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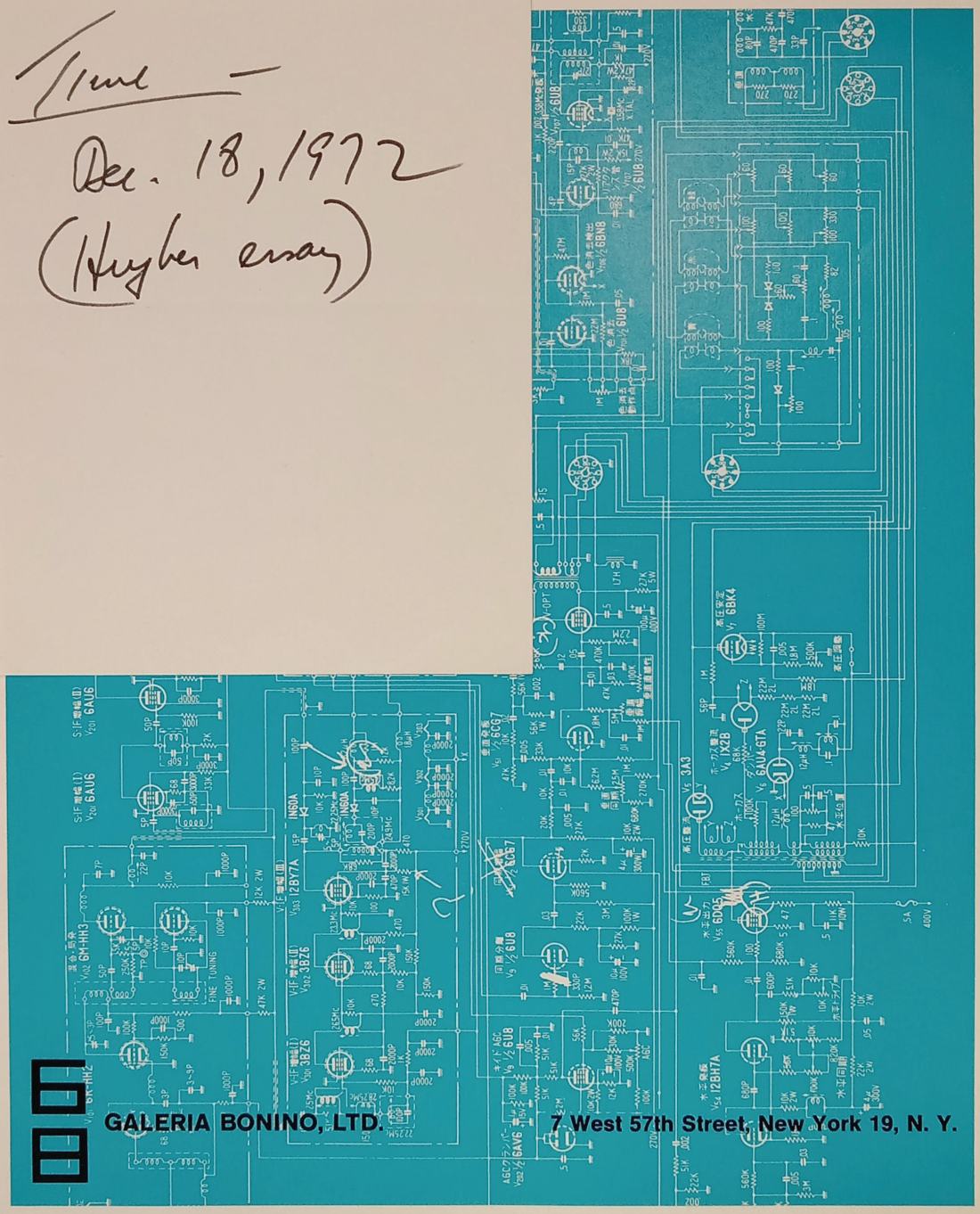
electronic art II

Time —

Dec. 18, 1972

(Hughes essay)



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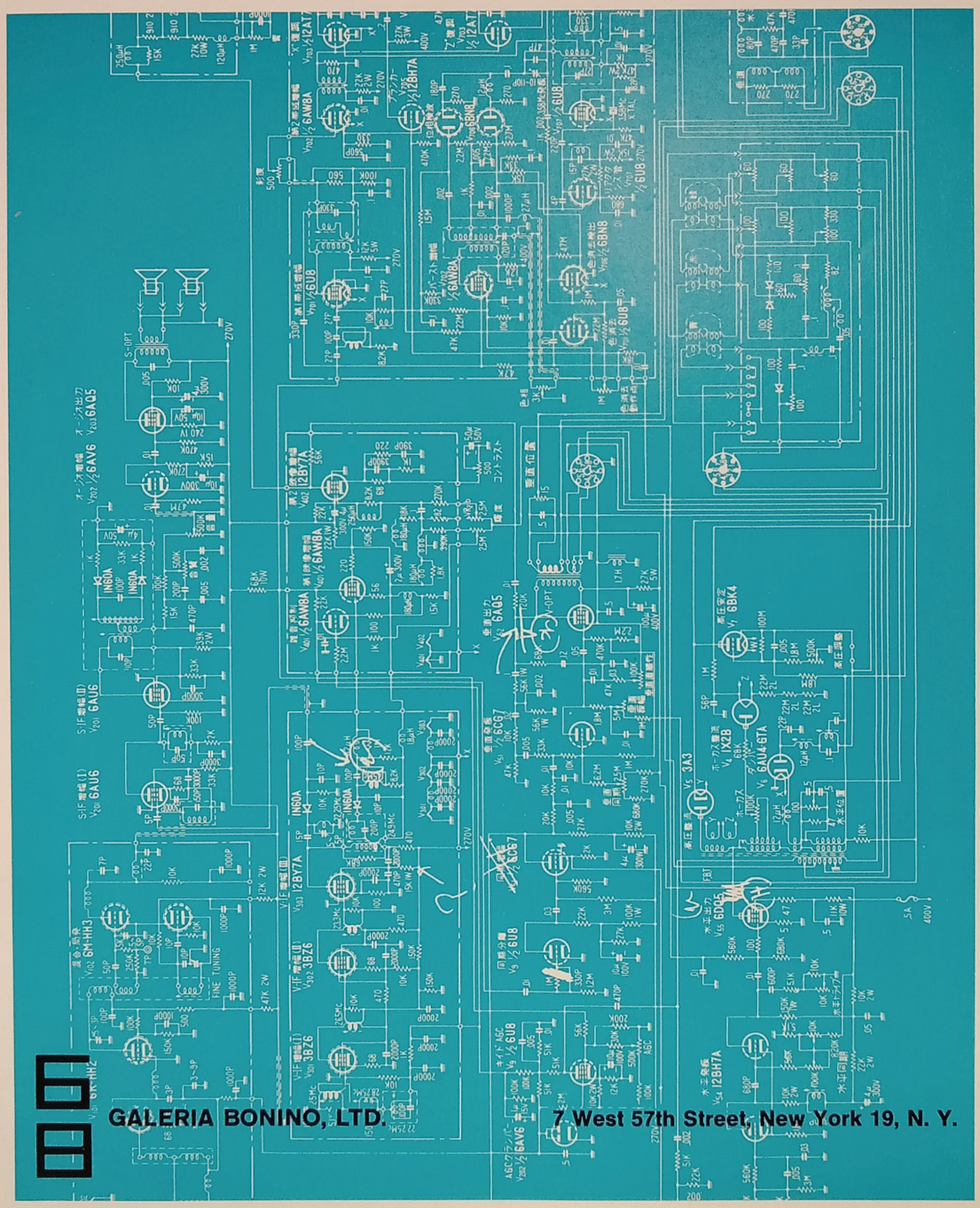
NAM JUNE PAIK

electronic art II



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NAM JUNE PAIK with the collaboration of:

AYO

MARY BAUERMEISTER

ROBERT BENSON

ROBERT BREER

CHRISTO

RAY JOHNSON

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NAM JUNE

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NAM JUNE PAIK

Nam June Paik was first known to us in the early 60's as a cultural terrorist. This man of solid pursuits in art history, musicology, philosophy and technology—so utterly at home in the cultures of East and West—shocked his musical audiences: sudden rippings of others' neckties; his soap-lathered head plunging, screaming into a washtub, nearly drowning; his demolitions of pianos . . . Paik was the all-too-live embodiment of his ironic assertion that the relative is the absolute, and vice versa.

But it is Paik the TV experimentalist who concerns us now. He has put aside, for the time being, dramatic performance for a medium that seems cool and detached. Yet his electronic "invasion" of standard video-transmission is merely a sophisticated analog to his former activities as terrorist of esthetic expectations. He destroys the TV sets' normal function as he destroyed the piano's. His scientific manner today is no less decisively unorthodox (engineers say he does everything he shouldn't) than were his musical manners in the concert hall. But out of electronic devastations emerge miraculous visual joys (everyone admits this) as from the cataclysonic piano anyone could hear astonishing sounds (if he only listened).

Of course, no one was really harmed by Paik in the past, although the warnings abounded. Similarly, at present, nothing is really lost by his deflections of the video information pattern. (His pianos, incidentally, were old and irreparable, and his television consoles are cast-off derelicts from Canal Street, which will also play normally.) Energies are simply rechanneled. Paik's terrorism is philosophical rather than truly destructive. As he shook up the habits of our minds in the past, he shakes up the electrical pathways in the television brain. If only to clear the air for wonderment and positive action. Once cleared, work begins.

On the viewing screen, Surrealism is revived: An announcer's face, his eye on his ear, stretched like Silly Putty, rolling flaccidly into a vortex, the voice extolling hair-spray. Achieved by the flick of a dial, or the manipulation of an electromagnet. Simply and without complication. We all can do it. The movies could never so directly, or so cheaply, or so potentially democratically, engage in the visual fare of everyday life.

Or: given the hyper-brilliance of the colored phosphors of the cathode ray tube, anyone is able to virtually produce Op paintings, still or in motion, in a variety and complexity of ways quite unavailable to conventional media.

Similarly, the styles of Minimal and Serial painting can be produced at will, with the significant difference that we, as participant-creators, are affecting such changes within a totally electrical situation. The shift to tele-light from the light of paint, qualitatively charges otherwise familiar configurations with an intimacy and at the same time, an intangibility that paintings do not possess.

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One screen yielded alternately Monet's "Waterlillies" and a psychedelic light show. The latter, flowing out of the former, transformed a ball game into six or more horizontal bands which rolled slowly towards the viewer like curling surf. Another screen produced an eclipse of the moon from its internal workings Another, endless mirror images of whatever was broadcast at the moment.

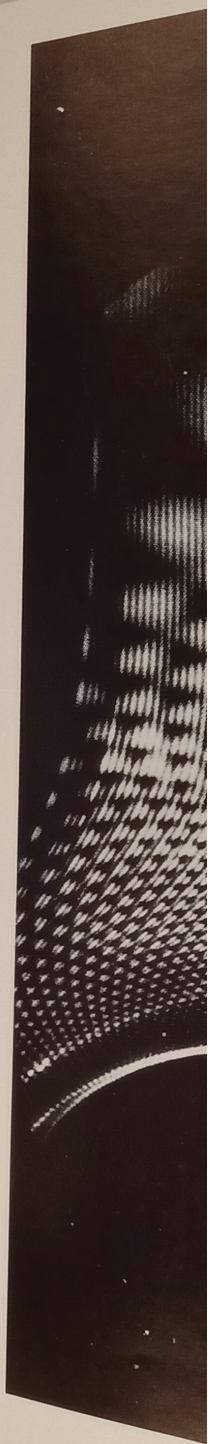
The flexibility of the telemedium appears potentially infinite. In time, Paik will discover inexpensive ways to increase the range of shape and scale of the viewing field, to multiply the monitor units environmentally in time as well as in space, and to facilitate networks of direct video interchange between artists and public, with each person influencing the resultant process.

The implications of such possibilities, added to his current pioneer achievements, have not escaped him. Paik's writings on broad aspects of contemporary culture, and on education, are rich with specific recommendations. In a recent paper prepared in connection with research he is conducting at the State University of New York at Stony Brook, he outlines some dozen probing and quite possible, ideas.

Among them are his "Instant Global University", comprised of computer-stored and mailable video tapes, from which any Westerner could study, say, Asian musical instruments under the best performers available; also, all music manuscripts of past and present could be collated and cross-referenced for instant retrieval; art history, as well, studied in this form, would make conventional texts obsolete; television, in concert with holography, could amplify not only our studies of three-dimensional and multi-media arts, but could also be helpful in physics and mathematics; electronics as such becomes vividly palpable once Paik's "interventions" are literally seen; elementary school children, increasingly tuned to an electronic world, can be communicated with and taught in all these ways, as well as taught to draw directly in the kinetic space of the cathode ray tube. It would go a long way toward shortening the great distance between current knowledge and current instruction of the young.

Most important of all, Nam June Paik is embracing as a whole, artist, spectator, medium, creativity, education and social welfare. The West, until lately has traditionally separated these, and it may be some time before the majority of us will accept the change he is helping to bring about, and act on it. Paik's early performance pieces terrified chiefly because we sensed the opening-out-to-the-world he was embarking on. His knowledge of, and respect for, the past was a condition for his forceful liberation from its grasp. Today, he is among the most modern of us.

Allan Kaprow



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500 B.C. Archimedes in Greece asked,
"Why is Coca Cola brown?"

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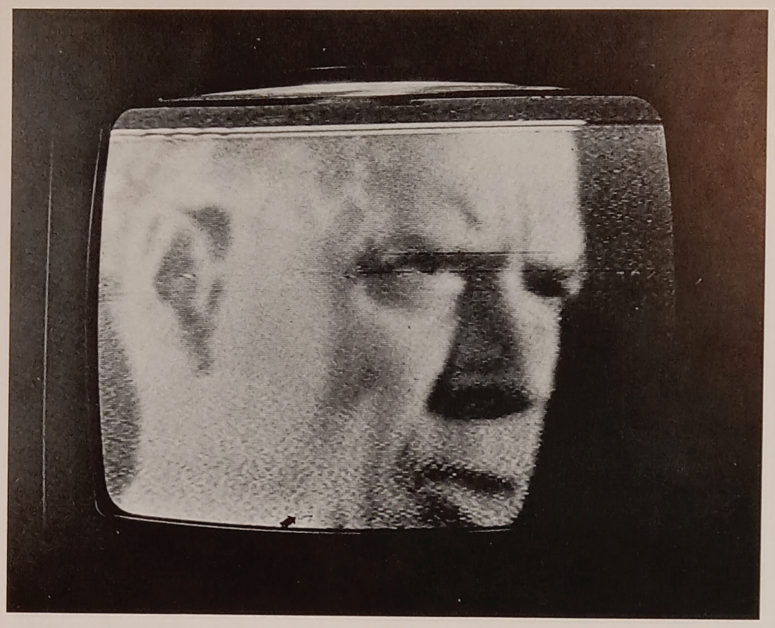
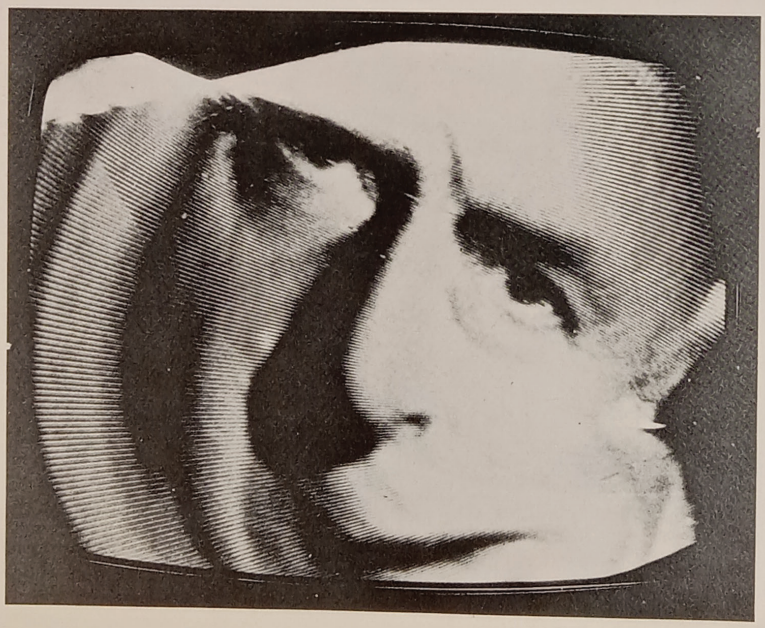


McLuhan's face in electronic variations.





Marshall McSnob said,
Marshall McButterfly sa
Marshall McLuhan said,



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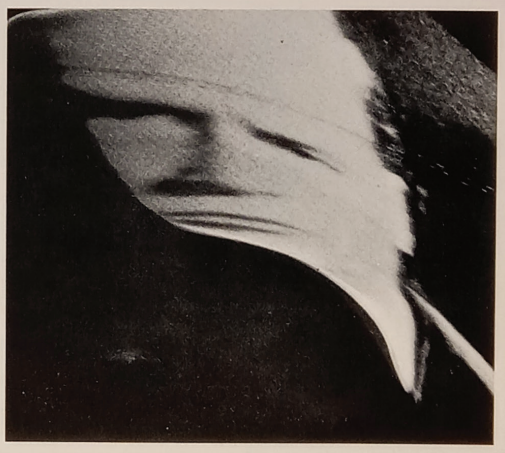
Marshall McSnob said, "Wind is moving the flag".
Marshall McButterfly said, "Flag is moving the wind".
Marshall McLuhan said, "Your mind is moving". . . .





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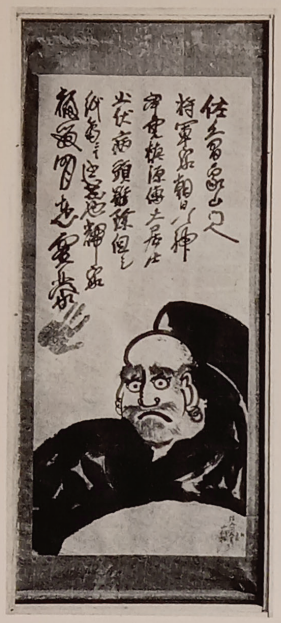

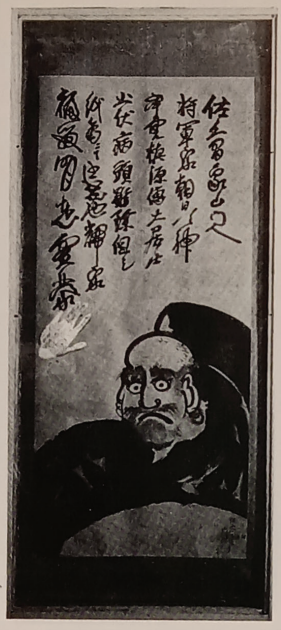

original (Komatsu Akira, with dedication to Sakuma Shozan, a famous politician—in 18-19 century) with preparation.





original (by Kano Chikanobu, 1660-1728) with preparation.

NAM JUNE PAIK

technical assistant

Shuya Abe Bob

The artist gratefull

The Rockefell

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technical assistants

Shuya Abe Bob Dunham John DeMauro S. Tanabe Isobe.

The artist gratefully acknowledges the help given by

The Rockefeller Foundation and New York State University at Stony Brook, L.I.

Nam June Paik was born in Seoul, Korea, in 1932. He graduated from the University of Tokyo in 1956, having graduated in Aesthetics. He studied music, art history and philosophy at the University of Munich, Freiburg Conservatory and the University of Cologne in Germany, between 1956 and 1958. Since 1958 has done experimental work in the Studio for Electronic Music of Radio Cologne, Cologne, Germany.

One-Man Shows & Performances:

1959 Galerie 22, Düsseldorf, Germany
1960 Atelier Mary Bauermeister, Cologne, Germany.
1961 Liljevalchs Konsthall, Stockholm, Sweden.
Louisiana Museum, Copenhagen, Denmark.
Ny Musikk, Oslo, Norway.
1962 Kammerspiele, Düsseldorf, Germany.
1963 Galerie Parnass, Wuppertal, Germany.
Amstel 47, Amsterdam, Holland.
1964 Sogetzu Art Center, Tokyo, Japan.
1965 New School for Social Research, New York City.
Judson Hall (Third Annual Avant-Garde Festival), New York City.
Cinémathèque (Festival of New Film I), New York City.
Joint concerts with Charlotte Moorman, in
Museum College of Art, Philadelphia, Pa.
Musica Nova, Iceland.
Festival de Libre Expression, Paris, France.
Galerie Zwirner, Cologne, Germany.
University of Frankfurt, Frankfurt, Germany.
Technische Hochschule, Aachen, Germany.
Galerie René Blocke, Berlin, Germany.
Bonino Gallery, New York City, "Electronic Art."
1966 "Toward a more sensible boredom", (With T. Kosugi), Cinémathèque, N.Y.C.
"Vision of Today", (Art & Technology symposium of Fylkingen at Museum of Technology in Stockholm)
Eastern U.S. Physicist Congress, Providence, R.I.
1967 "Artist as film maker" series at Jewish Museum, New York City
"Opera Sextronique", Cinémathèque, New York City
1968 Intermedia '68 (John Brockman's Associates with the help of N.Y. State Arts Council and National Councils of Arts)
Stony Brook Art Gallery at N.Y. State University.
"Electronic Art II," Bonino Gallery, New York City.
1966-68 Joint Concert with Charlotte Moorman, in
Gondola Happening (Venice), Librarie Feltrinelli (Rome),
Pistol Theater (Stockholm), D.U.T. (Copenhagen),
Musica Nova (Malmö), Galerie Rene Blocke (Berlin),
Kunst Akademie (Düsseldorf), Galerie Zweirner (Cologne) and in numerous colleges here and abroad.

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Group Shows & Performances:

1961 "Originale" (Stockhausen), Cologne, Germany.
1962 Fluxus Festival, Museum of Wiesbaden, Germany.
Galleria la Salita, Rome, Italy.
Minami Gallery, Tokyo, Japan.
1963 Fluxus Festival, Kunstakademie, Düsseldorf, Germany.
1964 Fluxus Festival, Carnegie Recital Hall, New York City.
Judson Hall (Second Annual Avant-Garde Festival), New York City.
Rose Museum of Brandeis University, Waltham, Mass.
1965 Once Festival, Ann Arbor, Michigan.
Galerie Parnass (24-hour Happening), Wuppertal, Germany.
Philharmonic Hall, Lincoln Center, New York City (participated in John Cage's Variation No. 5 with Electronic Television, during French-American Week).
1966 "Art turns on" (I.C.A. Boston)
"Programmed Art" (Museum of Art, Providence, R.I.)
1967 "Light in Orbit" (Howard Wise Gallery, New York City)
Light Art Show (Walker Art Center, Minneapolis, Minn.)
"Festival of Light" (Howard Wise Gallery)
Fifth Annual Avantgarde Festival on Staten Island Ferry, New York
"Kunst & Kitsch" (Felix Gallery, Cologne)
1968 Wolfgang Hahn Collection exhibit at Walrauf Richard Museum (Cologne)
Art in Edition (Pratt printmaker's center and New York University)
12 evenings of manipulation (Judson Gallery, New York City)
DIAS Symposium

Publications:

Compositions, Essays & Ideas—
"Bagatelles Americaines", (Decollage No. 1, Cologne 1962.)
"Exposition of Music", (Decollage No. 3, Cologne 1962.)
"New Onthology of Music", (Fluxus A, Wiesbaden, 1962.)
"Sinfonie for 20 Rooms", (Anthology, New York, 1963.)
"Fluxus Island Map", (Decollage, Cologne, 1963.)
"Read Music", (Kalender, Düsseldorf, 1963.)
"Experimental Television", (Fluxus, New York, 1963.)
"I Admire Monkey", (Decollage, Cologne, 1963.)
"New Onthology of Music", (Sogetzu Journal, Tokyo, 1963.)
"Half Time", (Decollage, Cologne, 1964.)
"Read Music", (Sogetzu Journal, Tokyo, 1964.)
"New Onthology of Music", (Kikan, Tokyo, 1964.)
"Autobiography", (Kalender, Düsseldorf, 1965.)
"Sinfonie No. 5", (Rohwolt Verlag, Hamburg, 1965.)
"Pensée 65", (Hansen & Hansen Verlag, Hamburg, 1965.)
Forthcoming book (Petersen Verlag, Berlin) in preparation.
A Music History, "Critical Bibliography of Avant-Garde Movement", (London), in preparation.

Criticism & Interview

"The Bauhaus of M
"The Music of 20'5
"The twelve ton ma
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NBC Television
Bavarian Television
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Bibliography:

John Cage: A Year
Karheinz Stokhause
Who's Who in Amer
John Gruen: The Ne
Sheridan Renan: An
Burnham: Beyond S
Life Magazine (1967
Film Culture (Expan
Manifesto (Somethi
Der Spiegel (1967, A
ICA Bulletin (1967 J
Fylkingen Bulletin (1
Judson Review (1968
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Criticism & Interviews—

"The Bauhaus of Music", (Ongakugeijutsu, Tokyo, 1957.)
"The Music of 20'5 Century", (Chayushinmun, Seoul, 1958.)
"The twelve ton mannerism", (Ongakugeijutsu, Tokyo, 1958.)
"Série, Chance, Space . . .", (Ibid, Tokyo, 1959.)
"Après Série", (Ibid, Tokyo, 1961.)
"Originale", (Chosun Ilbo, Seoul, 1961.)
"Originale" (Ongakugeijutsu, Tokyo, 1963.)
"Symposium on Cage", (ABC Radio, Osaka, 1963.)
"Magnum Interview", (Verlag Magnum, Cologne, 1963.)
"Symposium", (N H K Radio, Tokyo, 1963.)
"Symposium", (Ongakugeijutsu, Tokyo, 1963.)

Television Appearances (1961-65):

Westdeutche Television
Hessische Television
Dutch Television
West Berlin Television
NBC Television
Bavarian Television
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John Cage: A Year from Monday (Wesleyan University Press)
Karheinz Stokhausen: Text II (Dumont Schauberg)
Who's Who in America (Marquis) 1967-68
John Gruen: The New Bohemia (Shorecrest)
Sheridan Renan: American Underground Film (E. P. Dutton)
Burnham: Beyond Sculpture (George Braziller)
Life Magazine (1967, October 13)
Film Culture (Expanded Arts, 1966) (Film Maker's Co-operative)
Manifesto (Something Else Press)
Der Spiegel (1967, August)
ICA Bulletin (1967 July, London)
Fylkingen Bulletin (1966, 1967, Stockholm)
Judson Review (1968) (Judson Church)
Bijustu Techo (1967 August, Tokyo)
Notation (edited by John Cage: Something Else Press)
Arts Magazine (with Jud Yalkat) (1968, April)

Photography: Peter Moore, (New York)
F. Humphrey, R. Weisenfeld. (Stony Brook)

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17th April-11th May, 1968

Exhibition No. 32

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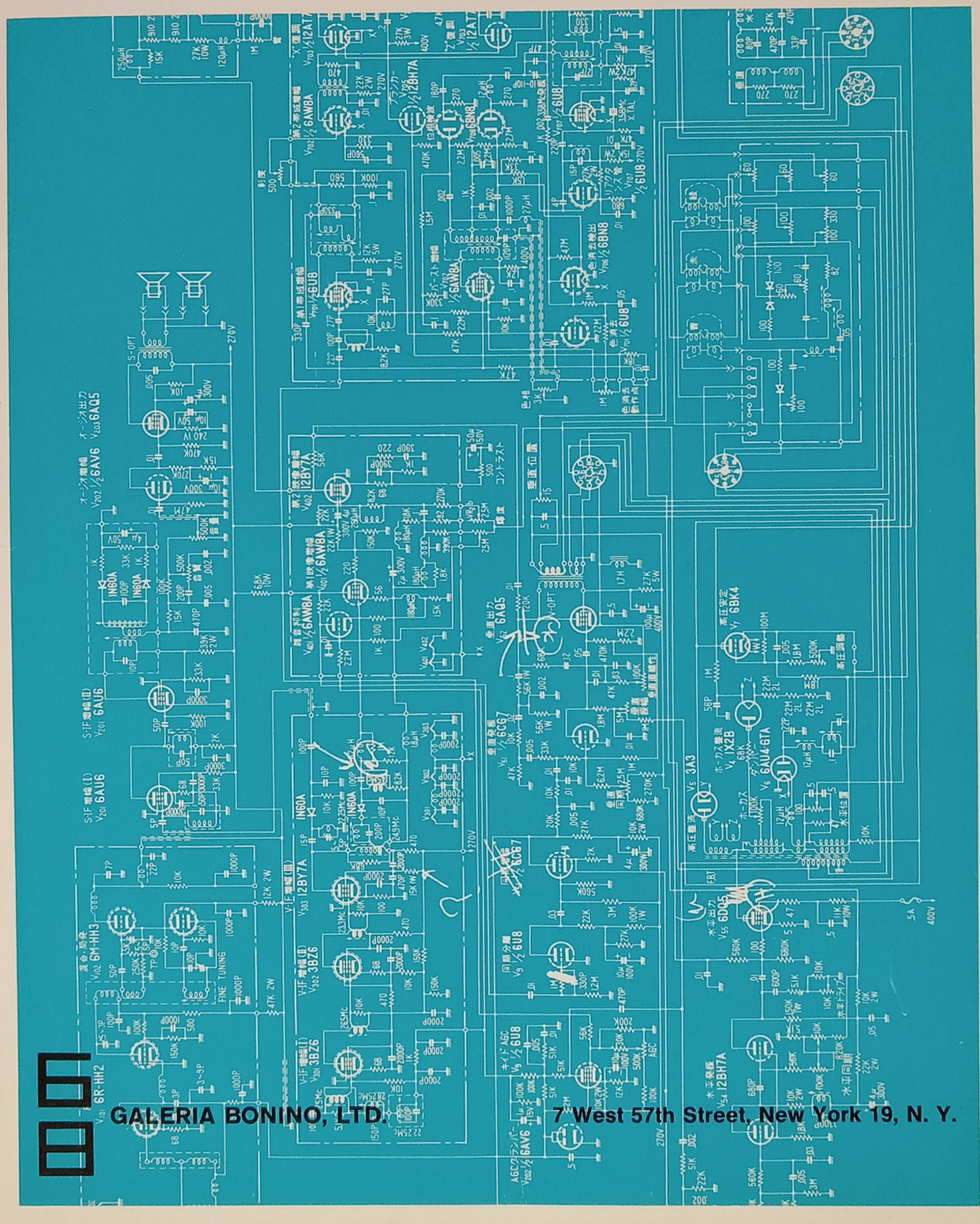
NAM JUNE PAIK

electronic art



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NAM JUNE PAIK: A DIARY

John Cage, Stony Point 1965

Passages in *italics* are quotations from Nam June Paik found in his letters and printed statements.

Your writing will be as attractive as , , , , , ,
, , , , , , say, , , , , ,
' Jackline Kennedy's endorsement to
Mayor Lindsay ' , , , , , , , ,

I. What is this thing called Art? TV? (Everything at once, no matter when/where we are?) On videocorder Paik records Pope—*validity or raison d'être for society*—making an electronic fact event. The film. Korean, we put ourselves easily in your shoes, composed, as you are, of nervousness and conscience. Guiltless, why would we have erected our antennae? (We needed to experience unequivocally what we had practiced refusing.) Are we glued to it? Nein. The question's whether it works. It's no game: it brings us circle from graves we're in (spots of light and sound in the air we breathe). II. Five year guaranty on your Paik TV? Is that what you want? And since it's art, which art is it? Change your mind or change your receiver (your receiver is your mind). Enjoy the commercials, that is to say, while you still have them. Global village: they're not here to stay. I replied things were funny even though I didn't set out to make them so. A year or so later he left the room. The audience, terrorized, didn't budge. No one spoke. The telephone rang. "It was Paik calling to say the performance is finished." III. When I told Paik (don't say Peek, Poke or Puke) and Kosugi about the Cree Indians of central Saskatchewan, Paik asked: Are they like us? His shoes came off my feet, but, a moment later, glancing down, I noticed they were on again. His preoccupation with sex, violence, humor, criticism *(it is comic or sin to say I am the first to have thrown a egg—etc. . . .):* but the Robot's shit is white in shapes suggesting vitamins, deodorants and the droppings of deer; the penis is the shadow of a finger;

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the vagina that of a whale. IV. *Danger Music No. 1 for Dick Higgins: Creep into the VAGINA of a living WHALE!* In other words, as Higgins has remarked *(Postface,* pg. 61), there is no danger. Nevertheless, we worry. Art and TV are no longer two different things. They're equally tedious. The geometry of the one's devitalized the other *(find out what kind of bad habits you have);* TV's vibrating field's shaken our arts to pieces. No use to pick them up. Get with it: *Someday artists will work with capacitors, resistors & semi-conductors as they work today with brushes, violins and junk.* V. European music made a crucial mistake: the separation of composition performance and listening. Color TV likewise: red, green, blue. But both must be made real (oriental): fact of non-separation. Otherwise, when we turn it on, it won't go on. Ultimately, certainly, it will be on continuously as it invisibly, inaudibly already is. Paik is working on it *(I look back with a bitter grin . . . the desperate struggle . . .).* Bathtub. "It's always this way with Paik before performances." The seeming impossibility of getting ready to begin. Wires and more wires. Antique sets used not as junk but required to come alive not as they did formerly but, poor things, according to a new trick. Considerate, he asks us to leave. VI. Like TV, he's here to stay (though his view is larger: *TV will dominate 50 years and . . . . . .will gone . . . . . .). What comes next? In 1970, play moonlight sonate on the moon.* Humanity, He is a criminal who converses (cf. Duchamp). Technology, optical art, music, physics, philosophy. Image of utter collapse. *Think again.* Circa 1959-1960: *My new composition is now 1 minutes. (For Prof. Fortner). The Title will be either "Rondo Allegro", or "Allegro Moderato", or only "Allegretto". Which is more beautiful? I use here: Colour Projector. Film 2-3 screens. Strip tease. boxer. hen (alive). 6 years girl. light-piano. motorcycle and of course sounds. one TV. / / "whole art" in the meaning of Mr. R. Wagner.*

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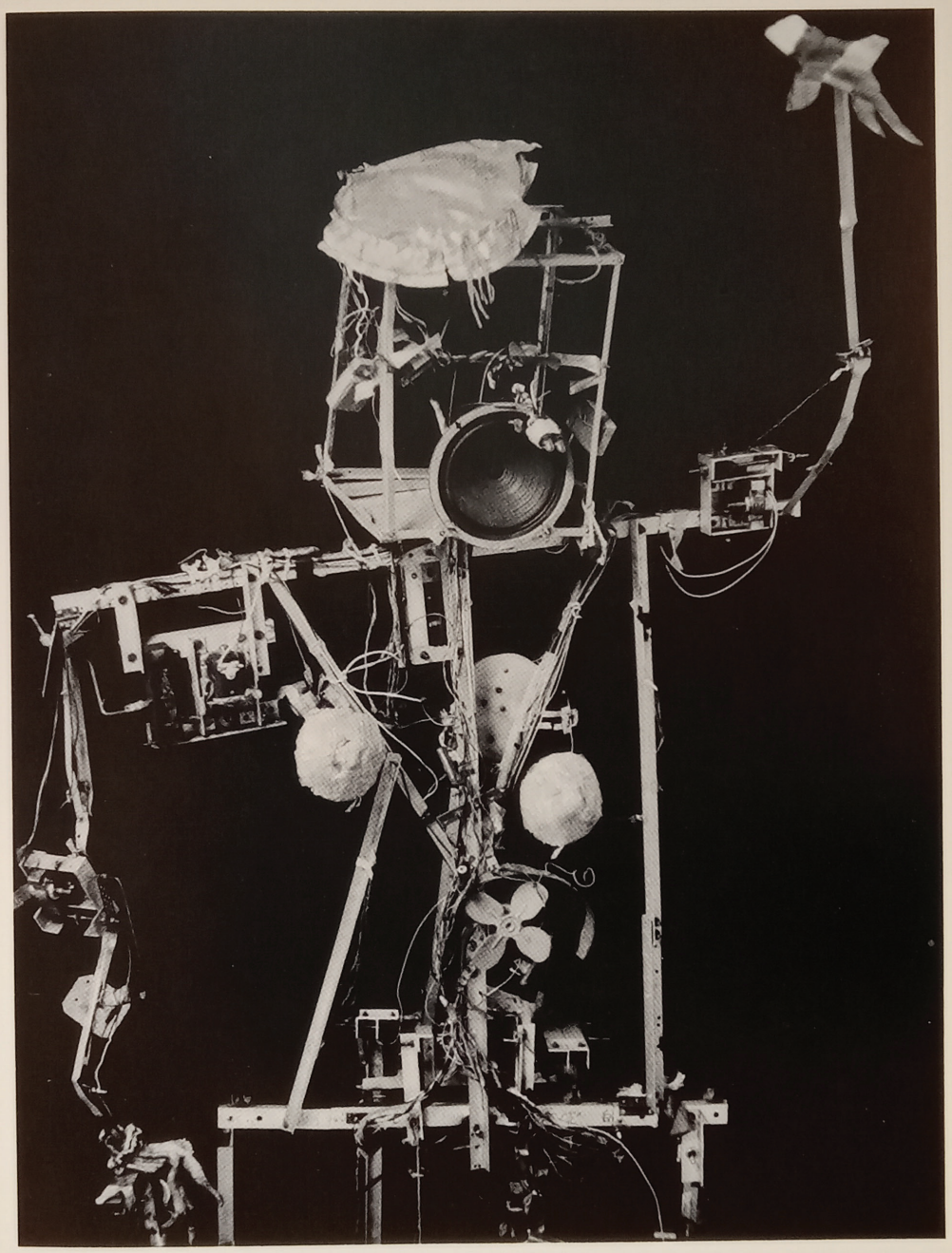

Robot—K456 with 20 channel radio control and 10 channel data recorder

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Some says, the condition of success is "only 20% NEW"...
Sorry, my thing is "95% NEW"





"Electronics"



Some says, th
Sorry, my thin



electronic art
(if a ≠ o)

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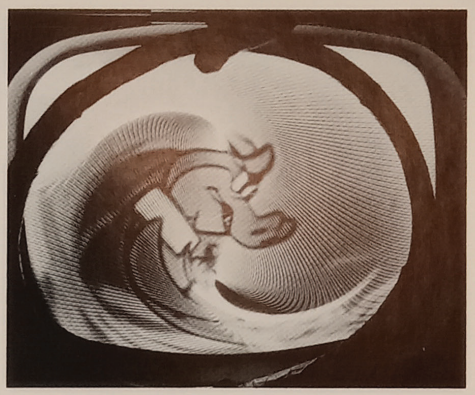
	Tomkins	II.A.55

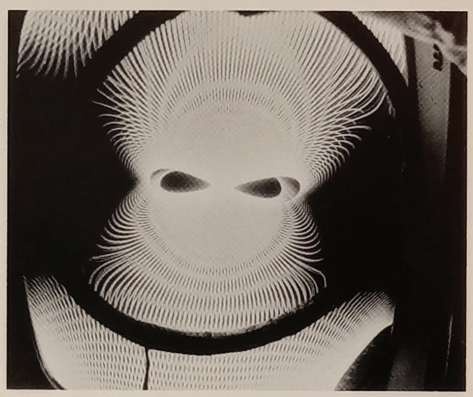




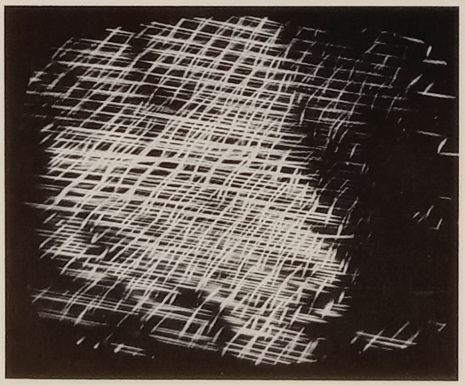
"Electronics" has been the catch-phrase since 1950, in science and society, in music and stock-market . . . why not in art?



