

## UFVA AT 40: A BRIEF HISTORY

William O. Huie, Jr.

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At the UFVA's 39th Annual Conference, hosted by the University of Southern California, a number of new technological marvels were featured, such as "Showscan"; new films were screened—Hollywood products such as Martha Coolidge's *Real Genius* as well as such member films as Ben Levin and Jay Ruby's *A Country Auction*. There were panels on a wide range of topics—film/video criticism, broadcasting, international film/video education, women in film/video, pedagogical issues, production theory, documentary, and production practices, among others. Sustaining members filled a sound stage with exhibits of equipment and literature. And lavish receptions were held in the patio of USC's new George Lucas Building. Other traditional activities included the annual picnic with spouses and children in attendance, and the Friday night banquet, with its round of speeches and awards.

As a reflection of the forty-year history of the Association, the diversity of in the 1985 annual conference illustrates a dominant theme of the Association's development: its gradual expansion into new areas of film/video education while at the same time preserving a strong sense of tradition and common purpose. By its adherence to certain goals, certain styles and ways of doing things, the UFVA today maintains the delicate balance between production interests and those of history/criticism,

between the Hollywood feature and the documentary/experimental/animation modes, between international concerns and domestic issues, and finally, between the need to conserve the best of the past while preparing for the challenges of the present and the future.

In this brief look at forty years of the Association's growth, the attempt is not to chronicle every event, but rather to discern the major currents of activity and change, and in doing so, to derive from them some sense of the spirit that is the University Film and Video Association.

*The University Film Producers Association, 1947-1967*

Oscar E. (Pat) Patterson characterized the early members of the University Film Producers Association as "crusaders", and he credits the early success of UFPA to their resourcefulness and dedication. Several of the founding members served during World War II as photographers in the armed forces—"an organization that gave higher priority to winning battles than to making pictures"—and then went from the military to universities—"which gave higher priorities to committee battles than to making pictures." Being a low priority support effort did not discourage them, however, and they "went to work planting the seeds of academic legitimacy for the moving image."

Charles N. (Ned) Hockman offered this version of the birth of the UFPA as part of his *Digest* report on the 1961 Conference, at which L. C. (Olie) Larson and Lee Cochran received awards honoring them

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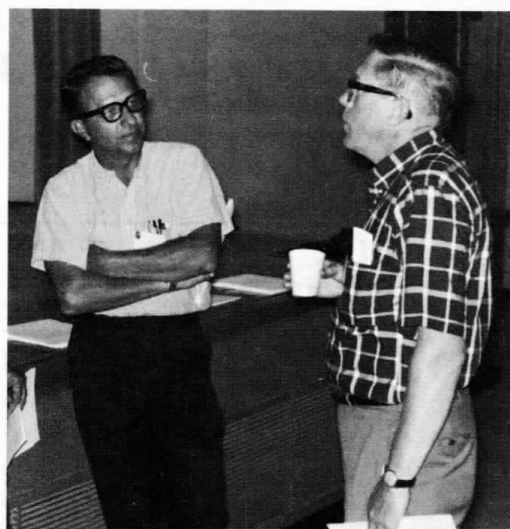
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as founders of the Association:

One day in 1946, while attending a meeting in Chicago, walking down one of the windy streets, Larson looked over to Cochran and said, "Lee, there's a group of people at our universities that in a few years are going to become very important people . . . important to American education and life. They are the 'university film makers and teachers.' Why don't you call them all together at your place and form an organization of them?" Cochran answered, "What the hell are you talking about? Why me? Why don't you do it?" Larson replied, "Because I think that you should do it." And Lee did it!!

Cochran was Director of the Audio Visual Center at the University of Iowa, in Iowa City, and hosted a "Motion Picture Production Conference for Colleges and Universities," which met August 17-21, 1947, in Iowa City. During that Conference, on August 19, 1947, the eighteen conferees formally established the University Film Producers Council, with Harris Moore of the University of Southern California as Chair and Don Williams of the Indiana University as Secretary-Treasurer. Current UFVA members among that original group include Ned Hockman, James McCarron, John Mercer, Vernon Putnam, and J. Sol Wrenn, Jr.

The following year, a second annual conference was held at which the name "University Film Producers Association" was adopted; Don Williams was elected President, and Luella Snyder (also a current UFVA member) was named Editor of the *University Film Producers Association Journal*. By the third annual conference, the Association had more than 65 members, a constitution, a committee structure, membership categories including Sustaining and Institutional, and the tradition of holding week-long annual conferences in August.



**Charles "Ned" Hockman and Oscar "Pat" Patterson, at the 1964 Annual Conference**

Lee Cochran (d. 1979) and Don Williams (d. 1975) were both leaders in university film production. Cochran headed the A-V Center at the University of Iowa for 46 years; as William Oglesby recalled, "He was mentor, model, counsellor, father confessor, and friend to thousands of young people." Don Williams directed the Audio-Visual Center at Indiana University, one of the first university film production units, and then went on to Syracuse University and to the University of Missouri at Kansas City. He spearheaded the Association's role in international film education; as one of the first officers of the International Liaison Center for Schools of Film and Television (CILECT), he helped establish the Association's leadership position in that organization. Williams's work on the international front was aided by another pioneer, Wilbert H (Bill) Pearson (d. 1978), who worked for 25 years with the U. S. Information Agency in motion picture and television services. His expertise was essential in initiating and developing the Association's tradition of international service.

Early members such as Ken Edwards (d. 1949), Frank McGeary (d. 1978), and Neal Keehn (d. 1978) set the pattern of close Association ties to companies which serviced the motion picture industry, ties

which are maintained today in the Sustaining membership. Ken Edwards headed the Eastman Kodak Information Film Development program, and at the second annual conference, he spoke these prophetic words:

The resistance to traditional Hollywood, which has controlled the medium for so long for fiction purposes, can only be offset by the work that you people in the universities will do.

Frank McGeary and Neal Keehn both had distinguished careers in film laboratory work, but they also found time to take on educational projects. McGeary headed Motion Picture Laboratories, Inc., in Memphis, and Keehn was MPL's Washington, D.C. representative. McGeary's educational efforts included his yearly MPL Seminars and the respected and influential publications which MPL disseminated—*The MPL Reporter* and *MPL Table Talk*. Keehn also, before joining MPL, wrote newsletters for Calvin Communications and then for General Film Laboratories in Hollywood; he also taught as a guest instructor at USC.

In 1950, UFPA President Don Williams stated that the Association had been created to provide a means of communication among university production people, who worked in small, isolated units all over the country. The goal was to make better films—"films of educational and social significance"—which presented special challenges and opportunities:

The universities can be, and we think should be, a source of films that are limited by neither the Hollywood nor the commercial traditions. We believe that documentary, educational and experimental films can and should be used to implement the three functions of a university—teaching, service, and research.

