center; Colgate Univ. Utica, Hampshire, Bennington Colleges, SUNY Purchase, New American Makers-S.F., IMAGE WORLD, Whitney Museum, SHOW THE RIGHT THING Conference, New York Univ., Real Artways, Hartford and New Haven, Brooklyn Museum, Majestic Theater, Boston, **Winner, "Boston Critic's Choice," New England Film/Video Festival, 1990, Second Prize, Daniel Wadsworth National Video Festival, 1990, Anti-Censorship Show, Northampton.**

DESCRIPTION

# Dyslexic

Through the manipulation of words, images, and text, news and talk shows present themselves as fact. The personal becomes public as media shapes a national conscience and codes our reading of reality. Beginning with the common premise of media as subliminal seduction, the title, "Dyslexic Seduction" was arrived at after a play on various combinations of similar phrases. The ideas inherent in the title are reflected in the piece, itself. By making use of appropriated television footage and computer generated images and text, the 'business' and agenda of 'infotainment' is deconstructed.

LeAnn Erickson  
April, 1990  
LeAnn Erickson, appropriated news  
footage used w/out permission

# Seduction

DIRECT

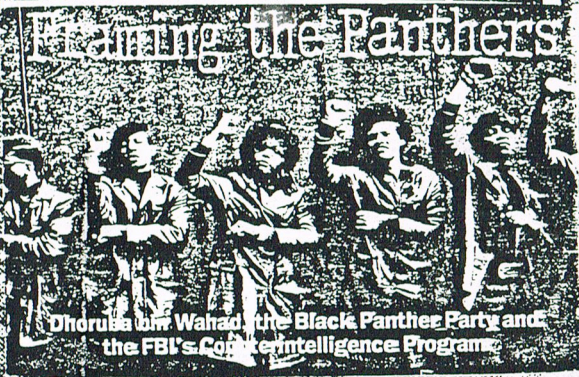


EFFECT

"The goal of DIRECT EFFECT is to work with a variety of people and viewpoints on the creation of public service announcements. In a style that is unique and compelling, DIRECT EFFECT attempts to deliver information, to educate, and to direct a point of view to the public which encourages action."

Framing the Panthers in Black and White is the story of the F.B.I.'s covert campaign against the Black Panther Party as told through the experience of Dhoruba Bin Wahad, former New York Panther Party leader. Mr. Bin Wahad spent nineteen years wrongly imprisoned as a result of COINTELPRO, the FBI's Counterintelligence Program which targeted the Black Panther Party, Martin Luther King, SNCC, in fact, virtually all Black political leaders and movements. Because of proof of extreme prosecutorial misconduct, Dhoruba's conviction was overturned a few months ago -- and he was finally released from prison in March of this year.

As well as presenting a history of the Black Panther Party and COINTELPRO, Framing the Panthers charts the last few months of Dhoruba's imprisonment and the drama of his release.



Dhoruba bin Wahad, the Black Panther Party and the FBI's Counterintelligence Program

## FRAMING THE PANTHERS



**BEWARE  
OF CORRUPTION  
AND LIES!**

LIBERALISM isn't all it's cracked up to be. Sometimes you have to take a stand! A R... That's how DEMOCRACY began, isn't it?

**DON'T SELL FREEDOM SHORT**



**TRUE HEROISM  
TRUE PATRIOTISM**

**Dhoruba bin W  
the FBI's**

ORGANIZATION FOR THE LIBERATION OF OVERL...

CYNOCEPHALUS PRODUCTIONS PRESENTS:

*In the Beginning  
Was The Word....*



*And The Word Was Made Flesh!*

A fevered excursion across the psychic terrain of America's most charismatic tv preacher. *Behold* documents Jimmy Swaggart's tumultuous rise, fall and prophesied return to glory through an onslaught of appropriated images. The video explores the religious rhetoric of Swaggart -- it's power and intensity, its sexual repression and projection, its frenzied apocalyptic underpinnings. What emerges is a dense and dizzying portrait of the infamous clergyman in all his passion, hypocrisy and telegenic genius. *Behold* shows Swaggart's strange blend of sacred fervor, sexual energy and prophetic aspirations -- here, the second coming has a fleshy reverberation and Reverend Swaggart's holy impulses become closely attuned to those of his rocking "bad seed" cousin, Jerry Lee Lewis.

KNOW YOUR ENEMY was conceived as a critical examination of the methods used by the mainstream news media to disguise a point-of-view behind a cloak of objectivity. The catalyst was the Summer 1989 controversy involving the rap group Public Enemy.

How images are presented help to shape and reinforce ideology. This film uses layered, degraded sounds and images to illustrate as well as critique the way mass news media-derived forms and structures contain and subsume the viewpoints of media subjects.

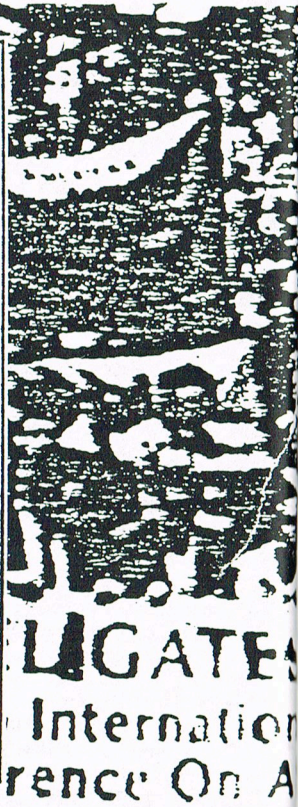
For me the tape is about the persistence of controlling structures (such as racism and de facto censorship) in the face of growing cultural resistance and general societal decay.

Black Pa  
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KNOW YOUR ENEMY

Art Jones, Nov. 1990

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 International Conf  
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 ation for better  
 nd research had begun.



**DIE YUPPIE SCUM (30:23)** ne Satur-  
 hundreds of delegates

Leigh's unique guerilla-style coverage met its perfect match in this impressionistic melange of events and happenings during the 1989 Anarchist Conference in San Francisco. Includes discussions of anarchy by multi-cultural/generational anarchists as well as documentation of the aftermath of the 1989 Berkeley riots. Musical interludes with the Yeastie Girlz, Blue Vulva Underground, Mourning Sickness and Dead Silence.

**OUTLAW POVERTY, NOT PROSTITUTES (21:05)**  
 re making progress on

Documents the 1989 WORLD WHORE'S SUMMIT. Listening to the women's experiences, you definitely get a tip-of-the-iceberg feeling. The women speak from the heart, and with a keen understanding of just where lies the bottom line of sexual politics. Features Margo St. James in a recent interview as well as other international prostitute/ activists.

**CAL-PEP (7:15)** eglar told the

California Prostitutes Education Project is funded by the State of California (among others) to provide HIV prevention/education by prostitutes for IV drug users and prostitutes. This program is a model upon which many others around the world are based. This version is for exhibition purposes only.

**ALL FOR ONE:**  
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# *Soviets, Meet Middle America!*

What happens when Soviets and Americans meet in "middle America"?