Some says, the condition of success is "only 20% NEW". . .
Sorry, my thing is "95% NEW"



$\log_a$ Cage — $\sqrt[3.5]{\text{McLuhann}} = \pm$ sorry
Norbert Wiener



electronic art > pop art > op art ≧ pot art > electronic art
(if a ≠ o)



As collage technic replaced oil paint, so cathode-ray tube will replace canvass

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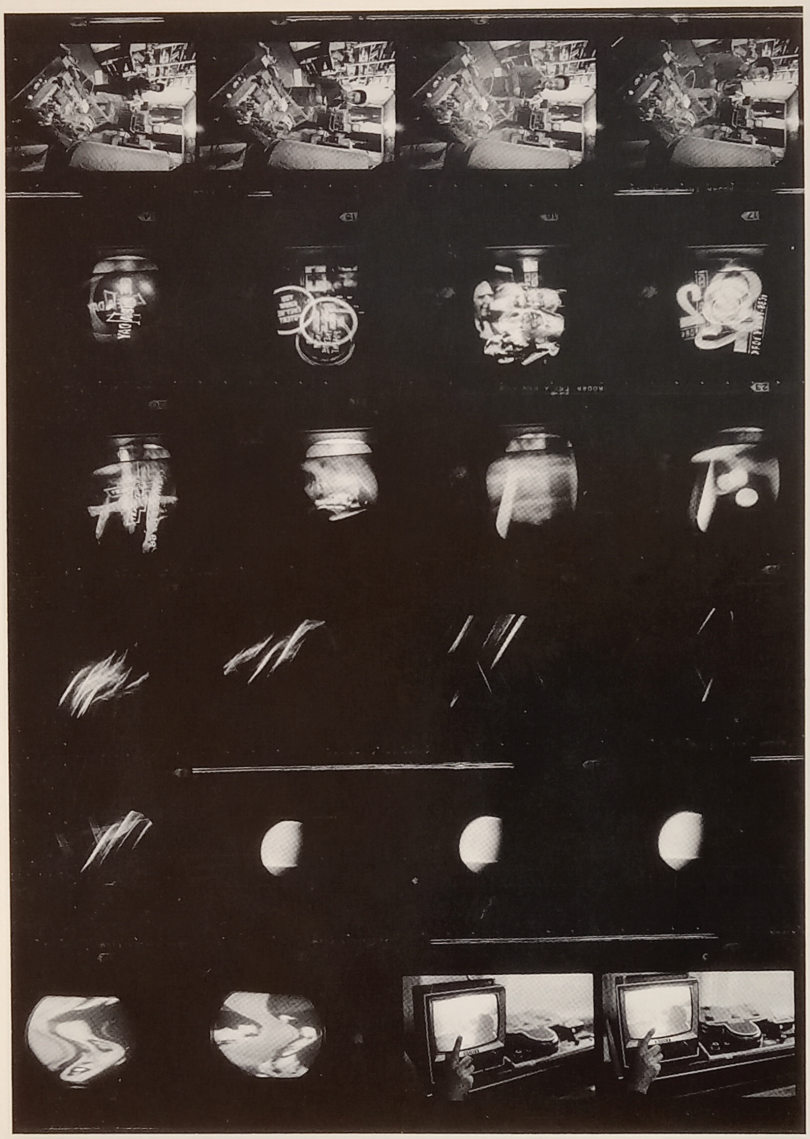

Studio.
la possibilité en soi . . . c'est la jeunesse en soi. So is my electronic art.
polyphonic painting à la Freud.

$$\int_{t=\text{you}}^{\text{me}} (\text{cybernated art})\, dt - \text{art for cybernated life} = \left|\frac{3}{\infty}\right|$$

electronic moon, a prelude to necklace-TV?
parameter—indeterminacy is under developed in art, although cage . . .
Video tape
minivac
a painting which exists only for one second in one hour.

NAM JUNE PAIK

technical assistants
Shuya Abe Robe

The artist gratefully

Nam June Paik wa
Tokyo in 1956, havir
at the University of
many, between 195
Electronic Music of

One-Man Shows & Pe

1959 Galerie 22
1960 Atelier Ma
1961 Liljevalchs
Louisiana
Ny Musikk,
1962 Kammersp
1963 Galerie Pa
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1964 Sogetzu A
1965 New Schoo
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Group Shows & Perfo

1961 "Originale'
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Galleria la
1963 Minami Ga
1964 Fluxus Fes
Fluxus Fes
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1965 Rose Muse
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Galerie Par
Philharmon
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NAM JUNE PAIK

ELECTRONIC ART

technical assistants

Shuya Abe Robert Dunham Hideo Uchida

The artist gratefully acknowledges the help given by the J D R 3rd Fund for this work.

This exposition is dedicated to Mary Bauermeister.

Nam June Paik was born in Seoul, Korea, in 1932. He graduated from the University of Tokyo in 1956, having graduated in Aesthetics. He studied music, art history and philosophy at the University of Munich, Freiburg Conservatory and the University of Cologne in Germany, between 1956 and 1958. Since 1958 has done experimental work in the Studio for Electronic Music of Radio Cologne, Cologne, Germany.

One-Man Shows & Performances:

1959 Galerie 22, Düsseldorf, Germany.
1960 Atelier Mary Bauermeister, Cologne, Germany.
1961 Liljevalchs Konsthall, Stockholm, Sweden.
Louisiana Museum, Copenhagen, Denmark.
Ny Musikk, Oslo, Norway.
1962 Kammerspiele, Düsseldorf, Germany.
1963 Galerie Parnass, Wuppertal, Germany.
Amstel 47, Amsterdam, Holland.
1964 Sogetzu Art Center, Tokyo, Japan.
1965 New School for Social Research, New York City.
Judson Hall (Third Annual Avant-Garde Festival), New York City.
Cinémathèque (Festival of New Film I), New York City.
Joint concerts with Charlotte Moorman, in
Museum College of Art, Philadelphia, Pa.
Musica Nova, Iceland.
Festival de Libre Expression, Paris, France.
Galerie Zwirner, Cologne, Germany.
University of Frankfurt, Frankfurt, Germany.
Technische Hochschule, Aachen, Germany.
Galerie René Blocke, Berlin, Germany.

Group Shows & Performances:

1961 "Originale" (Stockhausen), Cologne, Germany.
1962 Fluxus Festival, Museum of Wiesbaden, Germany.
Galleria la Salita, Rome, Italy.
Minami Gallery, Tokyo, Japan.
1963 Fluxus Festival, Kunstakademie, Düsseldorf, Germany.
1964 Fluxus Festival, Carnegie Recital Hall, New York City.
Judson Hall (Second Annual Avant-Garde Festival), New York City.
Rose Museum of Brandeis University, Waltham, Mass.
1965 Once Festival, Ann Arbor, Michigan.
Galerie Parnass (24-hour Happening), Wuppertal, Germany.
Philharmonic Hall, Lincoln Center, New York City (participated in John Cage's Variation No. 5 with Electronic Television, during French-American Week).

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Publications:

Compositions, Essays & Ideas—

"Bagatelles Americaines", (Decollage No. 1, Cologne 1962.)
"Exposition of Music", (Decollage No. 3, Cologne 1962.)
"New Onthology of Music", (Fluxus A, Wiesbaden, 1962.)
"Sinfonie for 20 Rooms", (Anthology, New York, 1963.)
"Fluxus Island Map", (Decollage, Cologne, 1963.)
"Read Music", (Kalender, Düsseldorf, 1963.)
"Experimental Television", (Fluxus, New York, 1963.)
"I Admire Monkey", (Decollage, Cologne, 1963.)
"New Onthology of Music", (Sogetzu Journal, Tokyo, 1963.)
"Half Time", (Decollage, Cologne, 1964.)
"Read Music", (Sogetzu Journal, Tokyo, 1964.)
"New Onthology of Music", (Kikan, Tokyo, 1964.)
"Autobiography", (Kalender, Düsseldorf, 1965.)
"Sinfonie No. 5", (Rohwolt Verlag, Hamburg, 1965.)
"Pensée 65", (Hansen & Hansen Verlag, Hamburg, 1965.)
Forthcoming book (Petersen Verlag, Berlin) in preparation.
A Music History, "Critical Bibliography of Avant-Garde Movement", (London), in preparation.

Criticism & Interviews—

"The Bauhaus of Music", (Ongakugeijutsu, Tokyo, 1957.)
"The Music of 20'5 Century", (Chayushinmun, Seoul, 1958.)
"The twelve ton mannerism", (Ongakugeijutsu, Tokyo, 1958.)
"Série, Chance, Space . . .", (Ibid, Tokyo, 1959.)
"Après Série", (Ibid, Tokyo, 1961.)
"Originale", (Chosun Ilbo, Seoul, 1961.)
"Originale" (Ongakugeijutsu, Tokyo, 1963.)
"Symposium on Cage", (ABC Radio, Osaka, 1963.)
"Magnum Interview", (Verlag Magnum, Cologne, 1963.)
"Symposium", (N H K Radio, Tokyo, 1963.)
"Symposium", (Ongakugeijutsu, Tokyo, 1963.)

Television Appearances (1961-65):

Westdeutche Television
Hessische Television
Dutch Television
West Berlin Television
NBC Television
Bavarian Television

Photography: Peter I. Moore, New York

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23rd November—11th December, 1965

Exhibition No. 16

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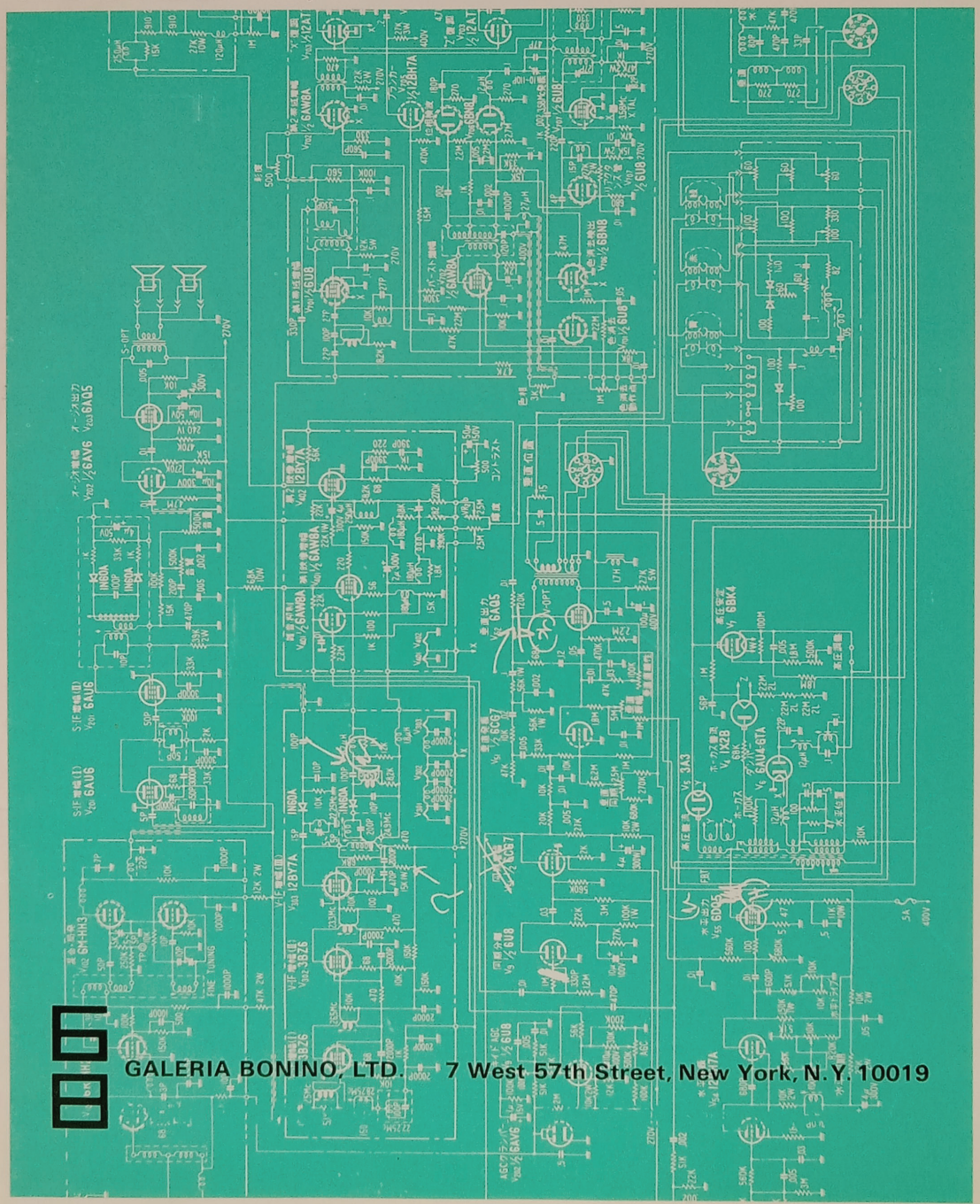
PAIK-ABE Video Synthesizer with Charlotte Moorman

electronic art III



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This Exhibition is dedicated to Allan Kaprow

JOHN CAGE

On the nature of silence: W
sounds of my own making
no images on them – they
Nam June Paik, the Korea
Now, offhand, you might say

The Rauschenberg paintings
dust and shadows that are i

My piece, 4'33", becomes in

Now, in the music, the sound
the case of the Rauschenberg
don't remain where they are b
has no images on it, the room
has collected on the film. I th
though the focus is more inter
from the dust and shadows t

N.B. Dear John:
The nature of environment is
random movement of tiny electro

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	Tomkins	II.A.55

JOHN CAGE **on nam june paik's "Zen for Film". (1962-64)**

On the nature of silence: Well now, you know that I've written a piece called 4′33″, which has no sounds of my own making in it, and that Robert Rauschenberg has made paintings which have no images on them — they're simply canvases, white canvases, with no images on them — and Nam June Paik, the Korean composer, has made an hour-long film which has no images on it. Now, offhand, you might say that all three actions are the same. But they're quite different.

The Rauschenberg paintings, in my opinion, as I've expressed it, become airports for particles of dust and shadows that are in the environment.

My piece, 4′33″, becomes in performance the sounds of the environment.

Now, in the music, the sounds of the environment remain, so to speak, where they are, whereas in the case of the Rauschenberg painting the dust and the shadows, the changes in light and so forth, don't remain where they are but come to the painting. In the case of the Nam June Paik film, which has no images on it, the room is darkened, the film is projected, and what you see is the dust that has collected on the film. I think that's somewhat similar to the case of the Rauschenberg painting, though the focus is more intense. **The nature of the environment is more on the film,** different from the dust and shadows that are the environment falling on the painting, and thus less free.

University of Cincinnati. 1968
"Cinema Now"
(edited by H. Currie & M. Porte)

N.B. Dear John:

The nature of environment is much much more on TV than on film or painting. In fact, TV (its random movement of tiny electrons) **IS** the environment of today.

N.J.P. (1971)

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Persons in conversation with Nam June Paik tend to look benign or worshipful, which means they haven't tuned into his accent, or cheerfully stricken, which means they heard every word he said. Perhaps it was nothing more threatening than, "If Joyce lived today, he would write Finnegan's Wake on video tape . . . because of the vast possibility for manipulation in magnetic information storage." Or a casual remark about starting a topless answering service, as soon as the picture phone becomes widely available. Anyone who moves with such languid felicity into the future that he dares to kid about it is bound to unnerve those who view each dawn with apprehension (future shock every morning, like cornflakes, for some of us).

We are prey, timorous souls, to the worst kind of witch doctor futurespeak and cosmic hype, and it is probably luck, as much as anything else, when we find ourselves plodding after a Bucky Fuller or a John McHale instead of sacrificing Miss America and her entire court before a gold encrusted computer. We listen to Nam June Paik, because the former "cultural terrorist" has been hand-crafting the future right in front of us, with dangling cables and color encoders, and because the hints, probes and snappy one-liners he has been tossing off for ten years have been decoded into the enormous energy of the alternate television movement. **That** we know is important (read Radical Software by the light of tonight's network offerings) and Paik is it's acknowledged George Washington (or Seijong the Great, who gave Korea its alphabet and movable type).

Knit-browed Jacobin elements in the video revolution will, of course, never be comfortable with Paik's embarrassing candor in admitting to be an artist, and still less with his talk about recognition for "video art" on the same level as painting, sculpture and music. To them, as to network executives, that means "special effects," suitable for an electronic light show /head trip (or to jazz up a reading show for children) but rarely considered as the essential, expressive vocabulary of the medium.

Although he had already shown video art at the Galerie Parnass in Germany in 1963, his exhibitions at the Bonino Gallery in 1965 and 1968 drew the first important critical attention to the emergence of video art. His participation in "TV as a Creative Medium" at the Howard Wise Gallery and the "Vision and Television" exhibition at Brandeis's Rose Art Museum was central to their success. A grant from the Rockefeller Foundation, who had already funded Brice Howard's Center for Experimental Television at KQED-TV in San Francisco, to WGBH-TV in Boston for an Artist-in-Residence program brought Nam June Paik in to work under Michael Rice, with the gifted and energetic director, Fred Barzyk.

Under their enlightened sponsorship, Paik and the brilliant Japanese engineer artist Shuya Abe designed in the spring of 1969 the video synthesizer which is displayed here, "the culmination of ten years research." Its closed circuit (inside WGBH) premiere was in May of 1970 and its first broadcast in August of that year, in an extraordinary four hour live "Video Commune."

The magic machine (compatible after much effort with NTSC broadcast standards) synthesizes color video images, which range from realistic images to pure abstract patterns and every shade in between. Seeing it in operation at Aspen, Cartier-Bresson was heard to observe that he had never seen such color in any other medium, whether in art or in life.

Russell Connor

"Video Comm
with Fr
Jo

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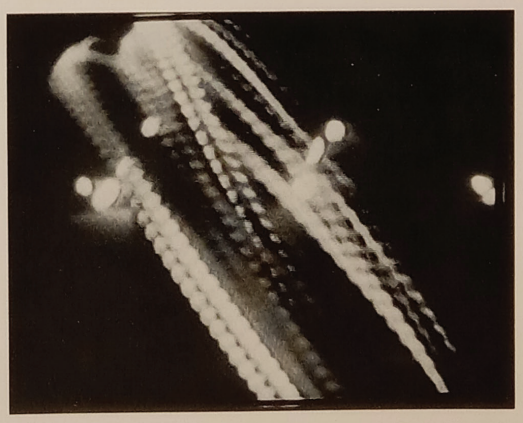

"Video Commune" (WGBH-TV Boston)
with Fred Barzyk, David Atwood,
John Folsom, Olivia Tappan

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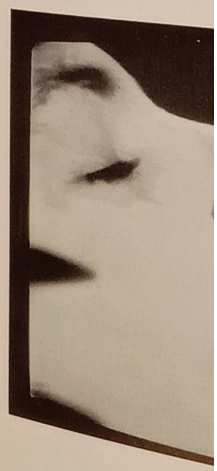

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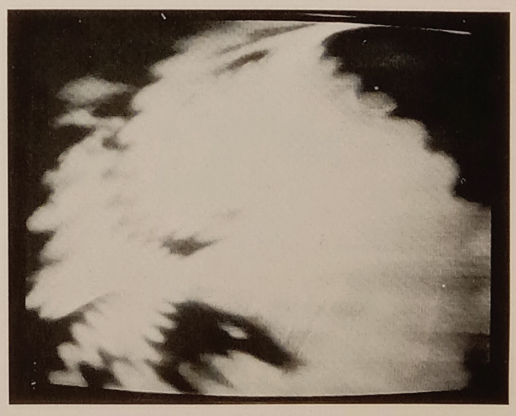

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Liberation of TV from TV box
(for Charlotte Moorman)

GALERIA BO

PAIK-ABE Vi

Grateful acknow
WGBH-TV, Bost
Community Cer
who have generc

and further thar
JDR 3rd Fund,
California Institu
for the "57th St

NAM JUNE P
Nam June Paik
in 1956, having
University of Mu
1956 and 1958.
Music of Radio
WGBH-TV, Bosto

One-Man Shows

1959 Galeri
1960 Atelie
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Group Shows and
1961 "Origi
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GALERIA BONINO IN COLLABORATION WITH INTERMEDIA INSTITUTE

PAIK-ABE Video synthesizer with Charlotte Moorman **Electronic Art III**

Grateful acknowledgment to

WGBH-TV, Boston and
Community Center for TV Production, Binghamton, N. Y.,
who have generously supported this exhibit,

and further thanks to

JDR 3rd Fund, N. Y. State Council On the Arts, Mr. Howard Wise, Mr. Allan Kaprow, and California Institute of the Arts. Also to the Alternative Media Center of New York University for the "57th Street Video Gazette"

NAM JUNE PAIK

Nam June Paik was born in Seoul, Korea, in 1932. He graduated from the University of Tokyo in 1956, having graduated in Aesthetics. He studied music, art history and philosophy at the University of Munich, Freiburg Conservatory and the University of Cologne in Germany, between 1956 and 1958. From 1958 to 1961 he has done experimental work in the Studio for Electronic Music of Radio Cologne, Cologne, Germany. He was appointed as an "Artist in Residence" at WGBH-TV, Boston in 1969 and at WNET, Channel 13, New York in 1971.

One-Man Shows and Performances:

1959	Galerie 22, Dusseldorf, Germany
1960	Atelier Mary Bauermeister, Cologne, Germany
1961	Lilevalchs Konsthall, Stockholm, Sweden Louisiana Museum, Copenhagen, Denmark Ny Musikk, Oslo, Norway
1962	Kammerspiele, Dusseldorf, Germany
1963	Galerie Parnass, Wuppertal, Germany (first exhibit of electronic television) Amstel 47, Amsterdam, Holland
1964	Sogetzu Art Center, Tokyo, Japan
1965	New School for Social Research, New York City Bonino Gallery, New York City, "Electronic Art"
1966	"Vision of Today", (Art and Technology symposium of Fylkingen at Museum of Technology in Stockholm)
1967	"Artist as film maker" series at Jewish Museum, New York City "Opera Sextronique", Cinematheque, New York City
1968	Intermedia '68 (John Brockman's Associates with the help of N. Y. State Arts Council and National Councils of Arts) Bonino Gallery, New York City, "Electronic Art II"
1970	"Video Commune" (four hours live telecast from WGBX-TV, Boston)

Group Shows and Performances include:

1961	"Originale" (Stockhausen), Cologne, Germany
1962	Fluxus Festival, Museum of Wiesbaden, Germany
1965	Galerie Parnass (24-hour Happening), Wuppertal, Germany Philharmonic Hall, Lincoln Center, New York City (participated in John Cage's Variation No. 5 with Electronic Television, during French-American Week)
1966	"Art turns on" (I.C.A. Boston) "Programmed Art" (Museum of Art, Providence, R. I.)
1967	"Light in Orbit" (Howard Wise Gallery, New York City) Light Art Show (Walker Art Center, Minneapolis, Minn.) "Festival of Light" (Howard Wise Gallery) Fifth Annual Avantgarde Festival on Staten Island Ferry, New York City

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1968 Wolfgang Hahn Collection exhibit at Walrauf Richard Museum (Cologne)
1968-69 "Cybernetic Serendipity" (I.C.A. London), Corcoran Gallery, (Washington, D. C.), Palace of Art and Science, San Francisco)
"Machine Show" (Museum of Modern Art, New York City)
1969 "TV as Creative Medium" (Howard Wise Gallery, New York City) "Medium is Medium" (WGBH-TV, Boston) in collaboration with Fred Barzyk and David Atwood
"Art by Telephone" (Museum of Contemporary Art, Chicago)
"New Idea, New Material" (Detroit Institute of Art, Detroit)
"Electric Art" (UCLA Gallery, Los Angeles)
"Vision and Television" (Rose Art Museum, Brandeis University)
1970 "Video Variation" (WGBH-TV, Boston)
"Fluxus Happening" (Kunst Verein, Cologne)

CHARLOTTE MOORMAN

Charlotte Moorman was born in Little Rock, Arkansas and received a Masters Degree in Music from the University of Texas. Her postgraduate study was done on the cello at Julliard, under Professor Rose, and she played in the American Symphony Orchestra under Leopold Stokowski. In 1963 she co-founded the New York Annual Avantgarde Festival and organized it for seven consecutive years, in Judson Hall, Central Park, Staten Island Ferryboat and in parades, etc. She telecommunicated the cause of avantgarde through her frequent guest appearances on major TV talk shows. Edgar Varese called her the "Joan of Arc" in New Music.

Important solo appearances include:

1963 Pitt Street concert series, New York City
1964 Judson Hall, New York City
1965 New School for Social Research, New York City
1968 Judson Hall (Third Annual Avant-Garde Festival), New York City
Cinematheque (Festival of New Film I), New York City
Museum College of Art, Philadelphia, Pa.
Musica Nova, Iceland
Festival de Libre Expresion, Paris, France
Galerie Zwirner, Cologne, Germany
University of Frankfurt, Frankfurt, Germany
Technische Hochschule, Aachen, Germany
Gondola Happening (Venice), Librarie Feltrinelli (Rome)
Pistol Theatre(Stockholm), D.U.T. (Copenhagen)
Musica Nova (Maimo), Galerie Rene Blocke (Berlin)
Kunst Akademie (Dusseldorf), Galerie Zweiner (Cologne)
"Cybernetic Serendipity" (Corcoran Gallery, Washington, D. C.)
TV as creative Medium (Howard Wise Gallery, New York City)

SHUYA ABE

Shuya Abe was born in 1932 in Miyagi, Japan, and has won degrees in experimental physics and electrical engineering from Tohoku University. He has engaged in the research and development of video materials for the past fifteen years and has held the position of Assistant Director in the research and development department of the largest commercial TV network in Japan. He came over to the United States on the invitation of WGBH-TV in Boston and won the JDR 3rd Fund grant on the citation of extraordinary achievement in video art. Presently he is on the faculty of the California Institute of the Arts and is technical director of Mixed Media Lab, which is headed by Allan Kaprow and Morton Subotnik at that institute. His other achievements include:

design of a special picture tube for re-taking
TBS Engineering Director's prize for vidicon camera design
color pak design to convert b/w VTR to color broadcast use
design and manufacture of 2 inch helical VTR for broadcast use
special device for color drop compensation and distribution amplifier
several patent pendings (including the Paik-Abe video synthesizer)
numerous articles are also on his credit

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Publications: (Nam June Paik)

Compositions, Essays & Ideas —
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"Exposition of Music", (Decollage No. 3, Cologne 1962)
"New Onthology of Music", (Fluxus A, Wiesbaden, 1962)
"Sinfonie for 20 Rooms", (Anthology, New York, 1963)
"Fluxus Island Map", (Decollage, Cologne, 1963)
"Read Music", (Kalender, Dusseldorf, 1963)
"Experimental Television", (Fluxus, New York, 1963)
"I Admire Monkey", (Decollage, Cologne, 1963)
"New Onthology of Music", (Sogetzu Journal, Tokyo, 1963)
"Half Time", (Decollage, Cologne, 1964)
"New Onthology of Music", (Kikan, Tokyo, 1964)
"Autobiography", (Kalender, Dusseldorf, 1965)
"Sinfonie No. 5), Rohwolt Verlag, Hamburg, 1965)

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John Gruen: The New Bohemia (Shorecrest)
Sheridan Renan: American Underground Film (E. P. Dutton)
Burnham: Beyond Sculpture (George Braziller)
Life Magazine (1967, October 13)
Film Culture (Expanded Arts, 1966) (Film Maker's Co-operative)
Manifesto (Something Else Press)
Der Spiegel (1967, August)
ICA Bulletin (1967 July, London)
Fylkingen Bulletin (1966, 1967, Stockholm)
Judson Review (1968) (Judson Church)
Bijustu Techo (1967 August, Tokyo)
Notation (edited by John Cage: Something Else Press)
Arts Magazine (with Jud Yalkat) (1968, April)
Sofware Catalogue: (Jewish Museum)
Gene Youngblood: Expanded Cinema (E. P. Dutton)
The Radical Software (1 - 3)
John Margolies: "TV as Creative Medium" (Art in America, 1969)
Jasia Reichardt: "Cybernetic Serendipity" Praeger Press
Machine Show Catalogue (MOMA, New York)
Jill Johnston "Marmalede Me" (E. P. Dutton)
Udo Kulterman "Art and Life" (Praeger Press)
"Cinema Now" (edited by H. Currie and M. Porte) (U. of Cincinnati)
The Popular Photography (1970, February)
Newsweek (1970, August 17)
"Sonsbeek 71" (Holland)
"P.C.A." (DuMont Schauberg, Cologne)
"Fluxus. Happening" (Kunst Verein, Cologne)

Photography: Peter Moore

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23rd November - 11th December, 1971

Exhibition No. 48

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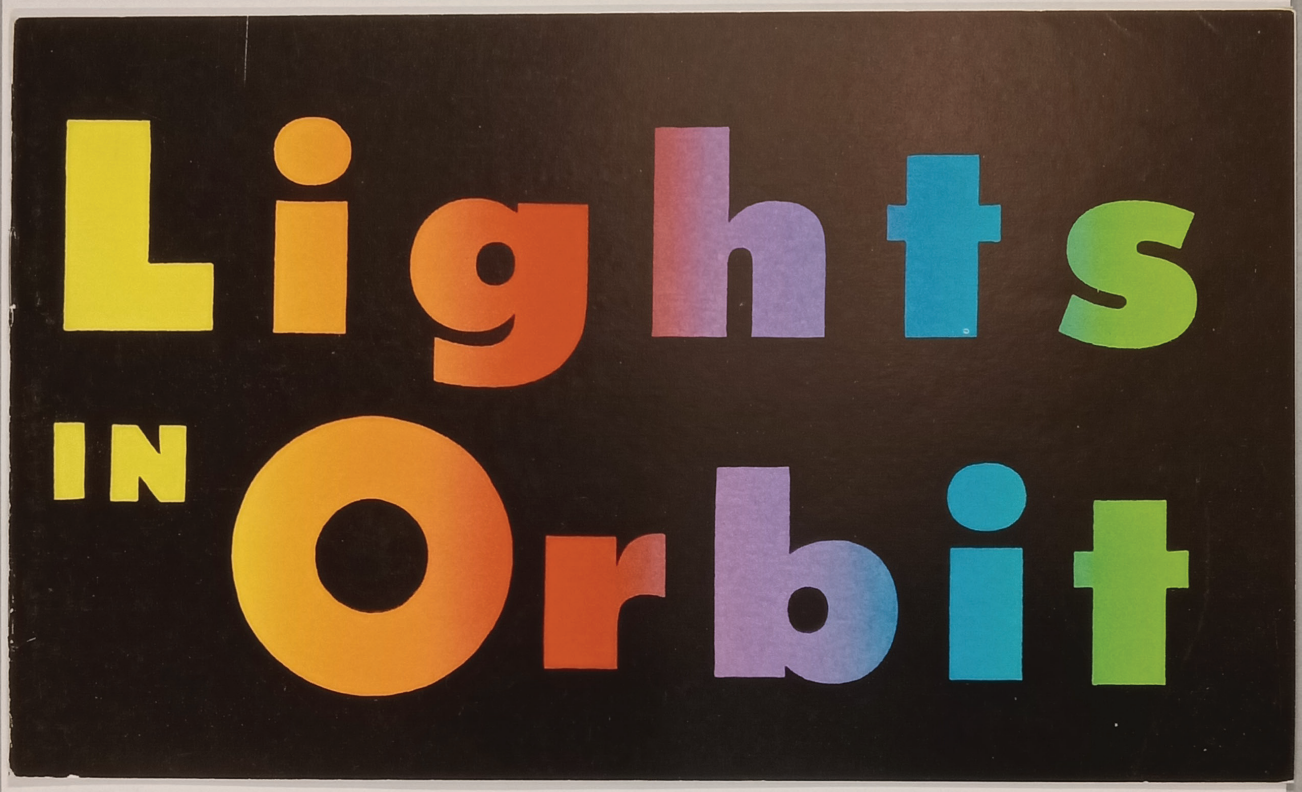

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LIGHTS IN ORBIT

An exhibition of works composed of light in motion

created by leading exponents of the art

THE HOWARD WISE GALLERY 50 W. 57

opening Saturday Feb. 4, 11-5, and continuing through March 4, 1967

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High intensity quartz-iodide lights; electronic circuitry; laser beams; magnetic distortion of electron beams; polarized light; plastics irradiated by gamma rays; polyester films coated with a monomolecular layer of aluminum; new phosphors having varying controlled rates of decay; these are among the tools made available by the New Technology that 36 artist-scientists have used to achieve the works included in the LIGHTS IN ORBIT exhibition opening at the Howard Wise Gallery on Saturday, February 4, 1967.

For centuries, the use of "artificial" light in art was directed to proving that there was an analogy between color and music. The coming of the Electronic Age has quietly destroyed this obsession, and has provided experimenters with the means of creating a new art form which utilizes colored light in movement to reveal new beauties in nature and evoke new emotions and spiritual effects in the viewer.

The artists whose works are included all have more than a passing knowledge of the New Technology. Some are scientists turned artist. Some are artists who have had technical training. All here represented have been working with light in movement over an extended period of time. Because of the familiarity of the artists with physical science, the New Technology has here been effectively applied and successfully utilized.

Thomas Wilfred, now 78 years old, has been a pioneer in this new field. In 1922 he gave public performances on his "Clavilux", a complicated and cumbersome instrument, though not as cumbersome but more successful than many of the "color-organs" that preceded it. Many of the artists represented here were inspired, directly or indirectly, by his work.

