

ELECTRONIC NARRATIVE

SATURDAY, DECEMBER 8, 1984 - 10 AM - 10 PM

SUNDAY, DECEMBER 9, 1984 - 10 AM - 3 PM

The ELECTRONIC NARRATIVE symposium will explore the ways in which storytelling has changed, is changing and will change as a result of emerging electronic technologies, especially those of video, home computer systems and videodisc. These technologies suggest new methods of synthesizing the various forms of artistic expression, new ways of constructing and organizing narrative elements and new conceptions of the role of the reader/viewer. The ELECTRONIC NARRATIVE is organized around three topics: ELECTRONIC OPERA, ELECTRONIC SYNTAX and ELECTRONIC INTERACTIVITY. Electronic Opera extends a traditional notion of opera as a synthesis of all available art forms and technologies - i.e., theatre, literature, music, dance, sculpture - into the realm of electronics. Several video artists and composers have embraced this concept, employing advanced analog and digital image and sound processing tools to create elaborate and exciting works for television. ELECTRONIC SYNTAX arises from the notion that electronic technology suggests, invites, even demands, styles of organizing narrative information distinct from those employed by practitioners of cinema. With ELECTRONIC INTERACTIVITY, the viewer participates in creating, or determining the direction of the storyline through the use of interactive videodisc and computer software for interactive fiction.

JUAN DOWNY, a kinetic sculptor who pioneered small-format video as an art form in the 1960s, has received numerous awards and one-man shows internationally. He is currently producing an interactive videodisc based upon the musical structures of J.S. Bach, and an experimental educational series on perception and aesthetics for public television.

RICH GOLD is a composer, author, performer and computer artist whose "computer performances" relate linguistic codes to social behavior. He is currently Senior Digital Sound Designer for Sega Enterprises, El Segundo, California.

ERNEST GUSELLA creates fragmented, impressionistic musical narratives, blending a poetic with a pop sensibility. His works are in the collection of the Museum of Modern Art in New York as well as in museums throughout Europe and South America.

BARBARA HENDERSON is a film historian whose theoretical and historical writings on film are widely published and include the book, *A CRITIQUE OF FILM THEORY* (Dutton).

GERALD D'GARADY, media theorist, historian and educator, is Director of the Center for Media Study, State University of New York at Buffalo, and Executive Producer of *THE INDEPENDENTS*, a satellite cable series for The Learning Channel.



*Ernest Gusella as Paganini in
Woody Vasulka's The Commission*

JOHN SANBORN is an award-winning video artist and producer of video music clips. As director of composer Robert Ashley's widely acclaimed three-and-a-half hour opera for television, *PERFECT LIVES*, he designed a complex, state-of-the-art visual score to accompany music and text.

WOODY VASULKA is a pioneer in the production and theory of the electronic image. His design of new tools for analog and digital video special effects has influenced artists and commercial producers, and he has been the recipient of virtually every major award and grant in the field. *THE COMMISSION* is a video opera he produced based upon the infamous relationship between Paganini and Hector Berlioz.

BARBARA WEINBAEN is currently completing a three-disc, touch-screen, interactive video work, *EALKIND*, based upon Schubert's lieder Opus 1 and Goethe's first published poem, from which the viewer can select different images that are connected narratively and associatively. He was supervising film and tape editor, as well as creative input for the U.S. Pavilion Interactive Video Display at the 1982 World's Fair in Knoxville.

ADDITIONAL PARTICIPANTS TO BE ANNOUNCED.

REGISTRATION FOR THE ELECTRONIC NARRATIVE is \$10. Checks should be made payable to Media Study/Buffalo, 207 Delaware Avenue, Buffalo, New York 14202.

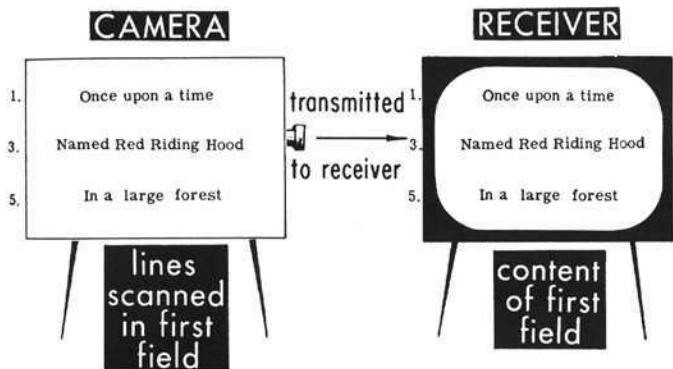
This symposium is made possible with the support of The Media Bureau.

Media Study/Buffalo is supported, in part, by funds from the New York State Council on the Arts and the National Endowment for the Arts.

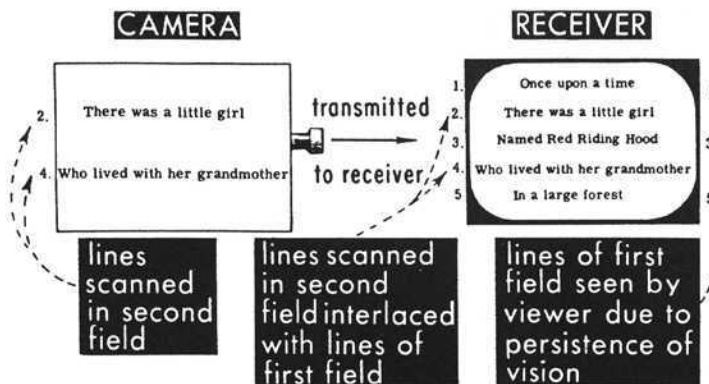
For further information please call (716) 847-2555.

MEDIA STUDY / BUFFALO
207 DELAWARE AVENUE, BUFFALO, NEW YORK

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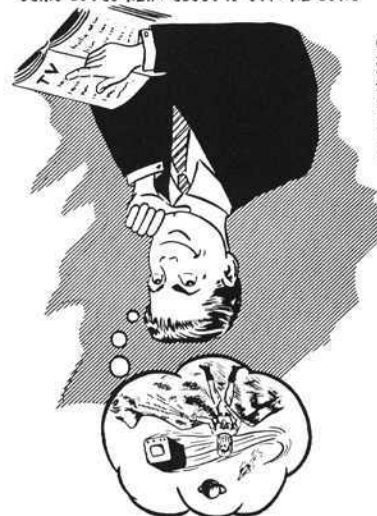


The even-numbered lines are scanned



Line drawings from *Basic Television* by A. Schure, 1958.

ONCE TV WAS CLASSIFIED WITH SPACE SHIPS



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ELECTRONIC NARRATIVE

MEDIA STUDY / BUFFALO

UNDER GRAND MUSIC PRODUCTION STAFF

Los Angeles Philharmonic Association

Ernest Fleischmann, executive vice-president/managing director; Ara Guzelimian, artistic administrator; Laura Dixon, program coordinator; David Brown, director of marketing; Steven A. Linder, assistant director of marketing; Norma Flynn, director of publicity and promotion; Vanessa Butler, associate director of publicity and promotion; Jeannette Bovard, associate director of publications and archives; Thomas L. Gill, Jr., piano technician.

