

M Could we get into some specific material, how and why you got into video?

St I just got into video because Woody got into video, so this is a question for him.

W I was swept away! So romantic, so desperate to believe in what I was doing. I was trying to believe in my writing, I was trying to believe in film, which I was educated in. And suddenly, there was this primitive medium, video, and saw this totally primitive material called feedback. I was lucky, too, through my job having around a place that had small format video, and so I could start taking it home. That's when Steina took it over. "It's mine." She's a woman. She threw away her violin, in which 1/2 her life was invested, and picked up the video. (Laughter)

St Boy, was I glad to get rid of that violin.

W The first day I came home, she had already produced a 1/2 hour of tape.

ST We got so involved that Woody decided, very rationally, that he had to quit work. So, ~~we~~ agreed to it. There was so way he could be bogged down with some stupid job when all this was going on.

W ~~xxxxxx~~ She sent a letter to her father in Iceland who had never heard the term video, "I'm involved in video now, Daddy, send me some money." And he did! It wasn't much, but it brought us a porta-pack or something.

ST My parents always believed in me, totally. They only time they didn't was when I was going to marry a foreigner (Laughter). My mother was alarmed at that, but a friend came in and said, "Why are you so alarmed? Don't you believe in Steina?" My mother calmed down, and realized it had to be a good one for me, because I wouldn't get anything else. My father saw video once when I was asked to give a lecture at the American Cultural Exchange in Iceland. And he was quite disgusted with it. He thought it was pretty silly. That didn't matter. "I cannot spend a minute on this. It gives me a headache." So we laughed and that was it. ~~xx~~

M Do you still ~~xxxx~~ play violin?

ST I haven't unpacked it since moving here. But I should. I'd like to play in a quartet.

JM Have you been doing any of the synthesizer music?

S<sup>1</sup> No, that's a natural for Woody. I wasn't free. I could do nothing with it, I was so trained in music. He's somewhat trained, but he doesn't read music fluently. He could go straight in there and turn out symphonies and operas.

W I have a secret background which is called music composition which I have no preconditions or hang ups about, so I can be free. It's the only area I could make use of old-fashioned, traditional structures. I've been secretly doing it for years, but now I have to come out of my closet because now we're producing this operatic form called Pagannini - at least that's the working title. Anyway, . . . what's the question?

JM About music, but just keep talking.

W One of my motivations to play around with video and audio instruments was I very early recognized that it's the same material. There's no division in the material sense. It's energy, in a particular arrangement in time, It's only a frequency of organizational difference. The material is ~~xx~~ identical. Do you understand?

M Yes

**RANGER AM**

W Good. That unity of material inspired us to exchange all video events into audio, interfacing, all sorts of video events into control for audio synthesizers, or vice versa. It became a mutually systemic, complementary inspiration. That taught us the most dramatic lessons about the material. what it is, how you move it around, change it. That became the basis of our understanding of video in its primary level. We don't use it like television. We're pointed toward the materiality of it. It's very close to what a sculptor would do with other materials. For us, it's tangible. We can actually touch it through the ~~tubes~~. You can, with the computer, plot certain events in time, because everything ~~screened~~ is equal to particular location in particular time, so once you know how to plot certain events on the screen, you can change it, program it, to actually structure images. So working with time becomes part of the craft, and that's what was inspired by the basic investigation of the material.

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**CONTROLS**

M You do all the programming?

W Yes, though sometimes I have to get help, because I'm not naturally gifted in mathematics.

AL This is still very esoteric ~~nextixx~~ stuff for most people. Do you the feeling that, like the gothic masons had to keep their ability secret, this stype of technology should stay unavailable?

W No. If creative people instead of utilitarianists get into the developpment of languages, then the languages will carry the significance of the culture, rather than the significance of utility, which it is now.

M Language isn't made by poets?

W Should be. Unfortunestely, though, its been mathematicians. We have to understand that ~~thxax~~ code organizations into language is the duty of the citizen, an artist or the creative part of the society. These things should be taken from the hands of computer scientists and they should become general property . . .

JM So that people's creativeness ~~cxrx~~ can come out through this vehicle; using it as a means of expresssion, not just a scientific thing off in the corner.

W Yes.

M You didn't always use computers in your work, did you?

W No. Fist you buy one, then you learn how to use it.