Throughout its first fifteen years or so, the

UFPA maintained a consistent focus on the production of educational and informational films, and UFPA activities were geared toward supporting this work. Stanley Nelson, with help from the Nomenclature Committee, produced a glossary of terminology, "Terms Used in Production of 16mm Non-Theatrical Motion Pictures," which appeared in the *Journal* in 1955 and then again, in revised and expanded form, in 1960. These efforts were the forerunners of John Mercer's compilation *Glossary of Film Terms* (published as a monograph in 1978). In addition, films by Association members were catalogued: through an arrangement with the Educational Film Library Association, Bert Lavastida's *A Catalogue of Motion Pictures Produced by Members of the University Film Producers Association* was published by EFLA in 1954.

Early *Journal* articles focused on production concerns—scriptwriting, directing, cinematography, editing, sound—and on such related technical matters as laboratory service, equipment, sound technology, and film stocks. Articles also appeared which addressed the broader concerns of instructional film effectiveness, method, and philosophy. Beginning in the late 1950s, suggestions began to appear about widening the UFPA concept to include dramatic and experimental film production as well as television within the scope of the Association. In a 1957 *Journal* editorial, Robert W. Wagner cited the need to attract teachers of film theory and appreciation courses as new UFPA members. By 1959, terms such as "cinema" and "cinema education" began to appear in the titles of articles.

A few key events beginning in the mid-'50s signal the coming of age of UFPA as a mature professional association. One of these was the appearance of the *Digest*, the Association's newsletter. Increases in membership as well as increases in Association activity on both the national and international levels suggested the need for a

new means of communication to complement the quarterly journal and the annual conference. In 1955, President Wagner ran off the first *Digest of the UFPA* on Ohio State's ditto machine. For a number of years, the Association president edited the *Digest*. Then, as the job of president became more demanding, the editorship shifted first to the Executive Vice President and then finally to the separate position of *Digest* editor. As a newsy, often personal, and always informally written publication, the *Digest* has embodied and preserved between annual conferences the spirit of personal involvement in Association activities.

Another key development in the 1950s was the formation of the University Film Foundation. A nonprofit, tax-exempt foundation incorporated in 1957, the UFF was founded to serve as the business and legal arm of the Association. Trustees of the Foundation include past presidents of the Association, plus other Association members chosen for their interest in the field. The first Foundation trustees, who took office in 1958, were Don Williams, Herbert E. Farmer, Robert W. Wagner, O. S. (Steve) Knudsen, Ned Hockman, John Flory, Neal Keehn, Luella Snyder, and Nathan Spiller, a Washington lawyer who did the legal work to incorporate the Foundation on a no-fee basis.

The year 1958 was significant for media education in the U.S. The Soviets had launched Sputnik just the previous year, leading Congress to the realization that American education needed revamping, especially in technical and scientific areas. Thus was born the National Defense Education Act of 1958, part of which, Title VII, focused on educational media. It provided \$18 million in funding for experimentation, research, and hardware. The reaction of film producers on university campuses was summarized by Pat Patterson:

It was as if a wayward daughter showed up at the front door one cold and snowy night with her tiny baby born under questionable circumstances wrapped in a thin little blanket in a shopworn basket cushioned by 18 million shiny new dollar bills. Her loyal family instantly forgave her and hustled her in out of the cold along with the new baby and, of course, with the basket.

One of the University Film Foundation's first projects received funding under Title VII of the NDEA. The project, entitled "Survey of Facilities Available at Selected Universities in Educational Motion Picture Production and Training," was conducted by Don Williams. It was published as *Motion Picture Production Facilities of Selected Colleges and Universities* by the U.S. Office of Education in 1961.

Williams reported his findings at the 1961 conference:

Before, the film-maker was on the campus to make football movies and to turn out a promotional film, "Come to Ole Siwash". . . . On most university campuses a film-maker has stature now. He is respected for the way he makes teaching films and for his help in research films. He is preparing students to be effective film-makers. He is preparing teachers to help students appreciate films of quality, for that is the only way standards of production can reach new heights; the audience must be taught to appreciate better things.

Other projects of the Foundation included coordinating the production of films by university film units. The NASA Project, begun in 1964, was probably the most ambitious cooperative effort among the university film units on a national scale. Don Williams was the supervisor, and he was aided by Raymond Fielding and Pat Patterson. A series of ten films was produced,



each demonstrating the work of a NASA scientist at a university campus. At the 1966 annual conference, the first two completed films were screened: *It's You Against the Problem* (William Drake, Ohio State) and *The Poetry of Polymers* (Larry Silverman, Wayne State). In his *Journal* report on the Project, Richard Dyer MacCann pointed out that the films were made to encourage high school students to consider careers in research, and he stressed that each university was free to develop its own format and approach to its subject. The other films in the series were: *Great Is the House of the Sun* (Herbert E. Farmer, USC), *Ceramics in Space* (Steve Knudsen, Iowa State), *Auroral Investigation* (Donald Cain, University of Minnesota), *Metal, Time and Space* (John Tyo, Syracuse University), *The Case of the Puzzling Protons* (Myron Smith, University of Denver), *A Research Complex* (James Bauer, University of Houston), *To the Moon Pretty Soon* (Hill Bermont, University of Georgia), and *A Ray Called X* (Ned Hockman, University of Oklahoma).

Patterson observed that one result of projects such as those done for NASA or under the NDEA was that a new climate of acceptance for the university production unit emerged on the part of parent institutions. With the backing of their universities, UFPA members found themselves in the forefront of experimentation and development in educational media. New formats arose, such as the "single-concept film"; and programmed learning techniques began to be incorporated into teaching films and into television. As new formats and techniques were developed, and as students became more visually literate, UFPA members found themselves sought out as experts in new curriculum development.

Robert Wagner has called the work of university film producers an "unwritten chapter in the history of American film." Their prodigious output—which, in addi-



**Robert W. Wagner, Banquet Speaker at the 1979 Conference**

tion to those films already mentioned, included instructional films for every academic level on every imaginable topic; informational, documentary, and educational films for nonacademic audiences; recruiting, promotional, and public relations films; and even a few dramatic fictional films—constitutes a body of non-theatrical cinema in which, Wagner claims, we can discern a mosaic portrait of American society and education. As Cecile Starr reported in a 1955 *Saturday Review* article, UFPA film producers generally worked in units that were either integrated with filmmaking courses, as at UCLA and USC, or that were housed separately, in an extension division or an audio-visual bureau. Among the latter, she listed the University of Minnesota, Penn State, Syracuse University, Indiana University, the University of Michigan, the University of Oklahoma, the University of Wisconsin, and City College of New York as leaders in university film production.

For many years, one of the single most important events at any annual UFPA conference was the session at which members' films were screened and critiqued. Pat Patterson offered this description in 1964:

There is no screening in the world like a UFPA screening. Truth and candor claw the air like panicked cats. But always in a spirit of honest loyalty to mutual aims, and the sincere desire to help. Through the years these sessions have not split us, instead they have drawn us closer. And why not, it is a rare privilege to be with colleagues who care enough to level with you.

At the 1976 Conference, Marian Marzinski—then with the Rhode Island School of Design—publically announced: “Making a film today is like *Crime and Punishment*: it’s a *crime* that you made it and *punishment* to show it here!”