The Museum of Contemporary Art

Richard Koshalek, director; Julie Lazar, curator; Bonnie Born, program coordinator; Rebecca McGrew-Yule, curatorial secretary; Randy Murphy, facilities and operations manager; Mary Jane Amiato, box office manager; Catherine Gudis, editor; Cynthia Campoy, press officer; Sylvia Hohri, marketing and graphics manager; Angela Escobar, communications secretary; David Bradshaw, technical manager for intermedia projects; Leslie Marcus, manager, support programs; Edward Salsameda, chief of security.

Under Grand Music was initiated by Los Angeles County Supervisor Edmund D. Edelman with support provided by Los Angeles County, the City of Los Angeles Cultural Affairs Department, The Museum of Contemporary Art, and the Los Angeles Philharmonic. Special thanks are due to David L. Abell Fine Pianos, for providing the Yamaha piano used in the performances, and John van Hamersveld, for providing the cover graphic.

UNDER GRAND MUSIC

TUESDAYS, THROUGH APRIL 24, 1990

12:00 - 1:00 p.m.

at MOCA's Ahmanson Auditorium

250 South Grand Avenue, Los Angeles, Ca 90012

FORTHCOMING PROGRAMS:

APRIL 10 Amy Gerstler, poet and writer, reads from her works. The texts, written by Gerstler for several voices, address themes of speech and silence, illness and recovery. The readings will be interspersed with selections of Beethoven's music. Portions of this program will be signed for the hearing impaired.

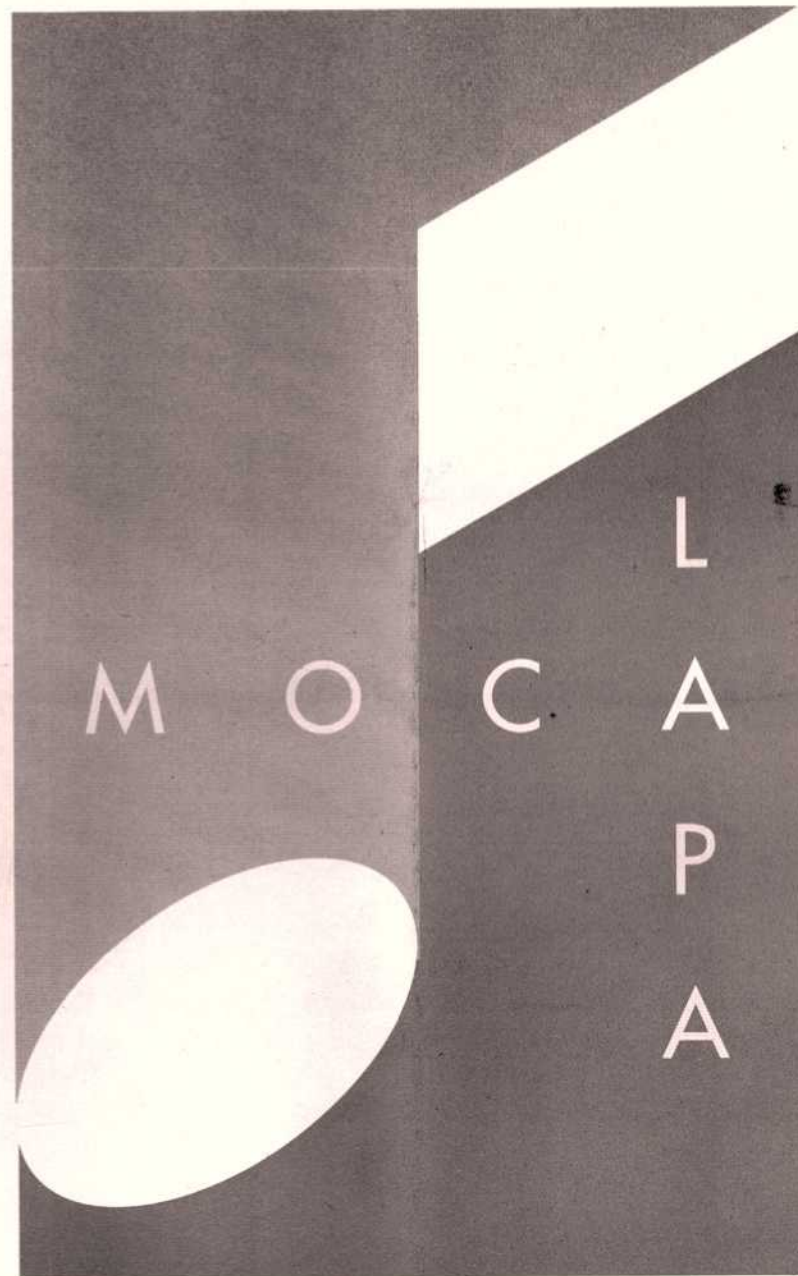
APRIL 17 Carl Stone, composer, uses electronic techniques to transform the traditional into the new. Stone and pianist Gloria Cheng will perform two new works together with their original counterparts by Satie and Schubert.

APRIL 24 Michiko Akao, flutist, draws upon the rich musical tradition of the Japanese flute, playing works of timeless folk origin as well as new music written expressly for the instrument by Japanese composers.

Advance reserved seating recommended as seating is limited. Call the MOCA Box Office at (213) 626-6828 for reservations. Reserved tickets must be picked up by 11:45 a.m. the day of the performance.

Fully accessible to people with disabilities. For those who require special seating arrangements, please call the Box Office in advance of the performance.

The taking of photographs or tape recordings during performances is strictly prohibited. Eating, drinking, and smoking are not permitted in the building. Thank you for your cooperation.



UNDER GRAND MUSIC

UNDER GRAND MUSIC

coproduced by

The Los Angeles Philharmonic Association

and

The Museum of Contemporary Art, Los Angeles

Under Grand Music is a free, noontime series of live performances providing new perspectives on chamber music with dance, video, and the spoken word. Presented Tuesdays, March 6 through April 24, 1990, 12:00 to 1:00 p.m. *Under Grand Music* was initiated by Los Angeles County Supervisor Edmund D. Edelman with support provided by Los Angeles County, the City of Los Angeles Cultural Affairs Department, The Museum of Contemporary Art, and the Los Angeles Philharmonic.

TUESDAY, APRIL 3, 1990

NICCOLO PAGANINI

CAPRICE NO. 24 IN A MINOR

INTRODUCTION AND VARIATIONS ON *NEL COR PIU NON MI SENTO*
FROM PAISIELLO'S *LA MOLINARA*

Violin: Franklyn D'Antonio

WOODY VASULKA'S *THE COMMISSION*

Vasulka's video fantasy *The Commission* is an episodic narrative revolving around an incident between the 19th-century virtuoso violinist Niccolò Paganini and his contemporary, Hector Berlioz. The anecdote concerns a gift of 20,000 francs that Berlioz offers to the destitute Paganini as commission for a piece of music - an extraordinary event between artists. The romantic myth of the genius is given full attention by Vasulka. Specialized digital techniques allow his images to transcend video with multiple representations and aural mutations.

Text and character of Paganini by Ernest Gusella; text and character of Berlioz by Robert Ashley; staging by Bradford Smith; camera by Steina Vasulka; videotape editing by Peter Kirby.

FRANKLYN D'ANTONIO (violin) joined the Los Angeles Philharmonic in 1987. He was a member of the Detroit Symphony from 1977 to 1981 and played with the Chicago Symphony from 1981 to 1986. He has performed in chamber music concerts and with orchestras in Detroit and Chicago. D'Antonio began studying the violin at the age of four with his mother, violinist Joy Lyle, and later became a pupil of his only other teacher, Paul Shure. He attended El Camino Real High School and the University of Southern California, where at sixteen he was a member of Jascha Heifetz's Master Class. He has been a member of the American Youth Symphony, the Young Musicians Foundation Debut Orchestra, and, at age seventeen, became the youngest member of the Los Angeles Chamber Orchestra.

