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The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART ENTRANCE at 18 W. 54
#64 FOR IMMEDIATE RELEASE

THE MUSEUM OF MODERN ART TO HOST THE 5TH ANNUAL NEW YORK WORLD TELEVISION FESTIVAL

Some 27 award-winning television programs from 15 countries will be on view when The Museum of Modern Art hosts the fifth annual New York World Television Festival, from November 15 through November 22. In addition to the screenings, there will be three symposia featuring leaders of the television industry, as well as the announcement of the winners of the International Emmy Awards on the final day of the Festival. All events are free to the public, with 180 tickets given out on a first-come, first-served basis on the day of the event.

All of the programs selected for the New York World Television Festival have won prizes in previous competition at international festivals. The opening presentation, on November 15 at 11:00 a.m., will be It's Your Move, a half-hour British comedy written and directed by Eric Sykes and produced by Dennis Kirkland. The film (which also stars Mr. Sykes) won the Special Comedy Prize at the 1983 Rose d'Or Festival in Montreux. Other presentations in the Festival come from Norway, Japan, Italy, Poland, France, South Korea, Sweden, Brazil, the U.S.S.R., Canada, Austria, Czechoslovakia, and Australia. The United States is represented by the programs Soldier Girls and Vietnam Requiem.

The Festival's symposia will begin on Tuesday, November 15, at 12:15 p.m. with a discussion of "The U.S. Market for Foreign Television Programming," moderated by Charles Larsen, President, ALMI Television Productions. Subsequent symposia will be on "The International Exchange of News Programming" (November 17, moderated by Pat Collins, Arts and Entertainment Editor, CBS Morning News) and on "International Television Coproductions" (November 18, moderated by Michael Solomon, Chairman, Telepictures Corporation). All symposia will be held in the Museum's Roy and Niuta Titus Theater 2 and will last approximately till 2:00 p.m.

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Following its presentation in New York, the Festival will go on a three-month tour of college campuses, including Yale, Dartmouth, and Northwestern.

Events in the New York World Television Festival will take place in the Museum's Second Floor Video Gallery and in the Roy and Niuta Titus Theater 2, 18 West 54 Street, New York, New York. The President of the New York World Television Festival is Donald L. Taffner. The Museum's Video Program is directed by Barbara London, Assistant Curator in the Department of Film; video programs are made possible by funding from the National Endowment for the Arts and by the New York State Council on the Arts.

For Festival information, the public may call (212) 246-8750. A complete schedule of events is attached.

October 1983

For further PRESS information, please contact Bob Bernstein or Alan Hale of March Five, Inc. (212) 687-3484, or Stuart Klawans, Film Press Representative, The Museum of Modern Art (212) 708-9752.

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SCHEDULE

NEW YORK WORLD TELEVISION FESTIVAL

THE MUSEUM OF MODERN ART

Tuesday, November 15:

11:00 a.m. - Video Gallery

It's Your Move. 26 min. United Kingdom.

Happy New Century. 45 min. Norway.

12:15 p.m. - The Roy and Niuta Titus Theater 2

Symposium: "The U.S. Market for Foreign Television Programming"

Moderator: Charles Larsen, President, ALMI Television Productions

Panelists: John von Soosten, Program Manager, WNEW-TV, New York;

Barry Barth, Director of Broadcast Operations, WFSB, Hartford;

Wynn Nathan, President, Lionheart Television International;

Regina Dantas, Vice President of Program Acquisition, Metromedia

Producers Corporation

1:30 p.m. - Video Gallery

When We Are Old. 65 min. Japan.

Al Paradise. 60 min. Italy.

Cream in My Coffee. 95 min. United Kingdom.

Wednesday, November 16:

1:00 p.m. - The Roy and Niuta Titus Theater 2

Stardust. 58 min. Poland.

Soldier Girls. 87 min. United States.

Vietnam Requiem. 52 min. United States.

Boy of the Muddy Shore. 90 min. South Korea.

Thursday, November 17:

11:00 a.m. - Video Gallery

Signposts. 75 min. Japan.

12:15 p.m. - The Roy and Niuta Titus Theater 2

Symposium: "The International Exchange of News Programming"

Moderator: Pat Collins, Arts and Entertainment Editor, CBS Morning News

Panelists: John Corporon, President, Independent News Network;

Vincent Burke, Vice President of News, ABC Owned Stations

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SCHEDULE--NEW YORK WORLD TELEVISION FESTIVAL

Thursday, November 17:

1:30 p.m. - Video Gallery

Mort d'un Cameraman: Beirut. 3 min. France.
Une Vallée Contre un Empire. 60 min. France.
Cruel Garden. 78 min. United Kingdom.
Alice: A Fight for Life. 100 min. United Kingdom.
Lady Magic. 60 min. Italy.
The Miracle of Life. 55 min. Sweden.
Morte e Vida Severina. 61 min. Brazil.

Friday, November 18:

11:00 a.m. - Video Gallery

Quark. 43 min. Italy.
Three of a Kind. 30 min. United Kingdom.

12:15 p.m. - The Roy and Niuta Titus Theater 2

Symposium: "International Television Coproductions"
Moderator: Michael Solomon, Chairman, Telepictures Corporation
Panelists: Herbert Kloiber, Managing Director, Tele-München, Munich;
Mike Phillips, Managing Director, Thames Television International;
Guy Mazzeo, General Manager and Director General of CBC Enterprises/Les Entreprises Radio-Canada

1:30 p.m. - Video Gallery

Le Jardinier Recalcitrant. 86 min. France.
Beautiful Days. 149 min. Austria.

Tuesday, November 22: The Roy and Niuta Titus Theater 2

12:00 p.m. - The Roy and Niuta Titus Theater 2

International Emmy Award Winners--5 programs to be announced.
Women of the Sun. Australia.
Le Mandarin Merveilleux. 68 min. Canada.
About You. 80 min. U.S.S.R.
The Change of Prometheus. Czechoslovakia.

Events are free to the public. There will be 180 tickets given out on a first-come, first-served basis on the day of the event. For Festival information, the public may call (212) 246-8750.

The Museum of Modern Art
18 West 54 Street
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For immediate release

FIFTH NEW YORK WORLD TELEVISION FESTIVAL DEBUTS AT
MUSEUM OF MODERN ART FROM NOVEMBER 14 TO 22.