Follow the adventures of Andrei, Boris, Lyubov and Petras as they travel from coast to coast, stay in people's homes and experience America in a thousand ways. Visit Yorba Linda, California; Mountain Home; Arkansas; Montague, Massachusetts; and, Washington, D.C.

Feel the excitement as people from both cultures, who have been denied access to each other for decades, meet face-to-face.

See how these ordinary Soviet citizens become instant celebrities, representing their country to curious Americans.

Hear the beat of American folk and jazz music and the soft strains of a Russian love song.

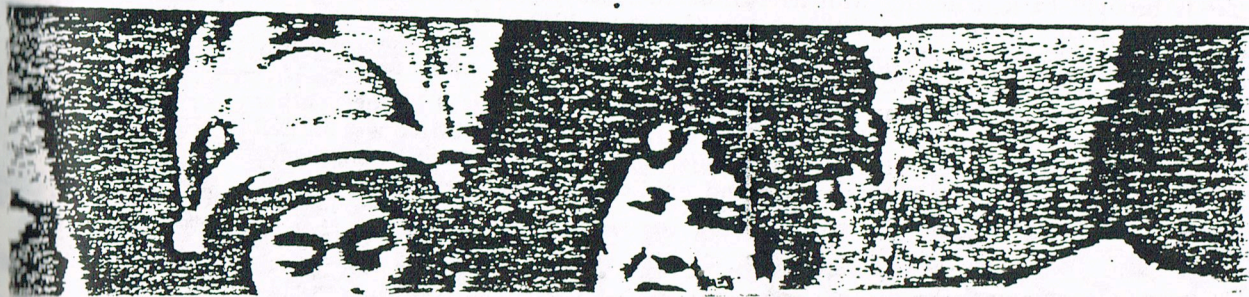
Sense the pleasure of becoming acquainted with these delightful people and the sorrow of having to bid them farewell.

*Soviets, Meet Middle America!* is a half-hour videotape program co-produced by Hartworks and the Center for US-USSR Initiatives.

HIV/AIDS MARCH  
UNITED CALL TO

By Eric Risberg.

AIDS activists march in San Francisco Saturday with hundreds at the Conference on AIDS in a call for improved research and care.





## Klansman fired shots into the

**DO Y'ALL KNOW HOW TO PLAY 'DIXIE'?**  
Lisa Guido, Susana Aiken and Carlos Aparicio  
1990 4:30

**DO Y'ALL KNOW HOW TO PLAY 'DIXIE'?** uses footage shot by Starfish Productions for Spanish television in 1980. After an interview with a leader of the Klu Klux Klan, his family and friends volunteer a show of their "all Americanness", a bluegrass performance in their Tennessee kitchen. This bizarre performance is brought back to reality with hate-crime statistics chronicling murders, cross-burnings and assaults committed by the Klan from 1980 to the present.

The statistics are from Klan Watch's *Decade in Review*, produced by the Southern Poverty Law Center. **DO Y'ALL KNOW HOW TO PLAY 'DIXIE'?** was initially produced for the Deep Dish TV series *Spigot for Bigots or Channels for Change?*, a show on racism, white hate groups and public access cable television.

# Klansman fire

# DEADLY DILEMMA



## DEADLY DILEMMA

In the U.S. today, 243 workers die every day from work related causes. This union produced videotape looks into the lives and feelings of workers who have faced this dilemma .... of risking their job .... or risking their life.

### YOUR RIGHT TO KNOW

You have a right to ask for and receive information about hazardous materials you work with. Ask for a MATERIAL SAFETY DATA SHEET. It provides information on hazards and what precautions should be taken. You have a right to training in the safe handling of these materials. Containers should be clearly labeled as to the nature of any hazards they present to employees. You have a right to access to any EXPOSURE RECORDS the company may have collected in your work areas.

### YOUR RIGHT TO ACT

You have a right to refuse to do any work which threatens serious injury or death. CAUTION! Your job could be jeopardized unless you have union contract language backing you up. Contact your union or OSHA if you think you are in imminent danger.

### UNION HEALTH AND SAFETY COMMITTEES

Union health and safety committees can do a great deal to improve worker safety. Functions are best spelled out in contract language and can include conducting periodic "walkaround" inspections, investigation of employee complaints and developing long-term health surveillance programs.

### YOUR RIGHT TO ACT

You have a right to refuse to do any work which threatens serious injury or death. CAUTION! Your job could be jeopardized unless you have union contract language backing you up. Contact your union or OSHA if you think you are in imminent danger.

### COLLECTIVE BARGAINING FOR A SAFER WORKPLACE

Your best protection is strong contract language. Your contract reflects language the company and the union have agreed to and signed. Contract language can cover the responsibilities and rights of the company, individual union members, and the union. It can also provide for joint Safety Committees.

### SEEK AN ON-SITE EVALUATION BY INDUSTRIAL HYGIENE EXPERTS

As a service to your employer, the Wisconsin Department of Industry, Labor and Human Relations offers penalty-free consultations and technical assistance in safety and health problem solving. Contact: Wisconsin Division of Health, Section of Occupational Health, P.O. Box 309, Madison WI 53711. 608-266-9383

The Occupational Safety and Health Administration (OSHA) will respond to employee complaints regarding suspected violation of laws governing exposure to hazards and safe work procedures. Contact the OSHA office in your area for assistance.

**SAFE JOBS  
UNION YES**



If you are a union member or labor supporter you are invited to participate in producing LLTV programs. No experience necessary!

## LABOR LINK TV

P.O. Box 13223, La Jolla, CA 92039

Labor Link TV cablecasts for, by and about the labor movement in San Diego County on four cable stations. Local labor activists and students from U.C. San Diego have been producing programs for over three years with the support of unions, members, individuals and progressive community organizations. We show a different program each month. In addition to our own tapes, we show labor oriented video from elsewhere.



### MORNING LIAR

EMPLOYMENT AGENT SAYS  
LOTS OF WORK. PAYS GOOD  
WAGES? CANT GET MEN!  
BENEVOLENT CAPITALIST  
GIVES HOME TO FRIEND-  
LESS CATS.  
UNTOLD WEALTH OF  
AMERICA MOST PROSPEROUS  
COUNTRY IN WORLD  
STRIKERS DESTROY  
PROPERTY  
WANTED! HARVEST  
HANDS TO ENJOY  
GLORIOUS VACATION  
ON FARM: BIG WAGES

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### Fred Lonidier

#### INDUSTRIAL WORKER

EMPLOYMENT SHARKS  
SWINDLE WORKERS: PAY  
GOOD MONEY FOR JOB, NO  
JOB AT DESTINATION. WALK  
BACK MEN BEGGING FOR WORK.  
AT CAMPS  
CHILDREN HOMELESS.  
CAPITALIST WRINGS BLOOD  
AND LIFE ENERGY FROM  
LITTLE CHILDREN THEN  
COMPEL THEM TO VACATE  
COMPANY HOVELS. THOUSANDS  
SLEEP ON DAMP GROUND.  
POVERTY AND LUXURY HAND  
IN HAND. 10,000,000 WORKERS  
DESTITUTE IN LAND OF THE  
FREE? AND HOME OF THE SLAVE.  
SECRET AGENTS OF COMPANY  
CREATE RIOT. TRY TO PUT  
BLAME ON STRIKERS.  
HARVESTERS THROWN IN JAIL  
IF THEY REFUSE MISERABLE  
WAGES OFFERED BY FARMERS.