WOODY VASULKA was born in Czechoslovakia, where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. At the Academy of Performing Arts, Faculty of Film and Television, in Prague, he began to direct and produce short films. Vasulka emigrated to the United States in 1965, where he freelanced as a film editor in New York. In 1967 he began experimenting with electronic sounds, stroboscopic lights, and, several years later, with video. In the mid 1970s he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and began his investigations into computer-controlled video, constructing "The Image Articulator," a real-time digital video tool. With Steina Vasulka, he founded The Kitchen, a New York Media Theater. He has participated in many major video shows nationally and abroad, given lectures, published articles, composed music and made numerous video tapes. A 1979 Guggenheim Fellow, Vasulka resides in Santa Fe, New Mexico. Since moving to New Mexico he has produced two videotapes in addition to *The Commission* -- *Artifacts* and *The Art of Memory*, a series of "songs" with a political orientation. He is currently working on a new, largely computer-assisted work titled *Brotherhood*.

at

ASTORIA



Before the Code

1984 marks a special anniversary in the history of film censorship, for it was exactly fifty years ago that movie czar Will Hays decided to put some teeth into the Hollywood Production Code. This set of moral guidelines had existed on paper for several years, but, with no effective means of enforcement, filmmakers had begun to test its modest limits. The arrival of stars like Mae West and Jean Harlow proved the final straw for pressure groups around the country. Industry insiders like Martin Quigley agitated for tighter moral standards, and the newly formed Legion of Decency offered the threat of national boycotts. As a golden anniversary salute, we have rounded up some of the films most responsible for stricter Code enforcement, along with the most famous post-Code challenger. What was it about these films that so rocked the nation in 1934? More to the point, could similar pressures today force changes in Hollywood's present methods of marketing sex and violence? Series programmed by Richard Koszarski.

Friday, October 12, 7:30 p.m.
I'M NO ANGEL (1933)
and **THE HALF-NAKED TRUTH (1932)**

Saturday, October 13, 7:30 p.m.
RED HEADED WOMEN (1932)
and **CALL HER SAVAGE (1932)**

Friday, October 19, 7:30 p.m.
MURDER AT THE VANITIES (1934) and
THE STORY OF TEMPLE DRAKE (1933)

Saturday, October 20, 7:30 p.m.
SAILORS LUCK (1933)
and **THE OUTLAW (1940-41)**

Ten Years of Living Cinema — Selections

Out of the cauldron of the New York art world comes TEN YEARS OF LIVING CINEMA—SELECTIONS, a collection of some of the best films from around the country, shown during the past decade at the Collective for Living Cinema. This series covers the major trends from ten years of innovative filmmaking. Styles range from experimental animation to utilization of found footage. Themes reflecting the entire spectrum of modern life are included in the program. Some films are semi-autobiographical in nature, while others are social and political statements on the role of art. In all, 23 films by 23 filmmakers are represented in the retrospective, bringing an exciting diversity of style and viewpoint to the screen. This program is presented in cooperation with The Collective for Living Cinema Inc. and is sponsored in part by the New York State Council on the Arts and the National Endowment for the Arts. Each evening's program is approximately 90 minutes long.

Thursday, October 26, 7:30 p.m.
DAUGHTERS OF CHAOS (1980)
Marjorie Keller
CITY EDITION (1980) Alan Berliner
IN THE EYE OF THE CHILD (1978)
Richard Levine
DEUTSCHLAND SPIEGEL (1980)
Sharon Couzin
MISSION TO MONGO (1978)
Jim Hoberman
SHIFT (1974) Ernie Gehr
JEALOUSY (1976) Gail Vachon
MAX'S SHIRT (1975) Bob Fleischner

Friday, October 27, 7:30 p.m.

Filmmaker **ROBERT BREER** will be present to discuss his work in particular and the American avant-garde movement in general.

TZ (1978) Robert Breer
FRAMES AND CAGES AND SPEECHES (1976) Martha Haslanger
THE BIG STICK (1973) Saul Levine
CRISIS IN UTOPIA (1981) Ken Ross
SKINS (1976) Barbara Lattanzi
COUNTERPANE (1979) Jim Jennings
KINO DA! (1981) Henry Hills
BEDTIME STORY (1981) Esther Shatavasky

Saturday, October 28, 7:30 p.m.

VESTIBULE (1978) Ken Kobland
DISPLACED PERSON (1981) Dan Eisenberg
ORNAMENTALS (1979) Abigail Child
SORTED DETAILS (1979) Charles Wright
GENTLY DOWN THE STREAM (1981) Su Friedrich
PROJECTION INSTRUCTIONS (1976) Morgan Fisher
CLOSER OUTSIDE (1981) Vincent Grenier

Face to Face: Acting for the Silent Screen, Part Two

Scan the covers of a hundred fan magazines from silent movie days and there is one thing you'll rarely see—a man's face. Where the packaging and promotion of romantic icons was concerned, women dominated the silent screen. Freed of the more rigid audience expectations which enveloped silent screen actresses, some of the movies' most talented men were able to test the conventions of their craft, play against type, and experiment with daring new performance styles imported from the European studios. In drama, comedy, and romance, silent screen actors devised expressive techniques that allowed them to combine a level of psychological truth and individual character development with the abstracted archetypes demanded by the medium. We present a dozen of the best with piano accompaniments arranged and played by Curtis Salke. Series programmed by Richard Koszarski.

Friday, November 2
Lon Chaney in **THE UNKNOWN (1927)**
and John Gilbert in **MAN, WOMAN AND SIN (1927)**

Saturday, November 3
Ivan Mosjoukine in **SURRENDER (1927)** and Emil Jannings in **THE LAST COMMAND (1928)**

Friday, November 9
Raymond Griffith in **THE NIGHT CLUB (1925)** and W.C. Fields in **SO'S YOUR OLD MAN (1926)**

Saturday, November 10
William S. Hart in **THE SILENT MAN (1917)** and Tom Mix in **SOFT BOILED (1923)**

Friday, November 16
Douglas Fairbanks in **HIS MAJESTY, THE AMERICAN (1919)** and Ronald Colman in **BEAU GESTE (1926)**

Saturday, November 17
John Barrymore in **DON JUAN (1926)**
and Conrad Veidt in **THE MAN WHO LAUGHS (1927)**

**American Museum
of the Moving Image**

**34-12 36th Street
Astoria, NY 11106**

718 784-4742

Video in the Gallery

On view in the gallery prior to each Friday and Saturday's film program. Admission

is free with film program ticket. \$2.00 for video program only.



Photo: Mike Danowski

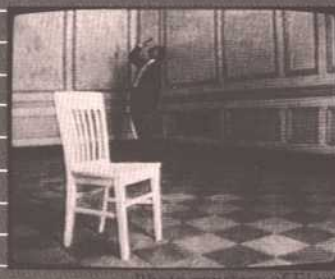


Photo courtesy of Electronic Arts Intermix

Friday, 10/12, Sat. 10/13 6:30-7:30 p.m.
MUSIC WORD FIRE AND I WOULD DO IT AGAIN: THE LESSONS
Robert Ashley, 1981
THE LESSONS is an overture to **PERFECT LIVES**, an opera-for-television directed by Robert Ashley, a composer, poet and leading figure in avant-garde music. Consisting of 28 one-minute video pieces arranged in four groups of seven, it introduces the four principal characters and recapitulates the visual themes of the opera. **THE LESSONS** is an extremely complex melange of innovative music, surreal imagery and printed and spoken texts.