Steve Knudsen recalled the early days of the UFPA, when university film producers were learning basic techniques, such as “checkerboarding”; the critiques at the members’ screenings played a crucial role in the dissemination of this kind of practical information. These screenings were typically evening sessions at which everyone at the conference would gather; each film would be screened, and then a discussion period would follow. Through the critiques, members evolved their sense of “this is what it takes to come up with a good film,” both technically and aesthetically. Knudsen noted that in the early days of the UFPA, very little formal training was available, and Hollywood guarded its own secrets, so the membership had to rely on each other for information and criticism. “We had some real knock-down, drag-outs at the members’ screenings. I remember one time, telling a young chap from South Dakota—the group had gone over his film rather severely—that he [should be] aware that the fact that it *did* generate all of that comment was a compliment.” According to Frank Paine, the late Frank Neusbaum was particularly well-known for the thorough critiques he would give following the screening of colleagues’ films.

Preserving the spirit of these sessions as the Association grew larger and more diverse proved difficult, and in time they faded from the Conference schedule. Screenings of members’ films do, of course, remain an important part of every conference, but they no longer occupy a central place or include formal critiques as in the past.

The growth of the Association in the 1960s witnessed a new brand of member: Ph.D. in hand, most often from the University of Iowa, these newcomers had been trained in film history and theory, and they viewed their production experience as more a rite of passage than a professional calling. The film producers of UFPA began to cede their influence during the ‘60s and ‘70s, and in doing so, the screening of member films lost its importance in annual conferences.

Yet, the film makers in UFPA often served as film teachers as well and, not surprisingly, kept each other conscientiously informed about the successes of their students’ films. The earliest *Digest* brag about student films came in 1956 from Ernest D. Rose, then teaching at UCLA, who reported on student films which were shown on CBS television in Los Angeles. Eight films altogether were shown, ranging from a film rendition of a folk tale to documentaries—one on a life guard, one on waste disposal—to experimental animations. A few years later, in 1962, Ray Fielding presented a conference program on how research in special effects was incorporated in classes at UCLA; in addition, four student-produced UCLA films won awards at international festivals that year. These developments—student film activity, combined with the experimentation in new forms which was encouraged at least in part by international festivals—were to contribute to major changes in the UFPA in the coming years.

*The 1960s: Teaching Joins Production in the UFA*

The process of change which culminated in the name change from UFPA to UFA in 1968 can be traced through a number of developments throughout the decade of the '60s. What these developments all have in common is a connection to film teaching: courses in production and in film studies grew in number during the decade, as did film students who were headed for careers in either filmmaking or film scholarship. And these developments did not sprout up suddenly as the new decade began; the groundwork can be seen in the '50s. Ernie Rose was invited to join UFPA in the early '50s by his UCLA thesis supervisor, John Winnie, an early UFPA president and later a stalwart at the burgeoning University of Iowa program; and Blair Watson had just finished his degree at Syracuse under Don Williams when he joined in 1952. At USC, the teaching of film production was also accompanied by courses in film history and theory in the 1950s. In fact, as early as 1949, the UFPA recommended that a film curriculum offer 50% production and 50% theory, a position that Bob Wagner reiterated through *Journal* editorials throughout his long tenure as editor, not without some grumblings amongst some members. The growing interest in film teaching, however, failed to attain major visibility at UFPA conferences until the 1960s.

An early indication of interest in film aesthetics among UFPA membership appeared at the 1959 Purdue conference, when Robert Gessner of NYU, president of the recently formed Society of Cinematologists (soon to become the Society for Cinema Studies), presented a session entitled "Teaching Film as an Art Form." But this session was in the minority at that conference: the bulk of the program dealt with educational filmmaking and television and with communication models for teaching and production. By 1960, the UFPA had over 300 members

and represented over 80 institutions; teaching was recognized as an important activity, but the focus was on production, and on teaching production.

Change was in the air as the UFPA entered the '60s, and what better place for it to happen than at Berkeley? Pat Patterson of UCLA and Clyde Smith of Berkeley programmed the 1961 conference around the theme of "Breakthrough", and indeed some doors to the future were opened. Yet, not everyone was ready to step through. Ned Hockman reported many positive reactions to the conference in the *Digest*, but the negative reactions tell another important story:

... there were too many prepared papers presented . . . . there is too much pseudo-intellectual drivel concerning the aesthetics . . . .

... why don't more of the people that know what they are doing and have actually produced films talk, rather than the guys that 'run off' at the mouth all of the time and never have produced a film . . . .

... who are these eggheads and beatniks?

The CILECT Congress met in conjunction with the UFPA at Berkeley and made its own contribution to the Association's expansion. Foreign delegates were present representing film schools in Europe, Asia, and South America. Remy Tessonneau, head of IDHEC in Paris, called for an international exchange of professors and students, and the UFPA responded with a resolution endorsing such an exchange. Student films from abroad were screened during the week, as well as a number of American university productions, some of which represented the traditional instructional approach (e.g., an Iowa State film on slime molds), and some of which represented a more documentary approach to human problems (e.g., a USC film on syphilis among teenagers). Contact with films, film schools, and festivals abroad

would play a significant role in bringing change to the UFPA.

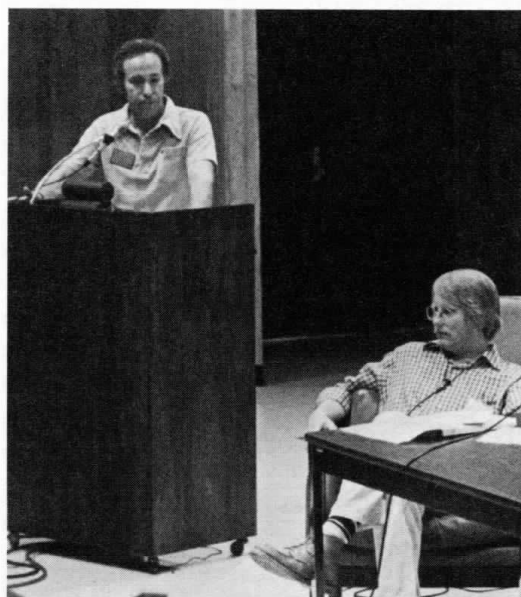
Another important avenue for new ideas was UFPA's participation in CINE, the Council on International Nontheatrical Events, a nonprofit organization which selects the best U.S. films and enters them in international festivals. In 1962, John Flory, UFPA's liaison with CINE, observed that more universities should be submitting their films to CINE. And he mentioned that most festivals "prefer avant garde, unusual films," a preference which, he noted, should work to the advantage of universities, where the subject matter of films is flexible (as compared to business and industry). The following year, 36 UFPA films were submitted to CINE, and 9 of them won Golden Eagles, the highest honor accorded. Some of the shift toward more experimental and artistically expressive filmmaking, especially among students, might be attributable to the UFPA's support of CINE's efforts on behalf of American film producers and yet, such "aestheticky" approaches remained in the minority for most UFPA active members.