New York, October 14, 1983 -- The fifth annual New York World Television Festival, which will screen at least 27 award-winning programs from more than 15 countries, will be held for the second time in association with, and at, the Museum of Modern Art, from November 14 to 22. In addition to the screenings, the Festival will hold three symposia featuring television industry leaders discussing questions of international significance in broadcasting. All events, with the exception of the opening night reception, are open to the public free of charge.

The Festival, held last year at the Carnegie Hall Cinema, will commence with a gala reception at 6 P.M. on Monday, November 14 with Mayor Ed Koch and celebrity guests in attendance. The program screenings, admission to which is on a first-come, first-served basis, will begin Tuesday, November 15 at 11 A.M. and end on Tuesday, November 22 when the International Emmy Award winners (which are chosen on the 21st) are shown.

The three symposia will take place from 12:15 to 2 P.M. as follows:

Tuesday, November 15: "The U.S. Market For Foreign Television Programming."
(Produced by the National Association of Television Program Executives.)

Moderator: Charles Larsen, President, ALMI Television Productions.
Panelists: John von Soosten, Program Manager, WNEW-TV, New York;
Barry Barth, Director of Broadcast Operations, WFSB, Hartford; Wynn Nathan, President, Lionheart Television

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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New York World Television Festival, page 2

International; Regina Dantas, Vice President of
Program Acquisition, Metromedia Producers Corporation.

Thursday, November 17: "The International Exchange of News Programming"

Moderator: Pat Collins, Arts and Entertainment Editor, CBS Morning News.
Panelists: John Corporon, President, Independent Network News;
Vincent Burke, Vice President of News, ABC Owned Stations.

Friday, November 18: "International Television Coproductions"

Moderator: Michael Solomon, Chairman, Telepictures Corporation.
Panelists: Herbert Kloiber, Managing Director, Tele-München,
Munich; Mike Phillips, Managing Director, Thames
Television International; Guy Mazzeo, General Manager
and Director General of CBC Enterprises/Les Enterprises
Radio-Canada.

The television programs to be shown have all been awarded prizes at various international television festivals during the past year in such places as Banff, Barcelona, Monte Carlo and Montreux. Among the countries that will be represented by the programming are the United States, France, United Kingdom, Japan, South Korea, Poland, Austria, Norway, Italy, Australia, the U.S.S.R., Sweden and Brazil.

Following the New York dates, the Festival will tour selected programs to various college campuses for a three-month period. Some of the schools confirmed are Dartmouth, Yale, Northwestern, American University, San Diego State University and the State University of New York at Albany.

The Museum of Modern Art is located at 18 W. 54th Street and the number to call for festival information is (212) 246-8750. A program schedule, subject to change, is attached.

* * * *

Press Contact: Bob Bernstein/Alan Hale
March Five, Inc. (212) 687-3484

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New York World Television Festival, page 3

NEW YORK WORLD TELEVISION FESTIVAL PROGRAM SCHEDULE

Tuesday, November 15

11:00 AM	It's Your Move (26 mins.)	U.K.
	Happy New Century (45 mins.)	Norway
12:15 PM	Symposium: "The U.S. Market for Foreign Television Programming"	
1:30 PM	When We Are Old (65 mins)	Japan
	Al Paradise (60 mins.)	Italy
	Cream In My Coffee (95 mins.)	U.K.

Wednesday, November 16

1:00 PM	Stardust (58 mins.)	Poland
	Soldier Girls (87 mins.)	U.S.
	Vietnam Requiem (52 mins.)	U.S.
	Boy of the Muddy Shore (90 mins)	South Korea

Thursday, November 17

11:00 AM	Signposts (75 mins.)	Japan
12:15 PM	Symposium: "The International Exchange of News Programming"	
1:30 PM	Mort d'un Cameraman: Beirut(3)	France
	Un Vallee Contre un Empire (60)	France
	Cruel Garden (78)	U.K.
	Alice: A Fight for Life (100)	U.K.
	Lady Magic (60)	Italy
	The Miracle of Life (55)	Sweden
	Morte e Vida Severina (61)	Brazil

Friday, November 18

11:00 AM	Quark (43)	Italy
	Three of a Kind (30)	U.K.
12:15 PM	Symposium: "International Television Coproductions"	
1:30 PM	Le Jardinier Recalcitrant (86)	France
	Beautiful Days (149)	Austria

Tuesday, November 22

12:00 PM	International Emmy Award Winners (5)	TBA
	Women of the Sun	Australia
	Le Mandarin Merveilleux (68)	Canada
	About You (80)	U.S.S.R.
	The Change of Prometheus	Czechoslovakia

* * * *

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SCHEDULE

NEW YORK WORLD TELEVISION FESTIVAL

THE MUSEUM OF MODERN ART

Tuesday, November 15:

11:00 a.m. - Video Gallery

It's Your Move. 26 min. United Kingdom.

Happy New Century. 45 min. Norway.

12:15 p.m. - The Roy and Niuta Titus Theater 2

Symposium: "The U.S. Market for Foreign Television Programming"

Moderator: Charles Larsen, President, ALMI Television Productions

Panelists: John von Soosten, Program Manager, WNEW-TV, New York;

Barry Barth, Director of Broadcast Operations, WFSB, Hartford;

Wynn Nathan, President, Lionheart Television International;

Regina Dantas, Vice President of Program Acquisition, Metromedia Producers Corporation

1:30 p.m. - Video Gallery

When We Are Old. 65 min. Japan.

Al Paradise. 60 min. Italy.

Cream in My Coffee. 95 min. United Kingdom.

Wednesday, November 16:

1:00 p.m. - The Roy and Niuta Titus Theater 2

Stardust. 58 min. Poland.

Soldier Girls. 87 min. United States.

Vietnam Requiem. 52 min. United States.

Boy of the Muddy Shore. 90 min. South Korea.

Thursday, November 17:

11:00 a.m. - Video Gallery

Signposts. 75 min. Japan.

12:15 p.m. - The Roy and Niuta Titus Theater 2

Symposium: "The International Exchange of News Programming"

Moderator: Pat Collins, Arts and Entertainment Editor, CBS Morning News

Panelists: John Corporon, President, Independent News Network;

Vincent Burke, Vice President of News, ABC Owned Stations

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SCHEDULE--NEW YORK WORLD TELEVISION FESTIVAL

Thursday, November 17:

1:30 p.m. - Video Gallery

Mort d'un Cameraman: Beirut. 3 min. France.
Une Vallée Contre un Empire. 60 min. France.
Cruel Garden. 78 min. United Kingdom.
Alice: A Fight for Life. 100 min. United Kingdom.
Lady Magic. 60 min. Italy.
The Miracle of Life. 55 min. Sweden.
Morte e Vida Severina. 61 min. Brazil.