## Karel's Holiday Home Video Extravaganza!

William Comstock

The van Aggelen family, bastard descendants of William III (King of the Netherlands 1849-90), emigrated to America in 1963, a few months before Kennedy's assassination. Karel's mother hung herself when he was 12 and the cataclysmic effect of her death on the family has been a taboo subject ever since. Three weeks afterwards, his father married a fatuous French parvenu who was manifestly incapable of supporting any of her stepchildren during this crisis, especially Karel who discovered his mother's body after school. Karel was put in a boarding home, joined the circus when he was 17, and is currently adrift in Manhattan, going in and out of mental institutions. He has not seen his family in nearly ten years. His brother is in a drug rehab in San Francisco, his sister lives in L.A., and his father is back in Holland claiming a line to the Dutch throne.

Karel was a real casualty in the social tumult of the 60's. What distinguishes his experience from immigrants arriving here before WWII is his lack of any traditions or a family to connect with. He had absolutely nothing to brace him for the shock of America in a period of momentous social upheaval. He was pulled a hundred ways and directions and finally went mad.

Karel underwent Jungian psychoanalysis, and the documentary subject is approached through myth and symbol characteristic of Jung and his psychological doctrines. *It is not at all concerned with facts like most documentaries.* Jung claims, "Among the so-called neurotics of our day there are a good many who in other ages would not have been neurotic--that is, divided against themselves. If they had lived in a period and in a milieu in which man was still linked by

myth with the world of the ancestors, and thus with nature truly experienced and not merely seen from outside, they would have been spared this division with themselves. I am speaking of those who cannot tolerate the loss of myth and who can neither find a way to a merely exterior world, to the world as seen by science, nor rest satisfied with an intellectual juggling with words, which has nothing whatsoever to do with wisdom."

Karel has reached a milestone in his life and feels an urgent need to be embraced by his family. He is turning 30 years old and has a very uncertain future. He suffers from acute episodes of mania which require him to be hospitalized every couple of years. He has no money or career skills besides juggling, and feels like flotsam in New York City. While Karel is exuberant in the video, there is no mistaking his desolation and despair. Studies have shown that a high percentage of children whose parents kill themselves end up committing suicide, and death is as alluring to Karel as the mermaids at Coney Island.

The larger themes of the *Extravaganza!* are the evanescence of family and the experience of irreparable human loss. It is both a lament for the Dutch family Karel has lost, and a celebration of his new family of estranged, disenfranchised Americans.



KIRK HUNTER

**MISSION**  
VIDEO PRODUCTIONS

"Quest for Finance"--(2:20) Modern day primitives invade the financial district.

By Jesse Drew

"I-Hotel"--(7:44) Anniversary/Commemoration of 10th year after the violent eviction of Chinatown residents of San Francisco's International Hotel.

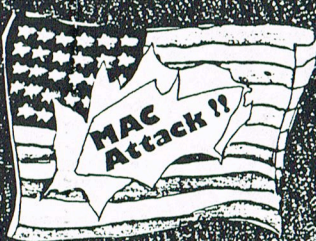
By Jesse Drew

"Media Jeopardy"--(13:00) America's favorite gameshow/media barons test their wits.

By Jesse Drew and Carla Leshne

"Sunrise Prayer at Alcatraz"--(3:55) Native Americans ceremony on Alcatraz to remember Thanksgiving.

By Carla Leshne



Philip Morris Companies, Inc. is the largest corp. donor (\$200,000) to homophobic & AIDSphobic Sen. Jesse Helms

The third tape has nothing to do with MAC Attack!! It is a tape that I had shown to Chris when she was in town entitled "A Hard Reign's Gonna Fall" (that Ellen Spiro insisted I submit). It combines Bob Dylan's music with marker renderings conveying life in New York in the age of AIDS activism.

## "Never to Be Forgotten."

Enclosed please find a copy of a videotape I created entitled "Never to Be Forgotten." I am submitting the tape for inclusion consideration in your festival. The enclosed tape is 54 minutes long and documents the Names Project Quilt's visit to Detroit, Michigan in July, 1988. I have also edited a 26-minute version which I would be happy to send should you wish to present a shorter piece.

Enclosed please find a copy of the video "We Care: A Video for Careproviders of People Affected by AIDS," produced by The Women's AIDS Video Enterprise, in conjunction with the Brooklyn AIDS Task Force. The video is the final project of an innovative project which empowered low-income, minority women from Brooklyn to make their own video about the AIDS issues most important to them. As members of a model "video-support group," seven women met for six months with a social worker and video maker to discuss their needs as people affected by AIDS, and learn how to express these concerns publicly with video.

I believe our final project to be at once incredibly useful -- it provides much needed advice and information in words and images accessible to urban communities of color -- and interesting as a creative endeavor -- it has a unique formal style which, to my mind, challenges normative uses of the medium.

*Alexandra Juhasz*  
Alexandra Juhasz  
Project Director  
The Women's AIDS Video Enterprise



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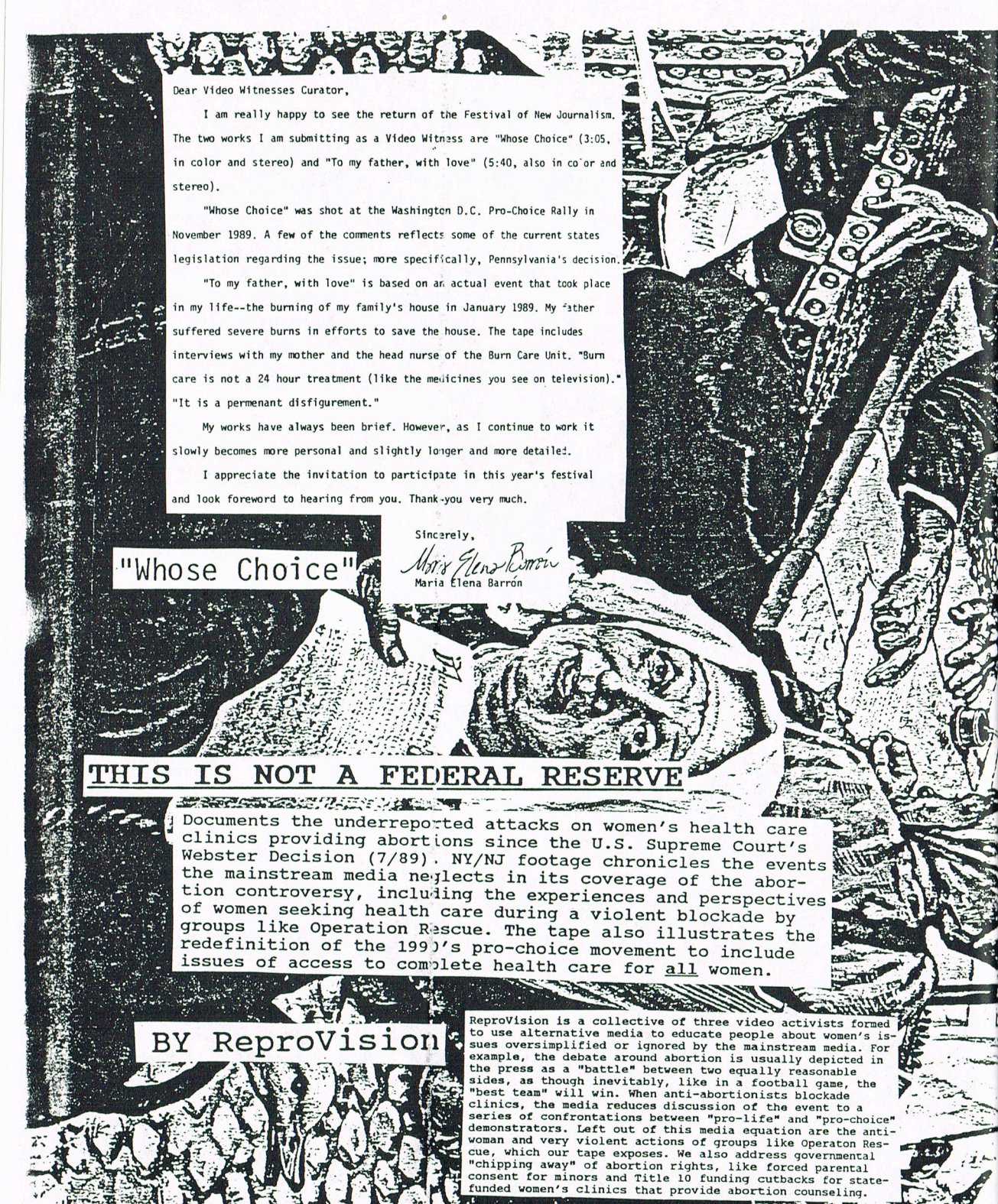
anOTHER love story  
women and aids