A debate which took place at conferences and in the pages of the *Journal* during the early '60s focused on the principles that should govern film production and teaching. Representing one viewpoint was Ernie Rose, who observed in 1961 that mediocrity in many "educational" films had created a stigma:

Through its long history of mediocre production, the educational film has stamped in our minds a connotation of tedium and absence of imagination which will take many years to erase.

He urged a "documentary" approach, which would enable films to "give a sense of participation so that the subject is not only intellectually understood, but also felt by the heart." He argued for the Griersonian approach of "drawing out of

life itself the drama that is already there." The following year, he wrote about the persuasive nature of filmmaking, observing that insofar as the persuader advocates a definite position on an issue, his motivation is at odds with that of the educator, whose task is to question those commonly accepted positions. Film producers must recognize their inescapable position as persuaders, he argued, and "ponder carefully the graveness of our responsibility as interpreters, acting between the people and the facts." The "Rose philosophy", as John Mercer called it, would lead to more "creative" or "inventive" films, which would tend to "advance the art" in new cinematic directions. Yet Mercer also felt that there were times when formal inventiveness may possibly contribute to the effectiveness of a film, and times when it may not." Sharing Mercer's doubts were other film producers such as Steve Knudsen and Stan Nelson. Mercer described the "Nelson philosophy" as a belief in a "straightforward film which communicates well without any particular attempt to use unusual cinematic treatment." He cited as an example an hypothetical film on the treatment of deaf children. Nelson or Knudsen would make



Ernest D. Rose and Richard C. Vincent, at the 1976 Conference



such a film, for the parents of those children—without drama or formal experimentation—and not for a festival audience. Form would be determined by the need for communicating information clearly and meeting the objectives set by the sponsor. Knudsen argued, in a 1962 reply to Rose, that the single concept film was a new form which was on the upswing—Iowa State had just received a grant to do a series on freshman-level botany—and questioned whether, in making these kinds of films, educators ought to consider themselves as being persuaders.

As the debate went on, so did the production of films. By 1963, UFPA member film units were producing 600 reels a year, and many were providing training for future filmmakers. The 1963 *UFPA Directory*, compiled by Bea Flory, revealed, in Pat Patterson's words, "a strong growth in the teaching responsibilities of [UFPA] members, with a number of new schools introducing film courses. Also, the organization is attracting many members from related disciplines in which film is fast becoming an integral part. This is an especially healthy trend, for it demonstrates the fact that motion pictures are part of the fabric of higher learning."

As more UFPA members took on teaching duties, the idea of adding a student membership category won acceptance. Donald E. Staples, chair of the Membership Committee in 1961, made the historic motion to establish a student membership category at the Berkeley conference. With its passage, the UFPA took a key first step toward serving a student constituency, a development which would go far toward changing the Association from a fraternity of film producers to a more diverse community of film educators. In 1962, Montana State College became the first institution to have a group of student members.

The growing importance of film teaching to the orbit of concerns of UFPA members

is demonstrated in this comment from Pat Patterson about a full-day session at the 1964 Norman, Oklahoma, conference. The session, which dealt with film instruction, was chaired by Ray Fielding of UCLA and Dick Goggin of NYU.

The last several years we have been haunted by a myth that would lead outsiders to believe that UFPA blew hot for production and cold for instruction. This ghost is now dead and buried thanks to . . . Richard Goggin . . . and Raymond Fielding. . . . [T]he quality and scope of existing university film instruction in this country is very impressive. In addition to regular degree curricula, a significant trend is toward the addition of elective courses in film appreciation, film evaluation, and film production to the liberal and fine arts curricula of many universities. It is also interesting to note that it is usually the staff of the campus film unit who are selected to teach these courses.

It was also at this 1964 conference that John Mercer first raised the question of a name change for the Association. He suggested the name "University Film Association"; other suggestions which emerged during the ensuing debate—to continue over the next three years—included "University Film Producers and Teachers Association", "University Film Teachers and Producers Association", and several humorous contributions such as "Society for the Prevention of Cruelty to University Film Producers." In arguing for the name change, Mercer pointed out that "persons who teach film production, history, and aesthetics would see in the name change a desire on the part of our organization to keep abreast of their needs for professional contact." When a 1966 ballot failed to produce the required 2/3 vote in favor of the change, the board and officers appealed to the membership the following year with these facts:

Within the last five years, the number of film professors represented by the Association has increased many fold. Additionally, many members who served previously only as film producers are now also charged with teaching responsibilities. The survey recently conducted by Karl Lohmann reveals that over 50 per cent of the Association's members are now engaged, at least part-time, as teachers of film.

The first *Digest* of 1968 announced the new name, which had been adopted by a slender 67% vote.

*The University Film Association, 1968-1981*

The UFA became more of a multi-faceted organization than the UFPA had been as it continued to change throughout the decade of the '70s. Most UFPA traditions remained strong, but new traditions arose as the interests of the membership became more diverse. Continued were the practitioner's concern for improved production techniques, the educator's search for better pedagogical materials and methods, and the Association's collective service to the profession through its publications and projects. The Foundation continued its work of locating money for scholarships, including generous awards from McGraw-Hill and the White House Press Photographers, and soliciting grants from various sources. And it also operated a film distribution service, the University Film Distributors, which provided, for a few years during the '70s, enough profits to finance several scholarships. During the 70s, UFA also took part in running the Kodak Teenage Movie Award competition, which recognized the work of young filmmakers. UFA leadership in CILECT continued, as did its concern for the training of filmmakers here and abroad. To these familiar themes, the '70s brought some additions: an expansion of scholarly research, especially in the areas of film

and television history and theory. This expanded research activity was supported by the *Journal*, which changed editors for the first time in twenty years. The '60s also signalled renewed social concerns, such as representation for women and minorities, an issue hotly debated at annual conferences, revealing a distinct separation between new and old blood in the Association.

As of early 1969, an aggressive new membership chair, Dennis Lynch, went to work to recruit students. He arranged with *Cinéaste* to run a student membership blank under the headline, "The University Film Association is for Students." And at the 1969 conference at Penn State, Lynch reported that student memberships had increased five-fold to a new high of 61. Among the new student members that year were Richard Kozarski, Timothy J. Lyons, and Edward Small; in 1970, new student members included Garth Jowett, Ben Levin, and Thomas Simonet, to name just a few.

At Iowa, where Lynch based his membership office, a new generation of film teachers was appearing. Studying variously with John Kuiper, Ray Fielding, and Ted Perry, this new group included Lyons, Small, Christian Koch, Robert E. Davis, Charles M. Berg, Don Fredericksen, Calvin Pryluck, and—eventually—Dudley Andrew, David Bordwell, Robert C. Allen, and others. Temple University's essentially broadcasting program took a giant leap when Ernie Rose and Ray Fielding joined the faculty, with Edward P. McCoy and, later, Jim Ambandos and Lee McConkey. From Iowa and Temple, and later the University of Texas-Austin, Southern Illinois, Indiana, Ohio and Ohio State, Wayne State, and the University of Maryland-College Park, along with established roots at USC and UCLA, UFA's student registry began to gain a significant voice.