Friday, November 18:

11:00 a.m. - Video Gallery

Quark. 43 min. Italy.
Three of a Kind. 30 min. United Kingdom.

12:15 p.m. - The Roy and Niuta Titus Theater 2

Symposium: "International Television Coproductions"
Moderator: Michael Solomon, Chairman, Telepictures Corporation
Panelists: Herbert Kloiber, Managing Director, Tele-München, Munich;
Mike Phillips, Managing Director, Thames Television International;
Guy Mazzeo, General Manager and Director General of CBC Enterprises/Les Entreprises Radio-Canada

1:30 p.m. - Video Gallery

Le Jardinier Recalcitrant. 86 min. France.
Beautiful Days. 149 min. Austria.

Tuesday, November 22: The Roy and Niuta Titus Theater 2

12:00 p.m. - The Roy and Niuta Titus Theater 2

International Emmy Award Winners--5 programs to be announced.
Women of the Sun. Australia.
Le Mandarin Merveilleux. 68 min. Canada.
About You. 80 min. U.S.S.R.
The Change of Prometheus. Czechoslovakia.

Events are free to the public. There will be 180 tickets given out on a first-come, first-served basis on the day of the event. For Festival information, the public may call (212) 246-8750.

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Program Schedule - N.Y. World Television Festival

180 free tickets available on first-come, first served basis.

Tuesday, November 15 - Video Gallery

- 11:00 It's Your Move. United Kingdom. 26 min.
Happy New Century. Norway. 45 min.
1:30 When We Are Old. Japan. 65 min.
Al Paradise. Italy. 60 min.
Cream in My Coffee. United Kingdom. 95 min.

Wednesday, November 16 - Titus Theater

- 11:00 Stardust. Poland. 58 min.
Soldier Girls. USA. 87 min.
Vietnam Requiem. USA. 52 min.
Boy of the Muddy Shore. S. Korea. 90 min.
Metamorphoses Promethei. Czechoslovakia.
The Firebird. Denmark.

Thursday, November 17 - Video Gallery

- 11:00 Signposts. Japan. 75 min.
1:30 Mort d'un Cameraman. France. 3 min.
Un Vallee Contre un Empire. France. 60 min.
Cruel Garden. United Kingdom. 78 min.
Alice: A Fight for Life. U. K. 100 min.
Lady Magic. Italy. 60 min.
The Miracle of Life. Sweden. 55 min.
Morte e Vida Severina. Brazil. 61 min.

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Friday, November 18 - Video Gallery

11:00 Quark. Italy. 43 min.

Three of a Kind. United Kingdom. 30 min.


1:30 Le Jardinier Recalcitrant. France. 86 min.

Beautiful Days. Austria. 149 min.

Tuesday, November 22 - Titus Theater

12:00 5 International Emmy Award Winning Programs.

Woman of the Sun. Australia.

About You. U.S.S.R. 80 min. 

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The 5th Annual New York World Television Festival,
November 15-18 and November 22

The Museum is host of this year's New York World Television Festival, a showcase for award-winning international television programs, many of which are rarely seen by U.S. audiences. This year's festival will present programs from Western and Eastern Europe, Brazil, Japan, South Korea, and the United States. A special feature will be the Soviet work "About You," winner of the Golden Nymph Award at the Monte Carlo International Television Festival. In addition to the daily screenings, there will be three lunchtime symposia in the Roy and Niuta Titus Theater 2, on the topics of the U.S. market for foreign television programming (November 15), the international exchange of news programming (November 17), and international co-productions (November 18).

Wednesday, November 15. Video Gallery
11:00 Quark. Italy. 43
Three of a Kind. U.S. 30
1:30 Le Jardinier Becalotrans. France. 26
Beautiful Days. Austria. 149
Thursday, November 17. Roy and Niuta Titus Theater
12:00 3 International Emmy Award Winners
Sanit Festival Grand Prize Winner
About You - USSR. 40

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November 15, Video Gallery

11:00 It's Your Move. U.K. 26
 Happy New Century. Norway. 45

1:30-5:30 When We ARE Old. Japan. 65
 Al Paradise. Italy. 60
 Cream in My Coffee. U.K. 95

Wednesday, November 16, Titus Theater

11:00 Stardust. Poland. 58 minutes
 Soldier Girls. USA. 87
 Vietnam Requiem. USA. 52
 Boy of the Muddy Shore. S. Korea. 90
 Metamorphoses Promethei. Czechoslovakia.
 The Firebird. Denmark.

Thursday, November 17, Video Gallery

11:00 Signposts. Japan. 75

1:30 Mort d'un Cameraman. France. 3
 Un Vallee Contre un Empire. France. 60
 Cruel Garden. U.K. 78
 Alice: A Fight for Life. U.K. 100
 Lady Magic. Italy. 60
 The Miracle of Life. Sweden. 55
 Morte e Vida Severina. Brazil. 61

Friday, November 18. Video Gallery

11:00 Quark. Italy. 43
 Three of a Kind. UK. 30

1:30 Le Jardinier Recalcitrant. France. 86
 Beautiful Days. Austria. 149

Tuesday, November 22. Titus Theater

12:00 5 International Emmy Award Winners
 Banff Festival Grand Prize Winner.
~~About You. U.S.S.R. 80~~

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THE NEW YORK WORLD TELEVISION FESTIVAL, 1983

In Association With
The Film Department
Of
THE MUSEUM OF MODERN ART

SCHEDULE

November 14, 1983, Monday, 6:30 P.M. to 8:30 P.M.

Reception and Program Trailer Screening, Ray and Tiuta Titus Theatre II and Reception Area adjacent to Theatre

November 15, 1983, Tuesday

1:00 P.M. - 2:00 P.M. - Symposium in Titus Theatre

2:00 P.M. - 6:00 P.M. - Screening in Video Theatre, 2nd Floor Video Gallery

November 16, 1983, Wednesday (Museum Closed)

1:00 P.M. - 6:00 P.M. - Film or Tape Screenings in Titus Theatre

November 17, 1983, Thursday

1:00 P.M. - 2:00 P.M. - Symposium in Titus Theatre

2:00 P.M. - 6:00 P.M. - Screening in Video Theatre, 2nd Floor Video Gallery

November 18, 1983, Friday

1:00 P.M. - 2:00 P.M. - Symposium in Titus Theatre

2:00 P.M. - 6:00 P.M. - Screening in Video Theatre, 2nd Floor Video Gallery

- November 21, 1983, Monday

International Council Dinner and announcement of 1983 Emmy Awards

November 22, 1983, Tuesday

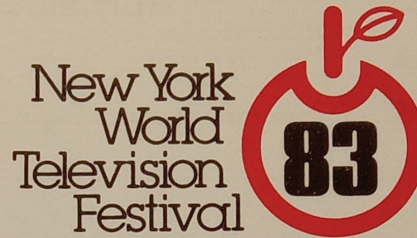
Emmy Award Winning Programs (film or tape)

1:00 P.M. - 6:00 P.M. - Titus Theatre

T. F. Madigan

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40 West 57 Street • Suite 415 • New York, N.Y. 10019 • (212) 586-6808
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IT'S YOUR MOVE

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Festival Management

Harvey Chertok & Co., Inc.

