

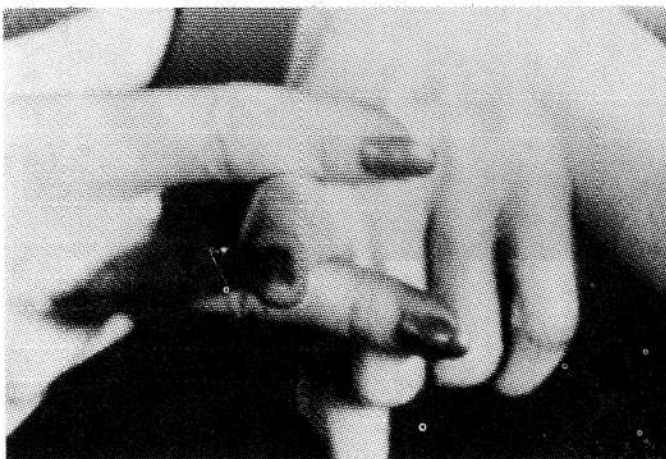
1st National Video Festival

"...Minneapolis needed the Festival as much as the Festival was needed nationally. Consider it an exchange for Bob Dylan."

The "First National Video Festival" took place on August 7 - 18. The Festival was sponsored by the Minneapolis College of Art and Design aided by grants from the Avon Foundation and the National Endowment for the Arts. It consisted of a tape competition and workshops. The Festival was promoted nationally and anyone wishing to submit a tape "that had not been shown on cable, educational TV or public broadcast channels" was invited to enter. Commercial networks could send examples of work that had been produced in their studios if the tape had not appeared on broadcast. One hundred and fifty entries were received for the categories of video art, documentary, student and conceptual art. The tapes were reviewed by a jury of "recognized professionals" which included: Sister Bede Sullivan, Alan Kranning, Sidney Simon, George C. Stoney, Barbara Rose and Gene Youngblood. The Prize winners were:

Documentary Category - First Prize--\$300
 "Bobby the Fife" by Frederick Simon, Lexington, Massachusetts. This short and moving documentary stars a 26-year-old wine-drug freak who frequents Boston Common.

Runners-Up -- \$50 Each
 "V.D. Epidemic" by Rudi Stern, representing Global Village, New York. This tape was produced as a group project by the Global Village Video Workshop in conjunction with the New School for Social Research. The work combines clinical information with candid interviews, providing the public with an honest view of the growing health problem.
 "Transsexuals" produced as a group project at Global Village, represented by John Reilly, New York. This frank and intimate view of persons who have gone through a sex change is variously startling and delightful.



Transsexuals

Student Category - First Prize--\$200
 "Cabbie Flyers" by Morris Brokman, Brooklyn, New York. Using borrowed equipment from the New York University School of Continuing Education, Brokman depicts the life of a cab driver and the relationship between older drivers and the new "hip" drivers which are starting to take over the cab-driving industry.



Cabbie Flyers

Runner-Up -- \$50
 "The Kazoo" by Mitchell Gallob, Seaford, New York. "The Kazoo", produced in conjunction with New York University School of the Arts, is a showcase for Lucille Carra, as Angelina Hymbeck, a "renowned" kazoo-playing star of the forties.

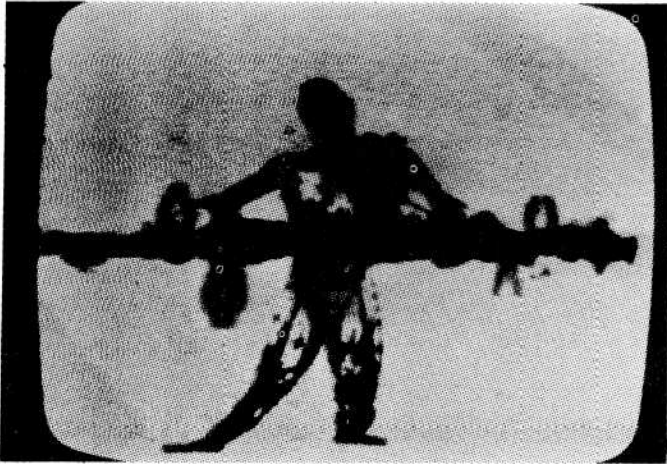
Video Art Category - First Prize--\$300
 "31" by Walter Wright, New York. "31" is a series of graphic images animated directly on videotape. Wright develops a theme based on a calendar which floats and writhes in what appears to be three-dimensional space.