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AnOTHER love story is about relationships in the age of aids. The story revolves around two women and the issues that arise when one of them is advised to test for H.I.V..

This project grew out of a need in the lesbian community to obtain factual information regarding aids and safer sex practices. This video seeks to dispel the myths that surround the issue of woman and aids. Whether you are heterosexual, bi-sexual or lesbian, aids is a very real issue in all our lives.

Gabrielle Micallef & Debbie Douglas



Dear Video Witnesses Curator,

I am really happy to see the return of the Festival of New Journalism. The two works I am submitting as a Video Witness are "Whose Choice" (3:05, in color and stereo) and "To my father, with love" (5:40, also in color and stereo).

"Whose Choice" was shot at the Washington D.C. Pro-Choice Rally in November 1989. A few of the comments reflects some of the current states legislation regarding the issue; more specifically, Pennsylvania's decision.

"To my father, with love" is based on an actual event that took place in my life--the burning of my family's house in January 1989. My father suffered severe burns in efforts to save the house. The tape includes interviews with my mother and the head nurse of the Burn Care Unit. "Burn care is not a 24 hour treatment (like the medicines you see on television)." "It is a permanent disfigurement."

My works have always been brief. However, as I continue to work it slowly becomes more personal and slightly longer and more detailed.

I appreciate the invitation to participate in this year's festival and look forward to hearing from you. Thank-you very much.

Sincerely,

*Maria Elena Barrón*  
Maria Elena Barrón

"Whose Choice"

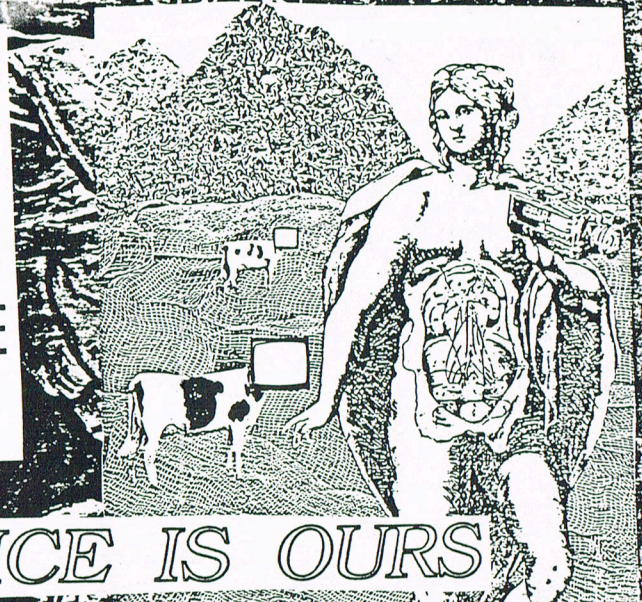
## THIS IS NOT A FEDERAL RESERVE

Documents the underreported attacks on women's health care clinics providing abortions since the U.S. Supreme Court's Webster Decision (7/89). NY/NJ footage chronicles the events the mainstream media neglects in its coverage of the abortion controversy, including the experiences and perspectives of women seeking health care during a violent blockade by groups like Operation Rescue. The tape also illustrates the redefinition of the 1990's pro-choice movement to include issues of access to complete health care for all women.

BY ReproVision

ReproVision is a collective of three video activists formed to use alternative media to educate people about women's issues oversimplified or ignored by the mainstream media. For example, the debate around abortion is usually depicted in the press as a "battle" between two equally reasonable sides, as though inevitably, like in a football game, the "best team" will win. When anti-abortionists blockade clinics, the media reduces discussion of the event to a series of confrontations between "pro-life" and "pro-choice" demonstrators. Left out of this media equation are the anti-woman and very violent actions of groups like Operation Rescue, which our tape exposes. We also address governmental "chipping away" of abortion rights, like forced parental consent for minors and Title 10 funding cutbacks for state-funded women's clinics that provide abortion counseling.

# MEDIA COALITION FOR REPRODUCTIVE RIGHTS



## THE CHOICE IS OURS

### Program 1: *Public Forum Solicitation Tape*

A tape which introduces MCRR's project with a series of short statements, raps, and performances—inviting public access viewers to make and contribute their own short video messages for a continuing dialogue on reproductive rights and related issues.

### Program 2: *Decisions about Abortion & Sexuality, Pre and Post Roe v. Wade*

Living room viewing and discussion of two tapes produced in W.N.Y. *Valuable On Our Own* by Sylvie Poirier and Jacqueline Polonko features street interviews with 1989 Pro-Choice March on Washington participants. *Repro History Update* by Chris Hill recounts decisions about sexuality made by a woman who attended high school prior to Roe v. Wade.

### Program 3: *For Women's Lives*

Excerpts from *For Women's Lives* by Judy Greene and Metro-Act for TV Dinner, a Rochester-based public access program in which clergy and other professionals articulately comment on moral issues involved with abortion and reproductive rights.

### Program 4: *Ladies of the Lake LIVE!*

Buffalo-based guerilla performance group, "Ladies of the Lake" combat anti-choice attitudes with humor and satire using fictionalized characters from the "New Right". First Lady rally leader Barbara Bush, cheerleading nun Sister Spirit, and pregnant singing trio "The Shirelles" are shown "agitating" and serenading at various Pro-Choice events.