Things go wrong for two newlyweds from the moment they arrive at their new house. For a start the husband is rather accident prone, a fact that isn't helped by the arrival of the removal men. Very soon the house, indeed the whole street is in chaos. IT'S YOUR MOVE is a half-hour film, written, directed and starred in by Eric Sykes and produced by Dennis Kirkland. IT'S YOUR MOVE is a comedy without dialogue made by one of Britain's foremost comedians.

It has a cast of top British comedians and character actors who are in alphabetical order:

Richard Briers (the husband)
Tommy Cooper (removal man)
Bernard Cribbins (neighbour)
Jimmy Edwards (policeman)
Irene Handl (passer by)
Brian Murphy (chauffeur to Irene Handl)
Andrew Sachs (roadsweeper)
Eric Sykes (removal man)
Sylvia Sims (the wife) and
Bob Todd (removal man)

IT'S YOUR MOVE won the Special Comedy Prize from the Swiss City of Montreux at the 1983 Rose d'Or Festival.

July 1983

- Thames Television

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Valery Plotnikov, portrait of Vera Glagoleva source: NY World Television Festival		1 print, glossy

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TO: R.E. Oldenburg, M.L. Bandy, S. Buettner, E. Cioc, S. Clark, J. Condello,
 R. Fischer, E. Gallagher, R. Guerra, R. Howe, S. Jackson, L. Kreisberg,
 J. Limpert, D. Martinez, M. McCabe, D. McLeod, K. McShine, J. Neuner,
 W. Rubin, J. Schulman, J. Snyder,
 Registrar, Information Desk, 5th Floor

HARVEY CHERTOK

9/12

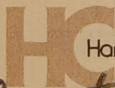
To: BARBARA LONDON

Dear Barbara -

Here's the substitute
photo (your choice of 2)

- for "IT'S YOUR MOVE"
(from Thames Television)
which will kick-off the
Festival.

Many thanks,
Harvey



Harvey Chertok & Company, Inc.

40 West 57 Street - Suite 115 - New York, NY 10019 - (212) 246-8750

P.S. Please return the photos when
you finish.

First-come-first-served basis on the day of the event in the Museum lobby at the
Festival reception desk.

Mancia

held at the Museum November 15-18,
Please call us with any

ings in Video Gallery
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irs in the Museum Lobby adjacent
n the lobby all week for
times by a Festival representative.
e to see that things run smoothly.

by the Festival Office and
(212) 586-6808. Tickets are on a

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TO: R.E. Oldenburg, M.L. Bandy, S. Buettner, E. Cioc, S. Clark, J. Condello, R. Fischer, E. Gallagher, R. Guerra, R. Howe, S. Jackson, L. Kreisberg, J. Limpert, D. Martinez, M. McCabe, D. McLeod, K. McShine, J. Neuner, R. Palmer, R. Oldakowski, A. Ristuccia, W. Rubin, J. Schulman, J. Snyder, R. Williams, B. Wolff, P. Yenawine, Registrar, Information Desk, 5th Floor Desk, 7th Avenue Reception, Platform

cc: R. Beers, S. Klawans, B. London, A. Mancina

FROM: Virginia Regan Coleman

Date: November 9, 1983

Re: New York World Television Festival

The New York World Television Festival will be held at the Museum November 15-18, and 22. This memo outlines the specific details. Please call us with any questions or suggestions as soon as possible.

The weekly schedule is as follows:

Tuesday, Nov. 15/ 11AM-Noon; 1:30-5:30PM/Screenings in Video Gallery
12:15-1:30PM/Symposium in Titus 2

Wednesday, Nov. 16/12:30-5:30PM/Screenings in Titus 2

Thursday, November 17/11:00-Noon; 1:30-8:30PM/Screenings in Video Gallery
12:15-1:30PM/Symposium in Titus 2

Friday, November 18/11AM-Noon; 1:30-5:30PM/Screenings in Video Gallery
12:15-1:30PM/Symposium in Titus 2

Tuesday, November 22/11AM-5PM/Screenings in Titus 2

RECEPTION AREA

We will be setting up a reception table with chairs in the Museum Lobby adjacent to the receptionist. I would like to leave it in the lobby all week for Festival's use. This desk will be manned at all times by a Festival representative. Barbara London and Cathy Lehman will be available to see that things run smoothly.

TICKETS

There are some ticket reservations being handled by the Festival Office and further information can be obtained by calling (212) 586-6808. Tickets are on a first-come-first-served basis on the day of the event in the Museum lobby at the Festival reception desk.

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N.Y. World Television Festival

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November 9, 1983

1) Symposium Tickets (Nov. 15, 17, 18)

There are 200 tickets available for each of the 3 symposia on Nov. 15, 17 and 18. Museum members and the general public are invited to attend the symposia -- however they must obtain a ticket for admittance to the theater. Tickets for the symposia should be shown to the guard at the Museum entrance and then handed to the guard at the theater. (Symposium ticket samples will be sent to Security this week.)

2) Video Gallery Tickets (Nov. 15, 17, 18)

Because there are only 25 seats in the Video theater, there will only be 75 tickets given out for the morning screenings and 75 for the afternoon. Tickets will be available in the lobby on the day of the screenings. Tickets will be collected by the guard at the Museum's entrance. There will be no ticket collection in front of the Video gallery.

PODIUM AND MICROPHONE

The large podium and microphone will be needed in the theater on November 15, November 17 and November 18 and should be placed on the audience level on the right-hand side of the theater.

MICROPHONES

We will need 4 table microphones per day on November 15, 17, 18.

PROJECTIONIST

Jeff Schulman has been notified and has scheduled his staff accordingly for the week-long screenings. Barbara London has scheduled a staff member to be responsible for changing the video tapes in the gallery.