SE You buy one, you read, you wonder, and, for a long time, you're very intimidated by this powerful tool in your living room. We would get our friends to come in and make it conversant. They would say things like, "Oh, you need a boot strap." Then we'd have to find someone else to tell us what a bootstrap was and where we could buy one of those. We had to learn everything the hard way.

Jm Would you give us a little history about the Kitchen?

ST First we had the space, and because we had the space, all those things could start happening. It was a beautiful space . . .

W Others would say otherwise - a rat hole.

ST That's what it was - totally gutted. But it had this feeling!

We cleaned it up, ~~xxxxxx~~ and asked everybody we knew to come ~~xx~~ and do something there, and we filled up the schedule that way. That's what we need in Santa Fe - a space with the rent paid. The income from the gate is enough to run the rest of it.

W The thing in New York was, in the early 70s there was no place to show video. Special groups had little theaters, but there was no open space. We decided that since we had so many people coming to our place to show video, it was time to take it out.

ST The success of the Kitchen was not by design. We didn't know about alternative spaces for performance and all those things, we didn't know the space was going to be in the heart of what was later SoHo. In 1971 it was a burned-out shell. The whole thing was totally innocent. Suddenly we found we had this Kitchen and suddenly we found out about all this unbelievable creative energy going on.

W We started out with a general policy that we would present electronic arts there - music, video, but people eventually found everything experimental there. Any thing that would fit better there than somewhere else. When we started, we had jobs to pay the rent. When we left it was a \$40,000 operation. Now, it's \$250,000, an institution. But there was a difference between the old Kitchen, which symbolically collapsed - the building actually collapsed killing two people. But just before that, ~~ix~~ the Kitchen had been transplanted into another location and changed hands and become more established.

M It's become a myth.

W Yes, but that was due to the particular vacuum that existed. There was nothing else. So it became . . . it took life on its own. We gave it an openness. It doesn't have that anymore.

ST S That's the way to run this kind of place. Let anybody who wants to, take it over, and just let people keep taking it over. People know what to do with a space.

W But it was a little disappointing to us that a tradition of video was never established there. I would still like to participate in something devoted just to electronic arts. That's something we have passion for.

M And after you left the Kitchen and New York, you went to Buffalo?  
ST yes, and there we had our own lab in our own home. Our creative work space was also our living space. We worked with the university there, helped them get their lab together, but it was separate from our own.

W And now we have to think about how to directly live off what we do. But I must confess that the most free support I ever got was from the government. In teaching, there was always a pay off, it was less honest, and the direct work, for business, was the least honest.

ST The New York State ~~xxxxxx~~ ARTs Council was quite radical in the beginning. They made New York just jump ahead of the rest of the country. They used to come down into ~~D~~ SoHo, go into the lofts, look at the work, talk to the people, and when they found work they thought should be funded, they told the people ~~xxxxx~~, "You ought to apply," and then they told them how to do it.. So it's interesting to think how art flourishes where the money is. I saw it there. The money came there, and the creativity ~~fixzxxxx~~ exploded. It's probably the same thing that happened with the Medicis.

W We basically interested in only supported art. We are not interested in art that actually makes it commercially. That's different. I'm interested in imperfections, ambiguous products, the dying, the weak. For me, the strong, established things ~~&~~ eventually become oppressive and boring.

ST My idea of art is that art-making is a lifestyle. It is a certain recklessness. Most artists are people who don't fit into society. They

don't become wage earners.

AL I don't quite follow the idea about fragile art?

W I think much of art is fragile, unstable. If an art form has no place to be performed, for example, it might not appear. Jeff Hendricks (sp?), a brilliant performer, did frozen frame theater. He would move over a period of maybe three hours, about the stage, and you had to be there to track all the movements. He had profound performing concepts, but who emerged from that movement but Robert Wilson, who ~~did~~ does opera, the most bombastic, brutal, banal sort of thing. But the most fragile, unperformable, unspecific work was so endangered. Andy Warhol is there like a giant, but underneath is this intricate web of useless pieces. new experiments with film and performance, very intellectual strands, that maybe one day will come out, but maybe they're gone forever.

ST Sometimes the artists so overblow an artist that he becomes so famous that he can't work anymore. Once too much is expected of you . . .  
 . . . What do you do?