### Program 5: *Buffalo Media Activists Witness O.R. Clinic Blockade*

Documentation and analysis of police response to an Operation Rescue blockade of a Buffalo abortion clinic in October of 1989.

### Program 6: *The Escorts' Story*

Interview with Buffalo abortion clinic escorts, volunteers who protect patients weekly from anti-choice harassment. Documentation of their evolving strategies of clinic defense in response to Operation Rescue's actions against patients and clinic staff and the unreliability of local police enforcement.

### Program 7: *A Bed-Time Story*

*A Bed-Time Story* burlesques, by means of puppets, the corporatizing of religion and the Church's efforts to exploit the seductive power of advertising images in order to extend its own investment in the status quo (women's subservience) through spiritual/psychological manipulation and domination.

## The Feeling of Power: #6769

Completed after winning the 1988 "Made in 8" competition sponsored by The Kitchen and the Video-8 Council, *The Feeling of Power: #6769* is a promotion for 8mm video cameras as counter-surveillance tools. Structured in two parts, the tape begins with an image-processed barrage of appropriated mainstream media, and ends with the realism of direct action and civil disobedience. Synchronized with an original heavy metal music track by Stephen Vitello and Shin Shimokawa, *The Feeling of Power: #6769* is an unrelenting and aggressive account of the force of media activism to effect change in the ongoing fight against AIDS.

## A Case of Need

### Media Coverage and Organ Transplants

a video program by  
Demi Elliot and Bill Fitz

Of the 21,000 Americans each year who need vital organ transplants, at least 30 percent will die, either because they do not have the funds or insurance to pay for the operation, or because a suitable organ isn't available in time.

But for those lucky enough or savvy enough to become the focus of news media attention, funds can pour in from around the country. In some cases, donated organs may even be specifically designated for a patient whom a family member saw in a newspaper or television story.

A Case of Need documents the coverage of six-year-old Norma Lynn Peterson, whose case was taken up by the media in Maine and who, within a few months, was the recipient of over \$100,000 and a new liver. In contrast, another patient in the same area did not come to the media's attention, and did not receive the organ she needed in time to save her life.

### Code Gray: Ethical Dilemmas in Nursing

by Ben Achenberg  
and Joan Sawyer, in  
collaboration with  
Christine Mitchell, RN

produced and directed  
by Joan Sawyer, photographed and edited by Ben Achenberg

Nominated for an Academy Award, this program documents real actual situations where nurses confront ethical dilemmas in their work, and try to balance the often contradictory views of patients, family members and other nurses about what is best for their patients. Code Gray offers no easy answers, but will trigger discussion about the realities of nursing in a technologically complex world.

### Deception

by David Parry  
for the Institute for  
the Study of Applied  
and Professional Ethics  
at Dartmouth College

A physician feels that his elderly patient should be treated without telling her of her medical condition, in order to spare her emotional pain. The primary nurse feels that not telling her patient

would be unjustified paternalism, and that she must be told. They take their arguments to the hospital's ethics committee which wrestles with some of the underlying ethical and legal issues.

This composite case is dramatized by actual health care professionals who deal with such issues every day. Deception portrays a physician-nurse conflict between two mature, assertive professionals, and provides an outstanding introduction to the issue of deciding when deception is and is not morally justified.

# A Gift to Sacramento: The TLC Graduating Class

The initial plan for this videotape called for a fairly typical documentary approach: heavy on narration with a few interviews sprinkled in for good measure. However, after videotaping each of the graduates it occurred to me that a narrator would interfere with the real message. After all, who can describe the experiences of struggling for and achieving independence better than the graduates themselves?

The only able-bodied person interviewed on this videotape is RIL's attorney. His comments about the legal rights of severely disabled individuals address a very important point: without more programs like the TLC, many severely disabled people in our communities are denied a fundamental freedom -- of independence. This basic right is something most able-bodied people take for granted.

You're not likely to see any of the individuals featured in this videotape back in an institution -- at least not without a fight. In fact, one of these graduates began his adventure in independent living as a self-proclaimed "cave man" who enjoyed staying home. However, recently this same gentleman purchased his first battery-powered wheelchair. Now he's toting around downtown every day -- usually doing errands for his able-bodied friends. What he'll be doing next month is anybody's guess. Freedom is like that.

## "PERSONAL THOUGHTS ON DEATH"

Hallwells -

I'm sorry I didn't have enough time to submit again this year but I asked my class to do something on very short notice.

They wanted to explore death issues & were going out to interview when they search of people to help) that the most provocative idea at the moment was for buddies beginning television production studios. What if the comedians themselves did allow themselves to be subject matter, being truthful, honest, others? I try to stage it though.

we had two nights to totally organize it and do it, 5 hours. It was a wonderful experience.

### The Trusteel Affair

by Siurla Gunnarson  
Based on actual cases, this film looks at the dilemma of a young engineer whose loyalties to family, employer, and fellow workers come into conflict with his professional judgement. Aware of a potentially dangerous structural problem, he decides not to "blow the whistle," and has to live with the consequences. This powerful program triggers discussion about the ethical responsibilities not only of professionals, but of all citizens.

### Breath Taken

by Bill Ravanesi

Twelve to thirteen thousand people die each year from the asbestos-related diseases of asbestosis, mesothelioma and lung cancer. Breath Taken brings us face to face with the victims of this deadly mineral, and lets us hear their testimony about the tragic impact of industrial policy on individual lives and on our society's values.

Not just a workplace hazard, asbestos is widely dispersed in our environment. Breath Taken includes testimony from outstanding experts in the field, including Irving J. Selikoff, Paul Brodeur, and Barry Castleman.



Not a positive category but a ground's it event. It is toward  
K. Carson

## HEIDELBURG STREET

In the fall of 1988, a friend of mine took me to the eastside of Detroit to see the work of Tyree Guyton, which was located on Heidelberg Street and the surrounding blocks. Almost immediately I returned with a video camera and spent the next three weeks talking with Tyree, his family, neighbors, school children and other visitors to find out their thoughts about what was happening there.

Four years ago, Guyton decided he was tired of waiting for somebody to clean up his street, or remove the ample garbage strewn around his block, or tear down the abandoned houses in his neighborhood that have been taken over by drug dealers. His solution was to incorporate those elements into his art.

Tyree began working with junk. Sculpting it, painting it, welding it together or tearing apart, to later display it next door to his house in a vacant lot. Eventually Guyton adopted abandoned houses as part of his medium, covering them with his collected garbage.

HEIDELBURG STREET, is a glimpse at the real Heidelberg Street where the expression of one man's ideas has fueled an otherwise forgotten neighborhood with creativity.

Dan Janos



Mira.

contrasts urban decay with the innocence of childhood from a mother's perspective.