ELECTRICIANS

They are needed on Nov. 15, 17, 18 from 11:30-1:30PM throughout the symposiums (attached are project orders): Nov. 15-P.O. 12672, Nov. 17-P.O. 12675, Nov. 18-P.O. 12674.

PORTERS

Emil Cioc and Steve Clark have been sent a memo outlining our needs for the week. Operations should refer to that memo, which was dated November 2.

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N.Y. World Television Festival

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November 9, 1983

SECURITY

I have attached the project order (P.O. No. 12673) for security overtime on Wednesday, November 16 from 12:30-5:30PM. Otherwise, there isn't any overtime required.

SET-UP

On Nov. 15, 17, 18, there will be two six-foot tables, 7 chairs and microphones set up in Titus 2 on the stage for symposium panelists. The large podium and microphone will be needed for these three dates as well.

The tables and chairs will be rented for the week. Operations will supply us with the microphones and the large podium and microphone. We will also be roping off some seats in the theater for special guests. Barbara London will be responsible for setting up the chairs in the Video gallery.

RESTROOMS

They should be checked more than usual, as there will be a lot of traffic throughout the week.

Many thanks for your help and support.

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THE 4th ANNUAL New York World Television Festival

A public showcase of 52 extraordinary international award-winning programs produced and broadcast in 24 countries throughout the world.

		PROGRAM	PRODUCING ORGANIZATION	COUNTRY	AWARD
WEDNESDAY November 17	VIDEO GALLERY	2:30 PM ULSTER DEATH OF HANRIS HUGHES FESTIVAL	British Broadcasting Corporation	United Kingdom	Monte Carlo
		3:30 PM DAUGHTERS OF THE WAR - PART I**	Televizija Zagreb	Yugoslavia	Monte Carlo
		5:30 PM AT THE HAUNTED END OF THE DAY (LIEBETH AND RAMSES)**	Danmarks Radio	Denmark	Monte Carlo
	THEATRE	8:00 PM THE MAKE UP OF A PRESIDENT	London Weekend Television	United Kingdom	Premios Ondas
		2:30 PM AMERICA - BLACK AND WHITE	ARD Television	Netherlands	Monte Carlo
		4:30 PM A VOYAGE ROUND MY FATHER	Swedish Broadcasting Corporation	Sweden	Premios Ondas
THURSDAY November 18	VIDEO GALLERY	2:30 PM THE SONG AND THE STORY	National Broadcasting Company	United States	Bart
		5:30 PM THE EIGHT MIRRORS**	Thames Television	United Kingdom	Prix Jeunesse
		8:00 PM THE SNOWMEN	Love Variety Productions	New Zealand	Monte Carlo
	THEATRE	2:30 PM BIRDS OF PASSAGE CAN NEVER DIE**	Alan Landsburg Productions	United States	Monte Carlo
		5:30 PM KUBER REICHTEN CONCERT	French Broadcasting Corporation	France	Premios Ondas
		8:00 PM THE MOUNTAIN	Czechoslovak Television	Czechoslovakia	Premios Ondas
FRIDAY November 19	VIDEO GALLERY	2:30 PM THE MAT	Televizija Zagreb	Yugoslavia	Premios Ondas
		5:30 PM A LIP	Televizija Zagreb	Yugoslavia	Premios Ondas
		8:00 PM THE SP	Televizija Zagreb	Yugoslavia	Premios Ondas
	THEATRE	2:30 PM THE MAT	Televizija Zagreb	Yugoslavia	Premios Ondas
		5:30 PM A LIP	Televizija Zagreb	Yugoslavia	Premios Ondas
		8:00 PM THE SP	Televizija Zagreb	Yugoslavia	Premios Ondas
MONDAY November 22	VIDEO GALLERY	2:30 PM THE DI	Televizija Zagreb	Yugoslavia	Premios Ondas
		5:30 PM THE TI	Televizija Zagreb	Yugoslavia	Premios Ondas
		8:00 PM THE JOURN	Televizija Zagreb	Yugoslavia	Premios Ondas
	THEATRE	2:30 PM KING'S S	Televizija Zagreb	Yugoslavia	Premios Ondas
		5:30 PM THE DAY 2	Televizija Zagreb	Yugoslavia	Premios Ondas
		8:00 PM PICASSO	Televizija Zagreb	Yugoslavia	Premios Ondas
TUESDAY November 23	VIDEO GALLERY	2:30 PM THE HAPPY	Televizija Zagreb	Yugoslavia	Premios Ondas
		5:30 PM I KILL HE K	Televizija Zagreb	Yugoslavia	Premios Ondas
		8:00 PM I DON T PLA	Televizija Zagreb	Yugoslavia	Premios Ondas
	THEATRE	2:30 PM CHILDREN S	Televizija Zagreb	Yugoslavia	Premios Ondas
		5:30 PM ODISEA BURH	Televizija Zagreb	Yugoslavia	Premios Ondas
		8:00 PM NOCHE DE GA	Televizija Zagreb	Yugoslavia	Premios Ondas

COMING SOON

THE 5th ANNUAL
New York
World
Television
Festival

IN ASSOCIATION WITH
THE FILM DEPARTMENT
MUSEUM OF MODERN ART
NOVEMBER 14-22, 1983

PLUS
4 NEWS-
MAKING
SYMPOSIA

In addition to the program screenings, a series of four important symposia featuring industry leaders discussing topics of universal interest and relevance to the television community will be held on the following dates from 7:30-2:00 PM:

NOV 18 SOME OF MY BEST FRIENDS ARE PIRATES: How will widespread piracy affect the industry and what should be done about it?

NOV 19 WHEN WASHINGTON TALKS, SHOULD HANGON LISTEN? How do TV policy affects TV content? How do we control the content?

NOV 22 HERE SLOOKING AT YOU KID: How do we control what we watch? What are the responsibilities of parents?

NOV 23 THE BUCK STOPS WHERE? A look at the needs of cable TV, broadcasting and advertising executives.

NOTE: All program listings are subject to change without notice and are based on the program schedule as of the time of printing.

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MOST OF THE BEST television programmes produced in the world are never seen in the world's biggest television market. How you see the possibility of an increase in the amount of non US programming on US stations depends on your point of view.

Two points of view recently expressed to *TV World* would seem to be diametrically opposed. However, one influential US television executive finds them completely compatible. You may, too, when you learn their source:

"A great majority of extraordinarily fine (international) programmes will never be seen by television viewers in the US."