M Do you feel any of that burden yourselves?

W We were famous for 20 minutes, after an article in the New York Times. But we were known in a small group of video people, not in the mainstream. Sometimes what we do is synchronous to the art stream, sometimes its anacronistic. But not one serious critic has analyzed our work.

ST How would they do it?

W We're known as the strange couple, a sociological phenomenon. Others have very identifiable work. We've always gone a little bit beyond the technological, the easy interpretation, because we go into the basics of the operation, of the material. No one's been able to describe that, & so no one's tried, and that suits us fine as long as we can keep working. And so we act as promoters of the medium, ambassadors, xjndgxxx

M You mentioned the connection between art-making and lifestyle. Was it a big change when you moved to Santa Fe?

W I could be anywhere. The reality of my struggle is that machine, and these pictures that come out. The rest, the trees, the hills, are very beautiful and if I can go out for 2 or 3 minutes, I get refreshed. But the work is unrelated.

ST ~~Rmk~~ We need a larger space, which maybe we could find in Taos, but Woody, you say you want to be here in Santa Fe! Yet you say the outside is just decoration?

M All the contradictions in Woody are true. (Laughter)

W It's beautiful, but the uninterrupted volume of time we get here is what's important.

JM What about the low ~~xxxx~~ power television station that you're involved with? Is that going to happen? How's that going to effect your time?

ST I'll do whatever I can to make it happen, ~~I~~ but I don't have the time to actually do it. It's an incredible challenge to set up a low power station for Santa Fe, Los Alamos, Taos, and make it a total culture station.

M A response station?

St Run it like the Kitchen, where anyone can schedule a time and isn't ~~xxxx~~ asked what he or she is going to do. Let it go out, let it fail when it must. So, in that sense it's two-way.

W Would the community have full control of the programming?

ST No. That's not possible. The Kitchen wasn't a democratic system. Creation isn't democratic, it's a skill. People who are not creating will not ask for time.

M There won't be a production studio. Artists will provide tapes . . .

ST It could do lectures live, and there's ~~xxxx~~ a lot of backup programming available as needed to meet the FCC minimum time requirements. But the more people saw it, the more they'd begin using it.

JH, How much has been done?

SE The engineering study, the application has been submitted, and we've kept out feelers for funding. If we're on the air a year from now, I would consider that a miracle.

M- could we get into some specific material,  
how & why you got into video.

W- I just got into video because wood got into  
video, so this is a question for him.  
W- I was swept away! So romantic, so  
desperate to believe in what I was doing -  
I was trying to believe in my writing, I was trying  
to believe in film, which I was educated in.  
And I suddenly there was this primitive medium  
video and then <sup>saw the tape</sup> primitive material called  
feedback and it was like the phenomenon  
itself was what caught me. I had some idea  
about? but this was very much  
complementary to it ~~but~~ <sup>and</sup> even more mysterious.  
So this particular glimpse of the material turned  
me all around, and I was lucky to, this my  
job, being around a place that had small  
format video, so I could start taking it home,  
that's when Steve took it over. "It's mine."  
She threw away her video, <sup>in a pile of the books</sup> & was  
picked up the video

7 what  
is feedback

W- It was I glad to get rid of that video.  
W- the 1st day I came home, she had already produced  
a 1/2 hour of tape.

W- It's a very rational place for wood, it was

at a place where he was earning money so we could pay the rent & live and <sup>eventually</sup> buy equipment - we were ahead buying a lot of tapes. And the place provided him w/ all the equip. we needed. We could rip it off any time we needed.

W - We borrowed  
 ST - Yes <sup>consistent</sup>. We could take it in the evening, run all over it, do all sorts of things, & get it back in the morning. We got so involved that Woody decided, very rational, that he had to quit work. So, we agreed to it. There was no way he could be bogged down w/ some stupid job when all this was going on.

W - She sent a letter to her father in Iceland, who had never heard the <sup>term</sup> video, "In involved in video you, Daddy, send me some money." And he did! It wasn't much, but it bought us a porta-pack, or something.