Mary McFerran

## AIRPLANE NOISE

10-22-90

THE CITY COUNCIL OF DETROIT, MICHIGAN, HAS SPENT MANY HOURS DEBATING HOW BEST TO REDUCE THE LEVEL OF AIRPLANE NOISE OVER THEIR CITY. THERE HAS, HOWEVER, BEEN NO RESOLUTION PASSED BY THE COUNCIL, AND CITIZENS ARE NOT AMUSED. IT HAS BEEN SAID THAT VIDEO HAS THE POWER TO INFLUENCE PEOPLE, BE THEY PEASANTS OR POLITICIANS, RICH OR POOR. I KNOW WHAT PROGRAMS THE CITY IS TUNED INTO, DUE TO THE FACT THAT MY EMPLOYER IS CABLEVISION OF DETROIT. I SPECIFICALLY INFORMED THE MEMBERS AS TO WHEN AND WHERE TO WATCH THIS PIECE, AND THE REACTION WAS ENCOURAGING. (A PROGRAM CALLED CHAT-CHAT WITH THE CABLE GUYS.)

THE NOISE PERSISTS, HOWEVER, AND TRULY SO DOES THIS PIECE; STILL IN ROTATION ON CABLEVISION'S CHANNEL 11. IT BROUGHT HOME TO PEOPLE THE IDEA THAT THEY ARE NOT ALONE IN THEIR FIGHT AGAINST THIS NOISE - THE MEDIA IS TOO. AND WITH US ON THEIR SIDE, MAYBE THEY WILL GAIN MORE STRENGTH TO FIGHT AGAINST THEIR OPPRESSOR: THE AIRLINE COMPANIES OF AMERICA AND DETROIT METRO AIRPORT.

Leo Reed



## "Housing, Jobs and Greed in Chicago"

Produced and Directed by Karen Sandler and Alex Halkin with the Northwest Fair Share Organization and Centro Sin Fronteras

This project is a 30 minute tape that focuses on the residents of one of Chicago's oldest communities located on the near northwest side of the city, and the many changes that have been taking place there over the last several years.

The changes we discuss revolve around the loss of industrial jobs and affordable housing. Through interviews with people who live and work in this community, people who own homes, factories, and small businesses, and people who rent apartments, this tape examines and reveals different points of view about the changes that are taking place.

Through the struggle that took place over the last year and continues on, the tape reveals how a community gets organized to resist gentrification and the effects of it.

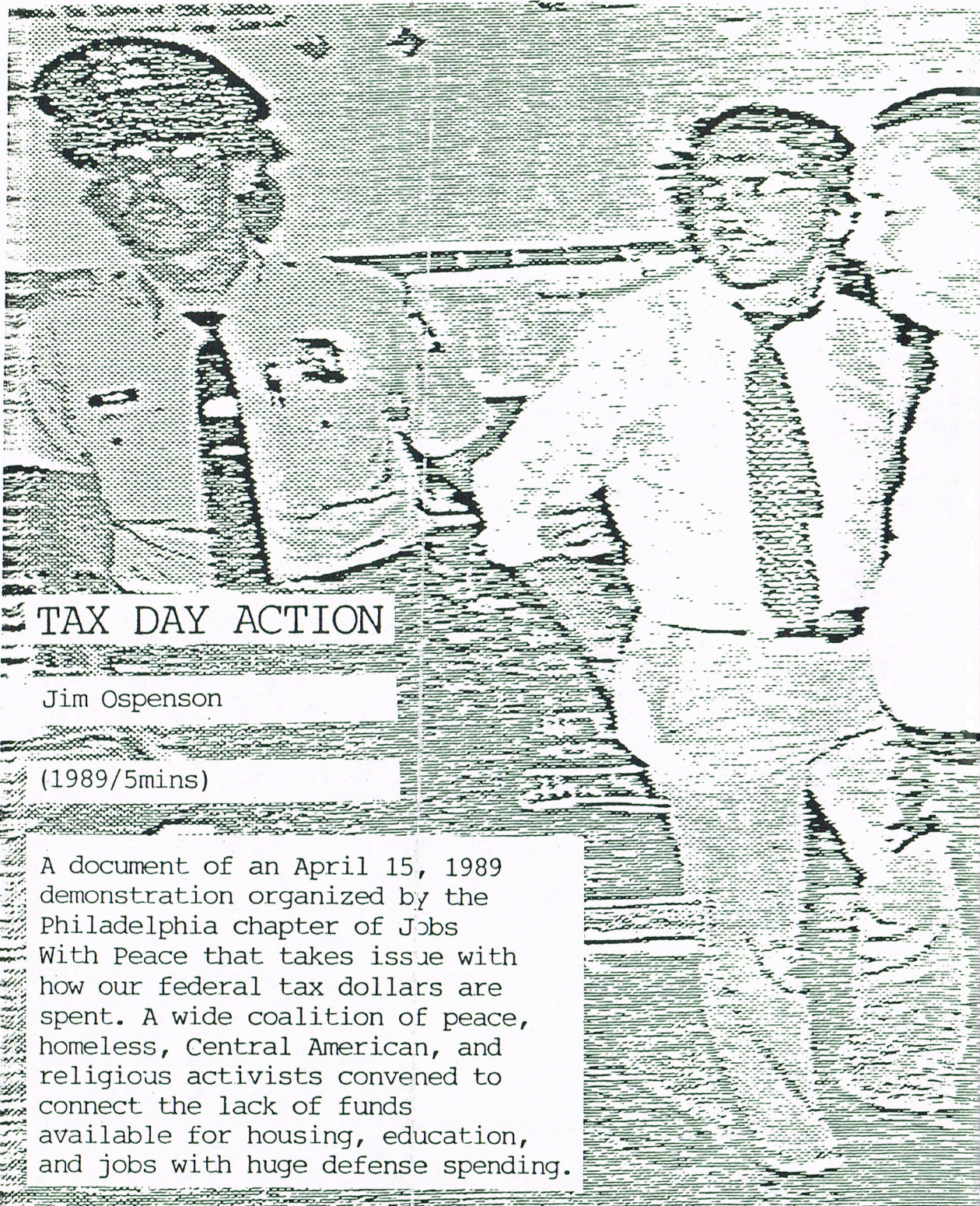
We also examine other aspects of these changes such as the real estate business, the role of elected officials, local zoning and housing laws, and community planning processes.

In addition, there is an interview with organizers from the Maquiladora Zone in Mexico who explain how the movement of jobs from the U.S. to Mexico affects their people.

Behind the Orange Curtain in Pink Condoland

is a seven minute video about living in Mission Viejo, a master planned community in Southern California. Pink Condoland takes a partial look at what happens when a community views their home only as an investment.

N. Floyd



## TAX DAY ACTION

Jim Ospenson

(1989/5mins)

A document of an April 15, 1989 demonstration organized by the Philadelphia chapter of Jobs With Peace that takes issue with how our federal tax dollars are spent. A wide coalition of peace, homeless, Central American, and religious activists convened to connect the lack of funds available for housing, education, and jobs with huge defense spending.

# Poletown Lives!

"Poletown Lives!" follows a community group as it resists forced relocation and demolition of houses, churches and businesses for a new auto plant. Useful in sociology, political science, anthropology, history, social work, urban studies/planning, business, law, economics and by community groups and churches working for social change.