Included in the exhibition are:

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RICHARD ALDCROFT
"Infinity Machine", 1967
Random kaleidoscopic film projection.
B. 1934, Long Beach, Calif. Lives in New York
Courtesy: Jules Fisher, Lighting Designer

DAVIDE BORIANI
"P H Scope", 1966, 24" diameter (vertical) x 12" d.
Comet-like lights slowly swirl over darkened disc.
B. 1936, Milan, Italy. Lives in Milan
Studied: Academy of Fine Arts, Milan

MARTA BOTO
"Interferences Optiques", 1965, 26" x 26" x 14":
Points of light sparkle in rhythms and are reflected by twelve silver cylinders.
B. 1925, Buenos Aires, Argentina. Lives in Paris.

HOWARD BRANSTON
"Study in Light 1967", 23" x 23" x 7"
Changing light changes the quality of the form.
B. 1935, Toronto, Canada
BA (Theater Arts) Brooklyn College. Lighting Designer

JACKIE CASSEN AND RUDI STERN
"Kinetic Projector #1", 1966
Three superposed changing images result in a continuously progressing painting in light.
Cassen, b. 1938, New York City, Studied: Art Students League
Stern, b. 1936, New Haven, Conn. Studied: Bard College and with Hofmann & Kokoschka

JOHN GOODYEAR
"Bent Wave Pattern", 1967, 24" x 24" x 12"
Rhythmic parallel lines of colored light are intercepted by swinging plastic grid to form moiré patterns.
B. 1930, Southgate, Cal. Lives in Lebanon, N.J.
MDe, University of Michigan

JOHN HEALEY
"Box 3", 1963, 25½" x 38½" x 13"
Shapes of light appear, grow and dissolve forming continuously evolving patterns of continuously changing color.
B. 1894, London, England. Lives in London
Chemist, inventor and manager of a chemical processing business. British pioneer in the field of light as an art medium.

RICHARD HOGLE
"56 Light Cubes," 1967, 8" x 8" x 8"
The cubes within the cubes change colors in random sequence.
B. 1939, Brooklyn, N.Y. Lives in New Paltz, N.Y.
BS, Art, State University of New York at New Paltz

JOHN HOPPE
"Mobilux Suspended Projection", 1967
Trembling, evolving forms of varying colors are projected on a wall.
B. 1920, Abilene, Texas. Lives in New York.
Studied: Pennsylvania Academy of Fine Arts; Northampton Polytechnic Institute, London. Developed Mobilux System for lumia performances on stage, film and TV.

HOWARD JONES
"Time Column", 1967, 96" x 10" x 10"
Reflected lights, and sometimes low sounds, travel around the edges which seem to float from the wall.
B. 1922, Illion, N.Y. Lives in St. Louis, Mo.
Studied: Syracuse Univ.; Columbia Univ.; Univ. of Toledo; Cranbrook Academy
Courtesy: Royal Marks Gallery, N.Y.

ROGER KATAN
"Tide Light", 1967, 15" x 15" x 6"
Broken eggshells under plexi dome.
B. 1931, Berguent, Morocco. Lives in New York
Studied: National School of Fine Arts, Paris; MS, MIT

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JULIO LE PARC
"Cylindre Continuel Lumiere", 1962, 44" dia. (vertical) x 8" d.
Continuously altered beams of light are reflected by aluminum cylinder to form randomly patterned white designs.
B. 1928, Mendoza, Argentina. Lives in Paris.
International Prize Painting, XXXIII Venice Biennale 1966.

HEINZ MACK
"Light Ball", 1966, 10" x 7" x 10"
Fixes the viewer with reflections.
B. 1931, Lollar, Westphalia, Germany. Lives in Dusseldorf.
Studied: Dusseldorf and Cologne. Member of Group Zero.

FRANK MALINA
"Message II", 1962, 47" x 31" x 5"
A Lumadyne
B 1912, Brenham, Texas
Doctorate in Aeronautics, Caltech. Co-founder, with the late Theo von Karman, of Caltech Jet Propulsion Lab, where he directed the design, construction and testing of the WAC Corporal high-altitude rocket. To Paris in '47 to head a division of UNESCO. Remained there to develop his Lumadyne System of Kinetic Painting. Currently Representative of International Astronautical Federation, Paris, to United Nations ECOSOC Geneva.

PRESTON MC CLANAHAN
"Cloverleaf", 1966, 24" x 32" x 10½"
The edges of the transparent plexi forms glow with changing programmed colors.
B. 1933, Charleston, W. Va. Lives in New York.
Studied: Cincinnati Art Academy, Ohio.

BOYD MEFFERD
"Electronic Device", 1966, 48" x 54" x 12"
Edges of plexiglas sandwiched between cubes of aluminum subtly changing color.
B. 1941, St. Louis, Mo. Teaches at Wisconsin State Univ.
BA, Brown Univ.; MFA, Rhode Island School of Design
Courtesy Nancy Singer, St. Louis

EDWARD MENEELEY
"Please Ring", 1967, 8" x 6" x 6"
A witty surprise with a lasting effect.
B. 1927, Wilkes-Barre, Pa. Lives in New York.
Studied: Murray Arts School, Wilkes-Barre, Pa.

BRUNO MUNARI
"Polariscope #12", 1966, 20" x 20" x 6"
Static patterns of light slowly changing colors.
B. 1907, Milan, Italy. Lives in Milan
Noted artist, graphic and industrial designer.

PETER MYER
"Transit Orb", 1967, 72" x 19" x 6"
Changing patterns of irridescent colors formed by polarized light move over a plastic disc.
B. 1934, New York, N.Y.
Studied: Univ. of Utah; Chairman Art Dept. Nevada Southern University

GERALD OSTER
"Instant Self Skiagraphy", 1967, 80" x 36" x 48"
Superpose your impression in Time.
B. 1918, Providence, R.I. Lives in New York
ScB, Brown Univ.; PhD, Cornell Univ.
Professor of Chemistry, Polytechnic Institute of Brooklyn, specializing in optics.

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Dr. Oster will give the Faraday Evening Discourse at the Royal Institution, London, this coming April. One of the few Americans son honored. The title of his discourse is "Moiré Patterns: From Op Art to Holography."

NAM JUNE PAIK

"—~~/~~ Electronic Blues", 1966, 30" x 25" x 20"
The image in a color TV set is transformed by an electronic adaptor controlled by audio waves to produce varied colorful configurations.
B. 1932, Seoul, Korea. Lives in New York
Studied: Toyko, Munich and Cologne Universities.
Scientific studies at Studio for Electronic Music of Radio Cologne, Germany.

ABRAHAM PALATNIK
"Sequencia Vertical S-30", 1965, 44" x 27" x 8"
Organic shapes of changing color slowly form and disappear. Programmed, 10 minute cycle.
B. 1928, Natal, Brazil. Lives in Rio de Janeiro.
Studied art in Israel and Brazil. Technically trained; designs industrial machinery and control systems.

OTTO PIENE
"Electric Rose", 1965, 83" x 16" dia.
170 glow lamps mounted on aluminum globe are programmed in three stages.
B. 1928, Laasphe, Westphalia, Germany. Lives in New York and Dusseldorf.
Studied in Munich, Dusseldorf and Cologne. Member of Group Zero.

LEO RABKIN
"Light Box", 1967, 36" dia. (vertical) x 6½" d.
The viewer's magnetism sets reflections in motion, while colors play on the perimeter.
B. 1919, Cincinnati, Ohio. Lives in New York
Studied: Univ. of Cincinnati; New York Univ.
Courtesy: Richard Feigen Gallery, N.Y.

EARL REIBACK
"Luminage Projector", 1967
Changing shapes of irridescent colors slowly evolve and dissolve. Various surprises greet the viewer.
B. 1935, Brooklyn, N.Y. Lives in New York.
BA, Lehigh Univ.; MS Nuclear Engineering, MIT.

W. CHRISTIAN SIDENIUS
"Horizontal Sequence", 1967, 12" x 18" x 8"
Form cycle, 6 min.; Color cycle, 6¾ min.; Interference cycle, 3 min.
B. 1924, East Rutherford, N.J. Lives in Sandy Hook, Conn.
ME, Stevens Institute of Technology, N.J.

JAMES STAFFORD
"Environment Machine", 1966, 24" x 16" dia.
A dialogue in color between cone and cylinder.
B. 1941, Philadelphia, Pa. Lives in New York
BA, Syracuse Univ.

THOMAS TADLOCK
"Quadrilateral Light Case With Changing Geometric Designs", 1967, 24" x 25" x 22"
Lights flicker in random changing geometric patterns.
B. 1941, Washington, D.C. Lives in New York.
Studied: Rhode Island School of Design; Participating Intermedia Program, School of the Arts, N.Y.U.

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TAKIS
"Electro—Signal in Red and Yellow", 1966, 110" x 15" dia.
The swaying, flashing lights signal a message to the viewer—can he decode it?
B. 1925, Athens, Greece. Lives in London.

GUENTHER UECKER
"Light Rain", 1966, Eight 9' h. x 2" diameter flashing aluminum tubes sway as the viewers walk among them.
B. 1930, Mecklenburg, Germany. Lives in Dusseldorf.
Studied: Berlin and Dusseldorf. Member of Group Zero.

USCO
"Seven Diffraction Hex", 1967, 46" x 37" x 31"
Programmed hybrid of solid-state and electrochemical technology. The basic interaction is between motorized diffraction gratings and strobascopic light.
USCO — A group of poets, film-makers, artists and engineers working in Garnerville, N.Y.

JOHN VAN SAUN
"Denver", 1967, 9¼" x 8" x 8"
The viewer can influence color changes that appear on the translucent surface.
B. 1939, Denver, Colo. Lives in New York.
Studied: Oklahoma State Univ.; Parsons School of Design; Art Students League, N.Y.

GREGORIO VARDANEGA
"Couleurs Alternes dans l'Espace", 1964, 21" x 21" x 12"
Various colors rotate at different levels and speeds.
B. 1923, Venice, Italy. Lives in Paris.
Studied: National Academy of Fine Arts, Buenos Aires, Argentina.

LAURENCE WARSHAW
"Light Cascade", 1967, 24" x 48" x 18"
B. 1936. Lives in New York

THOMAS WILFRED
"Aspiration, Op 145, 1955",
Lumia Composition (projected light on ground glass screen), duration of the composition, 42 hours, 14 minutes 11 seconds. Screen 19¼" x 15". Collection of The Museum of Modern Art, New York. Gift of Mr. and Mrs. Julius Stulman.
Wilfred, born in Denmark in 1889, became a concert singer of folk songs. At the age of 16 he began experimenting with light. After coming to the U.S.A. he built his 'Clavilux' (light organ) and in 1922 gave his first public performance on this instrument. Subsequently, he toured the U.S. and Europe giving concerts in color on the Clavilux. He continues his experiments in lumia at the Art Institute of Light in West Nyack, N.Y., where he lives.

PAUL WILLIAMS
"Light Hemisphere", 1967, 26" dia. x 12" d.
Garlands of tiny lights flash in programmed order inside a transparent plexi semi-sphere.
B. 1925, Evanston, Ill. Lives in New York.
Studied: Black Mountain College, N.C.

DONALD ZURLO
"Red and Blue", 1967, 18" x 18" x 4"
Squares on translucent surface change color rapidly in random sequences.
B. 1934, Trenton, N.J. Lives in Allentown, N.J.
BA, Rutgers Univ.; MFA, Douglas College, N.J.

ILLUMINATED KINETIC COSTUME by JOHN MC CLASH, N.Y.C.

measurements given above are in the order: height, width, depth.

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THE HOWARD WISE GALLERY

Designed and printed by the Profile Press of New York

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HOWARD WISE GALLERY 50 W. 57 ST. NYC 10019

FIRST CLASS MAIL

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TV as a Creative Medium

OPENING SATURDAY, MAY 17

and

CONTINUING THROUGH JUNE 14, 1969

EXHIBITION HOURS: 11-5 TUESDAY THROUGH SATURDAY

Miss Moorman will perform at the opening from 12 to 5 P.M.
Thereafter periodically during the exhibition she will perform from 2 until 4 P.M.

HOWARD WISE GALLERY

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Ever since Marshall McLuhan has become a household name, people have become aware of the tremendous force, both actual and potential, that TV is having and will have on their lives.

The machine is obsolescent. Magazines, books, newspapers and other publications making use of the written word as we have known it are threatened. The relationships of nations, classes, generations and individuals are deeply affected. Education will be revolutionized, schools transformed if not eliminated (why interrupt your child's education by sending him to school?). TV is at the cause, or at least at the root of the cause, of all these changes that are transforming our civilization.

Why has not art been affected by this all pervading influence? Perhaps quite simply, because, up until now the time was not right. Perhaps it had to await the maturing of the generation who were in their sub-teens in the 1950's, those who were "brought up" on TV. They read "do it yourself" books on how to make radio and TVs. They earned pocket money repairing the neighbor's broken sets. Or they were trained in the technology while they were in the armed forces. As in every generation, some were artists. These have been at work for two, three, five and even more years, scrounging around second hand shops for parts, working with TV because they were fascinated with the results they were able to achieve, and because they sensed the potential of TV as the medium for their expression.

Howard Wise

THE EXHIBITION

SERGE BOUTOURLINE
Telediscretion

FRANK GILLETTE and IRA SCHNEIDER
Wipe Cycle

NAM JUNE PAIK
Participation TV

NAM JUNE PAIK and CHARLOTTE MOORMAN
TV Bra for Living Sculpture

EARL REIBACK
Three Experiments Within the TV Tube

PAUL RYAN
Everyman's Moebius Strip

JOHN SEERY
TV Time Capsule

ERIC SIEGEL
Psychedelevision in Color

THOMAS TADLOCK
The Archetron

ALDO TAMBELLINI
Black Spiral

JOE WEINTRAUB
AC/TV (Audio Controlled Television)

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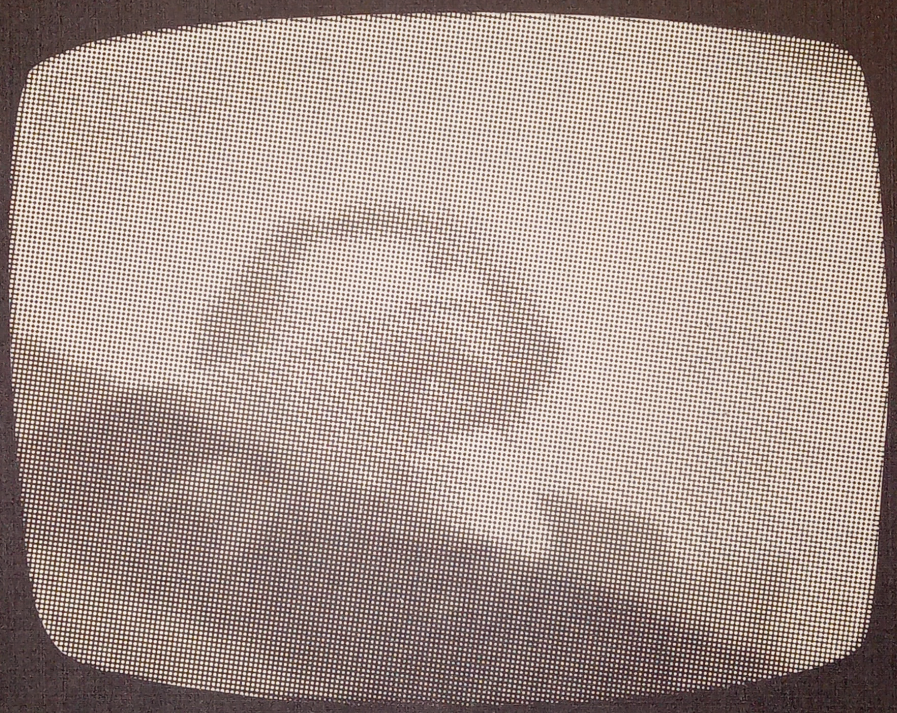
TV as a Creative Medium



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TELEDISCRETION

by Serge Boutourline

Four mini-TVs with a device for fingertip selection of sound channels. Presentation will include three broadcast channels and one channel playing "A Commercial for Life," a video tape conceived and executed by Wynn Chamberlain and Serge Boutourline.

Serge Boutourline, b. Santa Fe, N. M., 1932.
B.A. Harvard, M.B.A. Harvard School of Business Administration. Developed a signal-oriented approach to the description of human environment. Currently engaged in communication research. Co-produced "Televanilla" with Susan Buirge.

PARTICIPATION TV

by Nam June Paik

Which comprises 3 or 4 color TV sets which show multi-color echoes, or fog, or clouds which are electronically produced. Sometimes you can see yourself floating in air, dissolving in deep water.

TV BRA FOR LIVING SCULPTURE

NAM JUNE PAIK — CHARLOTTE MOORMAN

In this case, the sound of the cello she plays will change, modulate, regenerate the picture on her TV-BRA.

"The real issue implied in 'Art and Technology' is not to make another scientific toy, but how to *humanize* the technology and the electronic medium, which is progressing rapidly — too rapidly. Progress has already outstripped ability to program. I would suggest 'Silent TV Station.' This is TV station for highbrows, which transmits most of time only beautiful 'mood art' in the sense of 'mood music.' What I am aiming at is TV version of Vivaldi . . . or electronic 'Compoz,' to soothe every hysteric woman through air, and to calm down the nervous tension of every businessman through air. In that way 'Light Art' will become a permanent asset or even collection of Million people. SILENT TV Station will simply be 'there,' not intruding on other activities . . . and being looked at exactly like a landscape . . . or beautiful bathing nude of Renoir, and in that case, everybody enjoys the 'original' . . . and not a reproduction . . .

"TV Brassiere for Living Sculpture (Charlotte Moorman) is also one sharp example to humanize electronics . . . and technology. By using TV as bra . . . the most intimate belonging of human being, we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their phantasy to look for the new, imaginative and humanistic ways of using our technology."

Nam June Paik

Nam June Paik, b. Seoul, Korea, 1932.
Took degree in Aesthetics, University of Tokyo, 1956, then studied music, art history and philosophy at several German Universities. He has had numerous one man shows and performances in many countries throughout Europe, America and Japan. Some in conjunction with Charlotte Moorman.

Recently, he was represented in MOMA's "Machine at the End of the Mechanical Age" exhibition and was one of six artists participating in PBL's program "The Medium is the Medium" broadcast over the NET network March 23, 1969.
Charlotte Moorman, Cellist, b. Little Rock, Arkansas.
Master of Music, U. of Texas. Member of American Symphony Orchestra under Leopold Stokowski. Noted for her unusual performances of Happenings, Concerts, Mixed Media, mostly in conjunction with Nam June Paik. Founded and produced the Annual New York Avant Garde Festivals.

THREE EXPERIMENTS WITHIN THE TV TUBE

by Earl Reiback

Normally the inside of a TV tube is a vacuum. Earl Reiback, with the cooperation of R.C.A. tube laboratories, has worked within the depth of the TV tube, painting the walls of the tube with color phosphors.

"In 'Electron Beam' the flow of electrons that normally scans the TV tube face can be seen. This is achieved by leaving the phosphor off the front face of the tube, and adding neon gas to the partial vacuum. With an external magnet, the viewer can bend the beam of electrons.

"In 'Suspension,' a phosphor coated grid is suspended within the tube. This grid receives the broadcast image, while the back of the tube provides a colored phosphor background excited by the back scattered electrons.

"In 'Thrust,' a phosphor coated screen is mounted perpendicularly to the face of the tube. As the electron beam scan sweeps across the inner screen, shooting images in color are produced in response to the broadcast program."

Earl Reiback

Earl Reiback, b. 1936, N.Y.C.
B.S., Lehigh U.; M.S. in Nuclear Engineering, M.I.T. Has numerous patents in the fields of sound, light and nuclear radiation. At the age of 12, he applied for his first patent. It was for a Color Television system. Since 1965 he has devoted his career to the creation of luminal art works.

EVERYMAN'S MOEBIUS STRIP

by Paul Ryan

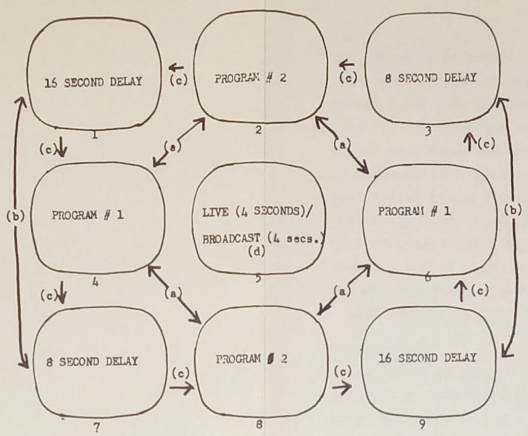
A Moebius strip is a one-sided surface made by taking a long rectangle of paper, giving it a half-twist, and joining its ends. Any two points on the strip can be connected by starting at one point and tracing a line to the other without crossing over a boundary or lifting the pencil. The outside is the inside. The inside is the outside. Here the power of Video Tape Recorder (VTR) is used to take in our own outside. When you see yourself on tape, you see the image you are presenting to the world. When you see yourself watching yourself on tape, you are seeing your real self, your "inside."

"The query of the person viewing himself 'Are we live or on tape?' can be answered by saying we are both live and on tape. What is on tape is your intended image, your monkey. VTR enables you to get your monkey off your back where you can't see him, and onto tape, where you can see him. Even though you think 'I can't believe that's me!' the monkey business going on in front of you on tape is yours and nobody else's. That is the precise way you have been making a monkey of yourself. Your monkey has been able to get away with his business because he operates on the other side of your inside/outside barrier. The Moebius tape strip snips the barrier between inside and outside. It offers you one continuous (sur)face with nothing to hide. You have the option of taking in your monkey and teaching him your business or letting him go on with his."

Paul Ryan

Paul Ryan was born in N.Y.C. in 1943.
B.A. (English), N.Y.U., 1967. Sept. 1967-June 1968, Research Assistant to Marshall McLuhan, Fordham U., June 1968 to present:

Experimenting
Writing
Speaking
Collaborating *in videotape*
Producing
Consulting



CYCLE (a) Monitors 2, 4, 6 and 8: Programmed change cycle, Program No. 1 alternating every eight seconds with Program No. 2.

CYCLE (b) Monitors 1, 3, 7 and 9: Delay change cycle, Nos. 1 and 7 and 3 and 9 alternating (exchanging) every four seconds.

CYCLE (c) Monitors 1, 2, 3, 4, 6, 7, 8 and 9: Wipe cycle, grey "light" pulse, moving counterclockwise every two seconds.

CYCLE (d) Monitor 5: Live cycle, four seconds of live feedback alternating with four seconds of broadcast television.

WIPE CYCLE

by Frank Gillette and Ira Schneider

"*Wipe Cycle* is a television mural designed to engage and integrate the viewer's television 'image' at three separate points in time and five exchanging points in space. Synchronized cycle patterns consisting of live and delayed feedback, broadcast television, and taped programming are developed through four (a, b, c, d) programmed pulse-signals every two, four, eight and sixteen seconds. Separately, each of the cycles acts as a layer of video information, while the four levels of information in concert determine the overall composition of the work at an given moment. The intent of this overloading (something like a play within a play within a play) is to escape the automatic 'information' experience of commercial television without totally divesting it of its usual content. Thus, the information on the programmed tapes juggles and re-combines elements within the Gallery and its immediate environment with portaits, landscapes, montages and video distortions. The soundtrack accompanying the composition serves to amplify the video imagery. It is structured so as to enhance further the sense of 'information overload' and to provide sequential unity to the work."

Frank Gillette

Frank Gillette, b. 1941, Jersey City, N. J.
Studied painting at Pratt Institute. Since 1965, experiments in communication, video-tape programing, co-founder and director, Media Research Group, N.Y.C. and San Francisco.

Ira Schneider, b. 1939, N.Y.C.
B.A. (Psychology) Brown U.; M.A. U. of Wisconsin; studied art history, Ludwig Maximillian U., Munich. Research in psychology, 1964-66; film-maker, 1963 to present.
Gillette and Schneider recently conducted teaching and experiments in video-tape at Antioch College, Yellow Springs, Ohio.

TV TIME CAPSULE

by John Seery

"The embedment of a TV in clear plastic so that it is totally viewable, seals it from all human contact except for plugging and unplugging it. It is a *relic of this civilization*. When the TV stops functioning the work is complete.

"TV TIME CAPSULE
the piece is not finished until the light goes out
the instantaneous change from light to dark is the creative finish
the object is similar to a living organism but on a lower level
it was conceived in a factory, modified by the artist, until its programmed death
its death is its great creative act — the change of state"

John Seery

John Seery, b. Maspeth, N. Y., 1941.
Graduated from Ohio State University, major in Zoology and minor in Chemistry. Cincinnati Art Academy. Travel, Mexico and Canada. Teaches at Cooper Union.

PSYCHEDELEVISION IN COLOR

by Eric Siegel

"Art is sometimes called the 'transmission ecstasy.' Because TV is transmission with ecstatic potentials, I have chosen this as my means of expression.

"However, commercial broadcasting instead of exploring the medium's infinite possibilities, uses it to no other purpose than to insult the viewer's intelligence and sensitivities.

"With the knowledge I have of the Electronics of television, I have tried to show some other directions broadcasting can take.

"Why can't the viewer, after a trying day, sit down at his TV set and listen to music while watching the screen burst with beautiful colorful displays? These visual phantasies would relax you better than any tranquilizer and at the same time give your spirit a wonderful lift.

"TV is sometimes accused of causing some of our ills. But it could be a mass healing device if it were in the hands of artists and other sensitive persons. These exist, but the industry pays no attention to them.

"Television has the ability to enter your subconscious mind — note the power of TV advertising — and to influence your feelings as well as your thoughts. It works through your audio-visual senses into your mind and soul. Someday it will be worthy of you."

Eric Siegel

Eric Siegel, b. 1944, N.Y.C.
At the age of 15, while a student at Samuel Gompers Vocational and Technical High School, Siegel won Second Prize of the 1960 N.Y.C. Science Fair for his home-made closed circuit TV which he built from second-hand tubes, a microscope lens and all sorts of scrounged miscellaneous parts. The next year he won an Honorable Award in the same competition for "Color through Black and White TV." After graduation from high school, he was employed by several concerns engaged in the field of Closed Circuit TV, mostly rebuilding and designing equipment. In 1966 he was employed in the Educational TV Department of The University of London, Goldsmith College.

Returning to the States, he resumed his work with closed circuit TV companies. One of his assignments, in 1968, was to repair some television equipment in Guam. In May, 1968, he produced "Psychedelevision" a videotape program at New York's closed circuit TV theatre, Channel One. In May, 1968, he designed and built the special effects TV components of Serge Boutourline's production, "Televanilla," at the Martinique Theatre, "an improvisational theatre dance piece choreographed and performed by Susan Buirge in which various TV devices were used to change the scope and scale of the event."

THE ARCHETRON

by Thomas Tadlock

By means of a console with innumerable knobs, switches, dials and other mysterious looking controls, three small TV monitors and a system of mirrors and color filters, Tadlock is able to compose on a TV screen constantly moving and changing colorful kaleidoscopic images. In accomplishing this, Tadlock uses all or part of three separate live broadcasts. It is now possible for this artist (or any other using the Archetron) in effect to create simultaneously works of art on TV screens in countless homes, thus making Nam June Paik's "Silent TV Station" possible. All that is needed is for a broadcasting organization, a closed circuit TV company or a cable TV company to avail itself of this remarkable development.

Thomas Carter Tadlock, III, was born in Washington, D. C. in 1941.
Studied Rhode Island School of Design. In the years 1963-66 worked with kinetic and luminal art, 1967-69 with telekinetic art (TV).

"In these years I developed devices with patterns, sequences, motion, color, programmed to make the viewer get involved in the unfolding composition, to relax and want more, to develop a new way of seeing. As the requirements of this new art revealed themselves, a need for an instantaneous, flowing, comprehensive device for expressing these images arose. This vacuum was filled by the use of the color television tube as the readout device for the program apparatus."

The ARCHETRON shown in the exhibition was commissioned by Dorothea Weitzner.

Tadlock has been represented in most of the important "light" exhibitions, including "Kunst Licht Kunst" Stedlijk van Abbe Museum, Eindoven, 1966. One of six artists participating in the PBL "The Medium is the Medium," broadcast over the NET network, March 23, 1969.

BLACK SPIRAL

by Aldo Tambellini

In collaboration with Tracy Kinsel and Hank Reindold of Bell Labs. Nature, as we will see it in the future, in circular or spiral form. No up — No down — No gravity. Floating. From live broadcasts.

"And what are we going to do through the media? Let's say we are going to keep it open and whatever I think is possible I would like to do. Whatever one might dream of which somebody would not want if I had the possibility to do it. Let's break all the rules possible. Let's open up the possibility which everyone else has told you this is not right and this is not feasible. And I would like to start it from there, from a reality. So what one wants to do is more like an attitude rather than the specific of what one wants to do.

"To show that light is a constant moving force, an ever changing form. That light is energy and energy is going through us, the same energy which is going through the universe today. And when creative people begin to get involved, with this idea of energy rather than the idea of making pictures, then we will come to some creative aspect not belonging to one particular class but toward a new exploration which is for all . . ."

Aldo Tambellini

Aldo Tambellini, b. 1930, Syracuse, N. Y.
B.F.A. Painting, Syracuse U.; M.F.A. Sculpture, Notre Dame U. Founder of the "Black Gate" Electromedia Theater of environmental performances encompassing all areas of light, sound and motion. Involved in film, TV programming, communications and their impact on education. Won 1969 International Grand Prix, Oberhausen (Germany) Film Festival. One of six artists participating in PBL's "Medium is the Medium" broadcast March 23, 1969 over the N.E.T. network.

AC/TV (AUDIO-CONTROLLED TELEVISION)

by Joe Weintraub

Translates music into a complex kinetic image on the screen of any color TV. The brightness is controlled by the volume of the music. The colors are controlled by the pitch. The patterns are dependent on both. Installation is simple, as the AC/TV clips onto the antenna terminals of any color TV. Patents pending.

"As a child I would often close my eyes and 'see' music as colored patterns. One day two years ago, I woke up in the middle of a dream with the intense desire to recreate this experience electronically. This developed into an obsession, and I created dozens of Audio Controlled lighting effects, culminating in a work in which the speed of a motor was controlled by music.

"As soon as I became aware of the Color Cathode Ray Tube, I realized that the red, blue and green guns in the CRT were ideally suited for audio control by the low, middle and high frequencies of music.

"I view the Color Television receiver as one of the highest technological achievements of mankind, and the fact that it is generally used to transmit sub-human material points out in dramatic fashion the imbalance between man's technological and social progress. The AC/TV is radical art because it allows the viewer to turn off the endless stream of garbage and use his Color TV in a personal aesthetically satisfying way."

Joe Weintraub

Joe Weintraub, b. 1943, N.Y.C.
B.A. in Psychology, C.C.N.Y. Edits The Electronic Art Review.

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the village VOICE, February 17, 1975

New Monitors in Old Consoles,

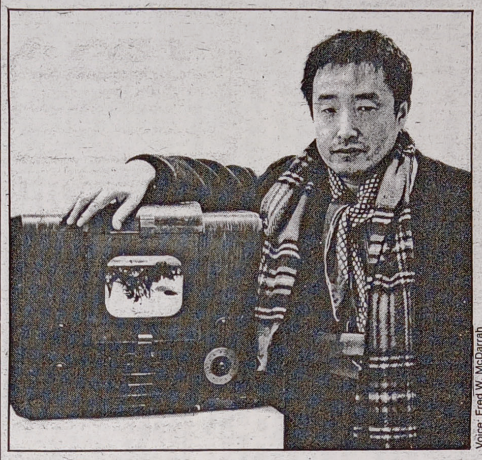
BY DAVID BOURDON

NAM JUNE PAIK, the Korean-born composer and video artist, once devised a mechanized robot with foam-rubber breasts that twirled. The robot was capable of several quasi-biological movements and its shit, as Paik's mentor, John Cage noted, was "white, in shapes suggesting vitamins . . ." A few years later, Paik constructed a TV bra, using a pair of three-inch video monitors, for his indomitable performing partner, Charlotte Moorman, who added them to her repertoire of props for her celebrated cello concerts. In addition, Paik helped develop a video synthesizer that can do for visual imagry what the Moog does for sound. Paik's synthesizer makes hash out of both realistic images and abstract patterns and gives them back to you in almost any combination.

Perhaps none of these—the robot, the TV bra, or the video synthesizer—will become permanent landmarks in the so-called ascent of man. But they do indicate some of the more antic achievements of this idiosyncratic (or should we say videosyncratic?) individual who somehow manages to garble technology, politics, and art in a manner all his own. Though he has been called both a "cultural terrorist" and the George Washington of the "alternate" television movement, he is, most of all, a Neo-Dadaist.

For someone who is so knowledgeable about technology, Paik is now taking video back to its more primitive origins in his current show at the Rene Block Gallery, 409 West Broadway (through March 4). There is not a single videotape in the show. Most of the exhibition consists of sculptural-type ensembles which incorporate video cameras or monitors. To make these works, Paik disemboweled several vintage radio and television consoles and replaced their worn-out innards with new equipment.

Some good laughs . . . Rome . . . pastel flowers . . . abstractionists . . . treading water



Voice: Fred W. McDarrah

Fish in the channel: Paik's goldfish replace TV screen

If, for instance, the spectator peers through the dial-less aperture of an old radio, he will glimpse a portion of a television screen, tuned to a commercial station. Inside a gutted Zenith console, the viewer will find a Sony camera; by peering through the viewfinder of the camera, he will see the street outside. It is no revelation, to be sure, but somehow it is a bit more interesting than merely looking directly out the window. Then, as the real crowd-pleaser, there is the old RCA Victor console where, in place of the television screen, there is a goldfish bowl with live fish, which move in patterns that are every bit as mesmerizing as most abstract videotapes.

Am I wrong in seeing something terribly perverse in all this? While some video artists like Peter Campus seem to be pushing the medium to new dimensions of expressiveness, Paik retrogresses by filtering this "new" medium through the established style of assemblage. His environmental pieces call neither for sophisticated equipment nor sophisticated ideas.

In one of Paik's works, a statue of a seated Buddha apparently contemplates itself on a JVC Videosphere, a monitor encased in what resembles a crystal ball. According to the gallery's press release, this "Video Buddha" blends "capitalistic technology with eastern mysticism in a perplexing way."

As an experimenter, Paik is the antithesis of somebody like Dr. Peter Goldmark, CBS's former resident genius who actually did help pioneer such innovations as the LP record, color television, and video cassettes. Paik is essentially modifying the inventions of others. While his present show fails to be particularly engaging on either a scientific or esthetic level, it does provide some **good laughs**. And, speaking of hilarity, isn't it about time for a revival of Paik's "Opera Sextronique"?

A British surgeon **ROBERT MacPHERSON** (1811-1872) and the Swiss-born composer **ERNEST BLOCH** (1880-1959) are responsible for two of the most entrancing photography shows to be found anywhere in town. MacPherson, having moved to Rome for health reasons, took up photography in 1851. Within a couple of years, he became one of the leading photographers of the architectural landmarks of Imperial and Christian Rome. His prints were snapped up by tourists, who prized them for their size and clarity, and what a revelation they must have been to those armchair travelers

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world monetary syste[m] ... resolution of that crucial issue should not be pre-empted by a carelessly precipitated rush to gold that would worsen already grave worldwide inflation.

Public TV's Future

The 254 public broadcasting stations in the country have a chance to make a great leap forward if the Federal Government finally recognizes that they are not a threatening force but a national resource. This is the moment when the independent Corporation for Public Broadcasting, a major source of funding and also of immunization from local political pressure, can be assured of the long-term financial stability essential to intelligent programing.

On President Nixon's desk is a bill that would insure funding for the next five years, beginning at $70 million in 1976 and rising to $100 million at the end of 1980. The public broadcasting stations would have to raise $2.50 for every $1 received from the Government, another means of understanding local autonomy and original programing responsive to community needs. Considering that the C.P.B. community service grants and interconnected Public Broadcasting System programs are spread among so many stations — and reach tens of millions of viewers — this is a great bargain in public education, information and entertainment.

Several years ago White House TV-watchers told public broadcasters to put their house in order, to decentralize and to abandon the notion of a "fourth network" feeding programs from New York or Washington. Compromises were worked out with the White House Office of Telecommunications Policy, which is now supporting long-range funding.