ST - My parents always believed in me, totally. The only time they didn't was when I was going to marry a foreigner. My mother was alarmed at that, and a friend came in & said, "Why are you so alarmed? Don't you believe in Steina?" My mother calmed down, and realized it had to be a good one, because I wouldn't get anything

There's a secret background which is called music composition which

else. ~~That's how~~ My father saw videos once when I was asked to give a lecture at the American Cultural Exchange in Iceland, and he was quite disgusted w/ it. He thought it was pretty self. That didn't matter. "I can't spend a minute on this. It gives me a headache." So we laughed and that was it. He died a couple of years later.

M Do you still play violin  
ST I have it unpacked if since moving here. But I should. I'd like to play in a quartet.

Jahie Have you been doing any of the synthesizer  
music  
ST - No, that's a natural for <sup>me</sup> I won't free. I could do nothing w/ it, I was so trained in music. He's somewhat trained, but he doesn't read music fluently. He could go straight in there <sup>turning out</sup> & do symphonies & operas.

W. I have no <sup>preconditions or hangups</sup> preconceptions about it, so I can be free. It's the only <sup>area</sup> area I could make use of old-fashioned <sup>conditions</sup> structures. I've been doing that ~~secret~~ secret for years, but now I have to come out of the closet because now we're producing this opera form called Paganini

(4)

- at least that's the working title, anyway... what was the question?

Johno: alt music, but just peep taken  
W. One of my motivations, to play around w/ video + audio instruments was I very early recognized that it's the same material - there's no division in the material sense. It's energy, in particular arrangement in time. It's only a frequency or organizational difference. The material is identical. Do you understand?

Mad. Yes.

W. Right, because it's important that it comes across. That kind of material inspired us to exchange all video events into audio, interfacin', and vice versa. ~~And~~ ~~we~~ ~~used~~ ~~to~~ ~~put~~ ~~all~~ ~~sorts~~ ~~of~~ ~~video~~ ~~events~~ into control for audio synthesizers, or vice versa. We used 10 yrs ago, the smallest video synthesizers we could find to generate images. It became a mutual, ~~complet~~ complementary, systemic inspiration that taught us the most dramatic lessons about the material, what it is, how you move it around, change it, that became the basis of our understanding of video. That's why we took the road of working w/ video in its primary level. We don't use it like television would. We're pointed toward the materiality of it. Controllability of it as a material. And it's very close to what

(5)

a sculptor would do with other materials. For us it's tangible. we can actually touch it through the tubes. You can, with the computer, plot certain events in time, because everything screened is equal to particular locations in particular time. So once you know how to plot certain events on the screen <sup>or interface of the tube</sup> you can change it, program it to actually structure images. So when a time becomes part of the craft and that's what was inspired by the basic investigation of the material.

Q. You do all the programming?

A. Yes, though sometimes I have to get help, because I'm not naturally gifted in mathematics.

Q. So many terms from the electronic sphere have gotten into the language. It makes me think that children of this generation will have a closer, more natural relationship to all the technology of the generation before.

W. An incident happened here. Brad Smith brought his son. His son wants to make a robot and he wants to tell the robot to go to the bathroom. He didn't understand that first the robot had to know where the bathroom was. He has to teach him.

He was totally blown away by the fact that he has to write a program for everything. ~~He has~~ This culture totally mythic, everything. On every level you have to go down to the primary level to see how something works, or else it's misunderstood. <sup>the code structure</sup>

M. But it's necessary in a sense, that that be kept secret. It's like... the gnostic masons had to keep their ability secret. If anyone else did it, it would fall down.

W. If creative people <sup>instead of utilitarianists</sup> get into the development of languages, then the lang's will carry the significance of the culture rather than the signif. of utility, which it is now. Languages are made by technologists or scientists. #s

m. Languages ~~are~~ <sup>isn't</sup> made by poets?

W. Should be. Unfortunately they've been mathematicians. That's the 'paradox'. We have to understand that ~~the~~ <sup>code</sup> organization into language is ~~the~~ <sup>the</sup> duty of the citizen, ~~the~~ <sup>the</sup> artist or the creative part of the society, ~~the~~ <sup>the</sup> goal other purpose. It should not be that linked with the utilitarian side as it is now.