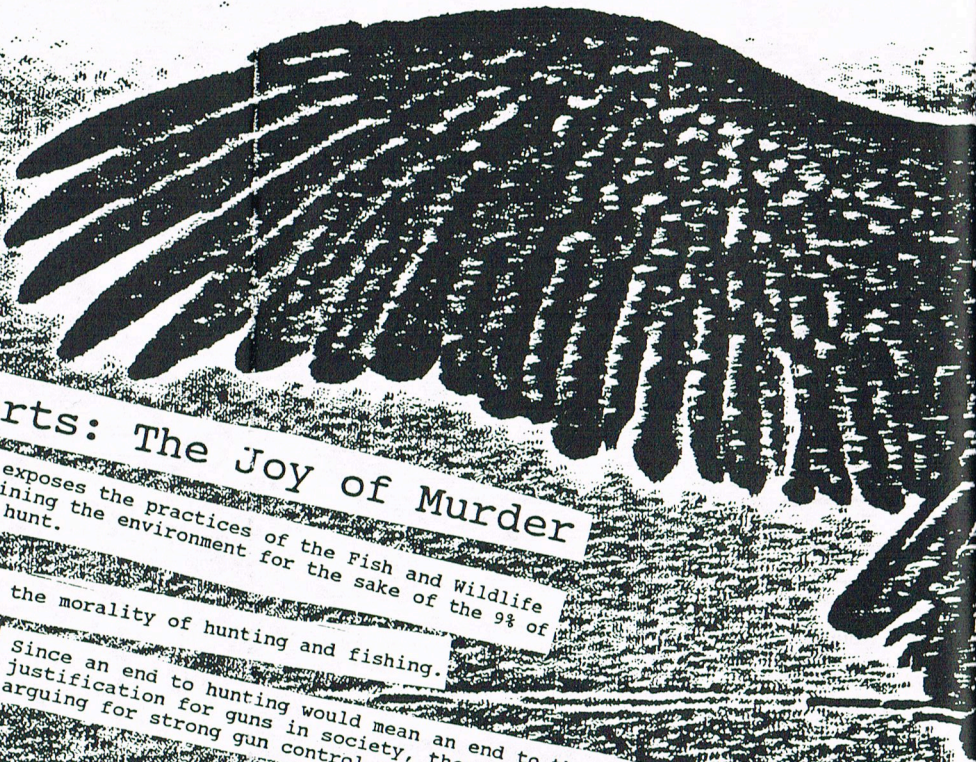
"I think what hurts a lot of people is losing the churches. When they can tear a church down for profit, this country's got to go. It's got to be changed."

Bernice Kaczynski, Poletown resident

General Motors  
wanted their  
land...

**POLETOWN LIVES!**  
Blue Ribbon Winner  
American Film Festival, New York 1983

... 1500 homes.  
16 churches.  
144 businesses.  
2 schools  
and a hospital  
in central Detroit



## Blood Sports: The Joy of Murder

This program exposes the practices of the Fish and Wildlife Service in ruining the environment for the sake of the 9% of Americans who hunt.

It questions the morality of hunting and fishing.

Since an end to hunting would mean an end to the principal justification for guns in society, the program concludes by arguing for strong gun control and military disarmament.

The program Advocates a non-violent relationship with all animals, human and non-human.

## Experiments in Ignorance

This program is a critical examination of vivisection, animal experimentation, and the drug industry.

It uses the 'illustrated talk' format, replete with video clips, photos, interviews, and specially commissioned illustrations.

It also features a critical review of a pro-vivisection program in which the camera cuts repeatedly to actual conditions in laboratories which contradict the pro-vivisectionists' claims.

Steve McRoberts



## ...BEFORE IT'S TOO LATE

...**BEFORE IT'S TOO LATE** is the story of individuals and communities fighting for their environmental rights. In Louisiana, New Jersey, West Virginia, California and Alabama, we see how toxic emissions and industrial waste can destroy the land, water, air, and health of the surrounding neighborhoods. We discover that government regulatory systems are insufficient to control chemical manufacturing and waste disposal facilities that refuse to take responsibility for the effects of their processes. Greenpeace uses non-violent direct actions to help individuals and communities find a voice to fight back and demand their rights to clean air and water.

Producer & Director  
A.C. Warden  
Music  
Andreas Vollenweider

# BURNED

DOCUMENTARY ON HAZARDOUS WASTE INCINERATION

## SOME BURNING QUESTIONS THAT MUST BE ANSWERED

1. Do you know that if the Taylor County Incineration Facility is approved, your governor plans to accept hazardous waste from several states into Georgia to be incinerated?
2. Is your community at risk of toxic spills by trucks transporting hazardous waste? Does it have the staff, equipment or know-how to handle one?
3. Could Georgia be hurting itself economically by building a central incineration facility?
4. What health risks do citizens run living by incinerators?
5. Are there better ways to handle our hazardous waste problems than relying on incineration?

Video Witness:

Enclosed is a 3/4" copy of my documentary BURNED for your festival. The category it best fits is "Anti-Prop Document/ Intervention", but could fit into several others per the judges' discretion.

This tape has been used during this past year as an organizing tool, as well as an educational tape. I am proud to say the citizens of Taylor County have still prevented the government from condemning their land & building an unneeded & polluting toxic facility.

Good luck with this festival - the subject matter is great! Please contact

me as it progresses so I can get a copy of the "zine".

## Paper Tiger Television

"smashing the myths of the information industry"

Paper Tiger Television is submitting for consideration in the "Video Witness program, a video produced in 1990 called Going for the Green. The 29 minute tape was produced with Bill Weinberg, the Green editor of Downtown newspaper. Bill examines the corporate underwriting of Earth Day 1990 and the major public relations campaigns being waged by corporations in an attempt to "clean" up their environmental records. A counter demonstration was held on Wall Street by radical environmentalists and community organizers. The groups

involved felt that the real violators are these very companies which sell us their environment rap. This tape also shows a demonstration against the American Cyanamid Company which is shipping mercury to South Africa claiming that it is to be reused, however it is contaminating the communities land and water. People realize the need and are fighting back at a grassroots level to have control over their communities, their environment and their lives.

I hope that you find this video a good illustration to be included in the series.

HEY LOOK EVERYBODY I CAN SEE YOUR HOUSE FROM HERE!



PROPOSED SITE:  
NUCLEAR  
WASTE FACILITY  
DUMP  
I ♥ N.Y.

# Allegany

## RISE TO YOUR FEET!

An overwhelming majority of residents are against the waste facility. Some 91 percent indicated moderate or strong opposition. Further, strong opponents greatly outnumber moderate ones. Four-fifths (80 percent) oppose it strongly, while about one tenth (11 percent) oppose it somewhat. Only a tiny minority (2 percent support the dump). The rest (7 percent) have mixed feelings.

Some citizens have changed their opinion over time, with net movement in the direction of greater opposition. Asked about their feelings concerning the dumpsite at the time when they first heard about the issue, some 85 percent said they had been opposed, compared to 91 percent at the time of the interview. Those who became more opposed outnumber those who became more supportive by a ratio of six to one.

Opponents are an active, not a silent, majority. Almost three-quarters (74 percent) indicated political participation against the facility through some form of nonelectoral activity (petition, demonstration, etc.)