Public TV stations have displayed professional fairness in dealing with abrasive news and public affairs issues; witness the way they turned the cameras on the Watergate hearings and played them in prime time, without intrusive comment. Among the pluses for this Administration is its record of generosity toward the Arts and

and ob[...] have b[...] but pie[...] fied it [...] cated [...] pioneer[...] into a

Ab

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...d its second quiet triumph ...e days. Last Thursday, in ...er part of Queens, its ...ers had ended a 30-hour ...with a gunman holding a ...old girl as his hostage ...ing the child through a ...y to safety and then ...her captor without vio-

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P.B.S. Renews 'Black Journal' and 'Opera Theater'

By LES BROWN

"Black Journal" and "WNET Opera Theater," threatened with cancellation during five bidding rounds of public television's Station Program Cooperative, received sufficient support in the sixth round to be renewed next fall by the Public Broadcasting Service.

Both programs will be carried only on the stations that vote to purchase them, however, which at the moment stands at 21 for "Journal" and eight for "WNET Opera," only fractions of the total of 246 stations that make up P.B.S. The final purchasing rounds of the cooperative, being held this week, are expected by P.B.S. officials to increase considerably the station clearances for both shows.

"Black Journal" and the opera specials are produced at WNET/13 here and will be available to viewers in the New York area. A third WNET program, "American Chronicles," will also be distributed over a limited network next fall.

"The International Animation Festival," a series proposed by KQED, San Francisco, is now the only program in the cooperative's catalogue whose status is undetermined. Its acceptance would be decided in the final rounds if the interested stations reach the number that would cover the production costs.

The Station Program Cooperative is the public television industry's experiment with creating a national schedule through the democratic process. A catalogue of 93 program proposals has been reduced to 26 actual entries for the schedule by the voting of 153 station licensees who control the 246 public stations.

Each program has been listed with its production cost and with a price scale for each station, determined by the size of its market. New York's Channel 13, the largest in the system, is asked to pay 20 times the amount asked of the smallest station, KWCM, Appleton, Minn., for any program.

A program is considered purchased when a sufficient amount is pooled to equal the production costs. The price to each station then is reduced as more stations buy the program.

Of the programs purchased by the cooperative, 11 are classified as cultural, 11 as public affairs and four as children's shows.

Fifteen different production centers will be represented in the new schedule, which satisfies one of the objectives of the cooperative, that of diversifying the sources of supply. The producing organizations include stations in Buffalo and Rochester, Cincinnati, and Bassett, Neb., cities not usually associated with national programming.

WGBH in Boston, the National Public Affairs Center for Television in Washington, and WNET all have placed three programs in the new schedule. If "Animation Festival" is accepted, KQED in San Francisco will also be represented by three.

Cronkite Is First To Interview Solzhenitzyn

Walter Cronkite, the CBS News correspondent, cut short his assignment with President Nixon's tour of the Middle East to secure an exclusive interview in Zurich with Aleksandr I. Solzhenitzyn, the exiled Russian author. The filmed interview, which took place yesterday, will be presented as a one-hour special on CBS next Monday at 10 P.M.

Mr. Solzhenitzyn has generally maintained public silence since his exile to the West February. His intervi... Mr. Cronkite eff... the silence. ... London D... as inte...

Birth Rates Found Declining the Most For Disadvantaged

By JANE E. BRODY

Births among groups that traditionally have had the nation's highest fertility rates—the poor, blacks, American Indians and Mexican-Americans—have declined more rapidly since the nineteen-six... ...an births among whites affluent Americans, ...we shown.

that in the future, there will be fewer families living in poverty and increased opportunities for children and mothers in disadvantaged families.

The author of the second study, Frederick S. Jaffe, who directs Planned Parenthood's Center for Family Planing Program Development, said that his analysis of the relationship between income and fertility indicated that free family planning programs were urgently needed by families with marginal incomes as well as those who are below poverty level.

Dr. Sweet's analysis showed ... the fam... that Mr. Ni...

Saxbe Critical of Nixon On Enforcement of Law

WASHINGTON, June 17 (UPI)—Attorney General William B. Saxbe said today President Nixon either was ignorant of grand jury operations or had a "casual" attitude about enforcement of laws in connection with the Justice Department investigation of Watergate.

Mr. Saxbe, appearing on public television's series "Washington Straight Talk," contended it ...

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SCENE ON SEVENTEEN

To: All Channel 17 Members
From: J. Michael Collins, President

Many of you have probably heard the news, but just to make it formal, WNED-TV has finally (after nearly 3 years) received a grant of $352,514 from the Federal government to enable us to purchase color studio cameras and an additional video tape recorder. Needless to say, we're delighted and will be moving quickly to evaluate various makes prior to making a purchase commitment. We're hopeful we can begin our fall production schedule in color.

ALIVE & WELL, television's most ambitious attempt to convey health information through entertainment techniques, will premiere November 20 on Channel 17.

The 26-week series is the first program produced for adults by the Children's Television Workshop (creators of "Sesame Street"). Joan Ganz Cooney, president of CTW, said the new series will begin production in September, following evaluation of a 60-minute test program which has just been taped and edited in the past two weeks.

Production of the first season's programs of *ALIVE & WELL*, along with research and extensive outreach activity, is budgeted at $7 million. Two years of pre-production research and development will have preceded the broadcasts, she said.

Excerpts from the test show illustrate the variety of TV techniques, including song, dance, documentaries and situation comedy which will be employed on the show to treat subjects ranging from nutrition to exercise and from hypertension to breast self-examination.

Primary target audience for the series, Mrs. Cooney said, is young parents who play major roles in influencing the health of their immediate families. Of particular concern to the producers, she said, are the health problems and attitudes of low-income families.

Major underwriters for *ALIVE & WELL* are the Corporation for Public Broadcasting, which has contributed $2,200,000 for development and production phases of the first season's shows, the Robert Wood Johnson Foundation ($1,737,000), Exxon Corporation ($1,037,500) and the Aetna Life & Casualty Co. ($1 million).

In addition, six foundations contributed amounts ranging up to $250,000 to cover part of the costs of the earlier research and development phases of the project. They include: Edna McConnell Clark Foundation, Commonwealth Fund, John and Mary R. Markle Foundation, vanAmeringen Foundation, Grant Foundation and the Ittleson Family Fund.

Additional underwriting, particularly to cover post-broadcast follow-up projects, is still being sought. The most recent grant is $50,000 from the American Cancer Society.

Producer/Moderator Sandy Elkin reports that production will begin this month on the third season of WOMAN. The series will be carried nationwide by over 130 public TV stations.

Photos on cover and page 9 by Carl Samrock

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THE BOARDING HOUSE



The incomparable Pointer Sisters blend a wild mixture of Andrew Sisters with finger-snapping rhythm when they appear on THE BOARDING HOUSE Wed., Aug. 14 at 9:30 p.m.

by John Wasserman

When it is good, television — like the little girl, with the little curl, right in the middle of her forehead — is very, very good.

Likewise, when it is bad, it is horrid. And one of the areas in which it has been rather consistently horrid is in the presentation of popular music. Thanks to the physical and technological constrictions of television studios, the absence of audience feedback, the enslavement of the music to the medium, the artificiality of prerecorded sound, the absurdity of lip-synching and, of course, the inevitable, painful commercials, watching contemporary music on the tube is a less than rewarding experience.

These factors, whether found individually or, more commonly, in tandem, are destructive to both creativity and enjoyment. Watching pop music on TV is like watching an edited-for-television version of "The Last Tango In Paris." When the emasculation is done, so is the music.

On Wednesday night, Aug. 7 at 9:30 p.m., Channel 17 and the Public Broadcasting Service will begin a series entitled *THE BOARDING HOUSE*. It is not, as the title would suggest, a series on communal living. Rather, *THE BOARDING HOUSE* will be a six-week object lesson, demonstrating that, if television has indeed been horrid for pop music, it is only because of laziness, insensitivity and an all-around lack of imagination.

THE BOARDING HOUSE is a night club-restaurant on Bush Street in San Francisco which specializes in entertainment of contemporary interest. It was there that executive producer Zev Putterman and director Bob Zagone chose to record the likes of the Pointer Sisters, Esther Phillips, Taj Mahal and Leo Sayer.

"When we began to look for a music series for PBS," says Putterman, who like Zagone, works out of PBS's San Francisco affiliate, KQED, "we decided not to shoot in the studio because the vibes for the artist and audience are not conducive to a good time or a top-

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level performance. So we scouted around and found that many big name artists, who had nothing to gain financially, would play the Boarding House because they had a very pleasant week there . . . because owner David Allen is a very decent man, because the staff really looks up to the artists and because everybody goes out of their way to see that the performers have a really pleasant time.

"We also decided that we didn't want to destroy the magic of performance with the usual rigors of television, so we told the artists to ignore us, to forget about us and do their thing. We would try to capture on videotape a live performance in a real environment. And that's what we did . . ."

The shows, funded by the Corporation for Public Broadcasting, were shot only on closing nights because, according to Putterman, "by that time, the artists had had a chance to get completely comfortable in the room and director Bob Zagone had been able to spend five nights there before shooting. By the time he actually taped, he knew their work intimately."

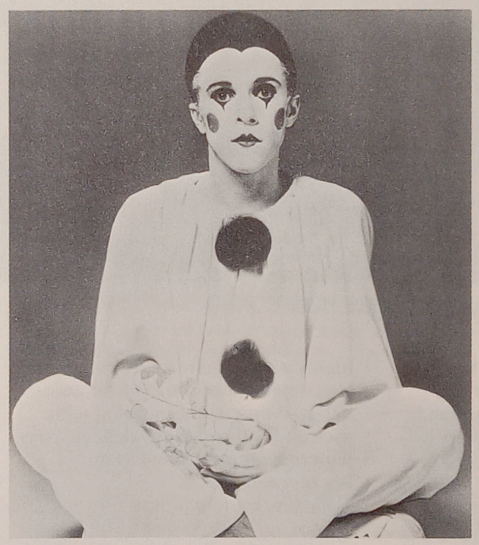
The raw material, about two hours of color videotape per artist, was then edited by Zagone to 30 minutes. Videotape was used rather than film "because it has an immediacy and a live reality that film doesn't," Putterman states.

"Most of these artists have had commercial television exposure in the past, but none has ever had that much unbroken time to stretch out and really make their own statement. There's no host, no master of ceremonies, no announcements, no schticks . . . just the artist and the audience."

The series will include programs with Taj Mahal, the Pointer Sisters, Esther Phillips, and Leo Sayer, and two others which will be drawn from tapings of a group including Wendy Waldman, John Hartford, David Ackles, Kathi McDonald, Joan Armatrading and Alex Harvey.

"The primary consideration in choosing who to tape," Putterman





English singer-composer Leo Sayer (above and left) delivers his hit tunes as a melancholy court jester on THE BOARDING HOUSE Wed., Aug. 28 at 9:30 p.m.



Blues singer Esther Phillips, who began her career in the 1950's with the Johnny Otis band as "Little Esther", can be seen on THE BOARDING HOUSE Wed., Aug. 21 at 9:30 p.m.

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THE BOARDING HOUSE features Taj Mahal, one of contemporary music's most talented bluesmen. See him Wed., Aug. 7 at 9:30 p.m.

continued, "was that we wanted performers who provoke a strong audience response and interaction." His choices would appear to fulfill that objective nicely.

Taj Mahal, at 31 a specialist in the Mississippi Delta blues, is carrying on a tradition ordinarily associated with men 40 or 50 years his senior. He is known for the extraordinary rapport he establishes with his audiences.

The Pointer Sisters need, as the saying goes, no introduction. Their unique synthesis of dated styles of couture with contemporary vocal techniques has made them the hottest act to emerge in this country in the past 12 months.

Leo Sayer, an English songwriter and singer, was a surprise to Putterman, who had heard of him only vaguely. "He works in clown-white, mime-type makeup and a white harlequin costume which is highly visual and ideal for television. He comes out of the British music-hall tradition, combines that with rock and roll and illustrates his lyrics with movement as well as music. It's very exciting."

Finally, Esther Phillips. Once known as "Little Esther" (she began touring at 13 with rhythm and blues pioneer Johnny Otis in the late '40s), Big Esther has grown into a singer of power and great intensity; part Billie Holliday, part Dinah Washington, part evangelical preacher.

"I hope we'll be able to go on and do another 13 weeks when this series is finished," Putterman concluded. "Please mention that we're looking for an underwriter."

OK.

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Money Management Is Fun and Games

by Anne Stanaway

Imagine wrestling with the problem of how to produce a series of television programs on the subject of personal money management. It's an important subject. Very important. Not only do people *need* basic information about spending and protecting their hard-earned money; they've been *crying* for advice about making decisions in the marketplace, especially those that will affect a lifetime. But, unfortunately, for most people the subject of personal money management is about as entertaining as a trip to the dentist.

How to get people to turn on instead of tune out such a series was the subject of a brainstorming session at WITF-TV in Hershey, Pennsylvania. General Manager Bob Larson and Assistant General Manager Mike Ziegler discussed the fact that public television, in general, had fared very successfully in producing meaningful and appealing cultural and public affairs programs. But it had not been as successful in the area of adult education. Yet education is the strength of public television.

Perhaps, they decided, it's time for public television to let its hair down, to try a totally different approach in the hope of winning the audience that really needs money management information but is not accustomed to watching public television. People love to play games. Why not produce a game show about consumerism, a blatant adaptation of the quiz shows that have been captivating commercial television audiences so successfully for so many years? Here was a way to entertain and educate people at the same time.

The result of the brainstorming session now is a "fait accompli." It's a new game show series called *YOU OWE IT TO YOURSELF*, seen each Wednesday night at 7:30 on Channel 17. It's entertaining; it's slick and fast-paced; and (not so incidentally), it's EDUCATIONAL. And its purpose is to help people to better manage their personal finances.



Allen Ludden of "Password" fame hosts an unusual new game show, YOU OWE IT TO YOURSELF, Wednesdays at 7:30 p.m.

Hosted by Allen Ludden, well-known quizmaster of ABC's "Password" and, formerly, of NBC's "College Bowl," the series features a cross-section of husband-and-wife teams of various income levels and occupations. Program topics such as budgeting, credit, housing, and investing are enhanced by Ludden's wit, the competition between couples in the studio, and two colorful and outspoken experts. Ludden asks the questions; the couples attempt to answer; the experts referee and elaborate on the answers.

The experts are Dr. Elsie Fetterman of the University of Connecticut and Dr. Larry Coleman, a Texan who teaches at Indiana State University. Both are professors of Family Economics.

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The "father of experimental television," Nam June Paik.

Experimental TV:

by Frederick A. Jacobi

If you should happen to be watching Channel 17 on an early autumn evening and you suddenly see a tap-dancer's legs subdivide, turn upside down and wiggle like limp spaghetti made from Silly Putty, please don't telephone your TV repair man or your psychiatrist. What you will have stumbled across is an experimental program called *"GLOBAL GROOVE,"* and it's supposed to look like that.

"GLOBAL GROOVE" is the creation of an antic genius named Nam June Paik, a Korean-born musician-teacher-technician who is generally credited with being the father of experimental television. He is one of the artists in residence at WNET's Television Laboratory, which is supported by the Rockefeller Foundation and the New York State Council on the Arts. His work is included in a series of avant-garde programs — produced at experimental centers in New York, Boston and San Francisco — scheduled for weekly broadcast during August and September.

Paik is the co-inventor of the Paik-Abe video-synthesizer, a hunk of sophisticated electronic hardware capable of making Salvador Dali's wildest dreams come true. He is also the co-inventor of Charlotte Moorman, an attractive young woman who is to cellists what a streaker is to marathon runners and who sometimes substitutes piles of TV receivers — or even Paik's back- for her cello. She appears (fully clothed, alas) in *"GLOBAL GROOVE,"* along with a Korean fan dancer, a Navajo Indian drummer, three small Japanese children singing the praises of Pepsi-Cola, Allen Ginsberg reciting what sound like Oriental belches, John Cage describing the noise his nervous system makes and a melting nude woman electronically superimposed over a fleeting glimpse of President Nixon.

If all of this sounds like sheer madness, you should know that there is a method to it. Paik believes that TV, a visual medium that need not be bound by language barriers, has global potential which is seldom

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realized. Indeed, he envisions a kind of video common market and looks forward to the day when "TV Guide will be as fat as the telephone directory."

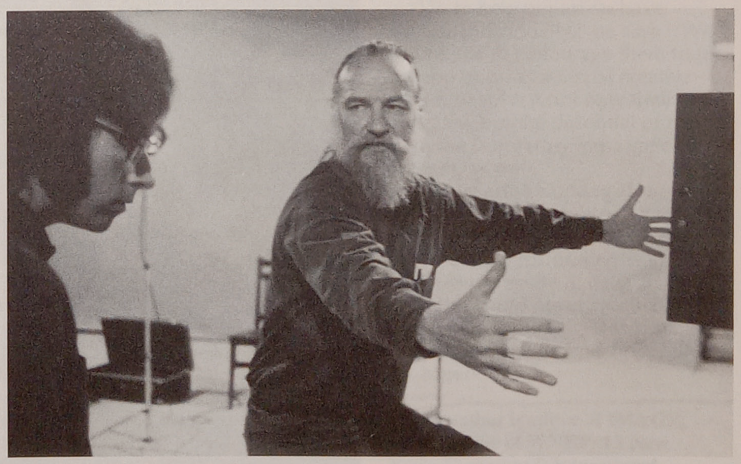
The serious purpose underlying this electronic surrealism is rooted in the fact that the Television Laboratory has been established primarily to explore and demonstrate the potential of TV as an art form in its own right. While there are important by-products, Howard Klein, director of the arts program at the Rockefeller Foundation, likens the relationship between the video artist and his hardware to that between Ingres and the graphite pencil, in 1789 a new invention which he put to good use.

Moving Wallpaper or Pure Art?

Klein believes that a foundation is justified in supporting artistic creativity for the same reason that it supports pure scientific research: an unknown benefit to mankind may result.

Artists in residence at the Television Laboratory have included such distinguished independent filmmakers as Ed Emshwiller and Stan Vanderbeek. Individual works — some of which will be exhibited in this fall's broadcast series — have been supported by supplementary grants from the National Endowment for the Arts, the Stern Fund, the Corporation for Public Broadcasting and other agencies. Emshwiller, a painter before he moved first into film and later into video, treats the video-synthesizer like an electronic paint brush.

"I am an image maker," he says. "I was attracted to the possibility of image transformation and manipulation that was extremely difficult, if not impossible, to achieve on film." Emshwiller's critically



Filmmaker Ed Emshwiller explains one of his video projects to Channel 17's Dave Cady. Emshwiller is featured on VIDEO VISIONARIES, seen Wednesday nights at 10:30.

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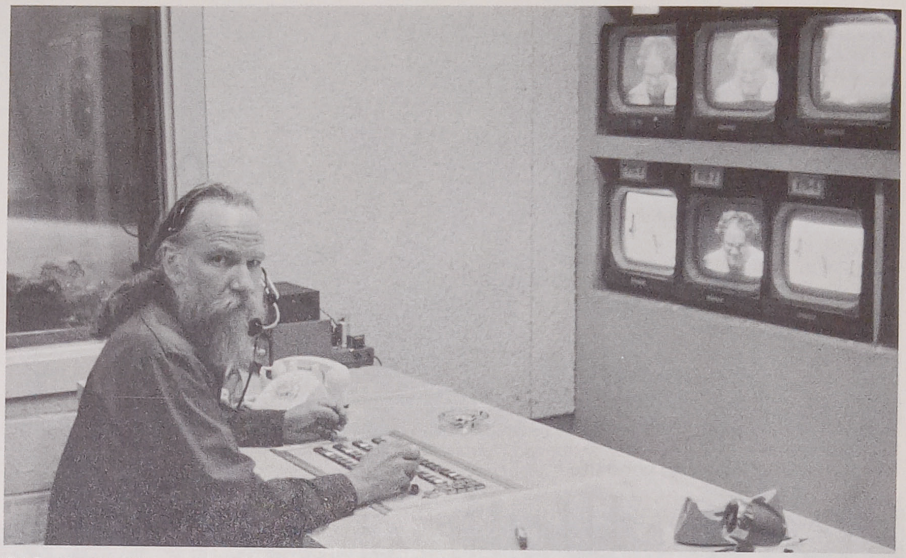
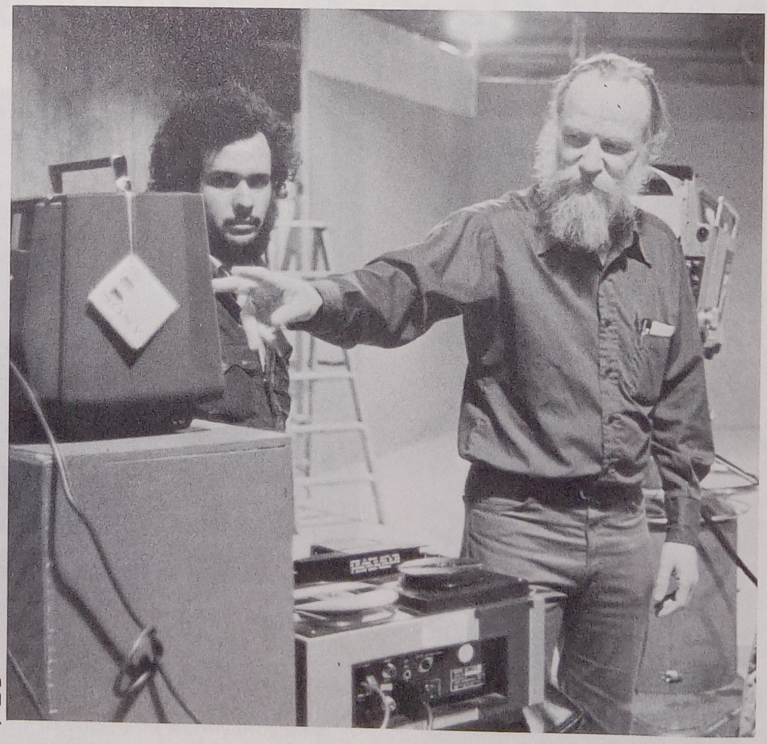


Ed Emshwiller: "I am now capable of transforming and combining images I have in my head but could never create before."



Emshwiller and Tony Bannon (left) preview an experimental project they co-produced.

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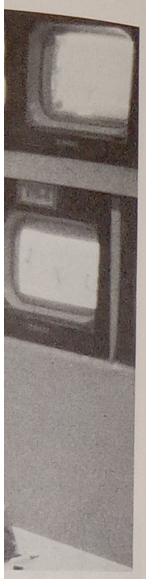

but could never



acclaimed "Scape Mates" introduces two dancers into a computer landscape.

Pure research can achieve utilitarian results. One important by-product of this kind of experimentation has been a refinement of the technology which enhances the effectiveness of TV as a communications medium. Both Klein and David Loxton, the ebullient director of the Laboratory, are excited about the potential of the porta-pak, an extraordinarily lightweight portable TV camera and recording unit which has already been employed to good advantage by a young San Francisco-based producing group called Top Value Television (TVTV).

"The Lord of the Universe," a warts-and-all documentary about the recent Houston convocation of the followers of the teenaged guru Maharaj Ji (shown earlier this year on Channel 17), was a collaboration between TVTV and the Laboratory. WNET engineers successfully translated the porta-pak's electronically unstable half-inch videotape signal into the precise requirements of broadcast TV through the use of a little black box known as a time-base corrector.

With the porta-pak a cameraman can act as reporter and sound man. Klein hails this as "the new journalism. TVTV has already realized the potential of the medium as journalism by eliminating the writer and the commentator. The equipment is so unobtrusive that people being interviewed tend not to feel threatened by it and therefore display a greater level of candor."

And Loxton believes that this kind of video *vérité* — in which the cameraman/reporter often actively participates in the scene — will ultimately replace *cinéma vérité*, which he calls "a false aesthetic. It is nonsense to assume that filmmakers are recording 'truth': people react differently when they know they're being filmed." Besides, he says, a finished porta-pak production costs about a quarter as much as does a filmed program of the same length.

Another Laboratory by-product is research into the physiological effects of television on the watcher. The Rockefeller Foundation is headed by a physician, Dr. John H. Knowles, who is understandably interested in medical fall-out. The Lab accordingly commissioned Dr. Julian Hochberg, chairman of the psychology department at Columbia University, to begin an intensive investigation into the medium as a unique mode of visual stimulation.

With the help of TV artists stretching techniques to their outer limits, Dr. Hochberg has produced what appears to be a pioneering paper on the effects of TV on perception: "The Perception of Television Displays," a 60-page survey and analysis of more than 275 individual research experiments, is the first known attempt to collect and analyze this material. Important conclusions have already been drawn about flicker rate, concentration, hypnosis, fatigue and how much information you can cram into a microsecond.

Significant though they may be, these practical applications are of secondary importance to the Rockefeller Foundation, which has been supporting pure research in television since 1967, when it established the National Center for Experiments in Television at San Francisco's pioneering public TV station KQED. From the start the Center's orientation has been academic rather than pragmatic. Its director, Paul Kaufman, is interested in relaying conceptual ideas through imagery — values, ethics, other concepts which are locked into literature. Ironically, two of the Center's recent electronic "compositions" — they are far too abstract to be called programs and are sometimes described as "moving wallpaper" — have won Emmy awards and will also be broadcast this fall.

Experimentation at WGBH, Boston, on the other hand, has been specifically geared to broadcasting. The station's New Television Workshop, directed by the inventive Fred Barzyk, is now searching for new formats for familiar subjects and will encourage individuals to develop new broadcast techniques. It should be noted that Nam June Paik refined some of his technological razzle-dazzle at WGBH.

WNET's Loxton notes that Frank Lloyd Wright once described television as "chewing gum for the eye balls." Loxton believes that the medium can overcome this epithet only by the creative imaginations of individuals working in an environment free of the strictures and time limitations of daily broadcasting.

In the coming year, Loxton plans to specialize in a few major broadcast works. He will encourage the Laboratory's artists in residence to collaborate with each other in various projects involving the dance, dramatic narrative, music, the new journalism and the total process of communication.

"Up to now our artists have worked individually," he says. "We would like to encourage them to try collaboration as a mix of creative inputs, to stretch not only their own potential, but the potential of the year, the Laboratory has a special medium as well."

For one artist working alone this past year, the Laboratory has a special significance: "I am now capable of transforming and combining images I have in my head but could never create before," says Ed Emshwiller. "This is a new experience for me and hopefully for others."

The author is editor of IMAGE, the magazine of WNET/13 New York. **Copyright © Educational Broadcasting Corporation 1974.**

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Anthony Bannon at work on one of his own projects.

The Electronic Canvas

by Anthony Bannon

Television is a wonder in the disguise of furniture.

Its significance is as vast as the Solar System its lenses capture, yet as intimate as falling asleep to the light of the twinkling tube.

We may not think much about television because it is a habit. Its presence is normal. The percentage of homes in which it lives is about the same as the number which measures normal body temperature.

But television also offers a whole new ball game for artistic, as well as social and entertainment, possibilities. One of the possibilities involves "live time." The other involves electrons.

The possibility of an art existing in "live time" — in fact that phrase itself — is a consideration invented in our lifetime. It has been said that jazz is a 20th Century art form. But jazz is a category of music, which already existed. Film has been said to be a 20th Century art form. But film may be considered a moving picture variation on still photography. Television, on the other hand, is electronic, like nothing else except radio. Unlike radio, however, it offers image as well as sound, and it offers the combination back to the artist as soon as he makes it. Never before has an artist had the opportunity to see himself using his body as an image source in the same instant he makes the offering. The situation is equivalent to having a mirrored canvas which retains an image.

Television, in fact, has been called an electronic canvas. Here is a demonstration:

Your television is on the UHF band. Slowly turn the selection knob past the station you have been watching. The picture becomes grainy, gradually breaking up into tiny beads of snow, until finally, the snow will have won over picture.

This is how it should be, for this is television on its own terms. Each grain of snow is the result of an electron shot from a "gun," called a cathode ray tube, inside the set.

Now imagine what would happen if you could reach inside the set, grab one of these electrons and assign it to a specific point on the screen, then take another one and tell it to go to some other place, take another one and throw it away, take

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a few more and punch them around a bit to reduce their power before assigning them their location, and so on. If your hand was fast enough to do this 30 times a second for each of the 525 lines of electrons which course across the screen, you would be making your own program of pictures. Without a camera.

Absurd?

Not at all.

This is a new wave of television, called video synthesis. Huge, complex electronic circuitries are required for a marksman artist to direct the pattern, flow and amplitute of the electrons.

Experimentation with this equipment is only in an infant stage — primarily at WNET New York's Experimental Television Center, at WGBH Boston's laboratory and KQED San Francisco's National Center for Experiments in Television. Nonetheless, exciting work has been done.

"Video is like food," remarks Stephen Beck, who, at KQED made the Beck Synthesizer. "There are the basic ingredients and a wide open way for mixing the different elements."

And Scott Bartlett, a West Coast film and video maker: "There's a whole new story to be told. We must now find out what we have to say because of our new techniques."

The images made with video synthesizers often do not represent anything "real." They are not pictures of chairs, or trees, or people, as such. Instead, the images come closer to looking like the wonderful bursts of color and shapes that can be made by pressing one's closed eyes: Visual material from the mind's eye and eye's mind. And sometimes, more exciting yet, they look like pictures never seen before.

Therefore, the images of video synthesis do not "mean" in the traditional way of "meaning" — easy, dramatic packages with words to lead the way. But they do "mean" in a non-verbal way, a way closer to one's interior or, if you will excuse the pretension, spiritual experience.

Probably closer to home than a story that involves people and events outside our immediate experience, the work of video synthesis simply uses a new, or depending upon how one looks at it, a very old, language.

To some, however, the images of video synthesis are off-putting, alienating. Critic Gene Youngblood, in his book, "Expanded Cinema," responds to that charge:

". . . There is nothing inherent in this material which is alienating. There is no material an artist uses today that is not available to others for other uses. (Such as using video synthesizers for razzle-dazzle videographic advertising.) What makes his (the artist's) use of the material different from others' uses is his attitude toward it." Electrons, Youngblood reminds, "are nothing more than a new material" for the artists. "They move in finite ways."

And he adds: "Television like the computer is a sleeping giant . . . But those who are beginning to use it in revolutionary ways are very much awake . . . Television will help us become more human. It will lead us closer to ourselves."

Indeed, the possibilities of television are immense. Television can also look at itself in live time.

Look at itself? 1984?

No, not futurism, just another way to make pretty pictures, pictures that might have new meaning.

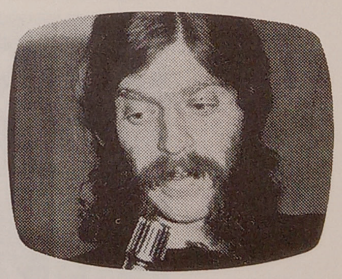
Place a camera in front of a monitor and connect the two in a way similar to the connection of camera and monitor at drive-in bank teller's window. What the monitor will show is a camera taking a picture of a monitor, which endlessly doubles back on itself into a hall of mirrors. If the cameraman focuses a little tighter, a visual event comparable to audio feedback will occur — pulsing forms of a mandala, life-like moving blobs of light or other fascinating patterns and movement of shapes and light. Canadian critic Robert Arn calls this video feedback "perhaps the purest line of video art."

Through feedback, other video strengths may be combined, mixing in a feedback loop images transformed by a variety of means, including waveform generators, film or slide images, or by interrupting the camera-monitor line with other images. Additionally, color may be added to the image once it has been completed — a kind of electronic brushwork.

Thus, one may begin to see the possibilities for video image-making are multiple, so large, in fact, that often is necessary to control the complex variables.

Television art is a new challenge, and it has very little to do with what one usually sees on the set. Says Paul Kaufman, director of the National Center for Experiments in Television: "We live in a world we cannot imagine. Television ought to make it possible to imagine again."

Anthony Bannon, in addition to his job as lively arts critic for the Buffalo Evening News, is also a video and filmmaker. He has co-produced an experimental program with filmmaker Ed Emshwiller called "Positive Negative: Electronic Faces" and filmed an experimental documentary "U.B.: More to Come," both aired on Channel 17.



Experimental filmmaker and inventor Stephen Beck.

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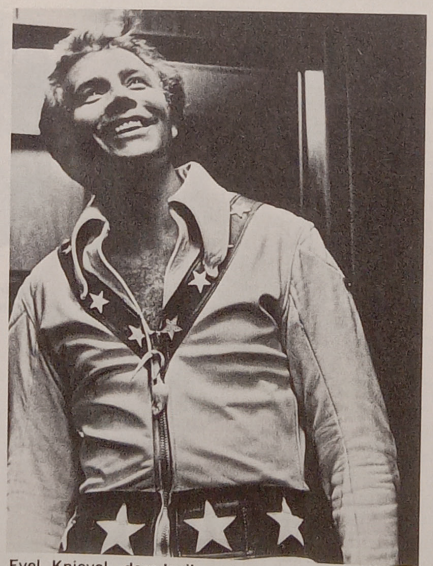
The Great American Recurring Dream Machine



Evel Knievel, daredevil motorcycle stuntman who challenges death for a living, is profiled on THE GREAT AMERICAN DREAM MACHINE premiere.

One of public televisions' all time favorites — *THE GREAT AMERICAN DREAM MACHINE* — is coming back this summer re-charged and re-organized after a two-and-a-half year sabbatical. *THE GREAT AMERICAN DREAM MACHINE* will present six hour-long programs of outstanding highlights from the award-winning weekly series which originally ran from January '71 - January '72. It will be broadcast on Channel 17 starting Wednesday night, Aug. 7, at 8:30 p.m., repeated Sundays at 5:00 p.m.

THE GREAT AMERICAN DREAM MACHINE was considered one of the most imaginative and inventive series ever telecast over public television. It won Emmy and Saturday Review awards and was hailed for bringing "real television . . . at last, to television" *(The New York Times)*. Through commentaries, vignettes, features, investigative reports and humor, it attempts to portray the broad range of American life.

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The series excerpts have been selected by the show's executive producer, Al Perlmutter. Only one of the six programs is a complete repeat of an original *DREAM MACHINE* — the program on American attitudes toward death. Some of the other themes covered in the five re-edited programs include American love, homes, cars, and heroes.

Appearing in these programs are such *DREAM MACHINE* guest stars as Renee Taylor, Joseph Bologna, Richard Castellano, Amy Vanderbilt, Carly Simon, and the *DREAM MACHINE* humorist-in-residence Marshall Efron.

THE GREAT AMERICAN DREAM MACHINE is a production of WNET-TV, New York. Executive producer: A. H. Perlmutter. It is transmitted nationally by PBS, the Public Broadcasting Service.



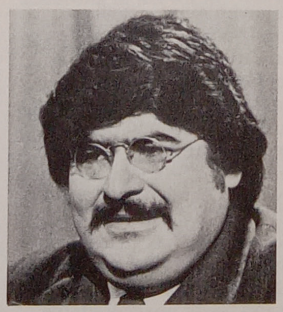
"Up the Organization" author Robert Townsend provides insights on business, family and social order, Wed., Aug. 21 at 8:30 p.m.



Dick Cavett is featured when DREAM MACHINE devotes an entire program to American attitudes on death.



Popular singing star Carly Simon performs one of her early hits, "That's the Way I've Always Heard It Should Be," on Wed. Aug. 14 at 8:30 p.m.



DREAM MACHINE's humorist-in-residence Marshall Efron livens each program, seen Wednesdays at 8:30 p.m.

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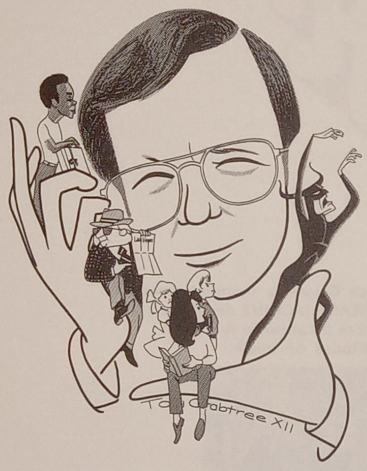
"After this word from Morris the cat, a report on hunger in Africa."



Bill Moyers was recently presented the Ralph Lowell Medal for outstanding contribution to public television programming. Here is the text of his address.

When in 1690 Benjamin Harris launched the first newspaper in America — *Public Occurrences Both Foreign and Domestic* — he announced that he would attempt "only to give an account of such considerable things have arrived unto our notice." When I began my series on public television three years ago I decided to imitate him. These are some of the things I found worth noting.

Of the American people I have learned that we are not in the condition of Athens in her glory where Plato testified that "half the people were perjurers" and where the audiences of Demosthenes were described as a "barbarous people, an assembly of brutes."

No, the thread of civility still knits this disparate nation together. To be sure, a brutish aptitude native to the race periodically strains the thread to a frayed edge, and we are reminded of how tenuous this experiment is. Greed, deceit, and a knack for the ripoff seem permanently a part of the American scene.