Fri. 10/19, Sat. 10/20 6:30-7:30 p.m.
WHAT UNDER THE SUN?
Ernest Gusella, 1984
Loosely based on Bernal Diaz's account of Cortez's conquest of the Aztecs, **WHAT UNDER THE SUN?** is Ernest Gusella's private view of Mexico and its history up to the present. The hot and brightly colored images, surreal and hallucinatory, seem to jump off the screen as they come alive to the often raucous yet compelling music which accompanies them.

Thurs. 10/25, Fri. 10/26, Sat. 10/27 6:30-7:30 p.m.
VIDEO 50
Robert Wilson, 1980
Widely acclaimed for his surrealistic operatic works including the 5-hour **EINSTEIN ON THE BEACH** presented at the Metropolitan Opera House, Robert Wilson has transposed his theater of images to the electronic screen. In his first major video work, Wilson has concocted 100 spots—brief, graphic vignettes lasting about thirty seconds each—and assembled them in a non-narrative but rhythmically resonant sequence.

Fri. 11/2, Sat. 11/3 6:30-7:30 p.m.
THE COMMISSION
Woody Vasulka, 1983
A rich and multi-layered electronic opera, **THE COMMISSION** offers a fascinating portrait of the eccentric and self-destructive Paganini while at the same time relating an historical event in which Paganini presented Berlioz with a commission of 20,000 francs. Conceived and directed by Woody Vasulka, this complex and beautiful work brings together the talents of, among others, Robert

Ashley as Berlioz, Ernest Gusella as Paganini and camera by Steina.

Fri. 11/9, Sat. 11/10 6:30-7:30 p.m.
SONGS OF THE 80's
Doug Hall, 1983
A series of 5 episodes (songs) based on **SONGS OF THE 80's** which was performed by Doug Hall on several occasions between 1980 and '82, the tape is not a documentation of a performance but rather its translation (mood and tone) into the medium of video, intertwining sound and image to convey a content which is visually captivating, often beautiful and, at times, unsettling.

POSSIBLY IN MICHIGAN
Cecilia Condit, 1983
A man in a pig mask stalks a woman as the music swings from New Wave to a carnival theme to ominous and back. The man follows her home, turns into a frog and then into Prince Charming. An operatic "fairy tale" about cannibalism in Middle America with an original score by Karen Skladany.

Fri. 11/16, Sat. 11/17 6:30-7:30 p.m.
SAVAGE/LOVE
Shirley Clarke, 1982
In her translation from stage to video of Sam Shepard's and Joseph Chaikin's theater piece, **SAVAGE/LOVE**, Shirley Clarke takes full advantage of the unique properties of the medium to expand and explore the relation between the piece's visual, verbal and musical elements.

Film in the Theater



Before the Code

Friday, October 12, 7:30 p.m.
I'M NO ANGEL (1933, 88 min.)
Goodness had nothing to do with Mae West's riotous pre-Code vehicles. Here she takes time off from lion taming to dally with Cary Grant. "No more pretense of romance than on a stud farm," carped Martin Quigley. Also **THE HALF-NAKED TRUTH (1932, 77 min.)** More curious innuendo as fast-talking promoter Lee Tracy cons gullible New Yorkers with "Princess" Lupe Velez, a carnival kooch dancer. Directed by Gregory La Cava.

Saturday, October 13, 7:30 p.m.
RED HEADED WOMAN (1932, 74 min.)
Ex-platinum blonde Jean Harlow sets a new standard for working girls. "Essentially an

exposition of the theory that the wages of sin are wealth, luxury, and social position," Quigley griped. Also **CALL HER SAVAGE (1932, 88 min.)** Clara Bow's comeback picture offers her as a fiery half-breed who wields a mean whip. Rejected as unsuitable by Radio City, it did just fine at the Roxy.

Friday, October 19, 7:30 p.m.
MURDER AT THE VANITIES (1934, 70 min.)
A surrealistic girlie show provides the locale for Mitchell Leisen's offbeat musical murder mystery. Kitty Carlisle and Duke Ellington are all part of the show, at least until Gertrude Michaels is machine-gunned while singing an ode to marihuana. Also **THE STORY OF TEMPLE DRAKE (1933, 65 min.)** Steamy doings down South as posh plantation heiress Miriam Hopkins crumbles for macho bootlegger/murderer Lash LaRue. From William Faulkner's "Sanctuary"; with atmospheric photography by the great Karl Struss.

Saturday, October 20, 7:30 p.m.
SAILOR'S LUCK (1933, 78 min.) A rare screening of one of Raoul Walsh's casual pre-Code charmers, a potpourri of racial and sexual humor, double entendre, fistfights and general mayhem. Also **THE OUTLAW (1940-47, 123 min.)** "What are the two great reasons for Jane Russell's rise to stardom?" asked billboards designed by Howard Hughes for his lusty Billy the Kid epic. It took six years of legal battles with the Code Administration before audiences learned the answer.

**Ten Years of Living
Cinema — Selections**

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Filmmaker Robert Breer will be present to discuss his work in particular and the American avant-garde movement in general.

How to reach the Astoria Foundation

By subway
Take the RR train to Broadway in Astoria. Queens, walk east on Broadway 4 blocks to 35th Street. Turn right and walk along 35th Street 1 1/2 blocks to the Astoria Studio Building.

Take the E or F train to Queens Plaza. Across platform take the GG or N train 2 stops to Steinway Street. Walk west along 34th Avenue 4 blocks to 35th Street. Turn left on 35th Street to the Astoria Studio Building.

Take the GG to Steinway Street. Walk west along 34th Avenue 4 blocks to 35th Street. Turn left on 35th Street to the Astoria Studio Building.

By car

Take the Queensborough Bridge to Queens (lower roadway) and follow Northern Blvd. to 35th Street. Turn left on 35th Street and continue to the Astoria Studio building—located on 35th Street between 35th Avenue and 34th Avenue.

Take the Triborough Bridge to Queens. Turn right at the 31st Street exit—last exit before Grand Central Parkway—and follow 31st Street to 35th Avenue. Turn left and go 4 blocks to 35th Street. The Astoria Studio building is located on 35th Street between 35th Avenue and 34th Avenue.

From Eastern Queens and Long Island take the Grand Central Parkway to the Hoyt Ave. exit. Left on 31st St. to 35th Ave. Left on to 35th ave. Go 4 blocks to 35th Street. The Astoria Studio building is located on 35th Street between 35th Avenue and 34th Avenue.

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THE AMERICAN MUSEUM OF THE MOVING IMAGE is scheduled to open to the public in 1986. It will be the first museum and media center in the world to explore the full network of forces that create and are created by the moving image media. An ambitious, unprecedented effort, **THE AMERICAN MUSEUM OF THE MOVING IMAGE** takes as its subject all moving images—from film classics to animated cartoons, from television commercials to documentaries, from the magic lantern to the avant-garde. Its programs and permanent and changing exhibits will not only present information and artifacts, but will provide a framework for interpreting the most influential public art form of this century.