"31"

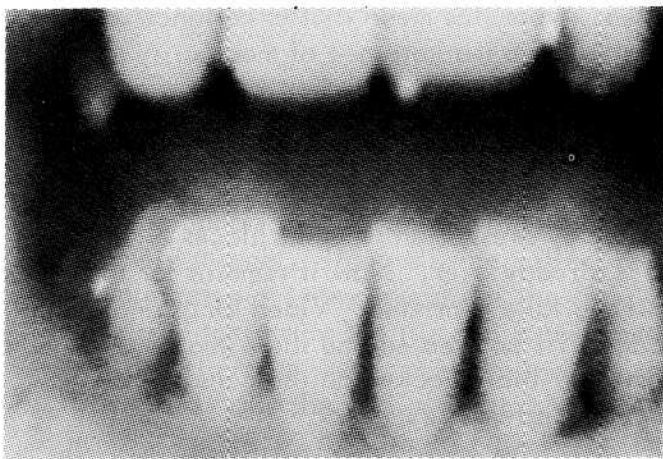
Runners-Up -- \$50 Each
 "Untitled" by Walter Wright, New York. In this piece, Wright uses a commercial broadcast program as his original subject matter which he then manipulates with the synthesizer. "Elements" by Woody and Steina Vasulka, the Mercer Street "Kitchen," New York. This tape is comprised of three ten-minute segments showing the possibilities of computer manipulation using only black and white recording equipment. "Computer Image" by Rudi Stern, Global Village, New York. This tape combines marvelous color with the rhythm and form made possible by computer manipulated images. The theme is Indian (Eastern) with a modern raga as the sound track. "Untitled" (1st of two parts) by

William Roarty and Donald Hallock, Center for Experiments in Television, San Francisco, California. The artists call this piece a "time painting," it consists of three parts. Using a synthesizer and a very poetic and controlled color sense, the artists have achieved a sensitive statement at times, using natural subject matter such as clouds and the sea. "Computer Graphics #1" by Ed Emshwiller, Wantaugh, New York. Using computers, drawings by artists are animated in such a way as to appear to float in space.



Computer Graphics

Conceptual Art Category - First Prize --\$300
 "Let It Be" by Steina Vasulka, New York. This is a close-up close-up of the Beatles' song by the same title. Here the singer's mouth fills the entire screen of the monitor, making for a very juicy rendition of the song.



Let It Be

Runner-Up--\$50
 "Video 1972" by David Trout, Valencia, California. Trout, a conceptual artist, uses video to record a series of vignettes relating to the body and his own individual approach to art.

In his report on this Festival, Thomas Drysdale expressed concern over the concept of a "Festival": "We used the term "festival" because we were afraid that the term "competition" would discourage potential contributors. "Festival" may have been misleading to some, since there had been virtually no attempt on a national basis to bring together the broad range of amateur and non-commercial video material being produced in the U.S. The vacuum was large and everyone had their own ideas as to the appropriate means of filling it. Consequently, our modest program was expected by some to be more an extravaganza than the experiment it was intended to be."

The "Festival" idea is one that should be given serious consideration as a mode of promoting, recognizing and distributing video tape. The decision as to the form the "festival" takes in the area of awards, competition, entry criteria, post festival distribution, entrance fees, jury selection, and sponsorship must be made by those people involved in the world of video. It is imperative that a consensus guideline come from the tape makers before the "festival" concept becomes a la mode. Suggestions, etc., will be appreciated by Videoball, 535 St. Paul Place, Baltimore, Maryland, 21202 and Thomas Drysdale, Minneapolis College of Art and Design.