"A lot of the best (non US) programming has been so successful on public broadcasting stations in this country that now commercial television has begun to take a chance. I think we'll see more of it."

The first quote is from an interview with the President of the *New York World Television Festival*, which takes place in that city this month. The second quote is from a conversation with the Vice President of National Program Development for WQED-TV in Pittsburgh, Pennsylvania - one of the "Big Four" public television stations in the United States.

A show case for the best international television programmes produced throughout the world.

Both remarks were made by Thomas F. Madigan, who wears the mantles of both offices ... at once directing the PBS station's New York operation and also the four year old *Television Festival*. On each job, Mr Madigan seeks to make the very finest programming from all over the world available in the US. So it is understandable that while his perspective may change, as he exchanges his cloak of office, his vision will remain fixed on the same future state-of-the-art in America. What he sees is encouraging. For while today's US viewers may not see most of *today's* top international programmes, *tomorrow's* audiences in this country might just get lucky.

TV WORLD

To help implement that luck, Mr Madigan allied himself with the *New York World Television Festival* when it was founded four years ago by his friend John Grist, then US Director for the British Broadcasting Corporation. Two years later, he became President of the Festival. Mr Grist, now returned to the United Kingdom, remains on the Festival's advisory committee which, along with its Board of Directors, reads like an international *Who's Who*.

The Festival, which has continued to grow in prestige and practical value, is unique in that it gives no prizes and makes no judgments. Instead, it provides a showcase for the best international television programmes produced throughout the world - and those judgments are made by sixteen other festivals. The sole criterion for being screened during the five days of the *New York World Television Festival* is that a programme must have been chosen the best in its category by judges at one of the other international television or festivals during the current year.

Participating festivals are *Bratislava Danube*, in Czechoslovakia; *Golden Harp*, in Ireland; *Golden Ring of Switzerland/Yugoslavia*; *Golden Rose of Montreux*, also Switzerland; *International Emmy Awards*, in the United States; *Japan Prize Contest*, in that country; *Monte Carlo*, in that principality; *Prague D'or*, another Czechoslovakian event; *Premios Ondas*, in Spain; *Prix Italia*, in Italy; *Prix Futura* and *Prix Jeunesse*, in Germany.

This year for the first time, the *New York World Television Festival* is introducing programmes from Canada's *Banff International Television Festival*; *Fairy Tale Festival* in Denmark; *NATPE International Iris Awards*, in the United States; and the *International Animation Festival*, which rotates from Canada to Bulgaria to France.

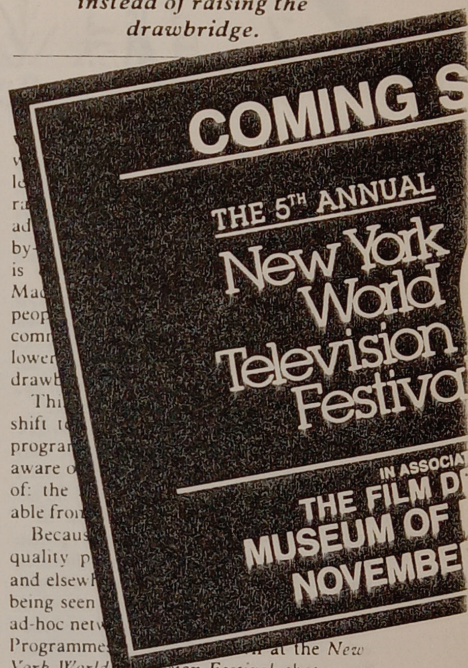
It is because only winners of these prestigious competitions are selected for showing at the *New York World Television Festival* that it has the distinction of being the one event to screen la crème de la crème of a worldwide menu.

"They're the best of the best," comments Mr Madigan, justly proud that

burgh; the NBC Television Network, and Ted Bates & Co, the US advertising agency which ranks fifth in world billings.

Mr Madigan says it is axiomatic that "The better the programmes are that you make available to the public, the better the programmes will be that the public will want." This ought to open up the market, he says.

The curious notion must be commercial television's philosophy of lowering the river instead of raising the drawbridge.



Programmes shown at the *New York World Television Festival*, that once could be seen only on Public Television in America, are presently being aired on commercial stations, arriving there from various routes.

Series which originally made their debut on PBS have since spun-off to independent stations where they may be considered first-run (first commercial run) although they can have been aired two, three or more times during their PBS lives. A typical PBS contract calls for four runs in

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the time of day.

Now that viewers of some other stations, and of cable systems, have shown they too like to see the PBS kind of programmes, commercial station managers are beginning to develop a new respect for the viability of alternate programming which once they wouldn't have given the time of day. Not fringe time, not late time, not any time ... on schedules that were sluggish from recycling off-network series and movies, movie series.

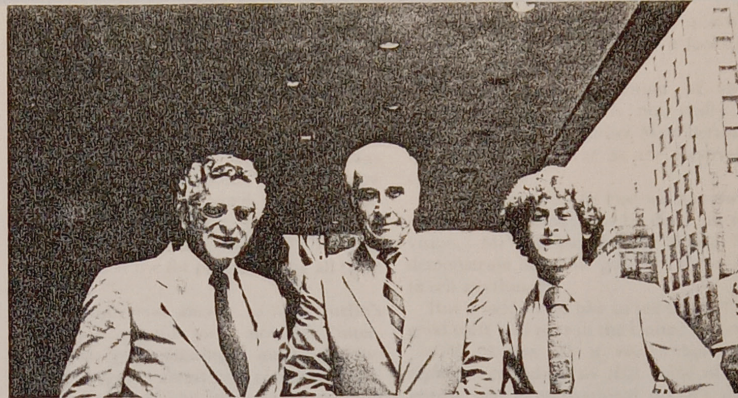
and's *Tinker, Tailor*, one of Public Television series. This year its sale, was sold away here, as this story is commercial television.

station, WTBS, is another Australian appeal for family stations WOR-TV in Los Angeles fully with entire and British production Foreign Film programme non US properties more albeit not a

ns in the US programming, a little less programmes. e the *New* can be awareness of annual screenings of "best of the best" plus a series of seminars on international programming which accompanies them, provide a valuable forum.

But unlike the upcoming *American Market for International Programming (AMIP)*, the *New York World Television Festival* is not a commercial venture and in fact is not meant to be a market at all. Nor is it designed as a showcase exclusively for "foreign" programming. This year, four of the prize-winning programmes on the Festival's programme originated in the US.

