

FANTASY FACTORY

COMPILATION NO 1, 60 mins, 1974-80, B&W and Colour.

A series of short productions and extracts by London's leading video centre, made between 1974 & 1980. Street video, local history, documentary, rock music live and illustrated, a commercial and Slow Scan TV.

USE A STEREO
SOUND SYSTEM
IF POSSIBLE OR
WEAR HEADPHONES



This collection is designed to fascinate and entertain. It toured Australia and New Zealand in early 1980 and was shown to appreciative audiences in Perth, Adelaide, Melbourne, Sydney, Lismore, Auckland and Wellington. The variety of contents and techniques makes this tape suitable for shows to a general audience as well as use by special interest groups such as video workers, sociology and media students etc etc.

BUNGAY HORSE FAIR 13 mins, B&W, 1976.
Non-directive documentary on a 700 Year old Suffolk fair, recently revived by community artists. Dog, horse and cart races, horseshoeing, alternative arts, funfair, can-can with post-produced effects. This programme is very popular with rural folks.

IF YOU SEE HER SAY HELLO 4 mins, B&W, 1977.
An image track to Dylan's music using image superimposition and ultra-fast switching to achieve video multitracking effects. A state-of-the-art tape for ½" manual editing & post production, intended to attract backing for rock/promo/videogram productions. Can also be taken as a personal love letter.



BEN'S ARREST 2 mins, B&W, 1974.
The unedited, brutal arrest of a black youth in London's Kentish Town. This single shot created the precedent for videotape to be used as defence evidence in an English court. Ben was acquitted. A classic example of community video. Apart from the police, all persons shown are squatters.

SONG OF LONG AGO excerpt 7½ mins, B&W, 1975.
The first English local history tape. Pensioners remember bygone days in Kentish Town, illustrated with archive photos and present-day street scenes. A series of cameos, jokes and short stories spanning 75 years. Shown over 300 times in the neighbourhood in public libraries, street fairs, pensioners' clubs and geriatric hospitals. Finance: British Film Institute.

XEROX TV 7½ mins, B&W, 1977.
Shot in a well known London punk club with 2 portapaks

All programmes produced and directed by SUE HALL & JOHN HOPKINS except *If you see her say hello/Which Art in Heaven* (JH alone), and *Slow Scan is a Slow Scam* with Mike Lesser, Fergus Veitch, David Graham, John Cox and Richard Monkhouse (video & audio synthesisers).

and a low light tube, then edited to lip sync. 3 'fast rock and roll' numbers by the group '999', combined with footage of the royal Jubilee fireworks taken from TV. Although done as an experiment, copies were bought by their record company.

COM COM ALTERNATIVE COMMERCIAL
2 mins, B&W, 1978.

Made for TV and broadcast in an 'access' slot, it advocates many more local TV & Radio stations, and criticises spectrum allocation and the Official Secrets Act (which led to our phone being tapped). Produced for the Community Communications Group, an activist lobby in favour of community broadcasting.

SLOW SCAN IS A SLOW SCAM total length of excerpts 19 mins, B&W and Colour, 2-channel sound, 1979.
7 short pieces which illustrate some of the possibilities of a novel form of 'telecommunications art', Slow Scan TV (SSTV). Coproduced with various artists. Parts of this tape were transmitted from Wellington, New Zealand to Sta. Cruz, California and Raratonga (a S.Pacific island) and back via the Peacesat satellite in Feb 1980.

(1) **Which Art in Heaven?** 3'12". An electronic cut-up of the Lord's Prayer yielding many hilarious aphorisms e.g. "In heaven give us art", "Done in Earth Art" etc etc. Audio begins with the sound of SSTV, music gradually mixes in. Try and keep a straight face!

(2) **Tribute to Seurat** 3'04" (a typical afternoon at Fantasy Factory). Low definition, grainy SSTV images suggest the work of the pointilliste painter Seurat. Close-up, wide angle faces and exaggerated body postures make the best gestalts.

(3) **Telephone Tribute to Seurat** 2'38". The previous piece being sent across London by phone. High frequency reflections show up as fringing giving the image a hard, brittle quality. More interference here than across 100,000 miles of space, as we found out in N.Z.

(4) **Audio Bridge** 2'54". The result of feeding an SSTV decoder direct with audio synthesiser, bells and ocarinas. Startling patterns from quite simple sounds.

(5) **Travelling Down River** 2'14". The slow drift of images is meditative, relaxing. SSTV was colour synthesised, music by the Pink Floyd.

(6) **FTL Tryout** 3'55". The computer synthesiser was straining at the leash and we let it eat some SSTV. Fast cutting between many-level system states interacts with the now-familiar images from *Tribute to Seurat*. FTL means faster than light.

(7) **Brain Waves** (& credits) 1 min. Turn up the sound and let the images — flashing synthesised video noise — massage your visual cortex. Or give you brain damage. A stunning climax.

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