The UFA scholarship program provided assistance to a number of students in the

'70s who went on to achieve prominence in their fields. In 1971, the sixth year of the scholarship program, awards were made to Stephen Mamber of USC, who authored *Cinéma Vérité in America*, and to Benjamin Burt, Jr., of Syracuse University—and later USC—who won an Oscar for his sound work in *Star Wars*. In 1974, UFA Writing Awards went to Vivian Sobchack of UCLA and to Lucy Fischer of NYU; both subsequently assumed leadership positions in the Society for Cinema Studies.

A high point of student participation in UFA was reached in the mid-'70s, when Richard Vincent, a student at Temple, guest-edited two successive summer issues of the *Journal* (1976 and 1977). During Wayne Schuth's tenure as *Digest* editor (1975-1977), Vincent also edited a regular *Digest* column called "UFA Student Newsletter." This consisted of a book review section and occasional contributions from students at various campuses describing programs and activities. Although recent years have not seen this level of student participation, the number of present Association members who joined as students lends support to the claim that UFA's effort to increase student participation strengthened the Association by reflecting developments in the field of film/video education.

As film research came to represent the main interest of more members of UFA during the 1970s, the Association responded with a service that continues today. Now known as *Film and Video Research in Progress*, it began as Cal Pryluck's brainchild. Pryluck introduced the idea, with his characteristic flair for vividness and simplicity, in a 1972 issue of the *Digest*:

Dear Colleague:

As anyone who has tried it knows, research and scholarship can often be a frustrating and lonely thing. Film research and scholarship especially

so, since most of us are scattered around the landscape, one or two to a campus. Aside from a small circle of friends, no one knows what anyone else is working on. . . . To help alleviate this difficulty . . . [w]e would hope to be able to publish on some kind of regular basis an *Index of Film Research in Progress*. . . .

The project began with a two-year survey of faculty and students doing research. Then, in 1974, the new *Film Research in Progress* was announced in the *Digest*. The basic structure of the service has not changed since it began: unpublished papers are held on deposit, and single copies are furnished, for a nominal fee to cover printing and postage, to anyone who requests them. Lists of holdings have been published in the *Digest* since 1975. Pryluck ran the service until 1979, when Charles H. Harpole took over. Then, in 1983, FRIP became a department of the *Digest*, moved to its current home in the *Digest* office, and added "Video" to its name, becoming FVRP. The service remains unique in the field of film/video scholarship and, judging from its continued use by authors and by those requesting copies of papers, provides a valuable service to the profession.



Timothy J. Lyons and Calvin Pryluck, at the 1983 Annual Picnic

The publication of the *Journal*, which has its own history of name changes, constitutes one of the Association's most substantial services to the profession of film/video teaching, research, and production in higher education. In the '70s the *Journal* ended one era and began a new one. To define this watershed, we have to divide *Journal* history into three eras: the pre-Wagner era, the Wagner era, and the post-Wagner era. Early *Journal* editors Luella Snyder and John Mercer oversaw the *Journal of the UFPA* through its first seven years of publication, beginning with the inaugural issue in March 1949; two earlier issues had been published the previous two years as *University Film Producers Notes*. Then, in 1956, Robert Wagner from Ohio State took over as editor and held the job for the next twenty years. These were years of profound change in the Association and the profession, as university film production became just one of many concerns of the Association membership, and film teaching and research gained in academic prominence. Wagner's expansive vision of the importance of media in education and society contributed much to this change. In his farewell editorial (Fall 1975), he offered these reflections on the *Journal* during those years:

Flipping through the pages of the past 20 years during which the writer served as Editor is a trip in time. The names and issues riffling through the pages like the images of a pocket kinoscope, reflect the growth of a organization which has, unlike so many others, endured for thirty years. The specific reflections are like facets from a prism that make this subject a many-splendored thing: filmmaking; how to teach film; the history of film; film theory; the social effects of film; film as art; film as science; film as education; film as communication; the documentary film; film and television; international film events; and many others . . . The editorial purpose, like that of the UFA, has been to

help somehow alleviate the serious study and practice of film in all its aspects, in colleges and universities. . . . Only in a setting of higher education can the implications and applications of this multi-faceted medium be put into some kind of perspective. . . . In such a setting the University Film Association has grown from a rather parochial, though highly-devoted, fraternity of film makers to an internationally influential group of producers, scholars, writers, and educators which, while still loosely organized, has become an historically important force in the field.

It would be no exaggeration to say that Wagner's success with the *Journal* can be measured in large part by the continued influence today of film as an academic field. The *Journal*, by providing a forum for new ideas, played a crucial role in making possible "the serious study and practice of film in all its aspects" as an academic area with stature and credibility. That film and video study and production are now recognized as components of a college education is attributable to Wagner's work, and to the work of those preceding him who collectively have demonstrated the importance of film/video study, research, and production in higher education.

Toward the close of his farewell editorial, and just before introducing his successor, Timothy J. Lyons of Temple University, Wagner offered this about the future:

Like a continued-next-week serial, future issues of the *Journal of the UFA* must be consulted to see how it all comes out—the struggle for establishing film study in higher education already having experienced more perils than Pauline.

From the present vantage point ten years later, UFVA members can consult those "future issues" to witness the work done



by Lyons during his seven and a half years as editor, and by Patricia Erens during the past three years. Lyons did, as Wagner predicted he would, "bring a new look to this magazine and to the UFA." The *Journal* expanded in length, changed its cover design and printing format, and most importantly, began a conscious editorial project of bringing film education more into the liberal arts mainstream, and indeed into the wider context of university education. Lyons expressed his vision this way:

In short, we need to inject the concepts of film education into every area of the university so that we ensure a future wherein the values of film education confront students at every turn. . . . I would hope that in future issues we can look at how film functions in our society—how it has in the past and how it may in the future. I would hope that we can rejoin the academic community and begin to broaden our approach. . . . I want the future pages of the *Journal* to be filled with provocative investigations of what we are, what this strangely mystifying medium of film is all about, and how our efforts affect the world we live in.

Lyons built on the foundation of Wagner's work and guided the *Journal* toward attaining its present status as a leading scholarly publication in the field of film studies. To appreciate this foundation, one need only glance at the table of contents for twenty years of *Journals*.

Between 1949 and 1969, one finds a preponderance of attention, especially in the early years, given to problems of producing better educational films; then, as teaching became an added duty of many university film producers, and as journal contributors such as Ernie Rose, Don Staples, and Ray Fielding combined film production with research and teaching, the focus of attention shifted in those directions. But production—doing it, teaching

it, researching how to do it better—remained a primary focus for most articles throughout the '50s and '60s.