The American Museum of the Moving Image gratefully acknowledges generous support of its programs from the following public agencies: the New York City Department of Cultural Affairs, the New York City Public Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, and the National Endowment for the Humanities.

We are deeply grateful for the generosity and encouragement of Home Box Office.

In 1982, the Founders Circle was established to provide vital operating funds toward the development and creation of the American Museum of the Moving Image. We thank the members of the Founders Circle for their contributions of \$1,000 or more: Larry Abrams, David Alter, Bryan Bantry/Bryan Bantry Productions, David Begelman, Polly Bergen, Norma Bergerac, William Bernstein, Ken Blancato, Mr. and Mrs. Albert Broccoli, David Brown, Ronald R. Cohen/Cohen Insurance, Kevin Conway, Marvin Davis, Elin Delsener, Embassy Television, Timothy C. Forbes, Barbara Goldsmith & Frank Perry, Joyce Gordon, Harry and Margaret Goz/Goz Enterprises Inc., Jim Henson, Chick Hyman/CameraMart, Stanley R. Jaffe, Linda LeRoy Janklow, Quincy Jones, Robert Kaliban, Mr. and Mrs. George S. Kaufman, Lawrence Keith, The Mathilde & Arthur B. Krim Foundation Inc., Mr. and Mrs. A.R. Landsman, David J. Mahoney Foundation, Dean Martin, MCA Foundation, John T. McGuire, Dina Merrill & Cliff Robertson, LuEsther T. Mertz, MGM/UA Entertainment Company, William Morris Agency, Rupert Murdoch, The May & Morris Newburger Foundation, Glenn Raiston, Steve Roland, Mr. and Mrs. Steven J. Ross, William Shea, Herbert J. Seigel, Richard Smith, Nelson Peltz/Triangle Industries, Jerry Weintraub, Irwin Young/DuArt Film Laboratories.

Programs of the American Museum of the Moving Image have also been made possible through the continued support of corporations, foundations, unions and guilds. We are deeply appreciative of contributions of \$1,000 or more received during the past year from: Benton & Bowles, Chase Manhattan Bank, Chemical Bank, Columbia Pictures, Con Edison, Exxon, J. Walter Thompson, Mobil Foundation, Screen Actors Guild, and the Vidor Foundation. In addition we wish to thank the following donors of \$250 or more: Actors Equity Association, Atlantic Bank of New York, Berkey K&L Custom Services, the Conference of Motion Picture and TV Unions, Janus Films, Martin E. Segal Company, and the Motion Picture Studio Mechanics Local 52.

Prints courtesy of George Eastman House/International Museum of Photography, the Library of Congress, MCA/Universal, MGM/UA Entertainment Company, Fox Film Corp., William K. Everson and the Yale University Film Archive.

All programs subject to change without notice.

Dated material

The Silent Men

Before the Code +

Woody and Steina Vasulka
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Santa Fe, New Mexico 87501

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Ernest Gusella



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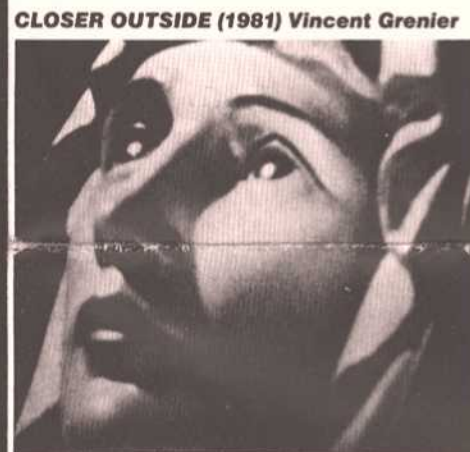
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CLOSER OUTSIDE (1981) Vincent Grenier



**Face to Face: Acting for the
Silent Screen, Part Two**

Friday, November 2, 7:30 p.m.
THE UNKNOWN (1927, 62 min.) Tod Browning's creepy tale of Alonzo the Armless, who hurls knives with his feet and burns with love for Joan Crawford. "Man of a Thousand Faces" Lon Chaney at his most bizarre. Also **MAN, WOMAN, AND SIN (1927, 70 min.)** More strong stuff from MGM with romantic idol John Gilbert as a newspaper reporter in love with the boss's mistress—the legendary Jeanne Eagels. Monta Bell directs.

Saturday, November 3, 7:30 p.m.
SURRENDER (1927, 92 min.) The great Russian actor Ivan Mosjoukine made only one film in America, this artfully styled melodrama of a Russian officer occupying a Jewish border town during World War I. Mary Philbin co-stars. Also **THE LAST COMMAND (1928, 90 min.)** Germany's Emil Jennings had better luck in the States, most notably in this brilliant study of a Czarist general reduced to reliving his triumphs as a Hollywood extra. Directed by Joseph von Sternberg.

Friday, November 9, 7:30 p.m.
THE NIGHT CLUB (1925, 64 min.) Silk-hatted comic Raymond Griffith at his most dapper, scampering through a stylish, sophisticated marital farce. A forgotten Paramount gem. Also **SO'S YOUR OLD MAN (1926, 62 min.)** The best of W.C. Fields' Astoria studio productions with Fields as the hen-pecked inventor of unbreakable glass.

Golf routines and other Fields specialties included. Directed by Gregory La Cava.

Saturday, November 10, 7:30 p.m.
THE SILENT MAN (1917, 62 min.) Cheated of his claim, miner William S. Hart turns masked avenger, robbing stages and kidnapping the villain's would-be bride. A forceful prototype western from the master of the genre. Also **SOFT BOILED (1923, 78 min.)** More attuned to post-war tastes, this rare Tom Mix western shows off the sly comedy and flashy acrobatic skills that made Tom the favorite cowboy of the jazz age.

Friday, November 16, 7:30 p.m.
HIS MAJESTY, THE AMERICAN (1919, 80 min.) Douglas Fairbanks became the country's most popular star by putting an idealized American on screen, then adding his own brand of good humor and balletic action. Also **BEAU GESTE (1926, 109 min.)** Ronald Colman illustrates a different sort of idealism in this first and best version of the classic Sahara adventure epic. With outstanding villainous support from Noah Beery.

Saturday, November 17, 7:30 p.m.
DON JUAN (1926, 111 min.) The great profile as the great lover, a luscious romance enlivened by the self-mocking humor only John Barrymore could get away with. Also **THE MAN WHO LAUGHS (1927, 124 min.)** German import Conrad Veidt blends the stylized gesture of expressionist cinema into one of Hollywood's most outré costume spectacles. Paul Leni directs. Note: both films with their original Vitaphone musical scores.

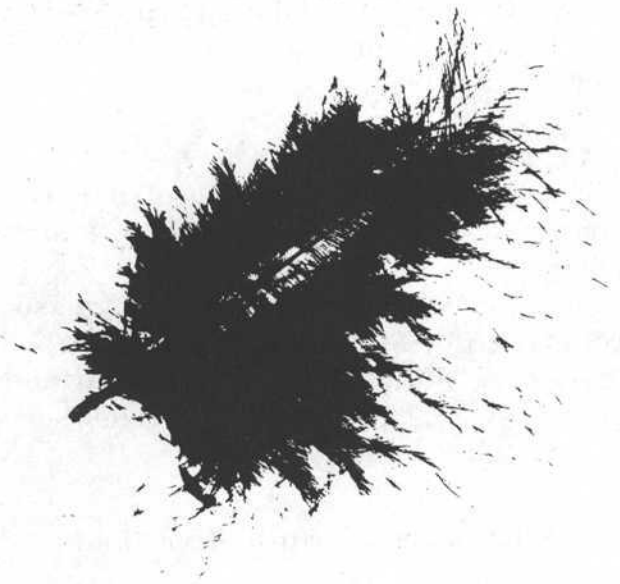
TAIDEVIDEONÄYTTELY
02. - 04.12.1985

JACK BRIECE
BECKMAN & TYRANNY
RON GREGORY
REYNOLD WEIDENAAR
WOODY & STEINA VASULKA

Liput: 18,-/12,- OK/esitys
50,-/35,- OK/pvä
Kielletty alle 16 v.