This is good stuff - use as there's room

These things should be taken from the hands of computer scientists, & they should become general property,

J. ~~But~~ if comput. science was <sup>general knowledge</sup> as common as reading & writing, a mainstay in our life, the people's ~~social~~ creativeness, could come out in that ~~of~~ vehicle. It's a means of expression, not just a scientific thing off in the corner

which letters, into a culture  
This may divide a culture, though ~~too~~. Before everybody can find his or her way of expressing certain programs. There are now phonetic analyzers which allow you to talk to computers. ~~Smart~~ smart kids may someday <sup>conquer</sup> the human language as inefficient.

They may communicate w/ a vocal non-human speech pattern - very efficient, very fast, but it's going to be one-to-one, machine and communicate. This disorients society as a cultural unit, as letters & conversation do. No need to despair. Some people will be talking gibberish, talking only to their ~~computers~~ computers.

St. A lot of people are <sup>working on</sup> developing a common language that they can all use to talk to their computers, and all the computers are compatible, & they can all talk to all computers. We're just interested in that.

(8)

We're interested in very special computers that can only talk, maybe, to us. or people who take the same pain as us to get that out of the computer. And I think that's the way it's going to go, that people are going to shape computers to their needs.

Mat: Does that kind of antagonism come from well thought, or from circumstance, from the tools?!

Wald: You didn't always use the computer in your video work?

Wald: You buy one, then you learn how to use it.

St. Yes, we had to buy the tool, then learn. You read, you wonder, and for a long time you're very intimidated. You have a powerful tool in your living room, if you don't know anything about it. We would get our friends to come in & make it conversant, and they would say "do you need a bootstrap," and we would say "what's a bootstrap." Then someone else would tell us what it was, and where we could buy one. We had to learn everything the hard way.

(9)

and - you never took formal classes in computers.

W - I'm incapable of learning from classes. It's always taught as an abstract, or somehow "useless" application. You learn by buying it ... that's the first act of commitment. ~~for~~

Jackie - would you give us a little history, all the patches?

SJ - First we had the space, & because we had the space all those things could start happening. Because if the budget happened, the space would have been empty. We found the place, fell in love of it ... a beautiful space, in a beau. building,

W - others would say otherwise - a rat hole

SJ - that's what it was - total shtab. But it had this feeling: a contractor friend found it for us, & we talked the landlord into giving it to us for a cheap rent. Eventually he threw us out because it was a most beautiful room. In the meantime, we couldn't fill it up. We had no money, no equip. It became a performance space. We asked anybody around to come & do something there, & we filled up the schedule that way. That's what we need in Seattle, in a space like the Performance Space. A space of the rent paid.

The income from the sale is enough to run the rest of it.

W. It all happened in this vacuum of possibilities, because video had virtually no place to show. There were a few theaters owned by special groups, dedicated groups

St But they wouldn't show your stuff, only their own.

W We decided that, since we had so many people coming to our place to show video, it's time to take it out

St So it wasn't about by design. We didn't know about alternate spaces for performances, and all these things that were going on, & we didn't even know that the space would be the heart of what was later SOHO which in 1971, was just a burnt-out shell. It was total innocent. We'd lived in NY for 5 yrs, but mostly among <sup>other</sup> foreigners. Suddenly, we had this kitchen and we found out about all this unbelievable creative energy! #

M - were you able to keep doing your own work?

St yes. We threw everybody out at midnight, & started working until 7 or 8 in the morning.

W - The only policy we had... we presented electronic arts, ~~but also~~ performance of electronic music, video, but that was only a general policy. People eventually found everything experimental there. For theater would sometimes

would fit better there than elsewhere. So it wasn't limited just to electronic arts. Someday I would still like to participate in something devoted just to that, electronic arts. That's something we have passion for. When we started at the Kitchin, we had jobs to pay the rent. When we left, it was a \$40,000 operation. Now \$425,000, an institution. But there ~~was~~ <sup>is</sup> a difference between the old Kitchin, which symbolically collapsed - the building collapsed, killing 2 people, but just before that, it had transplanted into another location, changed hands, & became more established.

St. We'd turned it over to someone ~~else~~ else. - to Bob Sterns, who's now at the Cincinnati Museum. It's a good platform for curators, The Kitchin.

M. It's a myth!

W. Yes, but that was due to the <sup>particular</sup> vacuum. There was nothing else. Sait became ... it took life on its own. We gave it an opener, that it doesn't have anymore.