As the *Journal* entered the '70s, topics in film theory and in the social dimensions of film began to appear. In 1969, Cal Pryluck wrote on "Motion Pictures and Language" and Ted Perry contributed a bibliography on aesthetics and criticism. In 1970, Jay Ruby wrote on visual anthropology; and in 1971, George Stoney wrote on film, tape, and social change. A 1974 issue focused on women, featuring articles by E. Ann Kaplan, Marjorie Rosen, Marion Weiss, and others. In the mid-'70s more critical studies appeared, including Jan Uhde's analysis of Brecht's influence on Godard (1974), and an entire issue, edited by Wayne Schuth, on the detective genre (1975). Also in 1975, the first UFA Monograph appeared, featuring an iconographic analysis of *Citizen Kane* by Hector Currie.

These mid-'70s articles on film theory, history, and on film and social issues show that Wagner recognized the changes that were occurring in the field and wanted the *Journal* to stay abreast of current scholarship. And Lyons's first issue as editor in Winter 1976, demonstrates his own commitment to the growth of scholarship in these areas. Richard MacCann decried the production innocence of semiotic studies. Cal Pryluck introduced one of the first statements on the ethics of documentary filmmaking. And, Douglas Gomery's article on the coming of sound remains a landmark of modern film study, re-examining, as Lyons announced, "the myths which we teach as 'film history'." Later issues were to focus on television history and analysis (guest editor: Sally Cloninger); on the economic and industrial history of American film (guest editor: Jeanne Allen); and on film research by students, mentioned earlier (guest editor: Richard Vincent).

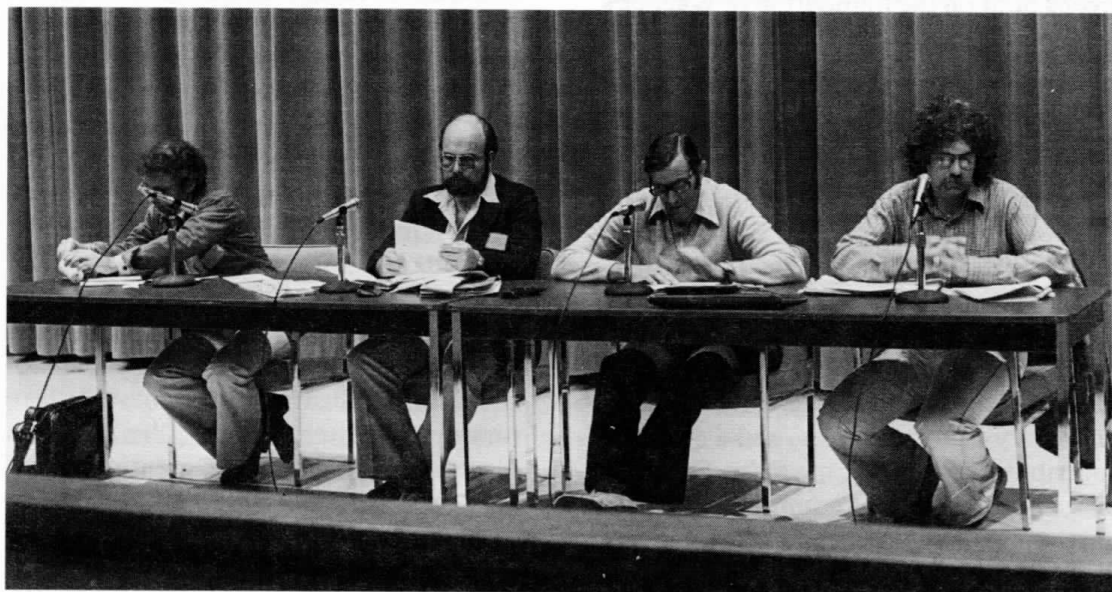
In addition to regular quarterly publication of the *Journal*, Lyons also oversaw the

publication, under *Journal* auspices, of three UFA Monographs. One of the most practical and widely-used publications of the UFA was John Mercer's *Glossary of Film Terms* (1978). Then, in 1979, Lyons set what must be some kind of editorial record: two Monographs plus the regular four *Journals*. Monograph No. 3 was Ray Fielding's *Bibliography of Theses and Dissertations on the Subject of Film: 1916-1979*, a valuable scholarly resource updated periodically. And Monograph No. 4, a compilation of papers from the 1978 CILECT meeting in Washington, D.C., which was a joint publication of UFA and CILECT; it was co-edited by Lyons, Staples, and Wagner, and entitled *The Influence of the World Cinema Heritage on the Education and Training of Film/Television Directors and Communicators*.

The *Journal* featured a variety of special-topic issues coming into the '80s, including issues on the psychology of film/video, pedagogy, critical approaches, the avant-garde, early film history, and television. Under Lyons's guidance, the *Journal* had, by 1982, established itself as a leading scholarly voice of the academic film/video educator. Patricia Erens, the present edi-

tor, took over with the Winter 1983 issue, and adopted a policy of focusing each issue on a single theme, including one article in each issue specifically devoted to pedagogy. And she gave the quarterly a shorter but more inclusive name: *Journal of Film and Video*. The range of topics so far is impressive and well-balanced among the divergent interests of our field. Of special practical value is her publication of a number of College Course Files, which were salvaged by Peter Bukalski from the wreckage of the American Film Institute's Educational Services Department in 1983. These Course Files are now available as UFVA Monograph No. 5.

UFA's association with the AFI can best be termed "uneven." Given the Institute's promises in regard to education, since its founding in 1969, UFAers viewed with dismay the constant turn-over in education staff, the unfulfilled overtures to academics, and the generally low priorities that education had for the AFI leadership. Even with trustee positions awarded to Fielding and Wagner, and staff positions for UFA officers Win Sharples, Jr. and Peter J. Bukalski, most members were not surprised when AFI dumped its Education Services in 1983, citing severe financial difficulties.



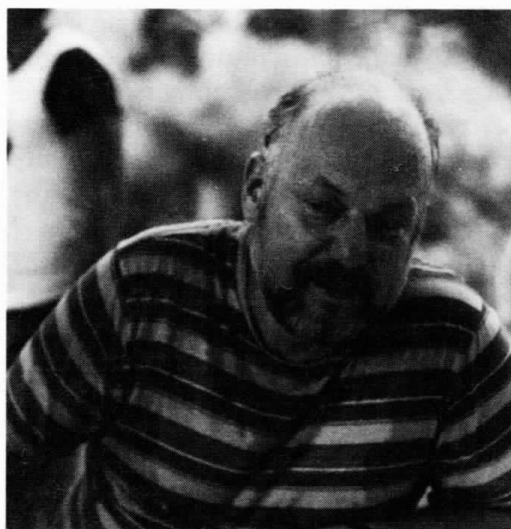
The AFI Task Force, 1976: Sam Grogg, Jr., Donald Staples, Raymond Fielding, Dennis Bohnenkamp

### *On the International Scene*

The Association's thirty-year history of international activity deserves separate treatment, not just because of its longevity, but because it constitutes an area of service that extends the Association's influence world-wide. The bulk of this international activity has been through an affiliation with the *Centre International de Liaisons des Ecoles de Cinéma et de Télévision* (International Liaison Center of Schools of Cinema and Television, or CILECT), an organization which the UFPA helped to establish in the mid-1950s. But before focusing on CILECT, other recent international activities should be noted, namely conferences and exchange programs.