Suomen Hologrammigalleria
Yliopistonkatu 33 D

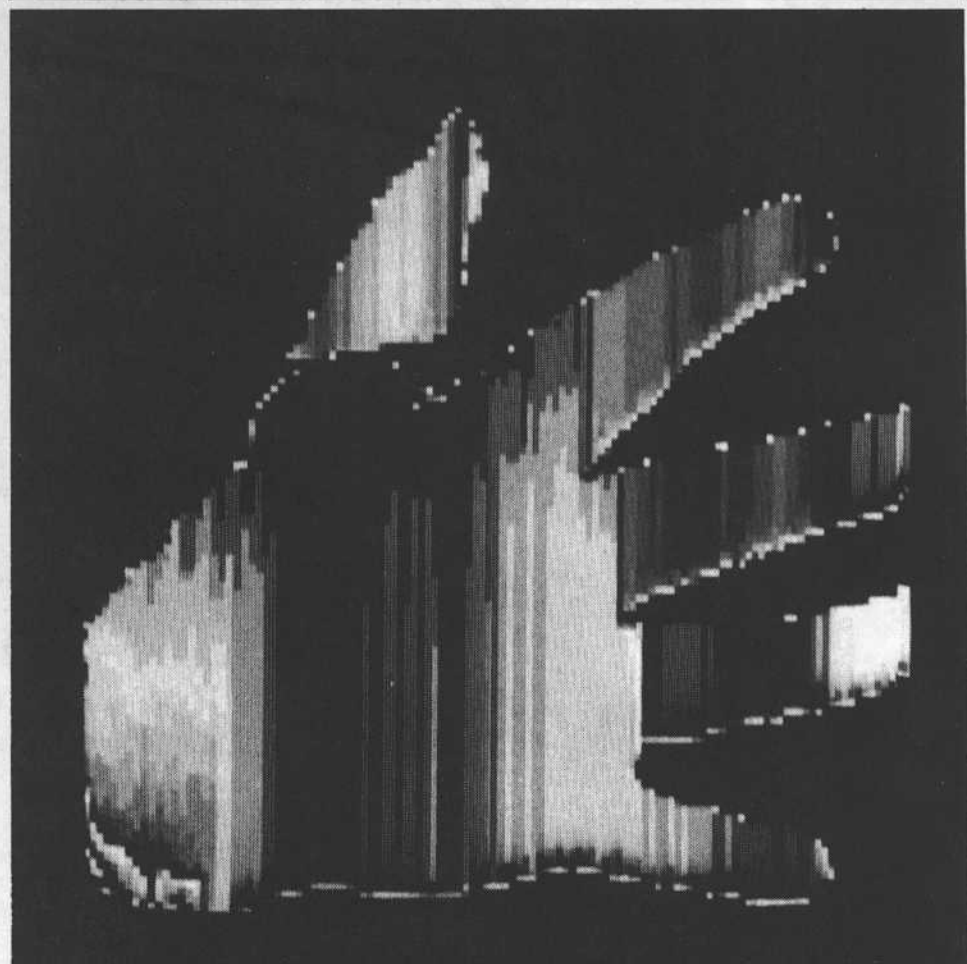
... and poetry ...
new music, performance
four days and nights of



SANTA FE COUNCIL
FOR THE ARTS
109 Washington Ave.
Santa Fe, NM 87501

santa fe council for the arts presents

TONE ROADS WEST:
poetry and new music



march 17 - 20, 1983
saint francis auditorium
santa fe, new mexico

funded in part by grants from the new mexico arts division, the national endowment for the arts and the william h. and mattie waltis harris foundation, with additional support from merrill lynch, pierce, fenner & smith.

video image by woody vasallo / design by michael morley

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87501

— TONE ROADS WEST
— SCHEDULE

ALL EVENTS AT ST. FRANCIS AUDITORIUM UNLESS OTHERWISE NOTED

WEDNESDAY, MARCH 16, 7:30 PM (PLACE TBA)

"The Commission", video opera by Woody Vasulka.
Benefit Premiere for TONE ROADS WEST: POETRY AND NEW
MUSIC. Santa Fe Council for the Arts, 988-1878.

THURSDAY, MARCH 17

7 pm - Poetry Reading: Mei-Mei Berssenbrugge, John
Brandi, Joy Harjo, Arthur Sze
9:30 pm - New Music Concert: Joseph Weber
"From the Diary of an Edgewalker", "Labyrinth", premiere
of new work TBA

FRIDAY, MARCH 18

7 pm - Talk on El Salvador: Carolyn Forché, poet and
human rights advocate, author of *The Country Between
Us*. Free.
8:15 pm - New Music Performance: Jackson MacLow,
accompanied by Malcolm Goldstein
9:30 pm - New Music Concert: Peter Garland
"Three Dawns", "The Songs of Quetzalcoatl", "Matachin
Dances", and work TBA

SATURDAY, MARCH 19

1 pm - Poetry Reading: Floyce Alexander, Jimmy Santiago
Baca, Simon Ortiz, Luci Tapahonso
3 pm - Lecture: Carolyn Forché on the work of Claribel
Alegria, Salvadoran poet. Conference Room.
7 pm - Poetry Readings: Carolyn Forché, Jackson
MacLow
9:30 pm - New Music Concert: Malcolm Goldstein, with
ensemble, "The Seasons: Vermont/Winter, Vermont/Spring",
"Soundings", "Marin's Song, Illuminated"

SUNDAY, MARCH 20

2 pm - Discussion: Poetry and New Music Collaboration,
Malcolm Goldstein and Jackson MacLow. Conference
Room.
6 pm - Poetry Reading: Carol Cellucci, Harold Littlebird,
Leo Romero, Nathaniel Tarn
8:30 pm - New Music Performance: Charles Amirkhanian
and Carol Law, "Hypothetical Moments", a performance
work utilizing tape, music, text/sound, projectors, and
ensemble

Peter Garland, Music Coordinator; Arthur Sze, Poetry Coordinator; Suzanne Jamison, Administrator.

TONE ROADS WEST: POETRY AND NEW MUSIC is sponsored by the Santa Fe Council for the Arts and funded in part
by grants from the New Mexico Arts Division, National Endowment for the Arts and the William H. and Mattie Wattis
Harris Foundation, with additional support from Merrill Lynch, Pierce, Fenner & Smith.

TONE ROADS WEST presents two nationally acclaimed poets, and also draws on the talent of twelve New Mexico poets. CAROLYN FORCHÉ's first book of poems, *Gathering the Tribes*, won the Yale Series of Younger Poets Award in 1976. Subsequently, she received fellowships from the John Simon Guggenheim Foundation and the National Endowment for the Arts. As a journalist and human rights advocate, she travelled extensively in El Salvador between January, 1978 and March, 1980. She provided documentation to international human rights organizations, including Amnesty International and the International Commission of Jurists. Her second book of poems, *The Country Between Us*, was the Lamont Selection of the Academy of American Poets for 1981. It was published by Harper & Row, with a special edition by Copper Canyon Press.