The community feels victimized because of its lack of demographic and economic power in the state. Some 83 percent felt that the county was selected as a possible site because it has a small population; some 68 percent, because it is poor.

Respondents expressed considerable distrust of the site-selection process. The percentages below indicate agreement with the statements:

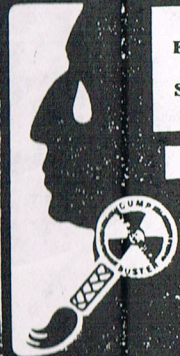
The government of New York state has been incompetent in performing its duties regarding the dumpsite. 76 percent.

The government of New York state has made all the necessary information about a possible dumpsite available to residents of the county. 13 percent.

The political process of choosing Allegany county as a possible dumpsite has not been democratic. 77 percent. The government of New York state has explored all the possible alternatives to building a dumpsite in the county. 6 percent.

The government has tried to prevent people from expressing their opposition to the waste dump. 69 percent.

Residents do not believe the dump would be safe. Clear majorities felt it would pose serious risks to the health of citizens in general (88 percent) and workers at the site in particular (85 percent). Very few believed that the waste could



**SUMMARY OF FINDINGS  
FROM A SURVEY OF ALLEGANY COUNTY  
RESIDENTS CONCERNING THE  
SITING OF A NUCLEAR WASTE FACILITY  
OCTOBER 1990**

Dr. David Kowaleski      Dr. Karen L. Porter  
Division of Social Science  
Alfred University  
Alfred, NY 14802

be transported safely (14 percent) or that there would be little chance of accidents at the site (6 percent). Nine of ten thought the site would harm the wider environment.

Respondents saw little economic advantage from a dumpsite. Only 5 percent believed they would personally benefit, while some 75 percent felt the county as a whole would suffer.

Those who have actively protested against the dump are generally supported by the county. Only 10 percent felt that the protester have caused more problems than they have solved.

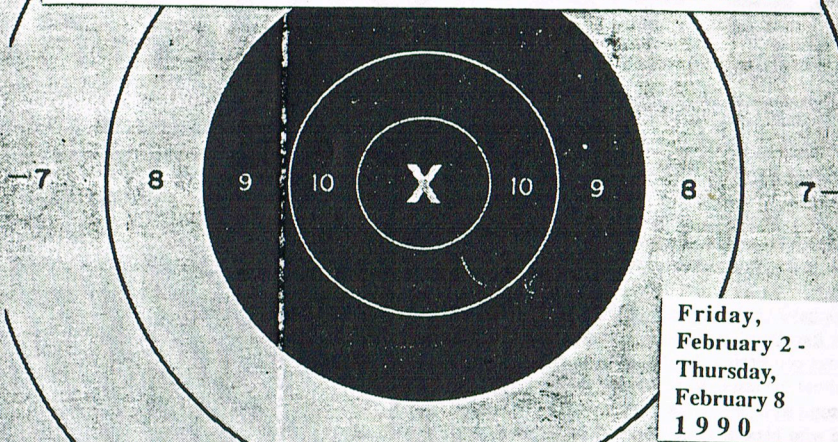
The county could lose a significant proportion of its taxbase if the dump were built. Almost half (47 percent) indicated they might move out of the area. Others said they would move out if their personal health or economic situation improved.

Time of Survey: July-September 1990  
Sample size 636

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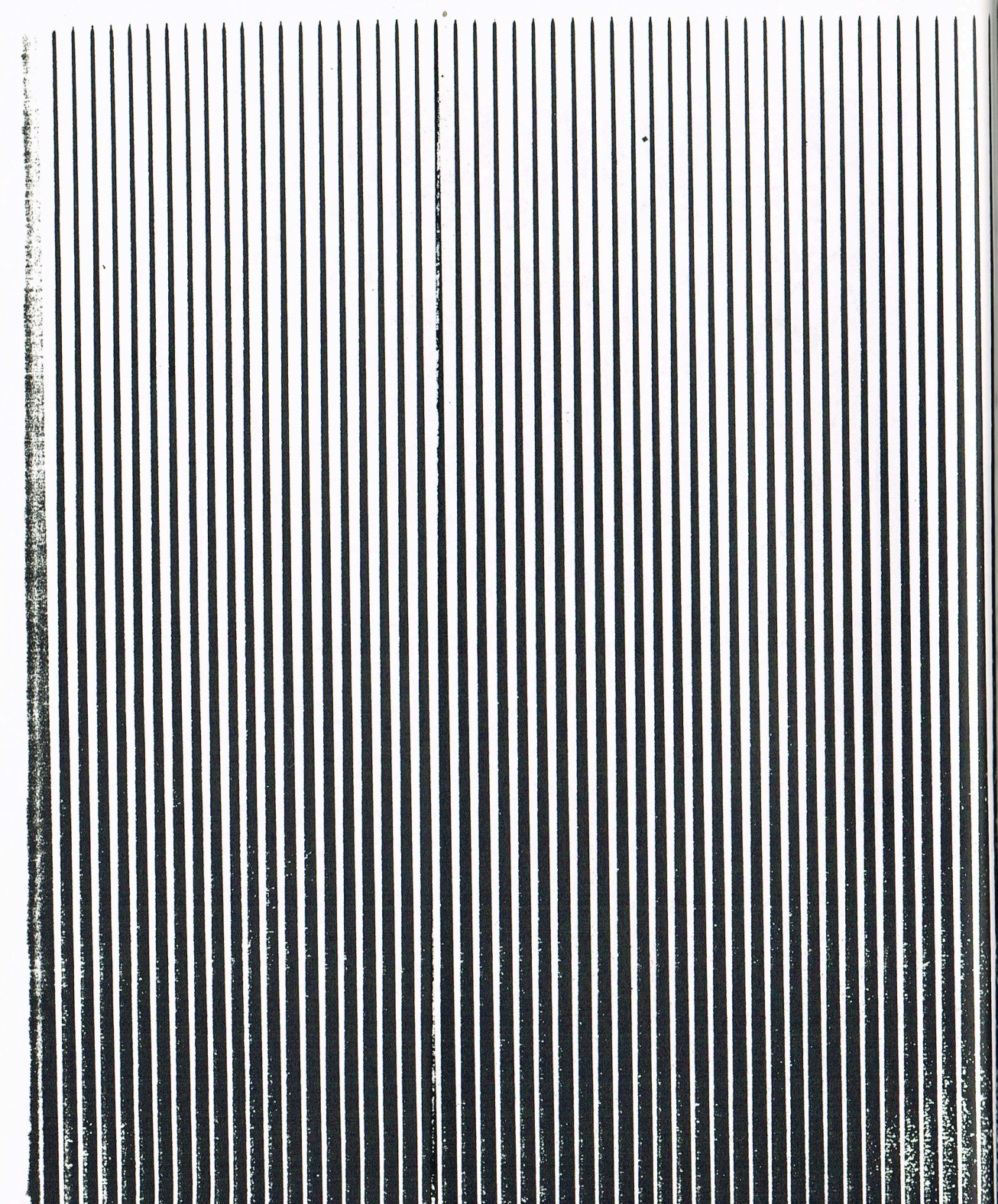
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