



A study in Media Studies: Georgiana Jungels (left), a graduate now on the Buffalo State faculty, holds up a portrait of Center Director O'Grady; Video artist Woody Vasulka holds up lettuce; filmmaker James Blue just looks.

## U/B's acclaimed media program: Parisians and Englishmen know it well

Parisians have read about it in *Le Monde*.

Englishmen and American educators with panache have read in the *Times Higher Education Supplement* that it is "the widely acclaimed model" of a "centre" of film study which joins "creative and theoretical work in a fluid and ceaselessly responsive way."

Readers of the "Rockefeller Foundation Working Papers" have been told even more by Johanna Gill in an article on "Video: State of the Art."

Ms. Gill wrote that "In recent years, Buffalo has become a small think-tank for studies in media. This is largely due," she said, "to the energy, enthusiasm and activities of Gerald O'Grady, who has set up the Center for Media Study. . . . He has assembled a faculty that includes some of the most interesting people working in film and video today — Paul Sharits and Hollis Frampton in film, and Woody and Steina Vasulka in video.

O'Grady has a constant schedule of workshops and conferences, lectures and viewings. He is interested in all aspects of media, from each individual work to the role all the mass media play in our society."

### Mission, location and enrollment

The Center for Media Study was established and O'Grady appointed director in 1972. It is developing three areas of coursework which will lead to undergraduate and graduate degrees: (1) the making of films, videotapes and other media; (2) the history, theory and analysis of media forms; and (3) the psychic and social effects of media.

The degree-granting programs, O'Grady says in the Center's annual report for the academic year just concluded, "will be developed within the emerging philosophy of human consciousness derived from the life sciences. Media means all of the symbolic codes of human culture, and their creation and study involves all of the ways in which they interact with and influence each other in constructing human consciousness. The informing insight of the program is that all citizens should have an understanding of and access to all of the codes of expression, communication and information-transfer of the culture in which they live."

Both curricula and research concentrate on the production of media; the critical history, theory and analysis of media forms; the physical, psychological and social effects of media on human life and on the biological and cultural evolution of man; the relation of communication and technology to social structures; and the development of media curricula for both academic and para-scholastic programs for persons of all ages.

In addition to O'Grady there is an assistant to the director, and five full-time faculty members.

The Center — which has been jostled from Annex B to donated space at 3325 Bailey Avenue to Richmond Quadrangle at Ellicott and back to Hochstetter Hall at Main Street — will soon move again — from the top three floors of the new wing of Hochstetter (now Wende) to the old wing of Wende, this to

make room for the Instructional Television division of the Educational Communications Center (which O'Grady also directs). The Center hopes to remain at Wende Hall for at least five years, O'Grady reports.

The Center's enrollments have grown and continue to grow, O'Grady indicates. During the 1976 Summer Sessions and the two semesters of 1976-77, 335 undergraduates enrolled for 1,244 credit hours; 170 graduates signed up for 645 credit hours. About 25 of the undergraduates were in a variety of "Special Interdisciplinary Majors" in Media Study, and the 30 grad-students pursuing a degree came from 16 different states and 3 foreign countries and had done undergraduate work in 11 different fields. For Fall, 1977, the Center has accepted 27 new graduate students representing a similar range of places and interests.

### A tradition of active students

"One of the proudest traditions," O'Grady indicates "is that students of the Center participate in exceptionally active careers concurrent with their academic pursuits, and make professional contributions in film and video making, teaching, research, publication, administration, social work and cultural activities."

For example: Scott Nygren, who is completing his Ph.D., to be awarded by the English Department, established a one-year program, "Looking at Film," at the Museum of Modern Art in New York on a National Endowment for the Humanities grant, and coordinated "The Moving Image/New York City" Program for the SUNY-wide Committee on the Arts in April 1977. For fall, he has accepted a position to direct the film program at the University of Toledo.

Alan Williams, who completed his Ph.D., awarded by the French Department in April, published a long essay in the *Quarterly Review of Film Study* and has accepted a teaching position at the University of Iowa, which has, according to O'Grady, "one of the strongest film programs in the United States."

Among recent doctorates, Dr. J. Ronald Green became director of Media Study/Buf-falo after doing a special study of film and video activities in San Francisco for the Center for Understanding Media under a grant from the Lilly Endowment; and Dr. Seth Feldman, assistant professor at the University of Western Ontario, became founder and secretary-treasurer of the Film Studies Association, Canada, and published a book, *Canadian Film Reader*.

Students who took undergraduate or master's degrees in 1976 had their first screenings or exhibitions in New York City's major film exhibition centers, O'Grady notes: Andrej Zdravic at Anthology Film Archives, Kurt Feichmeir at the Collective for Living Cinema and Millenium, and Bart Robett at the Whitney Museum of American Art.

Georgiana Jungels, assistant professor of art education at Buffalo State, published a book, *Expanding Art Experiences to Include All Children*, and Stephen Osborn, employed in a variety of instructional media activities for Engleman Becker Corporation in Eugene, Oregon, published a book on high school English programs.

Other students still engaged in the master's program won equal distinction, O'Grady points out. Gail Camhi received a grant to make a film and Chris Nygren, to edit "The Bulletin of Film and Video Information," both from the National Endowment for the Arts, and Stephen Edgington received a grant to study film from the National Endowment for the Humanities.

Marc Chodorow had several of his WBFO interviews with filmmakers accepted by National Public Radio and made available to 200 other stations. John Minkowsky published a 100-page *Survey of Film/Video/Television/Photography/Electronic Music Activities on State University of New York Campuses*. Glen Muschio will publish a film coding system which he developed in *Behavior Science Research* and also won "Best Documentary Video" at the Athens International Film Festival. David Steward had a film accepted for the Cracow, Poland, International Film Festival and spoke on "Cable TV: An Alternative" at the Eastern Communication Conference in New York City.