But on the whole I find the American people also to be generous, resilient, good-natured, sensible and resourceful. If most of them are forced by circumstances to live out their days far below where their spirit soars, they are generally glad to have lived at all — and would not, were the choice theirs, surrender the journey's pain, joy, burden or pleasure for the grave.

Among them are plenty of real individuals to keep the ferment going: people who in matters of character and intellect think excellence no mean thing, who have "a disposition to preserve and an ability to improve," We are all in their debt for reminding us that societies are made better by levelling up instead of levelling down.

Of our government — well, something Thomas Huxley wrote in 1893 seems truer than ever: "that which lies before the human race is a constant struggle to maintain and improve, in opposition to the state of Nature, the state of Art of an organized policy." We take for granted what is barely tested: man's capacity to rule himself.

Our government has grown bigger but not necessarily better. As great power has been drawn to the hands of fewer and fewer unaccountable men the strong get heard and the weak get fooled. The first commandment of government has become: "Preserve thyself." The second: "Preserve thy friends."

Of late government has been dominated by men whose appetite for power exceeds their moral wisdom. Far from being the "squares" they have been depicted as being, they are the well-rounded symbols of the American success ethic — so well-rounded they rolled in any direction they were pushed.

They brought to Washington a memory that began with the last election and a sense of the future that extended to the next.

Their constituency came not from that America whose pragmatism has always been tinged with the hue of conscience — not from traditions steeped in protest against absolutism, imbued with the spirit of the Bill of Rights, and respectful of the rule of law. Theirs is the constituency of fixed soap box derbies, stolen regents exams, and phony Boy Scout lists: the constituency of the shortcut.

They spoke of morality, and held solemn assemblies on Sundays in the East Room, and publicly invoked the name of God, but morality consists of drawing the line somewhere, and these men knew nothing of restraint. There were no boundaries.

They said, "Everybody does it," and would indict a whole people. George Steiner warned in the T. S. Eliot Memorial Lecture three years ago that "Morally, psychologically, it is a terrible thing to be so unastonished." It will be a terrible thing now if indifference, or puny resolve, or boredom, or sheer futility permit their perversion in fact to become the standard of public

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order, setting a precedent for what can be done when a quite ordinary man invests himself with the immunity of high office and declares that anything goes.

*

Of television I have learned how tempting it is to make things too interesting — to edit and cut for effect instead of experience.

Television yearns to make events more intelligible than they actually are. Unable to market the commonplace world it translates that world into conflict, glamour, intrigue, or surprise.

It looks upon entertainment as news and strives then to make news entertaining.

It makes spectacular the most prosaic event; it renders the important banal; and it seldom stops to ask which is which.

It fears that news is a necessity people are willing to do without, while entertainment is a luxury they must have. So television too often makes its peace with "the little lies and fantasies" of merchandising: "after this word from Morris the cat, a report on hunger in Africa."

Much of what is happening today is being accomplished on what Daniel Boorstin calls "unintelligible frontiers" — in the laboratories of scientists, the strategies of statesmen, the hallucinations of terrorists, the seething inner world of schemers, dreamers, and writers. This can only make us humble, for our cameras can seldom cross such frontiers; it leaves us to think.

Of public broadcasting I am convinced Congress did well when it wrote into the enabling legislation seven years ago the words "freedom," "initiative," and "imagination." These have to do with the creative life of the mind and spirit and enable us to wrestle, however clumsily this far, with questions that have no final answers — questions of value and meaning. Legislatures do not often license such liberty on the part of people who may be critics of the hand that feeds them. It was an inspired moment and will survive the predatory mischief of the incumbent White House crowd who think television is dangerous unless it carries only the official view of reality.

Since I announced the final edition of *BILL MOYERS' JOURNAL* I have received a deluge of letters from people all over the country, all of them graced with a personal touch: friends I have never met.

One man wrote: "I want to thank all of you in public broadcasting for helping me to see what I mean." Something we had offered had helped him on his own journey. Who knows what program, or what segment of program; "even the smallest segment of a broadcast carries with it the seeds of the whole order." Something inexplicable pierced his armored loneliness, his image was reflected back to him. One more chip fell from the absurdity of his world. "I discovered there are others like me," he wrote. We all are.

*

Of myself? I began this series in terrified innocence and I finish it an unashamed believer in the possibilities still locked in this medium and in our society.

I know of the almost infinite corruptibility of men, myself included, but my working hypothesis is that each of us can always do better. Critics say I am an optimist. "If someone gave you a barn of fertilizer," one said, "you'd run barefoot through it looking for a horse." Perhaps. But what if one is there, waiting?

Judges' Citation
Ralph Lowell Medal
Washington, D. C.
June 1974

The Ralph Lowell Medal is presented each year for outstanding contribution to public television programming by an individual currently active in the industry.

Awards of this kind are traditionally given to recognize past achievements. So it is with this award.

But further it is given to acknowledge that high degree of commitment, both personal and professional, which is the future of public television.

For uncompromising devotion to the integrity of his profession and himself; for his humanistic sympathy to those he covers and those he reaches; for continued innovation in form and substance in addressing public television audiences on significant issues of our time, the Ralph Lowell Medal is presented to Bill D. Moyers.

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AUGUST PROGRAMS

Note: One of the chief advantages of non-commercial television is its flexibility. Occasionally, Channel 17's advance schedule is changed to insert a last-minute program of special interest. Since Video 17 must meet an early deadline, these changes cannot be included. If a scheduled program does not appear, please consult your newspaper listing or call the station.
(R) - Repeat (B&W) - Black & White

Thursday 1

6:30 A BIT WITH KNIT
Ladies Slacks.

7:00 DISCOVERY/ONE MAN SHOW

7:30 OUR STREET

8:00 EVENING AT POPS (R)
Peggy Lee.

9:00 INTERNATIONAL PERFORMANCE
The Firebird. Igor Stravinsky's colorful ballet features French prima ballerina Claire Motte.
(repeated Wed., Aug. 7 at 2:00 p.m.)

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 WHO IS MAN?
The Sensitive.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Pulitzer prize winning historians, **Will and Ariel Durant.**

Friday 2

6:30 GUTEN TAG

7:00 DISCOVERY/ONE MAN SHOW

7:30 VIEWPOINT (B&W)

8:00 WASHINGTON WEEK IN REVIEW
(repeated Sat., Aug. 3 at 7:30 p.m.)

8:30 WALL STREET WEEK
(repeated Sat., Aug. 3 at 1:30 p.m.)

9:00 MASTERPIECE THEATRE (R)
The Edwardians. "Conan Doyle." Sir Arthur Conan Doyle, creator of Sherlock Holmes, takes up the case of a man imprisoned for a crime he says he did not commit.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 THE HUMANIST ALTERNATIVE
Immortality: A Debate, with philosophers Corliss Lamont and Jude Dougherty.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Will and Ariel Durant.

Saturday 3

1:30 WALL STREET WEEK (R)

2:00 SPECIAL OF THE WEEK (R)
Playhouse New York: Particular Men. A drama about the moral crisis faced by an atomic scientist, whose ethics force him to confront the consequences of his work.

4:00 FRENCH CHEF

4:30 NATIONAL BICYCLE TRACK CHAMPIONSHIPS

6:00 CAPITOL VIEWPOINT (R)

6:30 FIRING LINE (R)
Max Fine, executive director of Committee for National Health Insurance; and Dr. Russell Roth, president, AMA, debate **Public Medicine.**

7:30 WASHINGTON WEEK IN REVIEW (R)

8:00 FILMS OF THE GATSBY ERA (B&W)
The Monster (1925), starring Lon Chaney.

10:00 DAVID SUSSKIND SHOW
Seen Any Flying Saucers Lately? and **Top Students from Leading Law Schools.**

Sunday 4

1:30 ATP SUMMER TENNIS TOUR
First National Tennis Classic, from Louisville, Kentucky.

5:00 WHAT'S THE BIG IDEA? (R)
The Making of Presidents by Wives and Mothers.

6:00 VIEWPOINT (R) (B&W)

6:30 ANTIQUES
1780-1850 Textiles.
(repeated Tues, Aug. 6 at 7:30 p.m.)

7:00 ZOOM

7:30 JOURNEY TO JAPAN
Seven Gods of Good Fortune and **Bamboo.**

8:00 EVENING AT POPS
The Carpenters sing their favorite hits.
(repeated Mon., Aug. 5 at 2:00 p.m. and Thurs., Aug. 8 at 8:00 p.m.)

9:00 MASTERPIECE THEATRE
The Unpleasantness at the Bellona Club. Part 1: 90-year-old General Fentiman's death appears to be of natural causes, until Lord Peter Wimsey learns that the time of death is highly significant to his heirs.
(repeated Tues., Aug. 6 at 2:00 p.m. and Fri., Aug. 9 at 9:00 p.m.)

10:00 FIRING LINE
William Buckley challenges an international newsmaker to an hour of debate.
(repeated Sat., Aug. 10 at 6:30 p.m.)

Monday 5

6:30 GUTEN TAG

7:00 DISCOVERY/ONE MAN SHOW

7:30 TALK OF THE TOWN (B&W)

8:00 ATP SUMMER TENNIS TOUR
First National Tennis Classic, from Louisville, Kentucky. Live coverage of the finals, broadcast to conclusion.

11:30 DAY AT NIGHT
Astronaut **Edwin "Buzz" Aldrin.**

Tuesday 6

6:30 TV GARDEN CLUB

7:00 DISCOVERY/ONE MAN SHOW

7:30 ANTIQUES (R)
1780-1850 Textiles.

8:00 BEHIND THE LINES

9:00 TO BE ANNOUNCED

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 MAN BUILDS, MAN DESTROYS
Living Off the Land.
(repeated Fri., Aug. 9 at 2:00 p.m.)

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Science fiction writer **Ray Bradbury.**

Wednesda

6:30 CAPITOL VIEW
7:00 DISCOVERY/O
7:30 YOU OWE IT
8:00 A TIME FOR M
Folksinger John Burr
8:30 GREAT AMERI
MACHINE
Evel Knievel; comput
(repeated Thurs., Aug
9:30 THE BOARDIN
Taj Mahal.
10:00 MARTIN AGR
EVENING EDI
10:30 VIDEO VISIO
The Medium is the M
11:00 HATHAYOGA
11:30 DAY AT NIGHT
Actress Gloria De Ha

Thursday 8

6:30 A BIT WITH KN
Full Gathered Sleeves
7:00 DISCOVERY/O
7:30 OUR STREET
(repeated Sat., Aug.
8:00 EVENING AT P
The Carpenters.
9:00 INTERNATION
Orpheus in Hell. Fren
Florence Raynal and
the roles of Eurydice
Offenbach's parody o
Greek legend.
(repeated Wed., Aug.
10:00 MARTIN AGR
EVENING EDI
10:30 WHO IS MAN
Edgar Cayce.
11:00 HATHAYOGA
11:30 DAY AT NIGH
Television star Ozzie

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Wednesday 7

6:30 CAPITOL VIEWPOINT

7:00 DISCOVERY/ONE MAN SHOW

7:30 YOU OWE IT TO YOURSELF

8:00 A TIME FOR MUSIC
Folksinger **John Burrows.**

8:30 GREAT AMERICAN DREAM MACHINE
Evel Knievel; computer dating; and olives.
(repeated Thurs., Aug. 8 at 2:00 p.m.)

9:30 THE BOARDING HOUSE
Taj Mahal.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 VIDEO VISIONARIES
The Medium is the Medium, by WGBH.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Actress **Gloria De Haven.**

Thursday 8

6:30 A BIT WITH KNIT
Full Gathered Sleeves.

7:00 DISCOVERY/ONE MAN SHOW

7:30 OUR STREET
(repeated Sat., Aug. 10 at 5:30 p.m.)

8:00 EVENING AT POPS (R)
The Carpenters.

9:00 INTERNATIONAL PERFORMANCE
Orpheus in Hell. French comic opera stars Florence Raynal and Jean Aubert sing the roles of Eurydice and Orpheus in Offenbach's parody of the ancient Greek legend.
(repeated Wed., Aug. 14 at 2:00 p.m.)

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 WHO IS MAN?
Edgar Cayce.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Television star **Ozzie Nelson.**

Friday 9

6:30 GUTEN TAG

7:00 DISCOVERY/ONE MAN SHOW

7:30 VIEWPOINT (B&W)

8:00 WASHINGTON WEEK IN REVIEW
(repeated Sat., Aug. 10 at 7:30 p.m.)

8:30 WALL STREET WEEK

9:00 MASTERPIECE THEATRE (R)
The Unpleasantness at the Bellona Club.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 THE HUMANIST ALTERNATIVE
The Future of the University.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Actor **Eddie Albert.**

Saturday 10

1:30 ATP SUMMER TENNIS TOUR
Volvo International Tennis Championships, from Bretton Woods, New Hampshire.

5:30 OUR STREET (R)

6:00 CAPITOL VIEWPOINT (R)

6:30 FIRING LINE (R)

7:30 WASHINGTON WEEK IN REVIEW (R)

8:00 FILMS OF THE GATSBY ERA (B&W)
The Mysterious Lady (1928), starring Greta Garbo and Conrad Nagel.

10:00 DAVID SUSSKIND SHOW

Sunday 11

12:00 ATP SUMMER TENNIS TOUR
Volvo International Tennis Championships, from Bretton Woods, New Hampshire; and **U. S. Open Clay Court Championships,** from Indianapolis, Indiana.

7:00 ZOOM

7:30 JOURNEY TO JAPAN
Deer Dance and **Dyeing.**

8:00 EVENING AT POPS
Earl Wild plays Gershwin.
(repeated Mon., Aug. 12 at 2:00 p.m. and Thurs., Aug. 15 at 8:00 p.m.)

DAYTIME PROGRAMS

9:00 SESAME STREET
10:00 ELECTRIC COMPANY
10:30 MAKING THINGS GROW/THE FLOWER SHOW
11:00 A BIT WITH KNIT
11:30 LILIAS, YOGA AND YOU
12:00 MISTER ROGERS' NEIGHBORHOOD
12:30 HODGEPODGE LODGE
1:00 ELECTRIC COMPANY
1:30 JOYCE CHEN COOKS/YOU
2:00 (Monday) EVENING AT POPS
(Tuesday) MASTERPIECE THEATRE
(Wednesday) INTERNATIONAL PERFORMANCE
(Thrusday) GREAT AMERICAN DREAM MACHINE
(Friday) MAN BUILDS, MAN DESTROYS/EYE TO EYE (at 2:30)
3:30 HATHAYOGA
3:30 HODGEPODGE LODGE
4:00 SESAME STREET
5:00 MISTER ROGERS' NEIGHBORHOOD
5:30 ELECTRIC COMPANY
6:00 ZOOM

SATURDAY

8:00 MR. WHATNOT
8:30 MISTER ROGERS' NEIGHBORHOOD
9:00 SESAME STREET
10:00 ELECTRIC COMPANY
10:30 MISTER ROGERS' NEIGHBORHOOD
11:00 SESAME STREET
12:00 ELECTRIC COMPANY
12:30 HODGEPODGE LODGE
1:00 ZOOM

9:00 MASTERPIECE THEATRE
The Unpleasantness at the Bellona Club.
Part II: Wimsey tries to meet the mysterious Ann Dorland who refuses to share the General's money with other heirs.
(repeated Tues., Aug. 13 at 2:00 p.m. and Fri., Aug. 16 at 9:00 p.m.)

10:00 FIRING LINE
William Buckley challenges an international newsmaker to an hour of debate.
(repeated Sat., Aug. 17 at 6:30 p.m.)

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Monday 12

6:30 GUTEN TAG

7:00 DISCOVERY/ONE MAN SHOW

7:30 TALK OF THE TOWN (B&W)

8:00 ATP SUMMER TENNIS TOUR
U. S. Open Clay Court Championships, from Indianapolis, Indiana.

11:30 DAY AT NIGHT
Margaret Truman Daniel.

Tuesday 13

6:30 TV GARDEN CLUB

7:00 DISCOVERY/ONE MAN SHOW

7:30 ANTIQUES
American Ceramics.

8:00 BEHIND THE LINES

9:00 TO BE ANNOUNCED

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 MAN BUILDS, MAN DESTROYS
Traffic or Transit.
(repeated Fri., Aug. 16 at 2:00 p.m.)

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Producer **Norman Lear.**

Wednesday 14

6:30 CAPITOL VIEWPOINT

7:00 DISCOVERY/ONE MAN SHOW

7:30 YOU OWE IT TO YOURSELF

8:00 A TIME FOR MUSIC
Avant-garde and "bop" group **Mole.**

8:30 GREAT AMERICAN DREAM MACHINE
Amy Vanderbilt; singers Elaine Stritch and Carly Simon; and a roller derby queen.
(repeated Thurs., Aug. 15 at 2:00 p.m.)

9:30 THE BOARDING HOUSE
The Pointer Sisters.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 VIDEO VISIONARIES
Scapemates, by Ed Emshwiller.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Dancer/actress **Ginger Rogers.**

Thursday 15

6:30 A BIT WITH KNIT
The Ladies Ragland Sleeve.

7:00 DISCOVERY/ONE MAN SHOW

7:30 OUR STREET
(repeated Sat., Aug. 17 at 5:30 p.m.)

8:00 EVENING AT POPS (R)
Earl Wild.

9:00 INTERNATIONAL PERFORMANCE
Tchaikovsky/Wagner Concert. Charles Dutoit leads the ORTF National Orchestra and his pianist wife, Martha Argerich in Tchaikovsky's Piano Concerto No. 1. George Sebastian conducts the ORTF Philharmonic in the death scene from Wagner's opera "Tristan and Isolde."
(repeated Wed., Aug. 21 at 2:00 p.m.)

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 WHO IS MAN?
Gladys Davis Turner.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Oil executive **Robert O. Anderson.**

Friday 16

6:30 GUTEN TAG

7:00 DISCOVERY/ONE MAN SHOW

7:30 VIEWPOINT (B&W)

8:00 WASHINGTON WEEK IN REVIEW
(repeated Sat., Aug. 17 at 7:30 p.m.)

8:30 WALL STREET WEEK

9:00 MASTERPIECE THEATRE (R)
The Unpleasantness at the Bellona Club.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 THE HUMANIST ALTERNATIVE
Science and the Free Mind, with Nobel Prize winner Sir John Eccles.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Art collector/industrialist **Norton Simon.**

Saturday 17

1:30 ATP SUMMER TENNIS TOUR
Rothman's Canadian Open, from Toronto.

5:30 OUR STREET (R)

6:00 CAPITOL VIEWPOINT (R)

6:30 FIRING LINE (R)

7:30 WASHINGTON WEEK IN REVIEW (R)

8:00 FILMS OF THE GATSBY ERA (B&W)
Our Dancing Daughters (1928), starring Joan Crawford and Johnny Mack Brown.

10:00 DAVID SUSSKIND SHOW

Sunday 18

1:30 ATP SUMMER TENNIS TOUR
Rothman's Canadian Open, from Toronto.

5:00 GREAT AMERICAN DREAM MACHINE (R)

6:00 VIEWPOINT (R) (B&W)

6:30 ANTIQUES
Ethan Allen Firearms.
(repeated Tues., Aug. 20 at 7:30 p.m.)

7:00 ZOOM

7:30 JOURNEY TO JAPAN
Tiger Dance and **Folk Art of Shikoku-Dolls.**

8:00 EVENING AT POPS
The Modern Jazz Quartet is featured.
(repeated Mon., Aug. 19 at 2:00 p.m. and Thurs., Aug. 22 at 8:00 p.m.)

9:00 MASTERPIECE THEATRE
The Unpleasantness at the Bellona Club.
Part III: The autopsy reveals that the General died of digitalis poisoning; Robert admits that he found the body, and set out to confuse the actual time of death.
(repeated Tues., Aug. 20 at 2:00 p.m. and Fri., Aug. 23 at 9:00 p.m.)

10:00 FIRING LINE
William Buckley challenges an international newsmaker to an hour of debate.
(repeated Sat., Aug. 24 at 6:30 p.m.)

Monday 19

6:30 GUTEN TAG

7:00 TO BE ANNOUNCED

7:30 TALK OF THE TOWN (B&W)

8:00 ATP SUMMER TENNIS TOUR
City National/Buckeye Boy's Ranch Tennis Championships, from Columbus, Ohio.

11:30 DAY AT NIGHT
Comedian/actor/musican **Steve Allen.**

Tuesday

6:30 TV GARDE

7:00 TO BE AN

7:30 ANTIQUES
Ethan Allen Firea

8:00 BEHIND TH

9:00 TO BE AN

10:00 MARTIN A EVENING

10:30 MAN BUIL
The Limits to Gr
(repeated Fri., Au

11:00 HATHAYO

11:30 DAY AT NI
Psychiatrist **Dr. K**

Wednesd

6:30 CAPITOL VI

7:00 TO BE ANN

7:30 YOU OWE

8:00 A TIME FOR
Ragtime pianist **Ec**

8:30 GREAT AME MACHINE
Pete Seeger; a sch
life at the top of
building.
(repeated Thurs., A

9:30 THE BOARD
Esther Phillips.

10:00 MARTIN AG EVENING E

10:30 VIDEO VIS
Lostine, by Willard

11:00 HATHAYOG

11:30 DAY AT NIG
Radio and TV pers

Thursday

6:30 A BIT WITH K
Necklines and Facin

7:00 TO BE ANN

7:30 OUR STREET
(repeated Sat., Aug.

8:00 EVENING AT
The Modern Jazz Q

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Tuesday 20

6:30 TV GARDEN CLUB

7:00 TO BE ANNOUNCED

7:30 ANTIQUES (R)
Ethan Allen Firearms.

8:00 BEHIND THE LINES

9:00 TO BE ANNOUNCED

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 MAN BUILDS, MAN DESTROYS
The Limits to Growth.
(repeated Fri., Aug. 23 at 2:00 p.m.)

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Psychiatrist Dr. Karl Menninger.

Wednesday 21

6:30 CAPITOL VIEWPOINT

7:00 TO BE ANNOUNCED

7:30 YOU OWE IT TO YOURSELF

8:00 A TIME FOR MUSIC
Ragtime pianist Eddie David Stapleton.

8:30 GREAT AMERICAN DREAM MACHINE
Pete Seeger; a school for comedians; and life at the top of the John Hancock building.
(repeated Thurs., Aug. 22 at 2:00 p.m.)

9:30 THE BOARDING HOUSE
Esther Phillips.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 VIDEO VISIONARIES
Lostine, by Willard Rosenquist.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Radio and TV personality Art Linkletter.

Thursday 22

6:30 A BIT WITH KNIT
Necklines and Facings.

7:00 TO BE ANNOUNCED

7:30 OUR STREET
(repeated Sat., Aug. 24 at 5:30 p.m.)

8:00 EVENING AT POPS (R)
The Modern Jazz Quartet.

9:00 INTERNATIONAL PERFORMANCE
Phedre. Claire Motte stars in the title role of the ballet which features choreography by Milko Sparemblek and libretto by Jean Cocteau.
(repeated Wed., Aug. 28 at 2:00 p.m.)

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 WHO IS MAN?
Reincarnation.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Singer Sarah Vaughan.

Friday 23

6:30 GUTEN TAG

7:00 TO BE ANNOUNCED

7:30 VIEWPOINT (B&W)

8:00 WASHINGTON WEEK IN REVIEW
(repeated Sat., Aug. 24 at 7:30 p.m.)

8:30 WALL STREET WEEK
(repeated Sat., Aug. 24 at 1:30 p.m.)

9:00 MASTERPIECE THEATRE (R)
The Unpleasantness at the Bellona Club.

10:00 MARTIN AGROSKY: EVENING EDITION

10:30 THE HUMANIST ALTERNATIVE
Our Disintegrating Public Schools with Albert Shanker and Maxine Greene.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Producer/director Mervyn Le Roy.

Saturday 24

1:30 WALL STREET WEEK (R)

2:00 SPECIAL OF THE WEEK
Parole. A look at America's parole system, showing the cases of two inmates, one a kidnapper, the other a burglar.

3:00 SPECIAL OF THE WEEK II
Myshkin. Based on Dostoyevsky's novel, "The Idiot," this original opera uses chamber music and electronic instruments to shape the tragedy of the epileptic prince.

4:00 SPEAKING FREELY
Edwin P. Newman converses with actor Jason Robards and actress Colleen Dewhurst, currently starring in O'Neill's Broadway play, "A Moon for the Misbegotten."

5:00 BOOK BEAT

5:30 OUR STREET (R)

6:00 CAPITOL VIEWPOINT (R)

6:30 FIRING LINE (R)

7:30 WASHINGTON WEEK IN REVIEW (R)

8:00 FILMS OF THE GATSBY ERA (B&W)
The Scarlet Letter (1926), starring Lillian Gish.

10:00 DAVID SUSSKIND SHOW

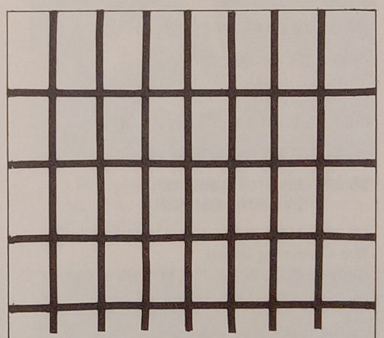
Sunday 25

1:00 ATP SUMMER TENNIS TOUR
Easter Tennis Open, from Orange, New Jersey, and U. S. Professional Tennis Championships, from Boston.

7:00 ZOOM

7:30 JOURNEY TO JAPAN
Traditional Sword Dance and Baskets.

8:00 EVENING AT POPS
Ana Maria Vera, nine-year-old virtuoso, plays Haydn's "Concerto in D Major"; also featured is Benjamin Britten's "The Young Person's Guide to the Orchestra."
(repeated Mon., Aug. 26 at 2:00 p.m. and Thurs., Aug. 29 at 8:00 p.m.)



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FRIDAY, AUGUST 9

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9:00 MASTERPIECE THEATRE
The Unpleasantness at the Bellona Club. Part IV: George confesses to the General's murder, but Wimsey doesn't believe him. Back in the library at the Bellona Club the facts are revealed.
(repeated Tues., Aug. 27 at 2:00 p.m. and Fri., Aug. 30 at 9:00 p.m.)

10:00 FIRING LINE
William Buckley challenges an international newsmaker to an hour of debate.
(repeated Sat., Aug. 31 at 6:30 p.m.)

Monday 26

6:30 GUTEN TAG

7:00 TO BE ANNOUNCED

7:30 TALK OF THE TOWN (B&W)

8:00 ATP SUMMER TENNIS TOUR
U. S. Professional Tennis Championships, from Boston.

11:30 DAY AT NIGHT
American-born prima ballerina **Maria Tallchief.**

Tuesday 27

6:30 TV GARDEN CLUB

7:00 TO BE ANNOUNCED

7:30 ANTIQUES

8:00 BEHIND THE LINES

9:00 TO BE ANNOUNCED

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 MAN BUILDS, MAN DESTROYS
The Vanishing Breed.
(repeated Fri., Aug. 30 at 2:00 p.m.)

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Novelist **Nelson Algren.**

Wednesday 28

6:30 CAPITOL VIEWPOINT

7:00 TO BE ANNOUNCED

7:30 YOU OWE IT TO YOURSELF

8:00 A TIME FOR MUSIC
Irish folksinger **Tommy Makem.**

8:30 GREAT AMERICAN DREAM MACHINE
Cars; cars; cars.
(repeated Thurs., Aug. 29 at 2:00 p.m.)

9:30 THE BOARDING HOUSE
Leo Sayer.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 VIDEO VISIONARIES
Timecheck, by Brooks Jones, and **Zone: Headgame,** by Ros Barron.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Former FCC chairman **Newton Minow.**

Thursday 29

6:30 A BIT WITH KNIT
V Necklines.

7:00 TO BE ANNOUNCED

7:30 OUR STREET
(repeated Sat., Aug. 31 at 5:30 p.m.)

8:00 EVENING AT POPS (R)
Ana Maria Vera.

9:00 INTERNATIONAL PERFORMANCE
Les Brigands. Jacques Offenbach's comic operetta about a group of 19th century Italian bandits who wind up being robbed.
(repeated Sun., Sept. 1 at 4:00 p.m.)

10:30 MARTIN AGRONSKY: EVENING EDITION

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Radio and TV personality **Hugh Downs.**

Friday 30

6:30 GUTEN TAG

7:00 TO BE ANNOUNCED

7:30 VIEWPOINT (B&W)

8:00 WASHINGTON WEEK IN REVIEW
(repeated Sat., Aug. 31 at 7:30 p.m.)

8:30 WALL STREET WEEK
(repeated Sat., Aug. 31 at 1:30 p.m.)

9:00 MASTERPIECE THEATRE (R)
The Unpleasantness at the Bellona Club.

10:00 MARTIN AGRONSKY: EVENING EDITION

10:30 THE HUMANIST ALTERNATIVE
Involuntary Commitment, with psychiatrists Thomas S. Szasz and Jules Masserman.

11:00 HATHAYOGA (R)

11:30 DAY AT NIGHT
Columnist **Ann Landers.**

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Saturday 31

1:30 WALL STREET WEEK (R)

2:00 SPECIAL OF THE WEEK
Uncle Sam Requests the Pleasure Of . . . A look at the success of the all-volunteer army in the United States.

3:00 SPECIAL OF THE WEEK II
From Can-Can to Barcarolle: A Tribute to Offenbach. The Paris of Jacques Offenbach comes to life in this musical documentary about the composer.

4:00 SPEAKING FREELY

5:00 BOOK BEAT

5:30 OUR STREET (R)

6:00 CAPITOL VIEWPOINT (R)

6:30 FIRING LINE (R)

7:30 WASHINGTON WEEK IN REVIEW (R)

8:00 FILMS OF THE GATSBY ERA (B&W)
The Temptress (1926), starring Greta Garbo.

10:00 DAVID SUSSKIND SHOW

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by the board.

They are: Mrs.
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Are YOU a fan

If you are, cont
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Fans for 17

Fans Name Two Directors

Two directors of Fans for 17 have been named by Mrs. Arthur L. Bennett, president, and approved by the board.

They are: Mrs. Charles L. Gerecke of Orchard Park, and Mrs. Harold F. Peterson of Kenmore. Mrs. Gerecke is cochairman of studio tours with Mrs. Cyrus S. Siegfried III.

The mystery mini-auction following the annual June meeting provided both fun and profit. Barbara Jones, attractive professional auctioneer, livened the session with her rapid-fire patter.

Proceeds were turned over to the station to swell the "big" auction total.

More than 200 station members are now on the Fans list, and Mrs. Bennett hopes to get most of them involved in the fall.

Are YOU a fan? If not, join now.

If you are, contact the program chairman of other clubs and organizations to which you belong and suggest our studio tours and slide talks as possible activities for them during the coming season.

HOW TO GET YOUR "HOW TO" LESSON GUIDES

Lesson guides for some of our "how-to" programs are available. Send a check or money order to: **WNED-TV, Box 1263 Buffalo, N. Y. 14240**

A BIT WITH KNIT ($2.50) (seen Thursdays at 6:30 p.m., and weekdays at 10:00 a.m.)

LILIAS, YOGA AND YOU ($3.00) (seen weekdays at 11:30 a.m.)

HATHAYOGA ($2.50) (seen weekdays at 3 and 11 p.m.)

THE FLOWER SHOW ($3.00) (seen weekdays at 10:30 a.m. beginning August 19)

AUGUST EVENINGS AT POPS



Popular brother-sister duo Karen and Richard Carpenter sing Sun., Aug. 4 and Thurs., Aug. 8 at 8 p.m. and Mon., Aug. 5 at 2 p.m.



Earl Wild plays Gershwin Sun., Aug. 11 and Thurs., Aug. 15 at 8 p.m. and Mon., Aug. 12 at 2 p.m.



The Modern Jazz Quartet is featured Sun., Aug. 18 and Thurs., Aug. 22 at 8 p.m. and Mon., Aug. 19 at 2 p.m.



Nine-year-old Ana Maria Vera plays Haydn Sun., Aug. 25 and Thurs., Aug. 29 at 8 p.m. and Mon., Aug. 26 at 2 p.m.

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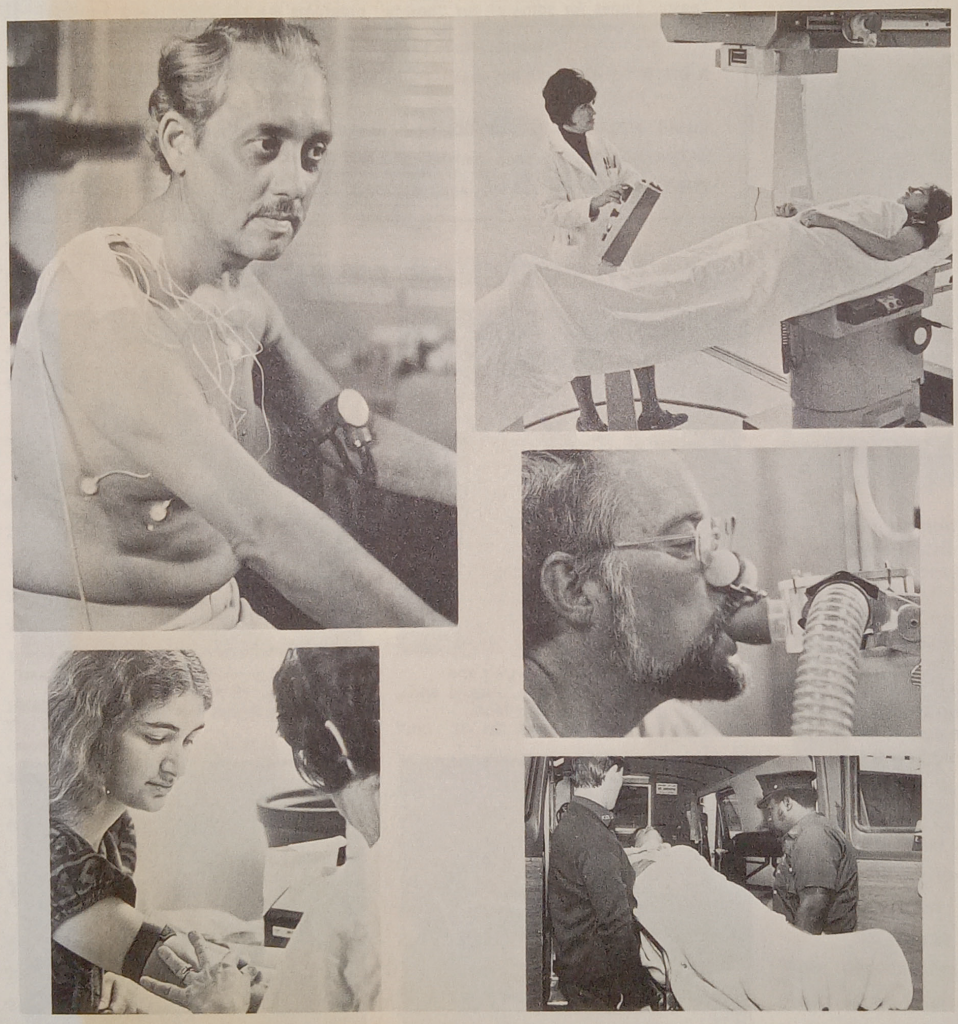

HEALTH AWARENESS WEEK Sept. 2-6

Channel 17 encourages viewers to become more aware of health problems when it presents THE KILLERS each night the first week of September. Scenes from the series highlight (clockwise from upper left) heart disease; cancer; pulmonary disease; trauma; and genetic defects.

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Fast Sequence of Forms Changing Color and Shape

NYT 2/3/74



Jack Mitchell

Charlotte Moorman sequence from Nam June Paik's "Global Groove," Galeria Bonino

"Representational images . . . used for the purposes of kinetic abstraction"

By HILTON KRAMER

THERE is nothing like the acquisition of a new technology for inducing the illusion that art has some radical new function to perform. Novelty of means leads, naturally enough, to great expectations about new ends. Yet art—not our ideas about it, but the experience itself—is not easily dislodged from its traditional functions. Radical change in the way art addresses itself to our emotions is not as easily accomplished as the propaganda emanating from new art movements always assumes. The instrument may indeed be as up-to-date as the Pentagon's new missiles, but the experience—what actually impinges on the mind of the observer—often remains hostage to familiar associations. The new technology may be little more than a machine for the mass production of clichés.

This is not quite the case, I think, with Nam June Paik's new video composition called "Global Groove," which is currently on view at the Galeria Bonino, 7 West 57th Street, but it is closer to being the case than the artist's various statements (and those of his friends and supporters) would ever lead one to guess. In his latest pronouncement, Mr. Paik claims to be offering us a form of "group psychotherapy on a global scale; preparing for the coming of post-industrial age," and, going further, holds out the promise of an "answer to today's energy crisis." As a copywriter promoting his own wares Mr. Paik has a gift for hyperbole that would bring a blush to the cheek of even the most hardened Madison Avenue practitioner.