A Long Way Home, starring Brenda Vaccaro and Timothy Hutton, was



Harvey Chertok, Festival Manager; Thomas F. Madigan, President; Michael R. Chertok, Program Coordinator.

produced by Alan Landsburg Productions. *America - Black and White* was made by the National Broadcasting Company. *Picasso - A Painter's Diary* was produced by WNET/New York (the PBS Flagship Station). And *The Day After Trinity* was produced by KTEH, a PBS station in San Jose, California ... not too far from Hollywood where it was nominated for an *Academy Award*. It has already won seven international awards.

A prize-winning presentation from Great Britain is *A Voyage Round My Father*, starring Laurence Olivier and Alan Bates. It was produced by Thames Television, from John Mortimer's highly acclaimed play and screenplay.

Altogether, screenings of global award-winners will occupy about 40 hours of the Festival's time. The closing event on November 23 will be a special public showing of the four 1982 *International Emmy Award* winners, which will have been announced the prior evening - and which may add kudos to the already prodigious list of awards, honours and citations accumulated by the programmes shown at the Festival.

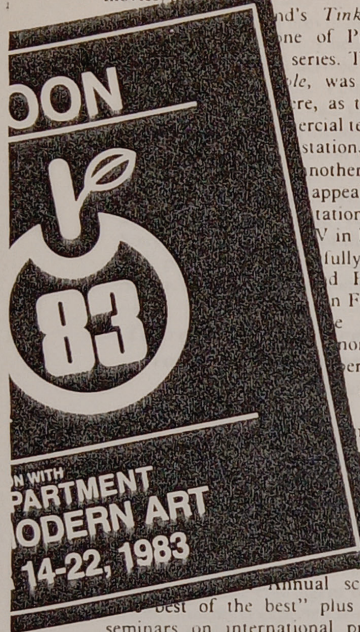
According to Michael R. Chertok, Programme Co-ordinator for the Festival, nine different categories of programming are represented by 52 international award-winners from 24 countries, including eight that are showing for the first time. Also for the first time, eleven programmes that

were originally produced on film will be screened theatrically in the Festival's new auditorium; 41 will be seen in the Video Gallery. Thirty-six are either in English or have English subtitles.

"It's an extraordinary opportunity to see a sample of the state of the art in international television," comments Mr Chertok, who had the chore of finding all the producers, and contacting them. We can hear him now:

"Hi there. We're the *New York World Television Festival* and we'd like to show your programme. We don't pay you for it. Hello? hello? Operator - I must have been cut off"

In addition to the programmes they manage to acquire (actually, producers are generally quite pleased to be invited), an important feature of the Festival continues to be the four symposia that bridge daytime screenings. They follow a complimentary light lunch. Subjects for this year's panels are *international piracy and violation of copyrights*; *how US policy affects worldwide television*; *international satellites*; and finally, a debate on the merits of *cable vs. broadcasting as an advertising medium*. Panelists include James Bouras, VP of the Motion Picture Association of America; Judy Roberts, Warner Communications Inc.; Michael Jay Solomon, President, Telepictures Corp.; Charles W. Larsen, President, NATPE International; George Back, Pre-



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The four year old festival has found a congenial home among friends who share its goals.

Originally funded by the International Council of the National Academy of Television Arts and Sciences (NATAS), and the Markle Foundation, the Festival later picked up additional substantial funding from the Annenberg Foundation. This year, the Festival was able to supplement carry-over balances from these sponsors, with underwriting grants from Eastman Kodak Company and the National Association of Television Program Executives (NAIPE). A healthy chunk of operating funds was derived from the sale of advertising in the Festival Playbill, which at press time had the support of about 30 companies, including networks, production and distribution firms, publications, suppliers and sponsors.

Additional help came with the loan of all the video screening equipment, by Sony, and contribution of design, artwork and production of the Playbill by the American Broadcasting Company.

There is a much bigger universe from which to choose than is generally supposed.

So - looking good and looking forward to its best year - the Festival will run for five days, taking time out to enjoy a weekend in New York. It ends with the *Emmy* screenings on Tuesday, November 23.

As always, the screenings are open to the general public at no cost, and a traditionally large contingent of communications students is expected to come from the Halls of Academia to the Halls of Carnegie, attracted by ads in *Variety* and the *New York Times*; notices on university grapevines; and promises of quality programming that may never otherwise be seen in this country.

With this in mind, we asked Mr Madigan if he would resolve the paradox created by his original statements, that most good international programmes will - and will not - be seen by US viewers.

"The gap is closing," he acknowledged, noting that as more of the best international programming is shown in this country, more of an awareness is develop-

At the recent *Prix Italia* in Venice, Federal Communications Commissioner James H. Quello commented that "We are in the midst of a communications explosion in America, creating an unprecedented need for programme product to fill the multiple channels. Many American cable companies," he said, "now propose 50 to 107 channels - again eliciting the universal question: What will cable, DBS, MDS, SMATV, STV and even teletext use for programming all these channels?"

The universal answer to Mr. Quello's universal question will not be "international programming" until narrowcasters begin to ascertain a real need in US homes to see the *Milan Bocci Ball Playoffs*, or a 13-hour mini-series about Louis Napoleon's pastry chef. In French. Broadcasters will continue to seek out programming with broad popular appeal, and as they perceive foreign product which more or less meets this need, they may be persuaded to take a chance with it.

It seems inevitable that TV stations and cable systems will soon, in some measure, be programming at least the best of the best from the world of television - literally the world. Then how in the world will they sell it to their viewers and sponsors? How will it be packaged? And how can sales and promotion managers put it over?

Where a programme is made is not as important to viewers as what it looks like and how it plays, he says.

The sale and promotion of international programmes is not really the primary business of either Mr Chertok or Mr Madigan, insofar as the Festival is concerned.

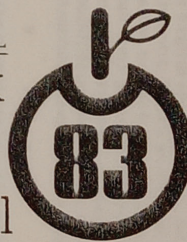
"The purpose of the Festival has always been to show what can be done on television," Mr Madigan told *TV World*. "To demonstrate just how good it can be. Not to sell anything."

But wouldn't he like to see some of this good stuff sold here in the United States?

"I'd like to see it *shown* here," he replied, reminding us that some of it is *grown* here. International doesn't mean foreign only, and some of the best of the *best of the best* are made in the US. Unfortunately, they're not made available to most of the country's own TV homes. Mr Madigan would like to see this change, and he's working on at least two fronts to turn it around: The Public Broadcasting Service and the *New York World Television Festival*.