The 1982 UFVA Conference at Southern Illinois University, Carbondale, which was programmed by Richard M. Blumenberg on the theme "International Film/Video/TV: Impact and Influence", afforded a unique opportunity for U.S. film educators and students to exchange ideas with a number of their counterparts from abroad. Numerous foreign visitors brought their films and tapes. To name just a few: Dusan Makavejev (Yugoslavia), Jean-Paul Simon (France), Nico Crama (The Netherlands), Keyan Tomaselli (South Africa), Slawomir Grundberg (Poland), Elizabeth Oliver, David Head and Vincent Porter (Great Britain), a group from the People's Republic of China, and a contingent of friends from Canada. A rich and memorable conference, it led to some lasting international friendships.

The 1974 conference, hosted by Stuart Selby at the University of Windsor in Ontario, Canada, resulted in a special *Journal* issue on Canadian film. The National Film Board of Canada has had a long record of participation in Association conferences over the years, and, as Selby pointed out, "the UFA has been one of the windows to the U.S. academic world" for



**Dusan Makavejev, 1982 Conference**

the NFBC.

Another notable project of recent years was the highly-successful "Emerging American Filmmakers" program, which was funded by a grant to the University Film and Video Foundation from the U.S. Information Agency's "Arts America" program. John Mendenhall, long-time Association member and head of the Film and Television Service at the U.S.I.A., provided valuable assistance in organizing this program. Under it, UFVA members toured in Third World countries screening and discussing American student films which had won the AMPAS Student Film Award. In 1984, Ernie Rose toured Honduras, Trinidad, and Columbia for a month, and in 1985, Suzanne Regan toured the Middle East for three weeks. Other travelers included Mitchell W. Block, John Kuiper, Brian Lewis, Amalie Rothschild, and Hubert Smith.

In his report to the U.S.I.A., Rose made these comments about the value of the program:

Everywhere that I traveled there was a sense of generosity, openness and gratitude. There is an indefinable bond that unites those who work in the mass communications profession.

It has a way of transcending barriers of language and culture, space and time, and not infrequently even differences in politics. . . . In my view, the most useful purpose of these visits in the long term is not really what you say or do when you are there but rather the function you serve as a catalyst in getting people with common interests together. . . . The continued exchange of persons and films is also a highly desirable goal toward which we can jointly be working.

While conferences and tours have been valuable in extending the services of the Association, the longest-lasting and most consistent international activity has been through membership in CILECT. Although credit for creating CILECT goes to French film educators at IDHEC, it is to UFPA's credit that CILECT invited the organization to attend the first meeting to represent film education in the U.S. No one from the UFPA was able to make the trip to Cannes that first year, but beginning in 1955, when Don Williams and Herb Farmer went to Cannes armed with a paper by John Mahon and films from several universities, the Association has sent delegates to every subsequent CILECT Congress.

When the CILECT Constitution was ratified and the first officers elected in 1958, Don Williams was elected a Vice Chairman; he was then elected President in 1960. A chief aim of CILECT, as stated in its first Constitution, was to establish international exchanges "with a view to perfecting the knowledge, awakening the curiosity, and fostering the production of the most representative works of young authors and technicians. . ." Most of the early members of CILECT were state-supported national film schools, a circumstance which made the UFPA's membership unique, in that it represented an organization of about 65 colleges and universities, each with its own independent program. Since then, a number of U.S.

universities have become members of CILECT, but the UFVA continues to play a leadership role, having represented the U.S. on the five-nation governing board continuously since CILECT was founded. As the "effective member" from the United States, the Association casts the single vote for the country, caucassing with full and associate member institutions located throughout the U.S. Vice presidents from the Association on the CILECT Bureau, besides Williams, have included Bob Wagner and Don Staples.

From the earliest CILECT meetings in the 1950s, the Association has typically presented papers about aspects of film education in the U.S. and screened films from U.S. universities. Papers reflected Congress themes, including "Teaching Motion Picture Production" (Cannes and Paris, 1958), "The Classical Tradition in Cinema and its Effect on Teaching" (Moscow, 1965), "The Role of Film and TV Schools in the Creation, Preservation, and Promotion of National Cultural Identities" (Mexico City, 1976), and "The Training of Screenwriters" (Edinburgh, 1980). CILECT meetings in the U.S. took place in 1961 at Berkeley, in conjunction with the UFPA annual conference, and in Washington, D.C. in 1978. The theme of the Berkeley Congress was the impact of scientific innovations; the Washington, D.C. Congress dealt with the influence of the world cinema heritage on film/television training.

The screening of films at CILECT meetings evolved into international film exchanges. Rose and Wagner organized a number of these exchanges, dating back to the 1969 student film exchange with the Soviet State School of Cinematography. Two hours of Soviet student films were left in the U.S. in exchange for a similar package of U.S. student films which circulated among CILECT members in the Soviet Union and Europe. A similar exchange was organized in 1977 under which three films from the West Berlin



Film/TV Academy were circulated in the U.S., and again in 1982, when a package of films from the Australian Film and Television School made the rounds of U.S. campuses.

Service to developing countries became a part of the CILECT philosophy following a 1970 reorganization which Rose described as having a "democratizing" effect on the organization. The restructuring resulted in greater student participation, greater cooperation between the "scholarly" and "professional training" factions—a change which opened the doors to schools which emphasize theory rather than production—and greater openness to countries which do not yet have film schools in operation. In 1972, Rose traveled to North Africa as part of a CILECT delegation for a series of meetings which "quietly marked a new chapter in UFA's international relationships." Meetings were held with young filmmakers from Africa and the Middle East, and the question was how UFA member institutions and other film training centers could serve developing film programs in the Third World. The effort continues today with the recent establishment by CILECT of a program called Training for Developing Countries. UFVA member Henry Breitrose from Stanford University is on the Board of Directors of TDC, and its job is to establish pilot training centers in emerging nations.

Association involvement in world affairs has not always been smooth. Younger members joining UFA harbored some resentment over the ability of the "old guard" to travel to Paris, to CILECT meetings, and on various assignments. The conflict became most obvious during the 1978 Washington meeting hosted for CILECT. Rose and Wagner, particularly, were viewed as monopolizing international influence in the Association, and the backlash of a small contingent threatened to destroy a twenty-five year investment

by UFA in CILECT and its activities. The rebellion, which was more petulant than substantive, was short-lived: almost a decade after the 1978 Conference, the Association's involvement in CILECT remains committed and strong, and Rose and Wagner's contributions have been restored to the high value they merit.

A final area of Association service to world film education, through CILECT, is that of publication. Besides the UFA Monograph already mentioned, Association members have contributed to the various CILECT publications—the *CILECT Bulletin* and the recent *CILECT Review*—and have also undertaken major research projects for CILECT. In 1975, Ernie Rose's international directory, *World Film and Television Study Resources*, representing a cooperative effort of UFA and CILECT, was published in West Germany. Copies were later made available through the *Journal* in the U.S. and Canada; free copies were provided to developing nations in Africa, Asia, and Latin America. As of 1982, Rose was at work on another project: a *Directory of International Film and Video Schools*.