St. We had the luxury of never turning anyone down. We just asked people what date they wanted, where, what they were going to do. I still think that's the way to run this kind of place. Let anybody who wants to, take it over, and just let people continuously keep taking

it over. ~~The~~ People know what to do w/ a space like that, when they get one w/ it was a little bit disappointing to us that a tradition of wide was never established & carried on there, because there was no other space.

M - So after you left the kitchen, you went to Buffalo St. Yes, and there we had our own lab in our own home, our creative space was also our living space. We ~~supp~~ helped the university get their lab together, but it was separate

Harvard Journal of the moment

W - Now we have to think about ~~to~~ how to directly live off what we do. But I must confess, that the most free support I ever got ~~for~~ was from the government. That was a payoff, it was less honest, and the direct work, was the least honest. I worked for the American Can Corp. to make a living and I found it extremely problematic, so ~~of~~ ~~in~~ ~~this~~ ~~funding~~ ~~system~~

St. The N.Y. State Council was <sup>actually</sup> quite radical in the beginning. It made us just jump ahead of the rest of the county. They used to come down to 50th St. go into the lofts, look at the work, talk to the people, and then ~~tell~~ them "you ought to apply, and then tell them how to do it."

when they found work they thought should be funded, tell them

So it's interesting to think how art flourishes where the money is. I saw it there, the money came there, & the creativity exploded. It's probably the same thing that happened at the Medias, wherever people gave support ... that lasts to there.

We're basically interested in our supported art, we are not interested in art that <sup>is</sup> makes it commercial. That's different. Non-salable art is our interest. ~~It lives in its own domain~~ I'm interested in imperfections, ambiguous products, the dign, the weak, the strong, established things for me, eventually become oppressive and boring.

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So my idea is that art-making is a lifestyle. It is a certain recklessness. Most artists are those people who don't fit in society, they don't become wage earners. The artist & the product can't be separated.

Al I didn't follow what you said, art being fragile

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(ent side I)

W I think I art as fragile, unstable. ~~to~~ If art form has no place to be performed it might not appear. Jeff Hendricks, a brilliant performer, he did fringe frame theater. he would move over a period of maybe 3 shows, about the stage & you had to be there to track all the movements. ~~and concepts~~ that goes into profound performing concepts, but ~~what~~ who emerged

from that movement, but Bob Wilson, who does opera, the most bombastic, frontal, ~~band~~ band, the most fragile, unperformable unspecific was so endangered.

But that's the level of creativity, to me the most interesting, ~~of~~ the least defined, that's what's most useful to me. The homosexual theater <sup>which was</sup> in NY, for example, was unbelievable to me, coming from New York, I found so radical. It took me totally by surprise. They brought all the garbage of the 20's up there, on stage with these aberrant cultural things - they made a theater. You think they survived? No, they didn't survive. They didn't survive culturally, or physically. It was too fragile.

Magazines can create a very strong illusion of art, then certain individuals, critics, can formulate things, but underneath you find they're very fragile. Andy Warhol is there like a giant, but underneath there are intricate webs of useless pieces, <sup>very</sup> superficial, of pulp + perfume, very intellectual strands. Maybe one day it will come out, maybe such things are gone forever.

Sometimes the magazines overdo it, though and overblow so the artist becomes so famous

he can't work any more because they've become too famous + that's equal god. I see too much is expected of you ... what do you do.

W change your name + start again.

Mdn - Do you feel any of that <sup>burden</sup> ~~pressure~~ yourself.

W - we were famous for 20 minutes, an article in the NY Times. But we were known in a small group of video people, we weren't in the mainstream. We do <sup>stuff</sup> what we've done sometimes it's synchronous to the art stream, sometimes it's <sup>total</sup> anachronistic. We haven't gotten <sup>any</sup> serious critics who've ~~ever~~ analysed our work.

St How would they do it

W We're known as a strange couple a sociological phenomenon, but there's no critic who would ask us for work ... ~~this kind of~~ <sup>what we</sup> ~~work~~ may be absolutely useless. How do you know how do we know. Others have very

Peter Campbell (2) ZB

identifiably work, describable. We've always gone <sup>a little bit</sup> beyond the technological, the easy interpretation. Because we go into the basis of the operation of the material, we had to struggle to

(16)

decode it, and even the next person would have to try to describe it, and it would be misleading, so nobody does, and that suits ~~us fine~~, ~~as long~~ as long as we can operate and do it, it's all right. So we <sup>are</sup> ~~are~~ promoters of the media, as ~~ambassadors~~ ambassadors, or judges

St We sit on a lot of panels. I've done that a lot lately, and the best work I've seen in the country, <sup>actual</sup> actual, was in the S.W., in Houston. ~~1/2 of the work was from Texas~~ It was very individualistic, & very well done.