The growth of the Festival, and the dedication of the industry executives who serve and support it, according to Mr Madigan, have brought it close to its goals in three short years. There's a theory that, like water, the medium will seek its own level. The Festival has put this theory into practice by showing just how high that level can be. The more they practice showing quality, the more of a habit seeing quality will become. ■

THE 5TH ANNUAL
New York
World
Television
Festival



40 West 57 Street
Suite 415
New York, NY 10019
(212) 586-6808
TELEX 645813

MUSEUM OF MODERN ART · NOVEMBER 14-22, 1983

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THE NEW YORK TIMES, SUNDAY, DECEMBER 9, 1979

TV VIEW

JOHN J. O'CONNOR

New York's TV Festival— A Beginning

Awards are not scarce commodities in the land of television. From the assorted Emmys to the DuPont-Columbia University's, from the Peabodys to those of Action for Children's Television, enough citations litter the landscape to assure special recognition for even the most modest of productions. But, unlike Europe, this country has not developed a major television "festival." Although we have festivals for all the other performing and popular arts — film, music, theater, dance — television has generally been limited to a kind of Off Broadway video underground. Currently, for instance, Global Village in lower Manhattan is holding a "Festival of Works by Minority Video and Filmmakers." It began last weekend with works about blacks, and it concludes next Friday and Saturday with "Latin Visions." For the past several years, Global Village has been proving that viewers will leave their living rooms to watch unusual collections of video and films.

The same type of public exhibition has long been used by many of the television festivals abroad. In most instances, competition entries are invited from throughout the world and then shown in a series of special screenings. Italy's Prix-Italia was founded in 1948 as a competition for radio programming. The British Academy of Film and Television Arts Festival was established only two years ago.

Now, we have something called the New York World Television Festival, the first of which ran from Nov. 9 to 30. The managing director is John Grist, representative in this country for the British Broadcasting Corporation. The advisory council includes Renato Pachetti, the U.S. representative for Italy's RAI organization; Nicole Devillaine, from France's ORTS; Ralph Baruch of Viacon International; Neil Hickey of TV Guide, and Lloyd Morrisett of the Markle Foundation, one of the festival's sponsors. The New York festival is not a competition; it is designed as a showcase for a collection of winners from the other international festivals. Mr. Grist has outlined the objective: "By entering an international television festival, a broadcaster is making a statement about his home country and about the character of its television. Thus, it is our hope that we are offering new insights into the dozen or so countries whose programs we are showing during the festival." Mr. Morrisett adds: "New York is a cosmopolitan city, an international showcase, and the center of the U.S. television industry. Even here, however, it has been almost impossible to see the riches that world-wide producers create. Most scholars believe that

writers and artists can benefit from exposure to the best of the world's literature and art. So, it is expected that both television professionals and students can benefit from being exposed to the rest of the world's finest television."

There is a bit of commercial method, of course, behind such altruistic protestations. An award of any sort is not likely to hurt business, and professionals and students can be influential regarding international sales. Behind many a

lofty cause there stands someone likely to make a tidy profit. And beyond purely financial motives, festivals tend to have certain inherent limitations. Much has been written about the pronounced biases of festival juries and category designations. For some reason, festivals are extremely partial to "socially significant" productions. Two of the American dramas in the New York Festival, for instance, were explorations of injustices to blacks: "A Woman Called Moses" (drama prize at Monte Carlo) and "Minstrel Man" (Prix-Italia music prize). While both productions were interesting, they were not without their flaws. Nevertheless, the purpose of the New York Festival is entirely worthwhile. During one of the panel discussions organized in conjunction with the festival, a critic noted that American television, far from providing a "global village" for its viewers, is becoming something of an English-speaking union, largely preoccupied with British imports. There is an element of exaggeration in this observation, but the fact is non-English productions have a difficult time getting exposure on domestic screens. Blame it on the "foreignness" of the product or the need for expensive subtitles or whatever, but the scheduling record is clear and American viewers are the losers.

Space permits the mentioning here of only a few of the many outstanding productions collected for the New York Festival. "A Trial for Rape" (Prix-Italia for documentary), produced for RAI, offered video-taped excerpts, recorded by six women, of a Court of Latina trial of four men accused of raping a 19-year-old woman. The defense attorney, a woman, was openly a feminist. The prosecuting attorneys were caricatures of male chauvinists. The issues were serious. The details were unintentionally hilarious in their comments on the "typical" Italian male. In "The Spongers" (Prix-Italia for drama), produced by the BBC, a documentary-like form was powerfully used to tell the story of a woman trying to get money from the state for her impoverished family. Her struggle was placed in counterpoint to the elaborate preparations for the Silver Jubilee of the Queen, which raises the question of who is really sponging from who? And in "Thomas Guerin — Retired" (Monte Carlo for drama), a French production, Patrick Jamain's direction managed to avoid excessive sentimentality as an old man set off on some improbable adventures and regained a sure sense of himself.

By far the most impressive production seen by this writer came out of Czechoslovakia. "The Golden Eels" (Prix-Italia for drama), based on Ota Pavel's poetic book "How I Met the Fishes," was written and directed by Karel Kachyna. A family leaves the city for the country, where the lakes and streams are filled with fish — carp, perch, trout, eels. The village drunkard is the best fisherman — "an artist, like a concert conducted by Kubelik"; he becomes the mentor of the family's youngest boy, only about 10 years old. The rest of the film is told through the youngster's eyes. It is a tale of innocence and growing up among natural wonders. Gradually, subtly, it becomes a tale of horrors as the viewer realizes that the boy's father and two brothers had been sent off not to war but to a concentration camp. It is 1939, time of the Nazi occupation. The boy's innocence begins disappearing rapidly. When he finally catches several of the region's prized golden eels, he releases them back into the water, hoping they can swim to freedom. The tone, the atmosphere and the intensity of this extraordinary little film are very nearly perfect. It may be the best work ever produced by Czechoslovak television. Not much is known about television in the Eastern European countries; they are suspected of putting considerable effort into their possible festival contenders.

In any case, "The Golden Eels" is a significant milestone in the history of television drama. For this country, it provides an enviable standard for both commercial and public television. The latter just spent a national pledge week with well-worn repeats, old Doris Day and Bob Hope movies, and a tribute to Fred Waring, the middle-brow equivalent of Lawrence Welk. The need for a New York World Television Festival on a regular, continuing basis may be more urgent than we think. The American television establishment has to be reminded periodically of the medium's true potential.