As an artist, however, he is a good deal more innocent and a good deal more serious than these nonsensical claims suggest. He is, fundamentally, an orchestrator of images who employs videotape and multiple screens as a means of achieving a certain acceleration and simultaneity in the projection of those images. "Global Groove," in any case, is a form of video collage in which the given images—some "found," some created—are splintered, synthesized, and spliced to conform to a rhythmic velocity that effectively consumes all its myriad particulars in a headlong rush of perception. It is the accelerated speed and dissonance of the visual rhythm, together with the simultaneous projection of variations of the same tapes on many separate screens, that is the principal focus of interest, not the particular images that have been "consumed" in the process.

Indeed, the exact content of the images Mr. Paik employs is of no importance to the artistic substance of his work—though it is of great importance to its public relations aspect. In "Global Groove," there are sequences devoted to John Cage, Charlotte Moorman and Allen Ginsberg, and there are also brief excerpts from Karlheinz Stockhausen's "Kontakte" and Robert Breer's "Fist Fight." Such sequences and excerpts are certainly sufficient to guarantee Mr. Paik a share of the so-called "avant-garde" audience, but they contribute neither more nor less than the excerpts from a Japanese Pepsi-Cola commercial, say, or the sequence devoted to a Korean dancer. Mr. Paik has simply adopted the old Hollywood technique of using celebrities in "cameo" roles.

What is important, above all, in this medium is the pace at which the screen projects and devours its images. It is a pace that deliberately subverts any empathetic response we may bring to a specific image, for no matter how compelling—or boring—a particular moment may be, it is "cut" to a rhythm that negates our interest in it in order to fasten all attention on the rhythm itself. This is, in other words, a medium in which representational images are used for the purposes of kinetic abstraction.

> *'The pace deliberately subverts any empathetic response we may bring to a specific image'*

"Global Groove" is a work lasting 30 minutes, and is projected on 20 television screens simultaneously. At the Galeria Bonino, the spectator stands on a raised platform looking down on what Mr. Paik describes (accurately, for once) as a "sea" or "garden" of televised images. The screens vary in size and angle of vision; some carry black and white images; but most of them are in color and each of the color screens is encoded to provide a different mix. There is a great deal of deliberate distortion, transparent overlays of color, silhouetting and quick-color change. Some images are absolutely straight, whereas others are given a kind of grotesque science-fiction exaggeration. There is one especially beautiful split-screen sequence of dancing legs—Mr. Paik is much drawn to dancers in motion—and some frenzied scenes of the Living Theater doing its thing. But on a second viewing, the images matter even less than they do the first time. It is the sequence of forms changing color and shape that absorbs all attention.

"Global Groove" is abstract, then, in exactly the same way that a Kurt Schwitters collage is abstract. On our first encounter with the latter, we may be amused or simply interested in noticing that the constituent parts are drawn from discarded cigarette packs, old tram tickets and other bits of rubbish, but the power of the work derives from the rigorous form—usually a cubist form—governing the composition of the parts. In the same way, our initial curiosity in the case of "Global Groove," fastens on John Cage, say, telling one of his innocuous little tales, or on a sexy dancer dissolving into a colored silhouette. But the form quickly overtakes our curiosity about the bits of televised rubbish Mr. Paik has used in the making of his video collage, and it is our experience of the form that is finally what counts.

Once the form itself is apprehended, the work tends, I think, to diminish a little in interest. So much of the history of modern art has prepared us, after all, for this splintering and synthesizing of images, and for multiple projection and repetition. The technology may be new, but the conception has an ancestry, and our awareness of that ancestry is a factor in our experience.

Another factor for the audience that responds to this art is, undoubtedly, the historical scenario Mr. Paik takes such pains to promote. All the claptrap about the "perception of space motion" leading "to a complex flow of multi-lateral aesthetical information," etc., belongs to what Renato Poggioli, in his "Theory of the Avant-Garde," calls "the futurist moment" in every movement claiming an avant-garde status. With its promises of impossible accomplishments not yet realized, it represents, according to Professor Poggioli, "a prophetic and utopian phase, the arena of agitation and preparation for the announced revolution."

Spokesmen for "the futurist moment" are indeed, as Professor Poggioli says, "conscious of being the precursors of the art of the future," and Mr. Paik's pronouncements abound in exaggerated promises his art shows no evidence of keeping. The art one actually experiences is rather modest, its delights are flickering, small-scale and fragmentary, and quickly dissipated: They leave little residue in the memory. They need a certain ideological scaffolding, and it is no doubt for this reason that Mr. Paik is tireless in surrounding his work with so many elephantine claims.

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Peter Campus, *Optical Sockets*, 1972–73.

VIDEO ART: OLD WINE, NEW BOTTLE

ALLAN KAPROW

The use of television as an art medium is generally considered experimental. In the sense that it was rarely thought of that way by artists before the early sixties, it must be granted a certain novelty. But so far, in my opinion, it is only marginally experimental. The hardware is new, to art at least, but the conceptual framework and esthetic attitudes around most video as an art are quite tame.

The field has customarily been divided into three main areas: *taped art performance, environmental open-circuit video,* and *documentary or political video.* In the first, some artistic event performed by the artist and friends or by electronically generated shapes is condensed, stored and reproduced on standard length tapes for replay later on.

In the second, people, machines, nature and environments interact, communicate, and perhaps modify each other's behavior in real time. Although in this group tapes are sometimes produced to document what has occurred, they are not integral to it. But tapes can be used to alter time and file away prior activities for representation in the carrying out of the process.

In the third area, events deemed socially important are recorded on portable equipment (and, more rarely, are transmitted live over cable), for the enlightenment of a public which normally has no access to this material on network TV or other news media. I discount this third group as more socially important than simply artistic, because although it has been made welcome in art when no one else wants it, its legitimate work must be done in the real world and not in the art world. It is a hunch that this use of video could bring about valuable human experiments. But to include it in a discussion of art just because it has made the art world its crash-pad is to limit its utility to a small intelligentsia, and to defuse its arousal intent by a pretense to esthetics.

I'll confine this review, then, to the first two areas. There are, of course, overlaps between them, and sometimes additions of other means such as radios and telephones, telegrams, films and slides — but in general this division helps to locate the artists' principal concerns. Now, more than a dozen years after Paik and Vostell used TV sets as props in their environments and Happenings, a tentative evaluation of the field is possible.

It is clear to everyone that video art tapes are the popular form of the two groups, for all the obvious financial reasons. Taped performances by an artist doing something, or by abstract color patterns doing something, are, after all, theatrical arts. They evoke comparisons with TV commercials, comedy routines, product demonstrations, promotional and educational TV, and the most dreary abstract animated films of 30-odd years ago. Thus, while some performances are unique as theater pieces, and fewer, still, involve experiences with video per se — I'm thinking of tapes by Acconci, Jonas, and Stoerchle — most of them are just more or less adequate recordings of the performances or are compositions of "special effects" which could have been done just as well or better as film. Videotape is simply cheaper and faster.

Moreover, this traditionalism is encouraged by galleries and museums which display and merchandise the tapes as the equivalent of editions of prints. Collectors purchase them as art objects, and audiences view them as chic home movies. The accumulated weight of art history and current gallery-induced attitudes are brought to bear on every tape that's shown. Given these conventional sources, formats, contests, and modes of consumption, the "discoveries" they may contain are of minor note; they are not experimental.

I pass over here live performances which continue to incorporate video as a prop, such as in the work of Jonas and Stoerchle, or which use it as the equivalent of a performer as in Ned Bobkoff's substitution of a VTR for the audio-recorder in Samuel Beckett's *Krapp's Last Tape.* These are straightforward theater that retain the usual physical conditions of the art: an enclosed time/space, with an audience and an actor, animate or otherwise. When these structural elements are constant from one era to another, no matter what internal changes may be made, they are changes in details. It is worth mentioning in the context of video art tapes, because this is the way the tapes are presented to the public: as if in a pocket movie theater.

But in contrast, the closed-circuit, environmental videographers are trying to make use of what in the medium is *not* like film or other art. Their most experimental feature, it seems to me, is the emphasis upon situational processes, rather than upon some act canned as a product for later review. Products do, of course, provide new experience and influence thought. Hallucinogenic drugs, water skis, even TV sets, are examples. But art products tend to be stereotypically responded to, and very little fresh experience or thought comes about from them.

Among those working in this area are Douglas Davis, Juan Downey, Frank Gillette, Bruce Nauman, the Pulsa

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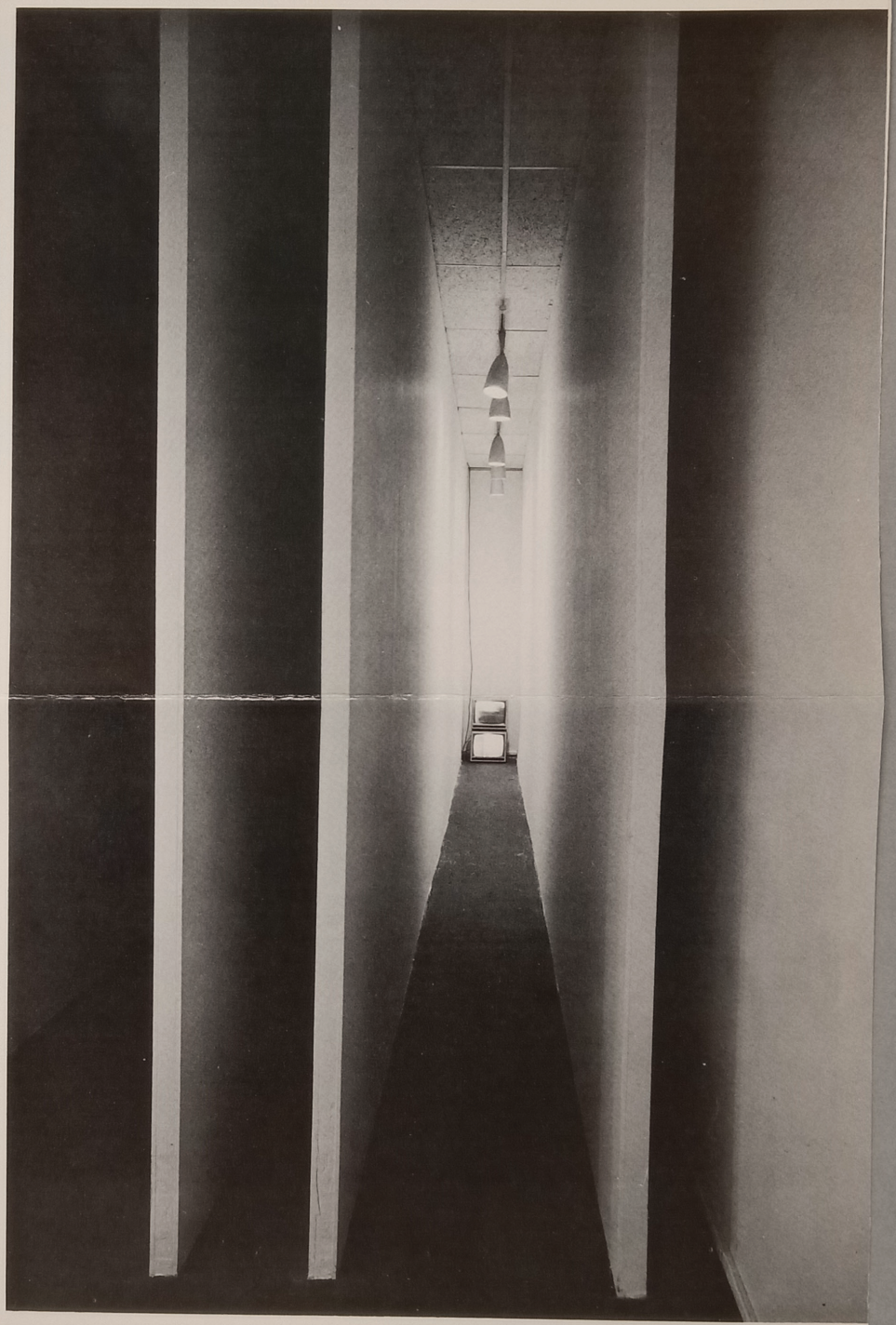
group, Ira Schneider, and Keith Sonnier. Video for these artists is a system of echoes, communications, reflections, and dialogues linking the self with what is outside of the self and back again. This hardware linkage proposes to positively alter the behavior of human and nonhuman participants alike, as if it were some infinitely readjustable ecology. (I am intentionally using hyperbole here to emphasize a certain grandeur, or high seriousness, in these projects.)

Some works include real-time communiques between public and TV stations, using telephone and other rapid-message technology, which are all fed back into the TV output, to be, in turn, modified and commented upon by the participating public. Others, less outgoing, involve elaborately constructed displays with many monitors and cameras through which visitors pass, to see their own images in different views and in delayed time. Such mirrors of the individual may also be collaged with pretaped and electronically generated material.

Still others are assemblages of concentric or serially arranged stacks of monitors and cameras which show simultaneous views of the cosmos, nature, a city and microcosmic life. And there are room-filling environments achieved solely with video projectors that blow up the small scale of the normal monitor and fill the walls with deserts, subways, and one's own, real self.

From quite the opposite point of view are the spare, contemplative environments of a few bare walls (sometimes physically constrictive), one or two fixed cameras, and a monitor showing a blank, motionless section of wall or doorway. They resemble those empty security monitors in very expensive apartment houses: one waits for a thief to cross the camera's path — and, of course, it is the visitor to the exhibit.

Intriguing as these are, they are also discouraging. The level of critical thought in them, their built-in assumptions about people, the indifference to the spaces into which the hardware is put, and the constant reliance on the glitter of the machines to carry the fantasy — strike me as simple-minded and sentimental. For instance, there is the notion, introduced by the Italians before 1914 and worn threadbare by the sixties, that there is something vital about an all-at-once rapid flow of indiscriminate information, sensations, and activity between people and surroundings, while ignoring the plain fact that people and surroundings receive and exchange messages quite selectively. There is the science-fiction assumption that electronic communication technology can provide a global and even cosmic consciousness, when nothing in the world's extensive use of that technology to date suggests that that is so; or if so, that we apprehend and apply such beatitude. Moreover, it cannot answer to our clear need for privacy. Now, in the case of the minimal, meditative environments where extremely subtle body sensations and feelings are stimulated, it is assumed that meditation and privacy are possible in a gallery situation; but it should be obvious nowa-



Bruce Nauman, Installation, 1970.

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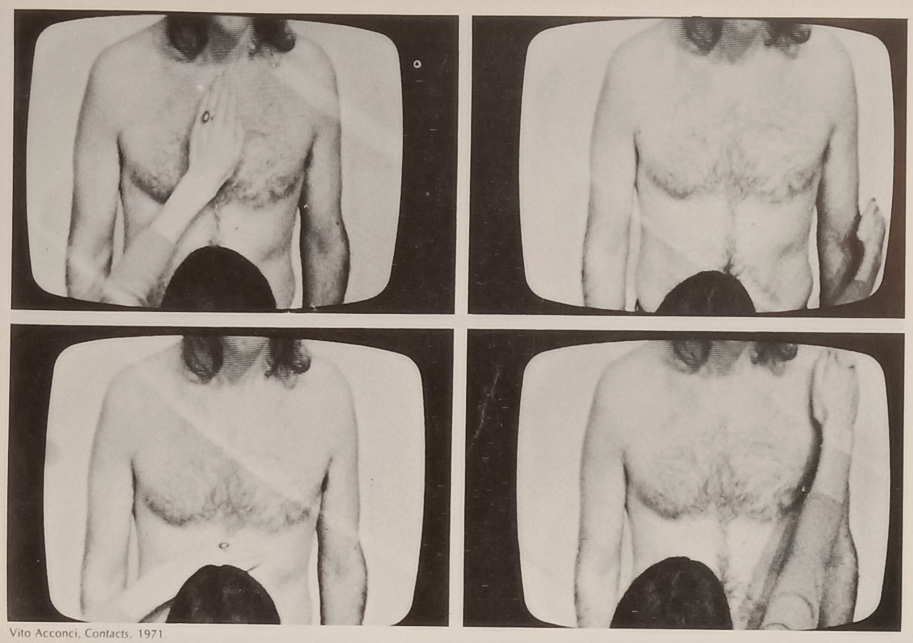
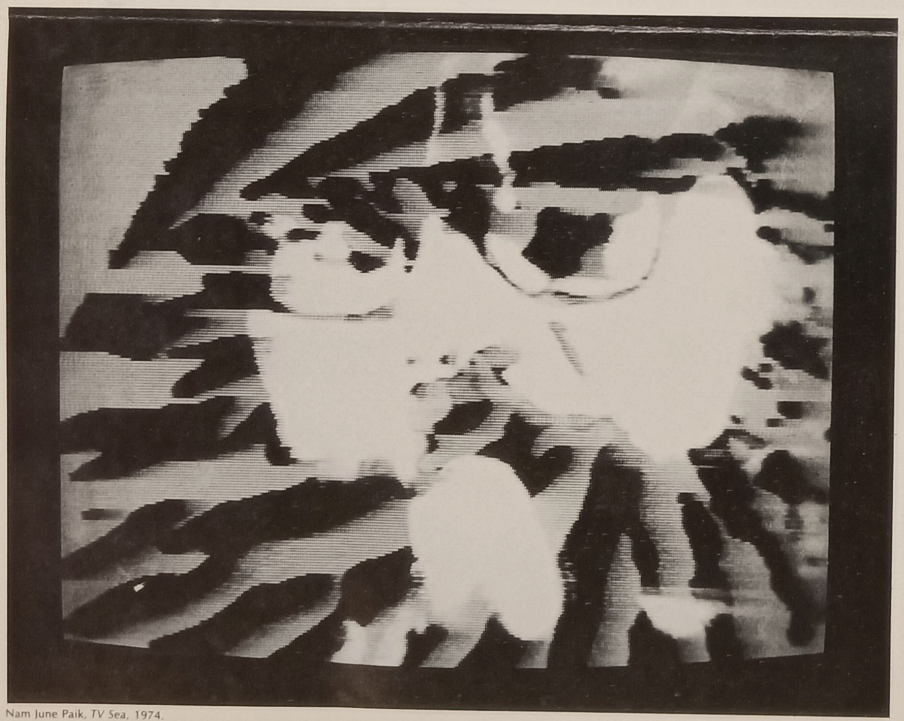


Vito Acconci, *Contacts*, 1971



Nam June Paik, *TV Sea*, 1974.

days that everyone is on display as a work of art the minute they enter a gallery. One cannot be alone. A gallery is not a retreat. Everything becomes *art*, not self-awareness.

There is also the very utopian conviction, related to the last one, with its roots in progressive education, that if people are given a privileged place and some sophisticated toys to play with, they will naturally do something enlightening, when in fact they usually don't. For example, Frank Gillette and Ira Schneider designed a collaborative environment at Antioch College in 1969. It was a room comprised of four persons, seated back-to-back, facing four walls, two mirrors, four remote-control cameras, and a single monitor. As the artists describe it, "after an initial period of self-consciousness, the subjects began to generate their own entertainment. During the session, the subjects played with their mirrors and cameras, read poetry, drew, rapped, did sommersaults" (*Radical Software*, Vol. II, No. 5). Playing around? Poetry? Rapping? Sommersaults? All that expensive technology, care and work, for helpless behavior that has been predictable in every so-called experience-chamber since the eighteenth century! That is hardly experimental.

But Gillette and Schneider are gifted artists with very good minds, whose work interests me very much. If the Antioch piece is singled out, it is because it points up the frequent lapses in critical judgment among those who get seduced by fancy hardware. They become indifferent to the clichés passed on in the name of modernity.

Actually, their environment as described and diagrammed seems to me much more ritualistic and hieratic than the human response to it. The problem came about because the artists felt free to carefully program the physical surroundings, while they held off giving their subjects a program appropriate to those surroundings. This may have been a misplaced fear of manipulating people, even though the room obviously was designed to elicit responses and that can be construed as a manipulation. Whatever the reason, Gillette and Schneider didn't follow through holistically.

This, in general, is the fate of participatory art when it is shown in an exhibition context. Both artist and viewer unconsciously expect it to be, and act like, a picture, discrete and kept at a distance. When the viewer is urged to become a part of the art without further help or preparation, he or she feels put upon and becomes a stereotype.

I might add to the list of stereotypes the video artists' relentless fondness for time-lag devices. These are the exact counterpart to echo-effects in earlier *musique-concrète*. Implied here is the idea that repetitive recall of the immediate past is an effective denial of the future, hence proof of an eternal present. Perhaps, too, there is a popularistic appeal to the same experience from drugs. In any event, this is not exactly a brand new philosophical discovery; nor one which illuminates a world which customarily forgets its yesterdays and ignores its tomorrows *without* the benefit of video environments. (Ironically, the relatively conservative tape art referred to previously, especially the kind which simply records a theatrical performance,

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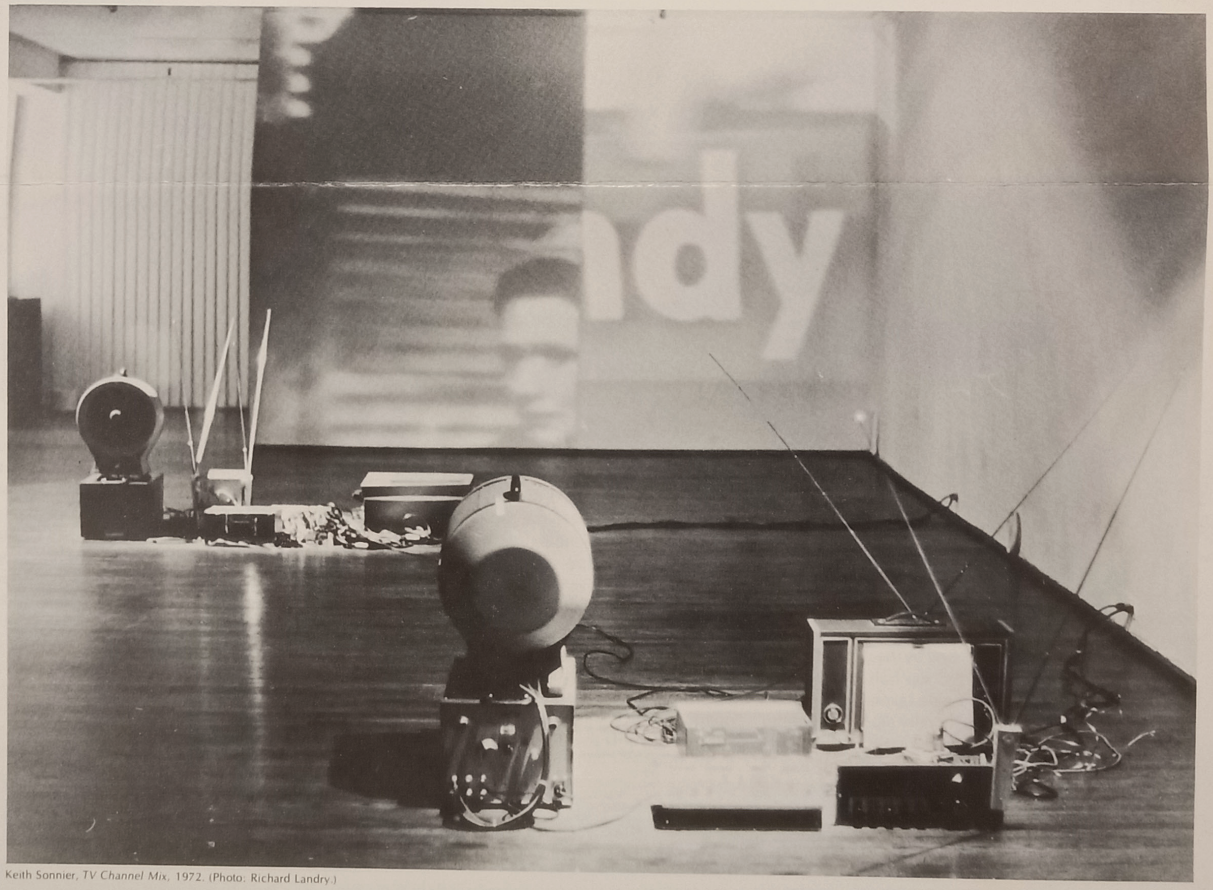
Frank Gillette and Ira Schneider, *Modular Video Matrix*, 1969.

I find much less trivial on a conceptual level. Undistracted by both the mystique and the technical problems of gadgetry, these artists may spend more time in thought and fantasy.)

In the last analysis, environmental (tapeless) video, the kind whose only product is the heightening of consciousness and the enlargement of useful experience, seems to me the only interesting video art. Yet, at this time, it is still a lavish form of kitsch. Like so much art-tech of recent years, video environments resemble world's fair "futurama" displays with their familiar 19th-century push-button optimism and didacticism. They are part fun house, part psychology lab. Such associations, and a sponsorship by art museums and galleries which have a tradition of hands-off, silent respect for what they show, practically guarantee a superficial and cautious participation in what is supposed to be involving.

Participation's a key word here, but in this most experimental branch of video, we succumb to the glow of the cathode-ray tube while our minds go dead. Until video is used as indifferently as the telephone, it will remain a pretentious curiosity.■



Keith Sonnier, *TV Channel Mix*, 1972. (Photo: Richard Landry.)

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Postmusic
The Monthly Review of the University for Avant-garde Hinduism.
edited by N. J. PAIK
FLUXUS a. publication
- an essay for the new ontology of music -

New ontology of music (PAIK)

I am tired of renewing the form of music.
- serial or aleatoric, graphic or five lines, instrumental or bellcanto, screaming or action, tape or live... -
I ~~hope~~ must renew the ontological form of music.
In the normal concert,
the sounds move, the audience sit down.
In my sosaid action music,
the sounds, etc., move, the audience is attacked by me.
In the "Symphony for 20 rooms",
the sounds, etc., move, the audience moves also.
In my "Omnibus music No.1"(1961),
the sounds sit down, the audience visits them.
In the Music Exposition,
the sounds sit, the audience plays or attacks them.
In the "Moving theatre" in the street,
the sounds move in the street, the audience meets or encounters them "unexpectedly" in the street.
The beauty of moving theatre lies in this "surprise a priori", because almost all of the audience is uninvited, not knowing what it is, why it is, who is the composer, the player, organizer - or better speaking- organizer, composer, player.
"Music for the long road" - and without audience,
"Music for the large place" - and without audience
are more platonic.
Alison Knowles notifying no one escaped secretly from the hotel and saying nothing unrolled 1000 meter sound tape in a street of Copenhagen.
There was not one invited "audience", not one photographer; only the program was due to be printed, announcing "Time indeterminate, date indeterminate, place somewhere in Copenhagen and Paris."
"The music for high tower and without audience" is more platonic. Alison Knowles "ascended" to the top of the "Eiffel tower" and cut her beautiful long hair in the winter wind. No one noticed, no programm was printed, no journalist was there. Sorry, Dick Higgins saw it. It is just the unavoidable evil. He is her husband.
The most platonic music was **xxxxx** with **ooooo** , which no one in the world knows about, except us two.
Precisely speaking, only this **xxxxx** can be called a "happening". "Happening is just one thing in this world, one thing through which you cannot become "famous". If you make the publicity in advance, invite the critics, sell tickets to snobs, and buy many copies of newspapers having written about it, - then it is no more a "happening". It is just a concert. I never use therefore this holy word "happening" for my "concerts", which are equally snobbish as those of Franz Liszt. I am just more self-conscious or less hypocritical than my anti-artist friends. I am the same clown as Goethe and Beethoven.
The Post music "The Monthly Review of the University of Avant-garde Hinduism" comes in succession from my search for the new ontology of music, and simultaneously is
The first "Journalisme pour la Journalisme" in the sense of "l'art pour l'art", or
"La poste pour la poste" in the sense of "l'art pour l'art".

Every revolution of musical form was due to, or had something to do with the new ontological form of music.
for example in the gregorian chant the time when it was to be played was of main importance.
Imagine how matin services in the early mornings sound completely different from vesper services in the evenings, although melody is almost same for the outsider.
This WHEN (time of day and day of year, a very interesting measure, which shall be intensely developped & exploited in my post music "The Monthly Review of the University of Avant-garde Hinduism")disappeared in 18th century when that music escaped from the church.
Pre-classical symphony (mood music a la MANTOVANI) came into life to entertain the half-intellectual nobles in their dining rooms, grew up to the Ninth Symphony to satisfy the heroism of romantic free-bourgeois and then fell down to the Schubertlieder to be sung in a Vienna "gasse".
Bach's Goldberg Variations should be so long as to make the "lord" fall asleep.
KARAJAN's show business and
CALLAS' idiotology are
unthinkable without the record industry.
New American style boring music is probably a reaction and resistance against the too thrilling Hollywood movies.
Post music is as calm, as cold, as dry, as non-expressionistic as my television experiments.
You get something in a year.
When you are about to forget the last one you received you get something again.
This has a fixed form, and this is like the large ocean.....
calm sunny calm calm
rainy calm windy calm sunny
calm sunny sunny sunny calm
stormy calm stormy stormy
stormy calm stormy rainy calm calm calm etc. .....

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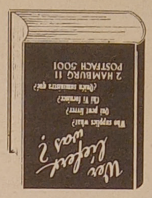
The longest record of music (4 days in Wagner's "Ring") is not broken for 50 years, although every record is renewed every years. I will renew this record and compose a music continuing for more than 99 years, because I think physical music is the next station because physical world is the most because it is the most be- very interesting but not "baseball world series", because I can is better than cannot explain cold, why the and XX makes



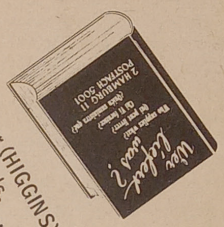
after absurd music, absurd world, logical world, -cause the FLUXUS as interesting -music is as the explain perhaps why Glenn Miller Peter Tschaikows- -ky, but the sun is warm, and the ice is Everest is high, why MM's bosom was large, why XY makes a boy a girl.

Sonntagszeitung mit 702 Seiten

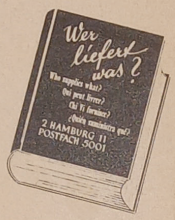
NEW YORK, 7. April (dpa). Die Sonntagsausgabe der „New York Times" die erste Feiertagsnummer nach dem Ende des New Yorker Zeitungsstreiks, hat alle Rekorde geschlagen. Die Ausgabe wog 3,28 Kilogramm und umfaßte 16 Teile sowie eine Illustrierte mit zusammen 702 Seiten.

Todesurteil für Wohnungsvermittler

MOSKAU, 7. April (UPI). Ein [illegible] hat den früheren Leiter [illegible] Bezirk Kiew, Kuts[illegible] zum Tode verurteilt.



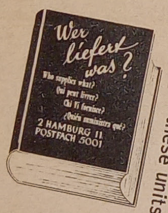
Why is it music ?
because it is not "not music".
How can I define
"What is not music",
when no one in the world can define,
"What is music"?
please, read the german series on
music aesthetics speculating
on the definition of music,
such as:
Ambros, Hausegger, Hanslick,
Kant, Hegel, Mersmann, Moser
Pfrogner, F. Gatz etc. .....
a study of german idiotology ?



Fly weight composer (HIGGINS)
works with seconds.
Feather weight composer (WEBERN)
works with minutes.
Light weight composer (BEETHOVEN)
works with ten minutes.
Middle weight composer (BACH)
works with hours.
Light heavy weight
composer (WAGNER)
works with days.
Heavy weight
composer (N.J. PAIK)
works with
days, weeks,
YEARS, CENTURIES,
Mega - Years.....

THE MONTHLY REVIEW of the UNIVERSITY for Avant-Garde Hinduism !
Edited by NAM JUNE PAIK - FLUXUS A. Publication

To the subscriber of the Monthly Review of the University for Avant-Garde Hinduism sometimes comes something by mail. once, or twice, or thrice, you will find a tiny 1 cent coin in a white envelope. or you will be attacked by the bleeding dog's cadaver via express package . . . or you will be frightened by a night-telegramme, saying: "good night, Helene!" .....



But the essence of musical-form, and time-flow, - that is - the proportion of reminiscence and expectation - is common among all these units

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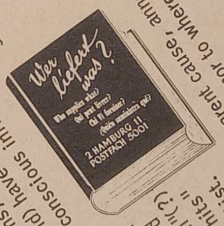
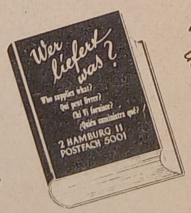
without apparent cause, announcing neither from nor to where.



- usually "inspiration"? - the artist. just "this" so-said although this the sub-conscious influence to (or should) have had D. Higgins, W. Vostell, C. Caspari and especially, intensely by by G. Brecht, (as art?) used for art has been The post



wer liefert was?
who supplies what?
qui peut livrer quoi?
As Spiegle. Co. in Chicago or Neckermann Versand in Frankfurt
FLUXUS macht es möglich



Wir liefern Musik,
we supply music,

that is, the genuine water from Dunkerque
in organic glass bottle,
the red earth from Auschwitz in an
un-breakable polyethylene
tube, or dirty nails of
John Cage cut in
1963, or
Cortisone bottle of
G. Macinnas, or
arm-pit hair of a
chicagoan negro prostitute
etc. .....

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annual avant garde festival of new york

47west46th new york10036

For Immediate Release: Plans for the 11th Annual Avant Garde Festival of New York

Shea Stadium · Flushing Meadows · Queens, NY

VIDEO ART, PAINTINGS, FILMS, BANNERS, INFLATABLES, JAZZ, SPORTS, POETRY, ACTIONS, LASER IMAGERY, PLANT ART, SCULPTURES, FLAGS, DOCUMENTATIONS, FASHION ART, KINETIC LIGHT ART, EVENTS, POST CARD THEATRE, HAPPENINGS, ELECTRONIC MUSIC, EDIBLE ART, PROJECTIONS, ENVIRONMENTS, COMPUTER ART, DANCE, RUBBER STAMP ART, DRAMA, PIECES, AIR ART, STRUCTURES, SYNTHESIZER ART

Saturday, November 16, 1974 (Raindate: Nov. 17, regardless of weather) · 1 PM to midnight · Press 12 noon

FREE ADMISSION

The Annual Avant Garde Festival of New York is becoming a rich tradition in its own right. In past years, the Festival has been held on the Staten Island Ferry Boat, in Central Park, on Wards and Mill Rock Islands, in Judson Hall, as a parade down Central Park West, at the 69th Infantry Regiment Armory, aboard the Alexander Hamilton Hudson Riverboat, and last year at Grand Central Station on Penn Central baggage cars.

In this year's Festival, inflatables, mylar sculptures, flags, banners, visual poetry, etc. will be tethered over the field, seats and two upper levels to be viewed from a distance, and sculptures, electronic art, paintings, video installations, etc. will be exhibited in the indoor street, field and loge level corridors.