(Stuff about grants, kids, a target).

Jackie - why did you come to Santa Fe?

W - we expected it was going to be much warmer here (laughter). This is the desert! We ~~first came there~~

St When we first came there, in '72, we had liked it. When we decided to leave Buffalo, we just said Santa Fe. ~~So~~ From the time we arrived in alb, rented a car, drove up here the people we met, ~~it all~~ <sup>every</sup> said "Yes, Yes, Yes."

So we never stopped anywhere, <sup>like</sup> as you're supposed to when you make a drastic move in your life.

Mah - You were taken abt lifestyle. ~~wasn't~~ wasn't moving here a big change wwo. I could be anywhere. The goal of my struggle is that machine, and the pictures that come out, I have to examine them very carefully. The rest, the trees & the hills, are very beautiful, and if I can go out for 2 or 3 minutes, I get refreshed. But the work is unrelated.

St ~~But you were the one who insisted on staying here~~ But we need a larger space which perhaps we could get in 700s, but Woody, you want to be here! Yet you say the outside is just a decoration.

Mah - all the contradictions are true at Woody!  
w - It's beautiful, but the uninterrupted volume of time we get here is what's important. In NY, it was a rush, a madness, though it worked for us. But here, it's the first time I've achieved nothingness, that you can face only yourself. Elsewhere, you get involved, inspired. Here, there's the privilege of unprogrammed time.

Jackie. what about the TV station being talked about? How will that alter the ~~time~~ unprogrammed time? Is it <sup>it</sup> ~~it~~ <sup>gon</sup> to happen?

St I want to do whatever needs I can to make it happen, but ~~the~~ I don't have time to actually do it. It's an incredible challenge to ~~do~~ <sup>set up</sup> low power station in Santa Fe, Co. Alamos, 700s. Make it a total cultural station. Make - a response station?

St - ~~A~~ A station is a one-way street, but if you run it like The Kitchen, where anyone can schedule a time, and isn't obligated anyone he or she is going to present. Let it go out, let it fail when it must. In that sense, it is 2 way. ~~The buying of low power~~ ~~stations~~ How do you see it structured? How many hrs of programming.

St - I see it growing organically. We would be lucky to do this a day, 2 days a week to begin. I think there's an FCC minimum we'd have to meet. But there's a lot of backup programming we could use. At first we'd be lucky just to be on the air. But as people saw it, they would hopefully begin using it.

W. would the community have full control of the station? Programming?

St No, that's not possible. The Kitchen wasn't a democratic system, because the person who performed

would have

had to be a performing artist. ~~The~~ creation isn't Democratic. It's a skill. People who are not creating, will not ask for time. ~~or~~

M The town isn't going to have a studio for the station. People will just provide <sup>tapes</sup> ~~st~~ <sup>yes</sup> ~~not~~ ~~to~~ ~~begin~~ ~~at~~. Hopefully, it will make individual video & film artists studios more active. ~~or~~

Jackie It's now profit - what has been done at the engineering study, the application has been put in, and we've put out feelers for funding. If we're on the air in a year from now I would consider that a miracle, though it could happen.

~~(stuff on video stuff available - rare things for programming)~~

st we could do lectures, live, and the <sup>very sophisticated</sup> rare, but available programming that's already available.

w - w/ total dedication of someone, the economic thing has to be figured out. That's a huge obstacle.

st the funding will determine the programming, too. If the funding is local, not the program will be local

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It can't be total enthusiasm about the station because it's not that interesting a transmitter signal. It's a limited choice. It's like after you can get information of lot of other sources.

It experimental, it's very early. When people go shopping on television to see what's on they're going to see this station. People will start watching it, maybe just while there are commercials on the others. After a year, you can start to measure its impact.

Jackie - I think PBS probably started the same way. People turned to it just because they didn't like what was on commercial TV.

M - But so many people in Santa Fe have cable now.