#### *The 1980s and UFVA*

While Steve Knudsen was screening his last film made at Iowa State—*When We Farmed with Horses*—during the 1980 conference, many of the conference-goers were attending a display of laser holograms. There was a holograph of a woman who, as you walked past her, would blow you a kiss. In 3-D. That 3-D holographic kiss seemed to be beckoning the Association into the future, but the name of the group remained still the *UFA*.

Not that television or video had been ignored. There had been a Television Committee in the 1950s; the theme of the 1953 conference was "Educational Television and the University Film Producer"; and a whole day was devoted to television at the 1964 conference. George Stoney wrote a



At the 1982 Banquet: Frantisek Daniel, Marion Weiss, Dennis Lynch

*Journal* article in 1971 about the new Alternate Media Center at NYU which would be exploring the use of videotape on cable channels for the purpose of social change. UFA president Stuart Selby, recognizing the growing numbers of students and teachers in departments which were teaching both television and film, remarked in the *Journal* in 1973, "I have come to wonder how much longer the UFA can devote virtually exclusive attention to the celluloid medium?" And David Thomas brashly proposed the name change to "University Film and Video Association" at the 1976 conference, hosted by Steve Knudsen at Iowa State. The essential conservatism of UFA allowed the idea to simmer for a few years; finally in 1981, the membership narrowly approved the name change to UFVA. Video—not television—had been welcomed into the fold.

In the 1980s, a few UFVA events stand

out. In 1983, through the work of David Thomas, the Martin Jurow Screenwriting Award was established. The same year saw the formation of SCRIPT, largely the work of Bill Miller of Ohio University; the constituency group of the UFVA—Screenwriting Coalition for Industry Professionals and Teachers—conducted a very successful pre-conference workshop at USC in 1985. The University Film and Video Foundation continued its activity as a provider of scholarship money and grappled with ways in which the Foundation could become more intrinsic to the Association. In other areas, a long-standing Foundation project is the completion of a film on cinematographer James Wong Howe, which had been started by the late Frank McGeary. Also underway is the survey of instructional films, tapes, and slides useful in teaching film and television courses. Results of the survey will be made available to the film/video teaching field. And efforts are cur-

rently being made to establish exchange programs with the Soviet Union and China.

In this brief history of UFVA's forty years, the most important event for an understanding of the spirit of the organization is probably the annual conference. Stuart Selby, taking office as president in 1973, offered these observations:

Conference-going is very useful and a lot of fun; you always learn something from both academics and salesmen, and you renew friendships and a fund of relevant gossip. I believe that the Conference is the single most important activity the UFA undertakes, and makes membership worthwhile.

Especially for those members isolated in small schools around the country, conference-going affords the chance to talk over problems and discover solutions; as Selby put it, "There is great psychic as well as practical value in not being alone." More recently, Selby suggested that there also is value in knowing fellow members as more than just professional colleagues—in knowing "that when you read a *Journal* article by someone, it's not just a brain but a person, not just a set of abstract ideas but something that comes out of a human being that you know, that you like, that you've played softball with."

In his 1969 *Digest* pitch for the Penn State conference, Don Staples provided this profile, emphasizing the theme of unity amid diversity:

It's always a gala time of the year for film producers, film scholars, film makers, film teachers, film administrators, film students, film technicians and film families to get together in sport shirts for a week-long session of formal and informal talking and viewing. There's creating and recreating, study and discussion, meeting new friends and closing old wounds.

Here the novice and the expert, the student and the professor, the business world and the ivory tower, all come together on equal ground for a stimulating session of give-and-take for the mutual growth of all concerned.

A few years earlier, Pat Patterson took a more personal focus for the 1964 Oklahoma conference:

The time will soon be here when you find yourself continuing a conversation you started a year ago, and acting like there had been no interruption . . . a time when you feel closer to people who work a thousand miles from you than to many of the people you see daily . . . a time when you can talk about what you have done with people who really understand what you are talking about, for better or worse . . . a time when your ideas that have enjoyed the comfortable hot-house climate of admiring staff through the year must face the chilling north wind of honest criticism . . . a time when you can see yourself from a distance . . . a time when you can contribute to a discipline rather than merely doing your daily work . . . a time to be heard and a time to listen . . . a time to give and a time to receive . . . a time when you can make a hit with a film and then strike out at softball . . .

Today's UFVA must represent a range of professional activities that far surpasses those of the early UFPA film producers. The intimacy and sense of tradition which grew from those early conferences, and the loyalty and dedication of a number of key UFPA members, whose vision included an expanding role for film in higher education, has meant that today's Association can call upon a heritage grounded in conflict-resolution rather than coming apart at the seams.

The annual conferences express this cohe-

sive force most concretely. Various conference traditions continue: the picnic, the banquet, the screenings, the receptions, and the exhibits by Sustaining members providing coffee and donuts. In the informal recreational aspects of the conferences—the receptions, the meals, the conversations between sessions—can be found the source of energy that keeps the Association vital. During those times friendships are renewed; the newer, younger members get to know the old-timers; new ideas appear by magic in casual conversations; and in general, a substantial part of the membership is recharged.

Vital professional concerns remain a part of the conference agenda. In the panels, screenings, tours, Sustainers' exhibits, and formal meetings which emphasize sharing professional information and viewpoints, the history of the association confronts new scholarly interests and new technologies, adding new areas of professional activity to its widening scope. The breadth of UFVA activity can be measured in part by the Association's alliances with the industry—both "Hollywood" and nontheatrical—and with industry support companies through Sustaining Members; by participation in international film training through CILECT; and by close relationships over the years with other professional associations ranging from SMPTE to SCS. In addition each conference sees a growth in the number of scholarly papers presented on panels and in scholarly attention to new technologies and new forms of art and communication—cable, satellite, computers, MTV.

The dialectic of the Association's forty year history—the close-knit family tradition vs. the more radical commitment to change, domestic concerns vs. the international interests, the grounding in production vs. the theoretical abstractions of media study—were reflected in the 1985 Annual Conference at the University of

Southern California: conference-goers gazed in awe at the huge IMAX images, puzzled over the implications of "Showscan", looked into the world of computer graphics at "Omnibus", and toured around the new facilities at USC—and the host for all this was Herb Farmer, whose activity in the Association spans its lifetime, including a term as president in 1953-54. Conference themes typically look to the future, drawing upon a forty-year-old tradition of exploring, critiquing, and making room for new technology and for new kinds of production and scholarship.

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Founder James McCarron and *Journal* Editor Patricia Erens, at the 1985 Conference

### PLEASE NOTE

The next issue of the *Journal* (v. 38, nos. 3-4), Summer-Fall 1986, will be a double issue, with the topic "Home Movies." This issue will be mailed in October 1986.