JACKSON MACLOW was perhaps the first poet to explore macro-prosody in his *22 Light Poems*, Black Sparrow Press, and in "Night-Walk" in the *Caterpillar* anthology. He has worked with John Cage, and his experiments in chance, language, and performance are exemplified by such work as the "Asymmetries" in *Stanzas for Iris Lezak*, Something Else Press. Jackson recently celebrated his sixtieth birthday in New York City, and his work continues to receive wide recognition in *Representative Works*, Ross-Erickson, and *From Pearl Harbor Day to FDR's Birthday*, Sun & Moon Press.

Of the New Mexico poets reading, SIMON ORTIZ, JOY HARJO, LUCI TAPAHONSO, and HAROLD LITTLEBIRD represent some of the most important Native American writers in the country today. Chinese-American poets, MEI-MEI BERSSENBRUGGE and ARTHUR SZE, are balanced by such fine Chicano writers as LEO ROMERO and JIMMY BACA. Widely-published poets, JOHN BRANDI, NATHANIEL TARN, CAROL CELLUCCI, and FLOYCE ALEXANDER, round out the multi-cultural presentation. TONE ROADS WEST is an exciting event, the scope of which has not been seen in New Mexico for some time!

THE COMMISSION

The premiere of Vasulka's long-awaited video opera is presented as a special benefit for Tone Roads West. Inspired by an historical event, the 60-minute exploration of light/sound/actor/theatrical space deals with the commissioning of Hector Berlioz to write a new work for violinist Niccolò Paganini. The commission later proved to be fraudulent. Noted composer Robert Ashley portrays Berlioz, and internationally video artist Ernest Gusella appears as Paganini. Local actor Cosimo Corsano is the Mortician, with Ben Harris as Paganini's son and Andrea Harris as the Voice. Steina Vasulka is the camera operator and sets are by sculptor Bradford Smith. This event is ticketed separately as a fund-raising event for TONE ROADS WEST.

Internationally-acclaimed video artist WOODY VASULKA was born in Czechoslovakia and now lives in Santa Fe with his wife and co-worker Steina. In the 1960s they moved to New York, where they founded The Kitchen, one of the

best-known alternative performance spaces in the United States. Both are renowned for their pioneering work in extending the techniques and aesthetics of video, and for their integration of music and sound into this medium.

CHARLES AMIRKHANIAN and CAROL LAW are two of the most provocative and interesting artists working in the intermedia field of performance art. Amirkhanian, who for years has been music director of KPFA Radio in Berkeley, is this country's leading text-sound composer, and has been a tireless promoter of experimental music. Law is one of the Bay Area's most exciting and unorthodox visual artists, known both for her graphic and performance work.

"Utilizing the mundane sonic and visual stimuli with which we live daily but rarely experience intensely, Amirkhanian and Law capture the 'strangenesses' which are the pedestrian, yet singular, realities of us all."

notes to *Lexical Music* by Charles Amirkhanian, 1750 ARCH Records

PETER GARLAND lives in Santa Fe, where he edits and publishes SOUNDINGS Press, a small press devoted to contemporary music. As for his own work,

"Garland's interest in basic, simple musical elements, often incorporating the means of traditional world musics, particularly those of the Western Hemisphere, represents a bold turn away from the gymnastics of Central European avant-gardism of the last fifteen years."

High Fidelity/Musical America

MALCOLM GOLDSTEIN is one of the foremost composers and violinists of the American avant-garde, and has been active since the early 1960s, mainly in New York City. He is a pioneer in the development of new improvisational attitudes and techniques. He has toured throughout the USA and Europe. For this performance Goldstein will direct an ensemble of Santa Fe musicians in the world premiere of his *The Seasons: Vermont/Winter, Vermont/Spring*.

"Malcolm Goldstein has, in a way, reinvented violin playing."

The Village Voice

JOSEPH WEBER, born in San Francisco in 1937, studied composition and musicology at San Francisco State and has produced work in a variety of media with over 30 compositions to his credit. His *Canzone* for two pianos won the first annual Paul Masson Award in composition, and he received a composer's grant from the NEA in 1978-79. Weber moved to Santa Fe in 1979, where he now makes his home.

"The real highlight of Weber's music was feeling the rapport he has with his chosen medium... Weber's ease with musical ideas and gestures as a composer is perfectly mirrored in his performing ability."

Tom Larson, *The New Mexican*

SUBSCRIPTION FORM

Mail to: Santa Fe Council for the Arts, 109 Washington Ave., Santa Fe, NM 87501 (505) 988-1878

— \$30 Full Series
all events March 17-20, Museum of Fine Arts
Single events available at the door only.
\$4/reading and \$5/concert; or \$8/evening.
\$2 for each afternoon talk.

— \$8 Special Benefit Premiere, The Commission
Video Opera by Woody Vasulka, March 16,
7:30 p.m. Place to be Announced.

— \$60 Patron (includes benefit ticket)
— \$150 Angel (includes benefit ticket)
— Other (\$_____)
— Hotel accommodations needed for _____ no. people
on _____ dates
Reservations will be made for you at a downtown
hotel for specified number of people on specified dates.

Make checks payable to the Santa Fe Council for the Arts. The Council for the Arts is a not-for-profit corporation.

Any amount over the series price is tax-deductible and will be used to defray expenses of producing this event.

MAANANTAI 02.12.1985

klo 14.00 Program 1

Woody Vasulka - The Commission 50'

klo 15.15 Program 2

Reynold Weidenaar - Night Flame
Ritual 6'

Beckman/Tyranny - South of La Honda
Copacetic (origin still unknown) 27'30"

Jack Briece - Summer Music 7'30"

Steina Vasulka - Summer Salt 18'

klo 17.00 Program 3

Jack Briece - Monkey Eighty 6'17"

Reynold Weidenaar - Love of Line of
Light and Shadow:
The Brooklyn Bridge 10'24"

Woody & Steina Vasulka - In Search of
The Castle 9'

Woody & Steina Vasulka - Progeny 18'

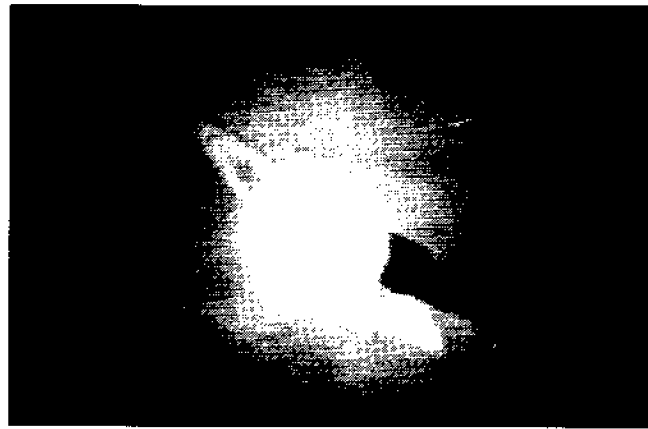
Ron Gregory (ed.) - MTV '85 20'

klo 18.30 Program 4

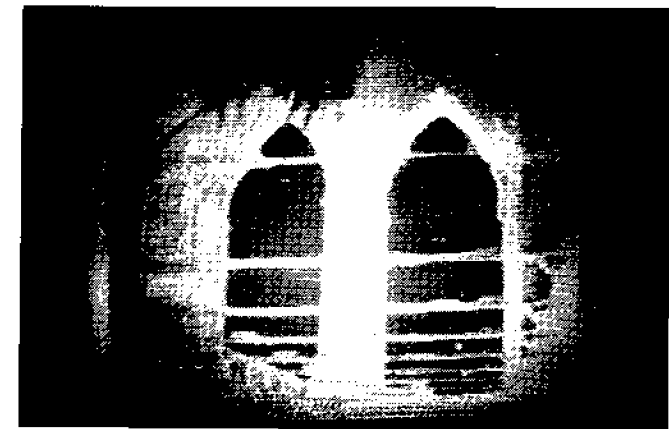
Woody Vasulka - Artifacts 23'

Woody & Steina Vasulka - Canteloupe 28'

Steina Vasulka - Selected Tree Cuts 8'



Jack Briece: Monkey Eighty.