Events planned so far are: OTTO PIENE'S giant mylar rainbow over the playing field; "46 Reflections" sculptures in the entire upper tier by YOKO ONO; AY-O'S "Rainbow Streamers" from the 21 flagpoles; in the Press Room, SHRIDHAR BAPAT coordinates a continuous video program covering the full spectrum of video art from documentary to electronic image synthesis including works from National Center for Experiments in Television, Berkeley; Experimental Television Center, Binghampton, WGBH-TV, Boston; WNET-TV Lab, NYC; Optic Nerve, San Francisco; Media Study, Inc., Buffalo; Video Free America, San Francisco; "Dancing with a Ball" by table tennis champion MARTY REISMAN; MARILYN WOOD and the Celebrations Group dancing on the field warning track; JIM McWILLIAMS' "Trapeze Rope Event for Cello & Cellist"; mylar "Sky Fountains" over the entire mezzanine level by OLIVER ANDREWS; "Plant Music", psychogalvanometers to measure plant ESP by TOM ZAHURANEC; GREGORY BATTCOCK as the "Umpire"; "Synthesizer City" by DR. FRANKLIN MORRIS; TAL STREETER'S "Floating Red Lines" sculptures; JUAN CROVETTO and JEROME SMITH'S "Shea Stadium Fans" mannequins; over 20 individual video installation sculptures; electronic music over the stadium's PA system; poetry and message art on the scoreboard; a plant poetry environment by SARI DIENES; ROBERT STEFANOTTY "Left Out"; "Edible Art" by ANTONI MIRALDA; RICHARD KOSTELANETZ'S "Poetry to Hear, Poetry to See"; video playpen "Fun House" by LAURA and FRANK CAVESTANY and DIMITRI DEVYATKIN; JODY BURNS' "Museum of Holography", 3 dimensional laser imagery; NAM JUNE PAIK'S "Video Study No.2" over 2,400 box seats; a group poetry presentation coordinated by MICHAEL COOPER; MINORU YOSHIDA'S "Shea Stadium Flight"; a peripatetic work by NELSON HOWE; works by 10 leading artist Fellows from MIT's Center for Advanced Visual Studies; LIL PICARD performing her "Quiet Dots"; "Chloroplast", an autonomous life-systems environment by ROBERT CHARRON and LANCE WISNIEWSKI from Synapse, Syracuse; JACKSON MACLOW's poem over the end zone bleachers; LETTE EISENHAUER giving away "Sun, Rainbow and Clouds"; JAN VAN RAAY's Joe Namath "Tableau"; "Nommo Adaptation", a sound into light event by JUDY MANN; "Video Wind, Video Stripe" by SHIGEKO KUBOTA; DOUGLAS DAVIS' "Invisible Video Piece"; ARTHUR & CORINNE CANTRILL's multiple projection environment; "Compositions for Preferred Musical Properties" by BILL FONTANA, from the Ontario Science Center; GEOFF HENDRICKS' "Blanket", a 12 hour meditative

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ritual; "Video Games" of LAURIE MC DONALD; PHILIP CORNER's "breathe: rubbing rocks (Concerto)"; MARY LUCIER's "The Progress of the Dinosaur through New York City"; an "Ives-Schoenberg Anniversary Event" by PETER FRANK; SI FRIED's "Travesty - '74"; "Interchange-a visual-vocal dialogue" by ANNA LOCKWOOD and RUTH HELLER CORON; NJ School of Architecture, NJ Institute of Technology creating a book during the Festival; LIZ PHILLIPS' "Nov. 16th or Raindate Nov. 17th" over the PA system; ANDY MANN, a baseball camera man; "Polyurathane Foam Sculptures" by MICHAEL VELKOVICH; YASUNAO TONE's "Communication with Mr. Psi (X)" on home plate; DICK "NOAH" HIGGINS performing "Piece for Charlotte"; "The Measuring Orchid" of STEPHEN VARBLE; BETH ANDERSON's sound drama "Torero Piece"; a painting and slide projector poem by FLETCHER COPP; IRA SCHNEIDER's "Video Sculpture"; JUDITH SCOTT's A/P Improv. Group presenting the "Wild World of Sports"; "Piece for the Hoop of Nations" by HENRY NIESE with representatives from 8 Indian tribes; HARVEY MATUSOW's "Silver Bus Piece";a film show in the Gridiron Room organized by JUD YALKUT including works by SHIRLEY CLARKE, STORM DE HIRSCH, STAN VANDERBEEK, ROSALIND SCHNEIDER, JAMES BROUGHTON, FRANCIS LEE, ED EMSHWILLER, RED GROOMS, MICHAEL SNOW, BOB PARENT, HOWARD GUTENPLAN, GEORGE SINGER, WALTER GUTMAN, HOLLIS FRAMPTON, ROBERT BREER, etc.; the "Electronic Cello" of MAX MATHEWS; the MAYSLES Brothers film of "CHRISTO'S Valley Curtain"; BOB WOOD and the FESTIVAL MUSIC CO's "Music Tree House"; plus works by YOSHIMASA WADA & BARBARA STEWART, JOHN REILLY, JUAN DOWNEY, BILL & LOUISE ETRA, LADY "N", DON SNYDER, FRED STERN, RICHARD RIGOLO, CAROLEE SCHNEEMANN, JOEY SKAGGS, HANNAH WEINER, VERA SIMONS, LYNN LONIDIER, JILL KROESEN, BEN TATTI, ANN TARDOS, AL HANSEN, BOB WATTS, ALISON KNOWLES, MIEKO SHIOMI, JAMES HARITHAS, DAVID N UNEMAKER and members of CLOUD, GIUSEPPE CHIARI, FELIX KEMNER, ERIC SALZMAN & QUOG MUSIC THEATRE, ANTONI MUNTADAS, JOSEPH SCALA, PATSY SCALA, ERIC SIEGEL, EUGENE DOLGOFF, EDITH STEPHEN DANCE CO, GREGORY REEVE, JOEL CHADABE, DAVID BEHRMAN; "Phantom Games" sports non-event by SHRIDHAR BAPAT; video demonstrations by ADWAR VIDEO CORP., C.T.L. ELECTRONICS - Eggstore Video Productions, and TECHNISPHERE CORP.; and many other events.

This Festival has been made possible by the City of New York, Parks, Recreation and Cultural Affairs Administration, New York Mets, New York Jets, major universities, businesses, museums, galleries, various Federal, State and City organizations and many unions at Shea Stadium, all working with the artists to make the Festival a reality. The artists donate their time and art and the New York State Council on the Arts and the National Endowment for the Arts through Electronic Arts Intermix, Inc. are the principal supporters of the Festival.

For further information, please contact: Charlotte Moorman, Director
47 West 46th Street, Apt 3R
NYC 10036 (212) 246-7616

Parks Information Service: 472-1003

Shea Stadium: NR2-2000

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NAM JUNE PAIK

ELECTRONIC VIDEO RECORDER

e Au Go Go • 152 Bleecker • October 4 & 11 1965 • World Theater • 9PM

now at Gallery Bonnino)

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Tape Recorder

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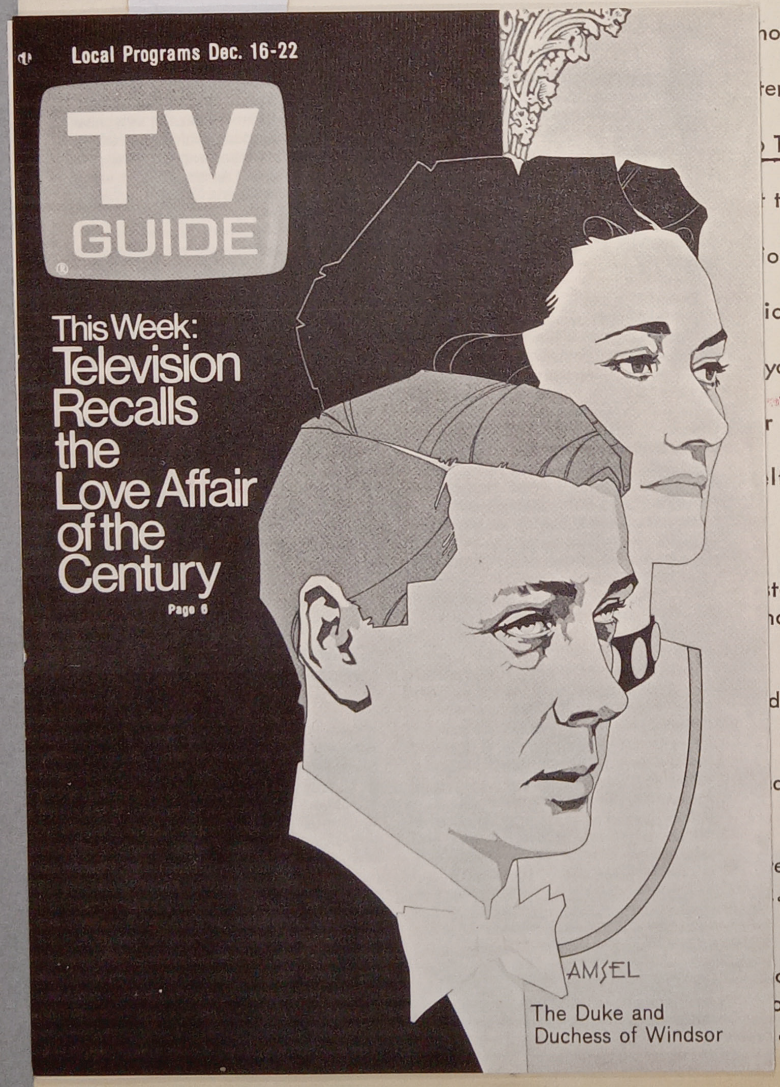

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Reprinted from the December 16, 1972 issue of TV GUIDE *magazine.*
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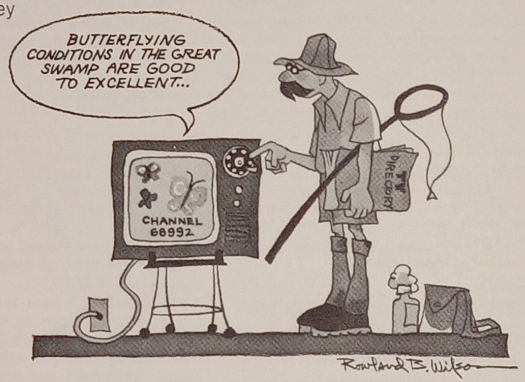
Notes from the Video Underground
Second of two parts

FROM BROADCASTING TO NARROWCASTING

Special groups with special interests soon will be able to reach special audiences

By Neil Hickey



In the upstate town of Newburgh, N.Y., a few years ago, more than 115 local youngsters aged 10 to 20 joined a group called ECCO (Experiment in Community Communications Operation), set up by New York's Center for Understanding Media under a $68,000 grant from the Ford Foundation. The members made their own TV programs using light-weight portable TV equipment, and broadcast many of them over the local TelePrompTer cable system.

What kind of programs? Coverage of city-council meetings, parodies of the late-night talk shows, interviews with local celebrities, documentaries on drug abuse and air pollution, the funeral of a town dignitary, and a program on how Walter Cronkite puts together his CBS News show, for which the anchor man invited the ECCO team into his news room.

One of the overseers of that project was an energetic video missionary and McLuhanite named John Culkin, who runs the Center for Understanding Media. Culkin feels that the "psychological intake system" of children in the television age has been programmed for moving images; that they are the "natural citizens of this new electronic terrain, and our chances of communicating with them are enhanced enormously if we use their native tongue."

He'd like to see special cable-TV channels set aside exclusively for TV programs made by children, in the belief that lightweight, inexpensive TV cameras, plus cable television, will make succeeding generations the active creators of TV fare instead of passive consumers.

The Newburgh experiment was another tiny skirmish along the battlefront of the New Television: a spontaneous minirevolution which is bringing together youthful amateurs, civic activists, established artists and documentarians in a common purpose—to demythologize television and make it as commonplace a two-way tool as the telephone.

'The 1960s were a "Pearl Harbor of the senses"—TV took over as the dominant communications medium before we really knew what was happening.'

The first "captured document" of that war is a book called "Guerilla Television" (via Holt, Rinehart & Winston) by 29-year-old Michael Shamberg, a former Life reporter. "Americans are information junkies," he claims on page 1, and goes on to describe the 1960s as a "Pearl Harbor of the senses" because TV sneaked in and took over as the dominant communications medium before we really knew what was happening.

In a chat with TV GUIDE, Shamberg said: "Television is now the language of the culture. And broadcast television is a very limited use of that language. The potential is now there to change TV's economic base from broadcasting to narrowcasting, and when that happens, TV will be like special-interest magazines: offering a wider range of information to more people."

That's a fair formulation of the underlying first principles that activate many New Television enthusiasts. They're unanimous in perceiving TV as a tool that can improve all our lives by opening up wide new avenues of communication between individuals and groups. They scarcely bother verbalizing their shared conclusion that commercial TV as we've known it for 25 years—i.e., the networking of entertainment to mass audiences as a vehicle for advertising—will soon begin phasing out subtly, like the horse-drawn wagon upon the arrival of the internal-combustion engine.

New York's first experimental-video production group (established in the fall of 1969) was Global Village, cofounded by John Reilly, a documentarian, and Rudi Stern, an artist. They rented a loft in the so-called So-Ho (south of Houston Street) section of Manhattan, a warehouse and trucking district where New York artists have found cheap and spacious lofts.

Reilly and Stern set about purchasing portable TV gear and monitors, creating programs, establishing a small viewing theater, teaching video in a course for New York's New School for Social Research, and helping civic groups get their homemade programs on cable TV—all with the benevolent succor of the Rockefeller Foundation and the New York State Council on the Arts. At this writing, it's a buzzing beehive of video theory and practice.

So is New York University's Alternate Media Center, which focuses its efforts on proselytizing about the new public-access channels of cable TV. For pilot projects in places like Cape May, N.J.; Reading, Pa.; Charleston, W. Va.; and Baxter, Tenn., they've sent amateur producers to demonstrate portable TV equipment, encourage community groups to make their own programs about their special concerns and crises, and see to it that the tapes are aired.

Yet another nonprofit video-advisory group is New York's Open Channel, which has among its volunteers more than 200 professional TV producers, directors, writers, cameramen and engineers who help civic groups, free of →

of electronic music

** Variablity & Indeterminism is underdeveloped in optical art as parameter
Sex is underdeveloped in music.

*** As collage technic replaced oil-paint, the cathode ray tube will replace the canvass.

**** Someday artists will work with capacitors, resistors & semi-conductors as they work today with brushes, violins & junk.

Laser idea No 3
Because of VVHF of LASER, we will have enough radio stations to afford Mozart-only stations, Cage-only stations, Bogart-only TV stations, Underground Movie-only TV stations etc. etc. etc.

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charge, to make video tapes. Says Open Channel's director, Theodora Sklover: "It's really unbelievable. People come in here frightened about using TV, but they quickly learn that it's not as fearsome as they thought. People think that television is something somebody else *does* which you *watch*. We're trying to turn that around."

Elsewhere in the New Television world, professional artists are turning to video in significant numbers and making of the TV tube's face an exciting new canvas upon which to create pictures of great variety and beauty. Says artist (and Newsweek art critic) Douglas Davis, an ardent video activist: "It's an exciting moment in the history of both art and TV. And we're still just at the starting gate. It's a process of successive revelations for all of us because this is so new."

Cropping up in many big cities are video-viewing centers like New York's Kitchen, an expansive brick-walled loft in the Mercer Art Center, operated by an immigrant Czech filmmaker named Woody Vasulka and his wife Steina. The Vasulkas regularly schedule month-long video festivals during which artists screen their works.

"Since I touched this new form, it has become my faith," says Woody Vasulka, who has given up filmmaking in favor of video. "The people who come here are religiously interested in video. Ninety per cent of them are quite young. I suppose what we are trying to do is establish the basic vocabulary of the art."

The first major gallery show of television art was "TV as a Creative Medium" at the Howard Wise Gallery in New York in May 1969. Ten artists produced a mind-boggling TV ambience, with cameras pointing at gallery guests, distorting and time-delaying their images in a primitive and ground-breaking display of some eccentric uses of TV cameras and video tape.

That same year, Art in America magazine published a study called "TV—The Next Medium" in which it announced that "Television is clearly ready to be recognized as an artistic medium of great influence. . . . In the next few years there will be an increase in the number of channels . . . a growing group of artists will turn to television seeking to have a relevant and influential role in society."

Foremost among public benefactors of video is the New York State Council on the Arts which in 1971-72 handed out $547,768 to about 30 petitioners, both artists and documentarians. Russell Connor is the man who sifts those petitions, and we asked him one day recently if he thinks such public monies are well spent. He insisted they are.

He is fascinated at what happens "when a gifted artist encounters certain tools that TV stations have had for years. There are whole areas of television that the broadcasters have not explored. We hope that our funding helps to correct that."

'WNET's Television Laboratory has become an electronic playpen for award-winning filmmakers.'

There exist in the United States at this moment three major brain centers of video experiment and theory: WGBH-TV in Boston; New York's Television Laboratory, a spin-off of WNET; and San Francisco's National Center for Experiments in Television, an informal adjunct of KQED. (Each of the three stations is a PBS affiliate.)

Many video experts consider WGBH the Mecca of experimental TV in America, partly because of the number and quality of the programs they've actually broadcast; partly because of the presence of Fred Barzyk, a young producer whose unremitting faith in the New Television has made him a magnet for all the most imaginative dabblers now working in video.

Much newer to the scene, WNET's → Television Laboratory started up last February with sturdy support from the Rockefeller Foundation ($150,000) and the New York State Council on the Arts ($69,000), and has become an electronic playpen for award-winning filmmakers like Shirley Clarke and Ed Emshwiller, who bring in their ideas and are given the facilities, the technical help and the time to execute them.

Says David Loxton, the Lab's 30-year-old director: "We want to make ourselves available to the New York community as a focus for the huge number of video enthusiasts who live and work here. We want to bring the particular magic of video to bear upon stories, myths, dance, legends. We have asked a number of playwrights to devise short plays that can be dramatized using our techniques. Two or three years from now, hundreds of writers and artists will have passed through here"—Loxton gestures at the tangle of electronic gear in his smallish, basement studio near Manhattan's East River—"and we'll have built up an incredible library of video creation."

'The National Center for Experiments in Television—a full-service powerhouse of TV exploration'

Across the continent—a few blocks off the San Francisco waterfront—the National Center for Experiments in Television has its headquarters in a crowded old structure that's open 24 hours a day. It's a kind of full-service powerhouse of TV exploration, with tentacles out to scores of universities and public-TV stations—funded by the Corporation for Public Broadcasting and the Rockefeller Foundation, and overseen by a pair of true believers named Paul Kaufman and Brice Howard.

A bewildering array of projects emit from the Center: so-called "electronic notebooks"—video-taped reports on the Center's activities; technical papers → on aspects of the New Television which are distributed widely to schools, community groups and public TV stations; video "concerts," lecture tours, campus workshops, and intern programs.

One major video experimentalist who has worked extensively at all three centers is Nam June Paik, the good-humored and ubiquitous Korean who is by all odds the pre-eminent figure in video art's short history in America. Said the New York Post's art critic in 1968: "It is very likely that Nam June Paik is one of the precursors of a new breed of artists who are also scientists, philosophers and engineers—a modern version of the Renaissance man."

Paik is certain that lovely, fluid, permutating "synthesized" TV pictures—either created by people in their own homes or purchased on video cassettes—will be a happy part of all our lives in the near future. "They're a kind of electronic tranquilizer," Paik told us recently. "I get very calm when I view my own TV pictures; and I grow very agitated in the high-tension atmosphere of commercial TV."

He adds: "I want to make video a high art, like Bach or Picasso. When I place a Picasso painting next to a TV set showing my creations, the observer looks at my art and not Picasso's. My work allows the active participation of the viewer." He supposes that the video synthesizer which he created after 10 years' research (with Japanese artist-engineer Shuya Abe) will soon be widely available to individuals and institutions, allowing masses of people for the first time to get in on do-it-yourself TV.

A similar vision is held by 29-year-old Eric Siegel, who (like Paik) is frequently called a "genius" by denizens of the TV underground. Siegel, a self-taught electronics whiz, designed and built a video synthesizer which (unlike Paik's) employs no TV cameras, but produces artificially an infinity of brilliantly colored designs for display on a TV screen. An envoy from TV GUIDE

*It is the historical necessity, [illegible]
that a new decade of electronic television should follow to the past decade of electronic music

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Paik is certain that lovely, fluid, permutating "synthesized" TV pictures—either created by people in their own homes or purchased on video cassettes—will be a happy part of all our lives in the near future. "They're a kind of electronic tranquilizer," Paik told us recently. "I get very calm when I view my own TV pictures; and I grow very agitated in the high-tension atmosphere of commercial TV."

He adds: "I want to make video a high art, like Bach or Picasso. When I place a Picasso painting next to a TV set showing my creations, the observer looks at my art and not Picasso's. My work allows the active participation of the viewer." He supposes that the video synthesizer which he created after 10 years' research (with Japanese artist-engineer Shuya Abe) will soon be widely available to individuals and institutions, allowing masses of people for the first time to get in on do-it-yourself TV.

A similar vision is held by 29-year-old Eric Siegel, who (like Paik) is frequently called a "genius" by denizens of the TV underground. Siegel, a self-taught electronics whiz, designed and built a video synthesizer which (unlike Paik's) employs no TV cameras, but produces artificially an infinity of brilliantly colored designs for display on a TV screen. An envoy from TV GUIDE was allowed to "play" Siegel's synthesizer on a recent visit to the artist's workspace, and quickly learned to generate images as arresting as much of contemporary abstract art.

'It's the new everything. No more books or movies, just TV.'

Some video experimenters imagine that advertising agencies will co-opt the new techniques of video for their clients' products. One famous commercial was made a few years ago by Andy Warhol for the Schrafft restaurant chain: a video-art chocolate sundae which writhed and pulsed upon the screen in most inviting fashion. Said Warhol at the time: "My movies have been working toward TV. It's the new everything. No more books or movies, just TV."

Warhol's remark may be a bit overwrought, but it hints at an attitude shared by a growing number of people who spend time thinking about TV's future. What does it all mean specifically? It could mean that in the very near future, the abundant cable-TV channels will be carrying many experimental programs by talented amateurs; that vastly more video creations will be on view in museums and on sale at art galleries; that video synthesizers, as well as portable-TV equipment, will be available to the masses as a goad to their latent creativity; that public-TV stations will be commissioning and airing more visually adventurous TV drama, dance and comedy; and that even commercial networks and stations may respond by searching out and broadcasting the work of talented amateurs.

It means that television at last may become a medium *of* the people and *by* the people, instead of one merely *for* the advertising agencies. Even at this stage, it is not too much to say that the sun appears to be rising on a new age of television. As to what sort of age that will be, we can only speculate—and hope. END

Quotations of 250 words, or approximately one-third of the body of the article, whichever is less, is permitted when accompanied by a credit line reading: "Reprinted from the December 16, 1972 issue of TV GUIDE magazine. Copyright © 1972 by Triangle Publications, Inc." Brief excerpts, such as selected phrases, may be identified by a reference to the issue of the magazine. Printed in U.S.A.

that a new decade of electronic television should follow to the past decade of electronic music

** Variablity & Indeterminism is underdeveloped in optical art as parameter Sex is underdeveloped in music.

*** As collage technic replaced oil-paint, the cathode ray tube will replace the canvass.

**** Someday artists will work with capacitors, resistors & semi-conductors as they work today with brushes, violins & junk.

Laser idea No 3

Because of VVHF of LASER, we will have enough radio stations to afford Mozart-only stations, Cage-only stations, Bogart-only TV stations, Underground Movie-only TV stations etc. etc. etc.

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NAM JUNE PAIK

ELECTRONIC VIDEO RECORDER

e Au Go Go • 152 Bleecker • October 4 & 11 1965 • World Theater • 9PM

(a trial preview to main November show at Gallery Bonnino)

Through the grant of J D R 3rd fund (1965 spring term), 5 years old dream of me the combination of Electronic Television & Video Tape Recorder is realized. It was the long long way, since I got this idea in Cologne Radio Station in 1961, when its price was as high as a half million dollars. I look back with a bitter grin of having paid 25 dollars for a fraud instruction "Build the Video Recorder Yourself" and of the desperate struggle to make it with Shuya Abe last year in Japan. In my video-taped electro vision, not only you see your picture instantaneously and find out what kind of bad habits you have, but see yourself deformed in 12 ways, which only electronic ways can do.

*It is the historical necessity, if there is a historical necessity in history, that a new decade of electronic television should follow to the past decade of electronic music

**Variablity & Indeterminism is underdeveloped in optical art as parameter Sex is underdeveloped in music.

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Galeria Bonino, Ltd.

7 west 57th street
New York, N.Y. 10019
tel. Plaza 2-9556
Cable: Abonino N.Y.

New York
Buenos Aires
Rio de Janeiro
Rome

Director
Alfredo Bonino

PRESS RELEASE

NAM JUNE PAIK
-T.V. sea .....ELECTRONIC ART IV- January 15 thru February 2, 1974

Video art is everywhere these days. The Galeria Bonino was the first gallery in New York City to show this burgeoning new art form way back in 1965 with the first one-man show of Nam June Paik, who made the now famous remark, "the cathode ray (T.V.) screen will replace the canvass..." It was the first time a videotape recorder was displayed at an art gallery; a very significant event when looking back today.

Art In America described Mr. Paik as "the pioneer of this medium". Arts Magazine defined him as "one of the seminal figures behind the recent emergence of video as a viable art form, both as the earliest artist to seriously work in video, and as a kind of protean energy." And The Radical Software called him "the George Washington of alternative T.V."

About his fourth one-man show at the Galeria Bonino, Mr. Paik has commented as follows:

"This show is the outgrowth of my research at WNET/Channel 13's T.V. Lab over the past two years.

Further developments have been made in video-synthesis, which widens the human concept of color, the perception of space motion and leads to a complex flow of multi-lateral aesthetical information between I and you, I and myself, I and everybody and ultimately results in group psycho-therapy on a global scale; preparing for the coming of the post-industrial age.

Here 20 color T.V. sets are lying down on the floor, looking up at the sky. They are T.V. sea, T.V. garden or simply cathode ray beddings.

Why this much trouble? What is the meaning of it?

It liberates people from the tyrrany of network T.V. and points out an immensely versatile future environment which would be diametrically opposed to today's automotive society. Imaginative use of telecommunication is the answer to today's energy crisis, though few people realize it."

Mr. Paik is one of the principle panelists at the "Open Circuit" (a phrase coined by him in 1966), a video art conference scheduled at the Museum of Modern Art in New York from January 23-25. New York's Channel 13 will air "Global Groove", 30 minutes of video art in collaboration with John Godfrey, on January 30 at 10:30 P.M. WGBH T.V. in Boston will air Mr. Paik's 60 minute work, "Tribute to John Cage", on February 13 at 10:30 P.M.

Videotapes are produced at the WNET T.V. Lab, Channel 13, N.Y., WGBH T.V., Boston, and Binghamton's Experimental T.V. Center. Collaborating artists are Ed Emshweiller, Fred Barzyk, David Atwood, Merrilie Mossman, David Loxton, Stan Vanderbeck, Jud Yalkut and Francis Lee.

Grateful acknowledgement is made to T.V. Lab, WNET/Channel 13 and to the Binghamton Experimental T.V. Center for technical assistance.

Dear Galeria, if you come to Bonino, please, ask "CAGE-type" to be played. It will be aired nationally from N.Y. to L.A. later.

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The Rockefeller Foundation

ARTS GRANTS IN TELEVISION

1965

RF 65018 — To the EDUCATIONAL BROADCASTING CORPORATION, New York, toward the costs of further developing its program; available for release during a two-year period beginning approximately March 1, 1965 — $500,000

1966

RF 66087 — To the EDUCATIONAL BROADCASTING CORPORATION, New York, toward the costs of producing an educational series of television programs in classical drama; available during the two-year period beginning January 1, 1967 — 172,000

1967

RF 67024 — To the WGBH EDUCATIONAL FOUNDATION, Boston, toward the costs of an experimental workshop on television program concepts and production techniques for cultural programming; available during the three-year period beginning May 1, 1967; later extended from May 1, 1970 to August 31, 1970 — 275,000

RF 67020 — To the BAY AREA EDUCATIONAL TELEVISION ASSOCIATION (KQED), San Francisco toward the costs of an experimental workshop on cultural programming, television production techniques, and program concepts, involving cooperation between the production staff of television station KQED and a group of creative artists from various fields; available during the two-year period beginning February 1, 1967 — 150,000

1968

RF 68021 — To the NATIONAL EDUCATIONAL TELEVISION AND RADIO CENTER, toward the costs of producing a series of programs on regional theater in the United States; available during the two-year period beginning March 1, 1968; later extended until June 30, 1970 — 200,000

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Arts Grants in Television continued

1969

GA ARTS 6935 — To the UNIVERSITY OF ALASKA, to enable Dr. Charles Northrip to continue his work on behalf of the Alaska Educational/Public Broadcasting Commission toward the development of educational television in the State of Alaska — $ 24,645

1970

RF 70110 — To the WGBH EDUCATIONAL FOUNDATION, Boston, toward the costs of bringing artists and scholars into residence at public television station WGBH to participate in its Project for New Television; available during the three-year period beginning January 1, 1971 — 300,000

1971

RF 71043 — To the BAY AREA EDUCATIONAL TELEVISION ASSOCIATION (KQED), San Francisco, for use by the National Center for Experiments in Television toward the costs of developing a program to train professionally oriented students in the creative and artistic uses of television, at selected university experimental centers; available during the four-year period beginning June 1, 1971, with the understanding that no more than $100,000 will be available for use in any one year — 300,000

RF 71064 — To the EDUCATIONAL BROADCASTING CORPORATION, New York, for use by its constituents, National Educational Television (NET) and Public Broadcasting Station WNET (Channel 13), toward the costs of establishing an experimental television laboratory workshop; available during the year beginning November 1, 1971; later amended to begin February 1, 1972 — 150,000

GA AH 7108 — To the NEW SCHOOL FOR SOCIAL RESEARCH, New York, toward the costs of establishing, in conjunction with Global Village, an experimental video workshop; available during the period ending May 31, 1972 — 14,500

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Arts Grants in Television continued

1971 continued

GA AH 7125 To the REGIONAL PLAN ASSOCIATION, INC., New York, toward the costs of planning and initiating the proposed Television Town Meetings, "Choices for '76"; available for use during the period ending May 31, 1972; later extended to July 31, 1972 $ 25,000

1972

RF 72088 To the EDUCATIONAL BROADCASTING CORPORATION, New York, for use by Public Broadcasting Station WNET toward the costs of the second phase of development of its Experimental Television Laboratory; available during the period ending January 31, 1975 400,000

1973

GA ARTS 7311 To ELECTRONIC ARTS INTERMIX, New York, toward the costs of the international seminar/conference to explore the cultural potential of television, "Open Circuits: The Future of Television,"; available during the one-year period beginning approximately June 1, 1973 10,000

GA ARTS 7320 To the GLOBAL VILLAGE VIDEO RESOURCE CENTER, INC., New York, toward a training program to develop methods of utilizing portable television as a communications resource for developing countries; available during a one-year period beginning approximately September 1, 1973 25,000

1974

RF 74004 BAY AREA EDUCATIONAL TELEVISION ASSOCIATION, San Francisco (now KQED, INC.) for use by the National Center for Experiments in Television for the research phase of a humanities television project; available during nine-month period beginning February 1, 1974. 51,000

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Arts Grants in Television continued

1971 continued

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1973

GA ARTS 7311 To ELECTRONIC ARTS INTERMIX, New York, toward the costs of the international seminar/conference to explore the cultural potential of television, "Open Circuits: The Future of Television,"; available during the one-year period beginning approximately June 1, 1973 10,000

GA ARTS 7320 To the GLOBAL VILLAGE VIDEO RESOURCE CENTER, INC., New York, toward a training program to develop methods of utilizing portable television as a communications resource for developing countries; available during a one-year period beginning approximately September 1, 1973 25,000

1974

RF 74004 BAY AREA EDUCATIONAL TELEVISION ASSOCIATION, San Francisco (now KQED, INC.) for use by the National Center for Experiments in Television for the research phase of a humanities television project; available during nine-month period beginning February 1, 1974. 51,000

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RF 74005 WGBH EDUCATIONAL FOUNDATION, Boston, toward the costs of the WGBH New Television Workshop; available during the seventeen-month period beginning February 1, 1974 250,000

RF 74051 EDUCATIONAL BROADCASTING CORPORATION, New York, for use by Public Broadcasting Station WNET toward the costs of further development of its Experimental Television Laboratory; available during the period ending June 30, 1975 340,000

(GA ARTS 7407 EVERSON MUSEUM OF ART OF SYRACUSE AND ONANDAGA COUNTY, New York, toward the costs of a conference/workshop to introduce and explore the use of video in a museum context. 5,000)

June 18, 1974

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CUNNINGHAM STUDIO AT WESTBETH
8:00 p.m. Saturday and Sunday, May 4 and 5, 1974

Sans Video

Even a very good pianist has a hard time in getting known.
Therefore it is a much bigger accomplishment, if a bad pianist becomes heard. ~~I was very proud~~, when a German critic called me as "World's most famous bad pianist."
Next dream is to write a piano concerto, in which I conduct the full orchestra and also play the piano part. I saw that sort of thing in a half-forgotten Hollywood movie in Seoul in nineteen forty seven. We are now in the year of nineteen seventy four, and I have not yet started writing. However, I know, that my piano Concerto should start with "Summertime" of Gershwin... with a lot of strings.

---Nam June Paik

Event #114, 115 by Merce Cunningham

Dancers: Ellen Cornfield, Merce Cunningham,
Meg Harper, Susana Hayman-Chaffey,
Cathy Kerr, Chris Komar, Robert Kovich,
Brynar Mehl, Charles Moulton,
Julie Roess-Smith, Valda Setterfield.

This rehearsal and performance period has been made possible with support from the National Endowment for the Arts, the New York State Council on the Arts, and the Friends of Merce Cunningham.

There will be no intermission.

Lighting: Richard Nelson
Stage Manager: Charles Atlas
Music coordinator: David Behrman
Studio technical director: Nancy Golladay
House managers: Erika Bro and Gail Notarmuzi

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4F

John Cage +

Feb. 13, 1974

ROBERT BROOKS
10 VALLEY RD
CONCORD MASS
01742

Dear Channel 2:

I found Percy Shain's preview (Boston globe, Feb. 13) of the John Cage program so compelling from start ("Since no one is going to sit through this bag of tripe...") to finish ("Who's John Cage? Damned if I know!") that I was sure you had something special for us, and it was time.

Enclosed please find a small check to help you keep up the good work.

Yours,

Robt Brooks

15.

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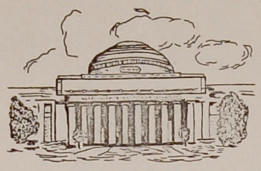
John Cage
+



CONCORD, MASS.
13 FEB 74

FRIENDS -

AFTER WATCHING "ANTIGONE", I WROTE A CHECK. THEN I WATCHED "A TRIBUTE TO JOHN CAGE", AND WROTE ANOTHER CHECK. HERE THEY ARE. [3040]

SINCE I ALREADY GET PRIME TIME, COULD YOU SEND A GIFT SUBSCRIPTION TO:

MS. GINNY LESLIE
150 RUMFORD AVE.
APT. 409
MANSFIELD, MASS. 02048

AND WE WILL ALWAYS NEED YOUR HELP, TOO. THANK YOU.

B. G. LESLIE

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John Cage +

18 Mountfort Rd.
Newton Highlands, Mass 02161
1-13-74

Dear Channel 2:

Your "tribute to John Cage" was fantastic! We experienced only momentary (1-2 min) boredom during a couple sequences, but the rest of it was superb. We really like Paik's work, and never get enough. Please rerun your "Tribute to John Cage again as soon as possible. Other people will want to see it after a little word of mouth advertisement. The synthesizer display during your sign-off is also beautiful. A really good trick to keep people tuned in for the credits. Keep up the good programming. Did you produce this show?

Sincerely,
C. Thomas Graeber

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THIS COULD BE THE MOST MIND-BLOWING TV SHOW EVER.

OR THE MOST BORING.

In any case, it's the non-event of the TV year. Charlotte Moorman, wearing only a "TV Bra" above the waist, dives into a tub of water and emerges to complete her cello recital dripping wet. John Cage non-performs his famous (or infamous) piano piece "Silence" in Harvard Square. Then he composes a "symphony" by casting the I Ching. There are also Japanese Pepsi commercials, a reverse upside down strip tease, and much, much less. And if you get bored, don't worry. John Cage will explain "How to Enjoy Boredom."

A TRIBUTE TO JOHN CAGE

Wednesday at 10 pm

2

Anonymous
2/9/74

Disgusted with the trash
We cancel our contributions

Educational Channel?

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John Cage

John Cage
160 Cross St.
Boylston, Mass. 01505
February 13, 1974

Dear Sirs;

I have long been an enthusiastic fan of Channel 2 and have contributed regularly towards it. But I have just watched a show which really disappoints me. I had been looking forward to the show on John Cage, broadcast tonight, Wednesday, at 10:00, as I was very curious about him and interested in learning about his music. I watched 2/3 of the show, but when it came to the destruction of the piano by a pickaxe, I couldn't take any more. If

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you're that anxious to get rid of a piano, I'll be glad to take it off your hands. I really didn't understand the point of either this sequence or the preceding one of the naked (and horrible) cello player, or the sight of Cage sitting silently at a piano listening to city life. Any explanation or interpretation of these segments would be greatly appreciated by me. I am not sophisticated as far as modern music goes, but this appeared to me to be pretentious junk!

Thank you very much.

Sincerely,
Wendy Kelly

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TV's Outer Limits The WNET Laboratory

At 11:30 p.m. last December 28 the 1,489,806 people in the Greater New York area who, according to the U.S. Census Bureau, own more than one television set, had an opportunity —if they had moved two sets into the same room, had placed them about five feet apart facing in the same direction, and had tuned one to Channel 5 and the other to Channel 13—to watch the comedians Bob Elliott and Ray Goulding bounce balls and badinage between the two screens in a sometimes hilarious, occasionally awkward and frequently eye-popping TV experiment called *Two's Better Than One.*

The half-hour, double-channel production included the presentation of excerpts from four playlets by five writers (Jean-Claude van Itallie, Leonard Melfi, Corinne Jacker, Fred Barzyk and Olivia Tappan) who had been commissioned to explore the range of visual and emotional possibilities of "stereophonic" television. There was drama on both screens at the same time, once a tug-of-war took place between performers appearing on both channels and on several occasions the two tubes went blank as Bob and Ray, who provided the connective conversation for the show, disappeared into the darkness between the sets, still talking.