These are only a range of examples of very intense and very broad activity by many students, O'Grady indicates.

### Now the faculty

Take the faculty, too.

The six faculty, four of whom are primarily creative artists and two of whom are primarily scholars, published 7 articles, created 30 new films and videotapes, delivered 98 public lectures across the country in galleries, museums and universities from New York to California and had 21 exhibitions throughout the U.S. and in 7 foreign countries. They also made public television appearances in Buffalo, Boston, Atlanta and Houston. They received grants totalling \$26,000 in support of conferences and institutes and attracted \$123,330 for sponsored research.

To illustrate:

Paul Sharits screened his films and participated in panel discussions at the Edinburgh International Film Festival in August, flew to the Telluride International Film Festival where he was the featured independent filmmaker in early September and then came here for his complete retrospective exhibition, "Dream Displacement and Other Projects," which ran at the Albright-Knox Art Gallery from September 28 - October 30. During this current summer, he will have a five-day retrospective at the Centre National d'Art et de Culture Georges Pompidou in Paris and will screen his films in six other countries: Austria, Germany, Italy, Holland, England and Rumania. When he returns in the fall, his "Declarative Mode," a bicentennial film supported by the New York State Council on the Arts and the National Endowment for the Arts, will open simultaneously in 13 museums across the U.S.

B.W. Vasulka appeared at four major conferences within a month at one point. He lectured on video at a Conference organized by the French Office de la Creation Cinematographiques at UNESCO in Paris on February 1-4, returned home to participate in the "Conference on Film, Theater and Video" at the Center for 20th Century Studies at the University of Wisconsin at Milwaukee on

February 16-19, was visiting artist at the "Conference on the Future of Television" at the Annenberg School of Communications, University of Southern California, on March 4-6, and the featured speaker at the "Conference on Design/Electronic Arts" here in Buffalo on March 10-13.

In a similarly intensive period, in late March and April, Hollis Frampton was invited to screen and lecture on his films at a dozen universities and museums from the Name Gallery in Chicago to the Pacific Film Archives at Berkeley.

These appearances by Sharits, Vasulka, Frampton and other faculty members are usually followed by applications to the program by students interested in graduate study, O'Grady notes.

Among other faculty, James Blue is visiting professor in the Film Program at the Humanities Center, Yale University, this summer and is delivering a series of eight major lectures on "The Documentary Impulse" at the Museum of Modern Art. Dr. Brian Henderson is sending his book on film theory to press this summer, and has received a grant from the SUNY Research Foundation to expand his work on theory to the body of contemporary American personal cinema.

O'Grady himself has continued to serve on the Media Arts Panel of the National Endowment for the Arts and on the SUNY-wide Committee on the Arts. In December, 1977, he will direct a program in "The Future of the Image" at the annual convention of the Modern Language Association in Chicago.

Additionally, U/B was the only university to have two filmmakers in residence at public broadcasting stations this year under grants from the National Endowment for the Arts, B.W. Vasulka at Channel 17, Buffalo, and James Blue at Channel 8 in Houston. Both were on half-time leaves of absence to prepare programs to be seen by national audiences next fall.

### Community and campus involvement

The Center's faculty last year also joined others in organizing and supporting an interdisciplinary seminar on the semiology of the arts, and participated in a Symposium on Violence in Theatre, sponsored by the Department of Theatre. It joined with the Center of the Creative and Performing Arts to sponsor a variety of artists, and with the Council on International Studies to exhibit a series of films from Canada, Japan and Brazil.

The series of 37 Japanese features, 13 animated films and several videotapes, were also co-sponsored by a wide range of "town/gown groups," as O'Grady puts it. "This was typical of an effort which places the Center's program in continuous interaction with events at many of the City's major and lesser-known institutions, from the Buffalo and Erie County Historical Society to Daemen College to the Trinity Episcopal Church. It is literally true that there is hardly a week during which the Center is not engaged in collaborative activity with some of the City's many cultural institutions," he says.

Beginning this fall, James Blue will host a weekly program of independent films and videotapes for WNED/Channel 17, and plans are being explored for cooperative activity with area cable television systems.

### Future most important

In the face of all these activities, O'Grady concludes in his annual report: "the most important work of the Center during the past year has been relatively hidden and will have its effect only in the future. Meetings were held throughout the year to prepare the final version of a 300-page document proposing A.B., M.A., M.F.A. and Ph.D. degree programs for the Center." According to O'Grady, this will go out at the end of July, 1977, following President Ketter's "Letter of Intent" which was registered in Albany early in the development of the program.

O'Grady and the faculty also spent considerable time this year in preparing equipment lists, library and media material needs, and other items in order to facilitate application proposals for large-scale grants from non-University sources.

## Borst bets on big birth boom

New York City hospitals will be especially overcrowded Saturday, April 9, 1978, when 30 per cent more births than usual will occur because of last week's blackout.

At least that's the prediction of Lyle B. Borst, professor of physics and astronomy.

Based on his 1968 study of the increase in live births that took place in Manhattan hospitals following the Northeast blackout of November 9-10, 1965, Borst predicts that 150 additional infants will be born in Manhattan alone who would not have been conceived had there been no power outage.

In 1968, Borst examined the daily birth rates at five public and private hospitals in Manhattan and found that a peak in births took place Sunday, August 7, 1966, exactly 270 days after the great Northeast power failure.

Using this data, the physics professor con-

• See 'Borst,' page 4, col. 1