Reynold Weidenaar: Love of Line of Light and Shadow: The Brooklyn Bridge.

TIISTAI 03.12.

klo 14.00 Program 4

klo 15.15 Program 1

klo 17.00 Program 2

klo 18.30 Program 3

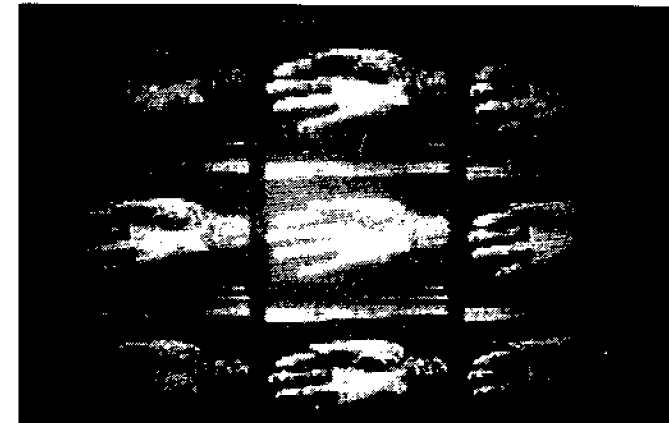
KESKIVIikko 04.12.

klo 14.00 Program 2

klo 15.15 Program 3

klo 17.00 Program 4

klo 18.30 Program 1



Woody Vasulka: The Commission.

Järj. Kulttuurikanava/Kylä-TV & Sulo
Kärkultur
Suomi-Amerikka-yhdistys

THE TERRITORY

THE TERRITORY is a television production of Laguna Gloria Art Museum featuring films and video by independent media artists of the Southwest.

The format of the six-part series combines film and video screenings, artist interviews, and critical commentary by Ed Hugetz, Director of the Southwest Media Project in Houston, and Tom Schatz, author and film professor at The University of Texas at Austin.

With its origins in Houston, THE TERRITORY is the oldest program featuring the work of independent producers in the country. It is produced in central Texas by Laguna Gloria Art Museum with Judith Sims as executive producer, and with the support of Austin Community Television and Austin Cablevision. THE TERRITORY is partially supported by a grant from the Texas Commission on the Arts and the National Endowment for the Arts, Laguna Gloria Art Museum and the Southwest Media Project.

THE TERRITORY will be shown during 1985 on Austin Community Television, Channel 10, Wednesdays, 7-8pm.

1. Animation

July 3/August 14

"**ICON**," 6min., by animator **Keith Alcorn** of Dallas, weaves political themes with sophisticated animation techniques. In "**I'M IN THE MOOD FOR LOVE**," Alcorn uses special effects ranging from state-of-the-art computer processes to simple photocopying. Both films were screened at the U.S.A. Film Festival in Dallas, 1985.

MIRAGE and **OZZ MIRAGE** are graphics and advanced communication design firms located in Austin. Ozz Mirage uses imaginative video animation created digitally for visual presentations in commercial situations. Media art serves as inspiration for such works and vice versa.

2. Experimental

July 10/August 21

"**HOPIT '81**," by **Victor Masayesva**, 14min. Masayesva is a Hopi Indian from northern Arizona. This beautiful work involves the viewer through visuals, natural sounds and limited speech (Hopi). Masayesva is interested in how media such as video can enhance the storytelling tradition.

"**MYSTERIES**," by **George Krause**, 6min. Krause currently teaches photography at The University of Houston. This film is based on the celebration of "semana santa" (Holy Week) by Catholics of Andalucia, Spain, and is a progression of photographic images that has the feeling of movement. Krause has captured the spirit of Holy Week and of Spain.

"**SPEED OF LIGHT**," by **Brian Hansen**, 29min., seems to be dealing with America's state of confusion and lost innocence. Things are not what they appear to be in a rural landscape that is increasingly menacing and ambiguous. Hansen received his film degree from U.T., Austin, and is currently pursuing various film projects in California.



3. Laurie McDonald

July 17/August 28

"**DOROTHY DAVIS: MAKE A WAY**" and other works by Houston video artist, **Laurie McDonald**. McDonald takes her inspiration from the things she finds around her to create both comical and inspirational video. Like many artists, she explores the potential of the environment with a special eye for things that are neglected. "THE WORLD'S LARGEST," "SURVEILLANCE" and "NAMING THE BABY" will also be shown.

4.

July 24/September 4

Lee Sokol's, "**HERE YOU WILL FIND IT**," 18min., is a video with the visual narration provided by Lee Sokol and the verbal narration provided by a Mexican man telling the story of his first and most pervasive romantic love.

Michael Cohn's, "**DREAM BULLET**" and "**THE MOTH**," 8 and 26min., respectively. Cohn received his film degree from U.T., Austin, and will soon be returning to teach there. "Dream Bullet" with its Romeo and Juliet overtones uses a variety of experimental film techniques to create very provocative imagery, as does "The Moth" which looks at relationships and survival in a post-apocalyptic world.

5.

July 31/September 11

"**\$8.50 A BARREL**," 50min., by **Glen Pitre**, a Harvard-educated, Cut-Off, Louisiana native and one of the few Cajun filmmakers in the world. Entirely in Cajun and French, with English subtitles, "\$8.50 a Barrel" tells the story of the 1938 shrimp war along the Louisiana Coast. Produced on a very small budget with most of the natives of Cut-Off in starring roles, the film is a combination of drama and documentary.

6.

August 7/September 18

"**THE COMMISSION**," by **Woody Vasulka**, 45min. Woody Vasulka of Santa Fe, New Mexico, is an internationally recognized leader in video experimentation. "The Commission," Vasulka's most recent work, is a narrative piece involving Paganini and Berlioz, conceived as an opera with special-effects video serving as an integral part of the dramatic interpretation.

Laguna Gloria Art Museum is funded in part by The City of Austin.

“I think independent filmmakers touch more the pulse of what is going on in the country. In terms of history, issues, topics and heritage, they know more of what is going on — particularly those making regional films . . . We need to get away from this whole idea of having to release films that will be instantly viewed by the entire nation. There are great stories to be told about regional subjects, but they aren't being told. The independent filmmakers are the ones to do it.”

- Robert Redford
Sundance Institute

Laguna Gloria Art Museum
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THE · TERRITORY

A production of Laguna Gloria Art Museum featuring films and video by independent media artists of the Southwest.