Two's Better Than One was the visual tip of an experimental iceberg, the submerged part of which may be wilder and visually more exciting than anything which has yet appeared on the TV screen. The program was the first full-scale broadcast effort from WNET/13's Television Laboratory, established last year under grants from the Rockefeller Foundation and the New York State Council on the Arts. A new $400,000 contribution from Rockefeller and a continuation of the NYSCA grant will support the Laboratory for the next 18 months in its explorations of "uncharted territory in the fields of broadcast television, video equipment and video art."

The operative word is "art." "If you think of TV as a 'medium,' " says the Laboratory's ebullient 30-year-old English-born director, David Loxton, "it can be either a medium of distribution or a medium of expression. We are exploring television as a medium of expression for the artist."

One central piece of hardware which enables an artist to express visual abstractions is the "videosynthesizer," a relatively sober-looking construction of knobs and dials and boxes and circuits that would appear to be just as much at home at Mission Control, in Houston, as it would in a TV studio. What the synthesizer can create, however, is something else: an artist or an engineer with an eye for esthetics can, by turning the knobs, produce on the face of the television screen a dazzling, psychedelic, kaleidoscopic, pulsating, squiggling, swooning, swirling, shimmering, sizzling, swimming multicolored series of ever-changing images that might be paintings by Hieronymus Bosch or Dali, by Mondrian, Kandinsky or Jackson Pollock. The effect on the viewer is both enthralling and somewhat exhausting.

The videosynthesizer is the brain child of an irrepressibly amiable, Kant-quoting, Korean-born composer and electronics wizard named Nam June Paik. Known as "the Michelangelo of electronic art," Paik (rhymes with "strike") once covered an otherwise topless concert cellist named Charlotte Moorman with a bra fashioned of two tiny TV sets in order to "humanize electronics." He is also given to making such cheerfully outrageous statements as "I am tired of TV now. TV is passé. Next comes direct contact of electrodes to the brain cells, leading to electronic Zen." He said that four years ago. He is still working in television.

Indeed Paik can often be found at WNET's Television Laboratory, where he is one of the "artists in residence." At the core of the Lab, which fills a small basement TV studio in the Carnegie Endowment Center on East 46th Street, is a prototype of his videosynthesizer. It was constructed under his watchful gaze by engineers Shuya Abe and Bob Diamond.

During the past year the Lab placed relatively little emphasis on broadcast programming. Instead, it commissioned experimental works from leading New York artists such as the film maker Shirley Clarke, who applied the new technology to the visualization of personal fantasies. Russell Connor took a traditional still-life theme and moved it, via electronics, into the 21st Century. And Ed Emshwiller, investigating the artistic potential of computer-graphics equipment, fashioned a piece of brilliant imagery which he complemented with his own original sound track on the Moog audiosynthesizer. Titled "Scape Mates," this may be the most visually unique and technically sophisticated of all the experimental works.

The Lab has also sponsored the activities of free-lance artists Bill Etra, Taka

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Immura and WGBH's David Silver. Video artist Frank Cavestani used two dancers in a "feedback" experiment wherein their visually transmitted movements actually generated the sound track for the production. And Nam June Paik created a seven-minute film called "Selling of New York," which is characterized by his spectacular imagery and demonic wit. ("It's a way of making public-affairs TV slightly more interesting," he says with a grin.)

WNET's Television Laboratory is one of three major "brain centers" of video experiment and theory backed by the Rockefeller Foundation. The first was the National Center for Experiments in Television, umbilically connected to San Francisco's swinging public-TV station, KQED; the other is at WGBH, famed Boston station. Since its early—and only partially successful—involvement in broadcast experimentation with NET drama some five years ago, the San Francisco center has concentrated on pure research. Boston's operation, aided and abetted by the ubiquitous Paik, has been broadcast-oriented from the start. David Loxton perceives the New York Lab as functioning mid-way between these two points. As an acclaimed producer of experimental TV drama for *NET Playhouse* ("Between Time and Timbuktu," by Kurt Vonnegut, Jr. and "America, Inc.," among others), he does not intend to keep his experimentation from the viewing public.

Former WNET president James Day helped launch the San Francisco center in 1967 when he headed KQED. "Our aim," he said recently, "was to find the answer to the question: is television an art form in its own right? Most TV derives from other media—the stage, films, radio. But one sees TV in terms of the end product. Are there new ways of

continued on page 20



Photograph: Benno Friedman

David Loxton (seated), director of the WNET Television Laboratory, with (left) Nam June Paik, inventor of the videosynthesizer, and engineers Bob Diamond and John Godfrey.

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TV Lab

continued from page 7

treating the raw material? When you don't know what you're looking for, you can't put a stopwatch on the time it takes to find it. That's the nature of research, and that's why this continued extension on the life of the WNET Laboratory is so crucial to its purpose—to search the outer limits of television as an art form and to tell us something of how it affects the way we perceive the world—a world, incidentally, largely dominated by the glow of the omnipresent tube."

The Rockefeller Foundation is headed by a physician, who had this to say about the project the Foundation is helping to finance: "Television is one of the most potent forces in our lives," says Dr. John H. Knowles. "It entertains and it educates—and entertainment is educational, too. But what ideas and conceptions is the medium giving us? And what are the psychological and physiological effects of the media on people? We don't know. WNET has now the most important television laboratory for investigating the varied potentials of the media. Artists will experiment with the visual and aural processes and the Lab will also encourage the use of physiologists and psychologists to study the effects of the media on human perception."

In the months ahead WNET's David Loxton will, in fact, attempt to determine the physiological effects of TV—how it works on the retina, the brain, the metabolism. He will investigate TV's psychological effects—does it stimulate or dampen creativity in children, does it expand or diminish consciousness in adults? The Lab will also further study the teaching potential of TV by focusing on esthetic education.

But the real change in the Lab's direction this year is that Channel 13 viewers will get additional chances to see what it's up to. "A major goal," Loxton says, "is now to instill a broadcast discipline in the Lab's projects. This will be reflected in both the technical and creative approaches to future experimentation."

Among his plans: linking up with the centers in San Francisco and Boston for a three-way interconnected program of broadcast experiments; developing new forms for the presentation of drama on TV; the continued employment of creative artists for the further distillation of TV as an art form, and possibly more double-channel productions such as *Two's Better Than One.* That venture, Loxton explained, aimed to "use the medium in a new way, greatly expanding the range of communication and creating a form of video theatre in the viewer's home."

Happily, Nam June Paik continues his residency at the Lab. He has all kinds of plans, most of them indescribable. One of his projects, "Suite 212," has been heralded as "the ultimate synthesis of inputs." Perhaps.

Paik has his own ideas about where TV experimentation should be going. "The TV Lab doesn't mean that we glorify TV," he said the other day while supervising the work of the Lab's senior engineer, John Godfrey, on the synthesizer. Godfrey was creating a swirl of images and having a glorious time. So was Paik. "It means that we criticize it. Our job is the critique of pure TV. Like Kant. (Fantastic, John! He's a real artist, that John Godfrey. I never saw this.) The problem is not technology but how to humanize and reduce technology. My synthesizer has a very rich capacity for abstraction, but I built in an even larger capacity for nature. I do not monopolize the synthesizer. I am looking for universal application of this machine. I want other artists to use it, so everybody can do his own thing. Humanistic talk-back is important. People have been attacked by TV all their lives: now they can attack it back. I see the limits of abstract TV; we can go far technologically, but we need nature. Hey, John, that's beautiful! He's really a genius, you know?"—*F.A.J.*

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on the...
11:30 MOVIE
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5
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The Television Laboratory: Research for Art's Sake

If you should happen to be watching Channel 13 on a warm summer evening and you suddenly see a tap-dancer's legs subdivide, turn upside down and wiggle like limp spaghetti made from Silly Putty, please don't telephone your TV repair man or your psychiatrist. What you will have stumbled across is an experimental program called "Global Groove," and it's supposed to look like that.

"Global Groove" is the creation of an antic genius named Nam June Paik, a Korean-born musician-teacher-technician who is generally credited with being the father of experimental television. He is one of the artists in residence at WNET's Television Laboratory, which is supported by the Rockefeller Foundation and the New York State Council on the Arts. His work is included in a series of avant-garde programs—produced at experimental centers in New York, Boston and San Francisco—scheduled for broadcast this



Pioneering experimentor: *Video artist Nam June Paik with porta-pak.*

Photo: Carl Samrock

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summer and fall.

Paik is the co-inventor of the Paik-Abe video-synthesizer, a hunk of sophisticated electronic hardware capable of making Salvador Dali's wildest dreams come true. He is also the co-inventor of Charlotte Moorman, an attractive young woman who is to cellists what a streaker is to marathon runners and who sometimes substitutes piles of TV receivers—or even Paik's back—for her cello. She appears (fully clothed, alas) in "Global Groove," along with a Korean fan dancer, a Navajo Indian drummer, three small Japanese children singing the praises of Pepsi-Cola, Allen Ginsberg reciting what sound like Oriental belches, John Cage describing the noise his nervous system makes and a melting nude woman electronically superimposed over a fleeting glimpse of President Nixon.

If all of this sounds like mid-summer madness, you should know that there is a method to it. Paik believes that TV, a visual medium that need not be bound by language barriers, has a global potential which is seldom realized. Indeed, he envisions a kind of video common market and looks forward to the day when "*TV Guide* will be as fat as the telephone directory."

The serious purpose underlying this electronic surrealism is rooted in the fact that the Television Laboratory has been established primarily to explore and demonstrate the potential of TV as an art form in its own right. While there are important by-products, Howard Klein, director of the arts program at the Rockefeller Foundation, likens the relationship between the video artist and his hardware to that between Ingres and the graphite pencil, in 1789 a new invention which he put to good use. Klein believes that a foundation is justified in supporting artistic creativity for the same reason that it supports pure scientific research: an unknown benefit to mankind may result.

Artists in residence at the Television Laboratory have included such distinguished independent filmmakers as Ed Emshwiller and Stan Vanderbeek. Individual works—some of which will be exhibited in this summer's broadcast series—have been supported by supplementary grants from the National Endowment for the Arts, the Stern Fund, the Corporation for Public Broadcasting and other agencies. Emshwiller, a painter before he moved into film and later into video, treats the video-synthesizer like an electronic paint brush.

"I am an image maker," he says. "I was attracted to the possibility of image transformation and manipulation that was extremely difficult, if not impossible, to achieve on film." Emshwiller's critically acclaimed "Scape Mates," which introduces two dancers into a computer landscape, will be rebroadcast in the series.

Pure research can achieve utilitarian results. One important by-product of this kind of

"Howard Klein likens the relationship between the video artist and his hardware to that between Ingres and the graphite pencil."

experimentation has been a refinement of the technology which enhances the effectiveness of TV as a communications medium. Both Klein and David Loxton, the ebullient director of the Laboratory, are excited about the potential of the porta-pak, an extraordinarily lightweight portable TV camera and recording unit which has already been employed to good advantage by a young San Francisco-based producing group called Top Value Television (TVTV).

The Lord of the Universe, a warts-and-all documentary about the recent Houston convocation of the followers of the teen-aged guru Maharaj Ji (shown earlier this year on Channel 13), was a collaboration between TVTV and the Laboratory. WNET engineers successfully translated the porta-pak's electronically unstable half-inch videotape signal into the precise requirements of broadcast TV through the use of a little black box known as a time-base corrector.

With the porta-pak a cameraman can act as reporter and sound man. Klein hails this as "the new journalism. TVTV has already realized the potential of the medium as journalism by eliminating the writer and the commentator. The equipment is so unobtrusive that people being interviewed tend not to feel threatened by it and therefore display a greater level of candor."

And Loxton believes that this kind of video *vérité*—in which the cameraman/reporter often actively participates in the scene—will ultimately replace *cinéma vérité*, which he calls "a false aesthetic. It is nonsense to assume that filmmakers are recording 'truth': people react differently when they know they're being filmed." Besides, he says, a finished porta-pak production costs about a quarter as much as does a filmed program of the same length.

Another Laboratory by-product is research into the physiological effects of television on the watcher. The Rockefeller Foundation is headed by a physician, Dr. John H. Knowles, who is understandably interested in medical fallout. The Lab accordingly commissioned Dr. Julian Hochberg, chairman of the psychology department at Columbia University, to begin an intensive investigation into the medium as a unique mode of visual stimulation.

With the help of TV artists stretching techniques to their outer limits, Dr. Hochberg has produced what appears to be a pioneering paper on the effects of TV on perception: "The Perception of Television Displays," a 60-page survey and analysis of more than 275 individual research experiments, is the first known attempt to collect and analyze this material. Important conclusions have already been drawn about flicker rate, concentration, hypnosis, fatigue and how much information you can cram into a microsecond.

Significant though they may be, these practical applications are of secondary importance to the Rockefeller Foundation, which has been supporting pure research in television since 1967, when it established the National Center for Experiments in Television at San Francisco's pioneering public TV station KQED. From the start the Center's orientation has been academic rather than pragmatic. Its director, Paul Kaufman, is interested in relaying conceptual

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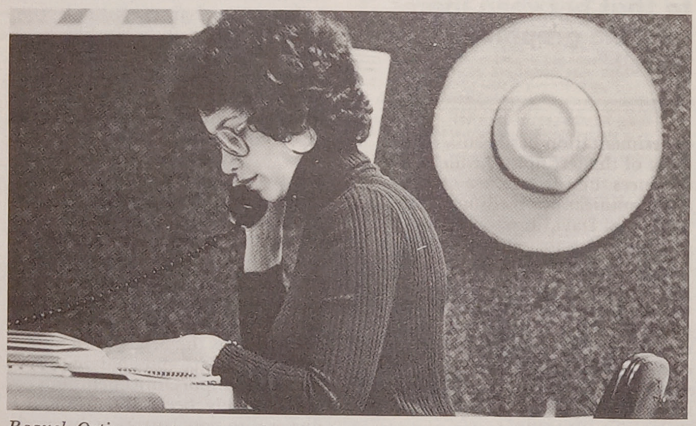
WNET's Training School: Open Door to Opportunity

Willette Coleman, a film editor, worked for a theatrical lawyer; Wallace Hewitt, who started out as an accountant, is a free-lance filmmaker; Ferman Lee, who used to write technical manuals, is a cinematographer and lighting engineer; and Raquel Ortiz is a former secretary who recently became a TV production manager.

The instrument of these and many other similar career changes is the WNET Training School, which was established in 1968 (as the *Black Journal* Workshop) in response to a call for action to alleviate racial discrimination in television programming and employment. Licensed by the New York State Education Department and funded during its last two 64-week sessions under the Manpower Development and Training



Raquel Ortiz, secretary turned co-producer



Lois Fortune on location.

Wallace Hewitt (left) with student cinematographer.



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ADVERTISEMENT

Television Laboratory:

continued from page 9

ideas through imagery—values, ethics, other concepts which are locked into literature. Ironically, two of the Center's recent electronic "compositions"—they are far too abstract to be called programs and are sometimes described as "moving wallpaper"—have won Emmy awards and will also be broadcast this summer.

Experimentation at WGBH, Boston, on the other hand, has been specifically geared to broadcasting. The station's New Television Workshop, directed by the inventive Fred Barzyk, is now searching for new formats for familiar subjects and will encourage individuals to develop new broadcast techniques. It should be noted that Nam June Paik refined some of his technological razzle-dazzle at WGBH.

WNET's Loxton notes that Frank Lloyd Wright once described television as "chewing gum for the eyes." Loxton believes that the medium can overcome this epithet only by the creative imaginations of individuals working in an environment free of the strictures and time limitations of daily broadcasting.

In the coming year, Loxton plans to specialize in a few major broadcast works. He will encourage the Laboratory's artists in residence to collaborate with each other in various projects involving the dance, dramatic narrative, music, the new journalism and the total process of communication.

"Up to now our artists have worked individually," he says. "We would like to encourage them to try collaboration as a mix of creative inputs, to stretch not only their own potential, but the potential of the medium as well."

For one artist working alone this past year, the Laboratory has a special significance: "I am now capable of transforming and combining images I have in my head but could never create before," says Ed Emshwiller. "This is a new experience for me and hopefully for others."—*F.A.J.*

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Door to Opportunity

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Says Willette Coleman, a film editor for *Black Journal* who had taken film-theory courses at Columbia and New York University: "The Training School benefited me practically. No other courses satisfied my creative need to be involved in film and television. It really opened up my mind." She believes that film and videotape have a pervasive educational influence.

Wallace Hewitt, an Air Force veteran, joined Con Ed as an assistant accountant when he discovered that it would take him as long to become an engineer as it would to become a doctor. A part-time photographer, he showed his portfolio to Channel 13's graphic-arts director, who hired him. Hewitt attended the Training School, which meets at night, and became a cameraman for *The 51st State* and other free-lance film projects. Now a producer, he feels that working in film and videotape "is very challenging. I have a lot more freedom, more time to do creative things." He also teaches cinematography at the Training School.

"Without it I'd still be running around in the dark," says Ferman Lee of his own WNET training. "In addition to the technical know-how, it's given me incentive and inspiration." In the Navy Lee wrote training manuals on the care and feeding of the internal-combustion engine. After his discharge he wrote about even more arcane subjects, such as the instrumentation for lunar landing modules, all the time yearning to become a filmmaker. After a succession of apprentice jobs in film production he joined Channel 13 as a lighting man. He enrolled in the Training School, then worked as a cameraman for *The 51st State, Realidades* and *Bill Moyers' Journal*. He, too, teaches at the school, in addition to free-lancing for commercial film producers.

Raquel Ortiz, for more than four years a secretary with the Corporation for Public Broadcasting in New York, joined WNET

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The Television Laboratory at wnet|13 news

May, 1974 Vol. 1 No. 3

Guru Show a Breakthrough



The 16-year-old Guru via the magic of television.

On February 24 at 6 PM, the Public Broadcasting Service broadcast positive proof that 1/2" tape could be the wave of the future and that broadcast journalism as we know it now is due for a face-lift.

The Lord of the Universe documented the Maharaj Ji phenomenon at the Houston Astrodome in November entirely on low-cost portable videotape equipment. The show was the child of a unique marriage between The Television Laboratory at WNET/13 and TVTV, a video group well versed in the potential of 1/2" systems.

In an article written by TVTV for the October issue of *Vision News,* the group stated that "our low-cost portable video equipment has allowed us to explore what television can do uniquely. We have been able to work open-endedly and take risks which have often paid off in spontaneous, unusual television." In the same issue, Lab engineer John Godfrey wrote of Studio 46's new CVS-500 time-base corrector, "...with time-base correction having advanced this far, television as we know it now may be due for some changes."

The Lord of the Universe was the first known program taped entirely on low-cost portable equipment to be broadcast over a national network. John O'Connor, TV critic for The New York Times, stated "TV came away with a terrific documentary...videotape's advantages of portability and flexibility can now promise a thoroughly professional picture quality." Other members of the press also had good things to say: "The WNET/Channel 13 special

(Continued on Page 7)

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Emshwiller Completes New Work

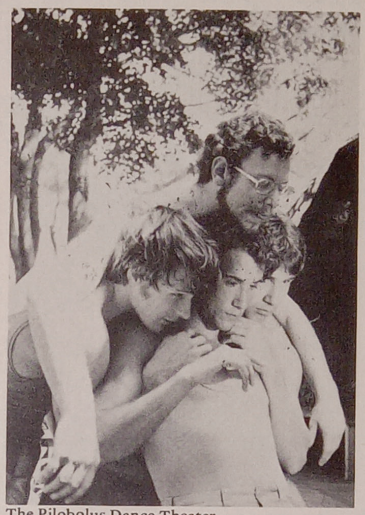
Pilobolus and Joan, Ed Emshwiller's newest video venture since *Scape-Mates,* unwinds the rather unusual tale of a girl (Joan) and her cockroach (Pilobolus) — hence, the title.

Emshwiller now has three works to his credit as an artist-in-residence at the Television Laboratory. The first, *Thermogenesis* was a short predecessor of *Scape-Mates,* a choreographed free-form journey through electronic environments. However, not liking to repeat himself, Ed tackled the dramatic narrative form and created *Pilobolus and Joan,* a full-length work which refuses to be pigeonholed. The 60 minute program defies almost every convention. Says Lab director David Loxton, "Pilobolus and Joan will probably infuriate as many people as it pleases. Just when you think you've nailed it as a drama...it isn't. And then, when it's so obviously a dance piece...it isn't that either — and so on and so forth, until the end, when it's really a little bit of all those things."

The idea for the piece, actually a reverse of the Kafka classic, came some months ago when Ed and his wife Carol, a writer, were invited to a performance of The Pilobolus Dance Theatre. The dance theatre is composed of four extraordinary young men who combine the graceful movements of dance with the bold precision of acrobatics. Greatly impressed by their skill, Ed asked Carol to write a scenario which would make full use of their talents. Carol turned out "Metamorphosed" a story of a common cockroach which wakes up to find itself transformed into a man — struggling for survival in a man's contemporary world. The man-insect is portrayed by the four members of The Pilobolus Dance Theatre (Robby Barnett, Jonathan Wolken, Moses Pendleton, and Lee Harris) who move in carefully choreographed unison throughout the program, doing everything together from reading the paper, to visiting art galleries, to playing a furious game of frisbee with Joan. Joan is Joan McDermott, a singer-composer-actress whom Ed has worked with before.

"As an underground filmmaker" says Ed, "my experience is to work with friends, as opposed to a traditional producer, say, who screens all available talent."

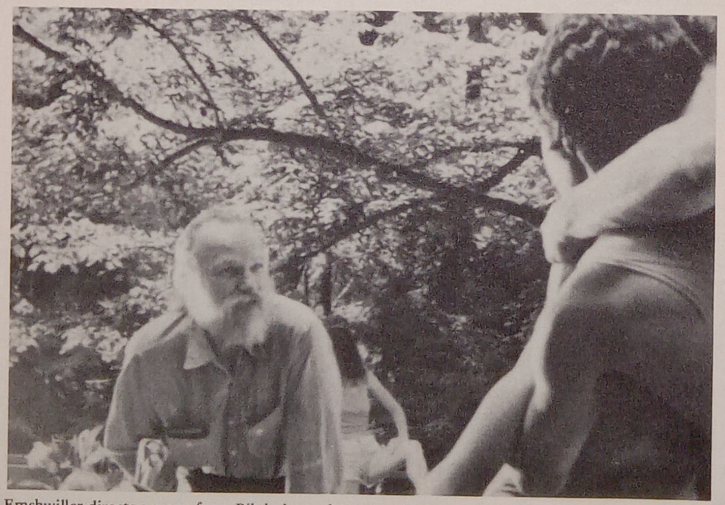
It is difficult not to draw parallels between *Pilobolus* and *Scape-Mates.* Although both are very Emshwiller-like in approach and style, gone are the electronic landscapes of *Scape-Mates.* Instead, Emshwiller chose to shoot much of the program on location in and around New York City and parts of New England. He contrasts the reality of the backgrounds with the unusual nature of the narrative line and makes full use of his visual wizardry with the medium. There's an original music score (composed by Joan McDermott) — quite a difference from the pulsating synthetic sounds of his previous video pieces.



The Pilobolus Dance Theater.

So far, most people who have screened *Pilobolus and Joan* before it airs over WNET/13 in the near future, agree that it ranks highly among the most complex and creative uses of video technology. In some cases, Ed used up to nine layers of chroma-key on a single effect. The Paik-Abe synthesizer, the Rutt/Etra synthesizer, and the Grass Valley switcher were used extensively, plus a PCP-90 mobile 2" camera used for location work.

Although Ed Emshwiller has been a painter, a filmmaker, an illustrator, and now a video artist, he finds video to be both versatile and frustrating. "That's the damndest thing about video"...he said after a recent screening of *Pilobolus and Joan*..."as a painter, you have control over the final product; as a filmmaker you start to lose it, and with video...well, there are so many variables. Every home receiver is different, you know?"



Emshwiller directs a scene from *Pilobolus and Joan.*

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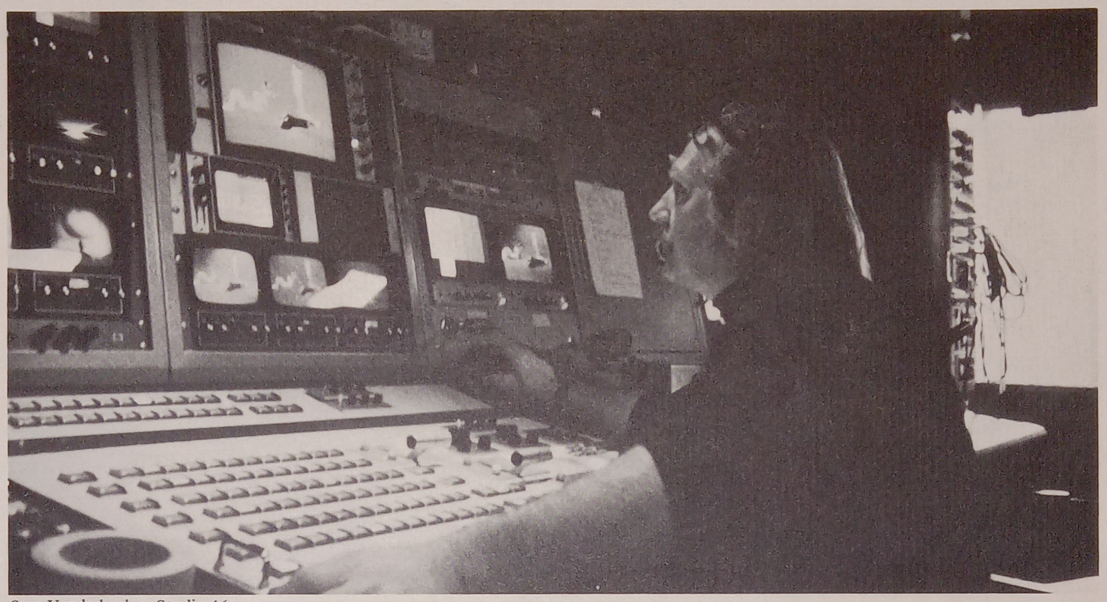
PROFILE: Stan Vanderbeek, Creator of Dreams



Stan Vanderbeek at Studio 46.

Stan Vanderbeek puts audiences to sleep. And for good reason. He's interested in their dreams. As a painter, photographer, filmmaker, and video artist of considerable note, Vanderbeek has spent several months of the past year at The Television Laboratory's Studio 46, composing the newest edition to his tape library of surrealistic, dream-like images — *The Newsreel of Dreams.*

Under a grant from the National Endowment for the Arts, Vanderbeek has completed the major portion of his intended two-hour long tape. The tape involves hundreds of suggestive images and sequences which Stan hopes will make an impression on the viewing audience as they drop off to sleep — maybe then to share a common dream experience.

Stan was born in New York City (because of his productive output, friends say he's "3,000 going on 40") and attended Cooper Union Art School. As a filmmaker he's won worldwide recognition and many prizes — The Oberhausen Film Festival, The Mannheim Film Festival, Bergamo Film Festival, Man and His World — and others. From 1969 to 1970 he was an artist-in-residence at WGBH, Boston, as well as a fellow at the Center for Advanced Visual Studies at M.I.T. It was during this period that Stan's fascination for multi-media projects blossomed fully. "On a single screen" he says, "you can make a fairly complicated story, but it essentially deals with one idea at a time, coming at you from one place. But now things are happening to us in our cultural milieu, in our daily lives, that are not one thing at a time, and we find we are dealing with a multiplicity of events. It's very much more complicated than the simple idea of things happening to you logically, one after another."

Stan experimented with every conceivable bit of technology available to the artist — and some not yet available: movie murals, information concerts, computer graphics, even murals by telephone — and then the Movie-Drome, a domed multi-media projection theatre which he built beside his home in Stony Point, N.Y.

The Movie-Drome gave birth to *Cine-Dreams* perhaps one of Stan's most well-known projects. *"Cine-Dreams"* first took place at The Strasenburgh Planetarium in Rochester, New York, 1972. Sell-out crowds from all over Western New York, with pillows and blankets in hand, were invited to sleep on the planetarium floor beneath a cascading sky of images and sounds projected from 11 PM to 7 AM. The purpose of the experiment was "to interrelate the dreams of the audience with the images on the screen," says Stan. One reviewer stated, "There were dancers, dream-inducing animations, and live-action works. I remember at one point, nodding awake to a huge ball of white sinking oppressively down upon the audience and thinking calmly that I'd better return to my own images."

Now Stan Vanderbeek is bringing his multiplicity of events to television. However, a small television "window" is a big change from domed projection theatres. "But television" Stan says, "is a new theatre for dreams. It's like the brain itself — a whole network of nervous systems."

As an artist, Stan is interested not only in the content and texture

(Continued on page 7)

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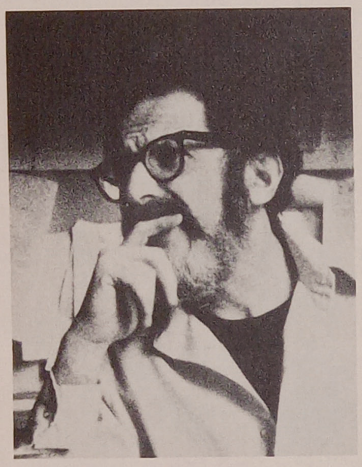
WARNING: TELEVISION MAY BE HAZARD

Recently, the Lab has begun to investigate important perceptual and physiological characteristics of the medium.

About *The Perception of Television Displays.*



Several years ago, Dr. John Knowles, President of The Rockefeller Foundation watched a man experience an epileptic seizure which appeared to be induced directly from the "roll" of a television set. Subsequently, Dr. Knowles encouraged the Lab to extend its research toward perception and physiology in an effort to shed new light on the medium as a unique mode of visual stimulation.

In 1973, the Lab commissioned Dr. Julian Hochberg, Chairman of the Psychology Department at Columbia University to begin major research in that area. The result, "The Perception of Television Displays" written by Dr. Hochberg and his associate, Virginia Brooks, is the first known attempt to survey the mass of individual related research conducted throughout the years, and to analyze that research.

The paper, as Dr. Hochberg states, is "as a first attempt, undoubtedly incomplete and may contain errors of detail or emphasis; but it should provide a foundation that can be filled in further, expanded, and revised with relative ease."

Without minimizing the importance of all the information included in "The Perception of Television Displays" there are several points covered which seem to be particularly noteworthy:

Video displays (pictures) have particular characteristics which make them different from cinema and other forms of visual displays. Video displays "flicker" 60 times per second with each "frame" composed of 525 scan lines (in the American system). The size of home television receivers and the distance at which we sit from them results in the stimulation of the retina over a smaller area as compared with stimulation from movies, for instance. These characteristics have interesting consequences (both favorable and unfavorable) when also considering the structure and functions of the human visual system from eye to brain.

One of these consequences is the apparent ability of "flicker" (i.e. lightness changes in the display) to induce, among other physiological responses, seizures in those who are epileptically sensitive. Perhaps even more important than this, Dr. Hochberg and Ms. Brooks also found reports claiming that epileptic sensitivity to flicker-induced seizures *can* be extinguished or greatly reduced by "teaching" those affected to "unlearn" their sensitivity.

The authors also propose that certain measures of brain function such as alpha-rhythms may be employed effectively as indicators of attention to video images.

Of particular interest to video artists may be the information relating to the physiological and psychological effects of different cutting rates (editing rates) and techniques and their relationship to the limited display size and detail of the television receiver; the text also covers points regarding the acuity factors that affect visibility of details in the display, and the effects of moire patterns produced by the interaction of the scan raster with certain other patterns.

The authors have, throughout the work, indicated the great need for more research in specific areas, and have also outlined procedures for research in many instances. For example, little is known about the possible undesirable responses of normal viewers to pictures which induce repetitive eye movements; specific effects on the visuomotor system when viewing the world through such a small "window" as a TV screen normally provides; viewing distances as related to age groups and socioeconomic strata; and, the effects of the synthetic visual surfaces, volumes and edges, that can now be electronically created by computers and other related equipment.

The need for more research is undeniably apparent if more is to be learned about the effects the medium can have on generations of people. Hopefully, "The Perception of Television Displays" will serve as a foundation upon which further investigations can be built.

For information on how to obtain a complete copy of "The Perception of Television Displays," write to The Television Laboratory.

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Dr. Peter Cr

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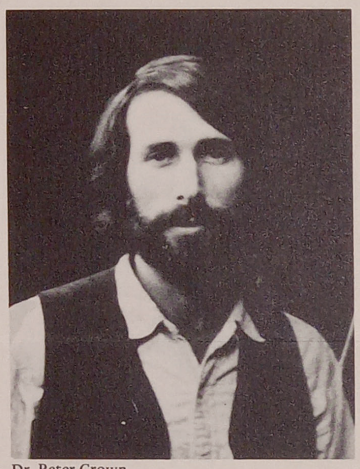
Television Watching Behaviors.



Dr. Peter Crown

By Dr. Peter Crown

Susie McMeans is a friend of mine in Santa Fe who watches a lot of TV at night. When her set was in the repair shop last spring she had the same dream two nights in a row until the set was returned. In the dream she is feeling very anxious because there is no TV in the house. Finally she discovers an old set in the back of a closet and suddenly her anxieties disappear as an image comes on to the screen. Another example of a not uncommon attitude toward television comes from a woman I met recently at a party who informed me that while alone at home she must keep the TV set on – "I don't necessarily watch it, but the voices keep me company while I'm doing the housework. Radio doesn't seem to work as well, I guess because there are no visual images...."

People have different styles and patterns for watching TV, and the same person watches in different ways at different times. There are people who watch with the specific intent of being entertained or informed, and those who watch only to alleviate boredom or loneliness. Some people appear to be TV Addicts and some don't watch at all. One area of research which is of interest to myself and the Lab is the study of "TV-watching behaviors" in general.

One premise behind the study of TV-watching is that people *use* TV for a variety of purposes other than for entertainment and information. In a study done by Robinson, published in 1969 in *Public Opinion Quarterly,* it was shown that people in the United States spend one third of their television-watching time while doing something else (like housework or reading). Newton Minnow recently admitted on a local talk show that he keeps his TV on only when *reading.* Under these circumstances one might interpret the function of the TV as a source of background stimulation, in addition to a source of information and entertainment. It appears that people also use TV for relaxation, sleep induction, alleviation of boredom and listlessness, as well as a baby-sitting/child-watching device ("I parked the kids in front of the TV and they're glued to the tube.")

A great deal of work has been devoted to audience program preferences such as the Neilson Ratings, but there is something innately fascinating about TV images, largely independent of content. In addition to being a form of background stimulation, television is also a unique form of visual stimulation, as cited by Dr. Julian Hochberg in his paper "The Perception of Television Displays." The unique stimulus quality of TV images may be related to the intriguing concept of the TV Addict mentioned previously.

The term TV Addict is medically incorrect because there is no known physical dependence on TV as there is on heroin, for instance. However, it is tempting to draw parallels between TV addiction and the excessive use of drugs of pleasure (both addictive and non-addictive). One may, for example, consider the TV Addict as a compulsive abuser of the tube as a form of passive stimulation.

In a study entitled *Drug Abuse and Television Viewing Patterns* (Psychology, 1972), Brodlie reported that adolescent *abusers* of hashish and marijuana watched almost twice as much TV during childhood than a non-drug using control group. This does not mean that TV watching leads to drug abuse. It may, however, point to some possible similarities between the passive stimulation of certain forms of drug use, and the general passivity of compulsive TV watching.

Scientific research in these areas is expensive and difficult, but definitely worthwhile. TV is so commonplace to us, we accept it as a commodity like electricity. We spend so many hours watching it (or at least having its flickering presence reflected on the wall) that we should really know a bit more about it.

Peter Crown received his Ph.D. in Physiological Psychology. He is presently an artist-in-residence at the Lab studying the relation of human physiology to video.

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Lab Notes:

Recent funds from the *New York State Council on the Arts* have been directed toward new equipment, studio systems development, and the interface of a PDP-8 computer with all studio systems. The remaining portion of funds will provide support for the residencies of several New York State artists, among them: *Tom DeWitt, Hermine Freed, Ian Hugo,* and *Peter Campus.*

SCAPE-MATES by *Ed Emshwiller* recently received an Emmy nomination from the *New York Chapter of The Academy of Television Arts and Sciences.*

Nam June Paik's Global Groove caused quite a stir after its original WNET airing January 30th. It was reviewed favorably in the television *and* art sections of *The New York Times.* Subsequently, both Paik and Lab director *David Loxton* were invited to discuss the program on *The Today Show,* February 15th.

***Phil Falcone,* a graduate of Yale's School of Engineering has joined the Lab staff as assistant engineer at Studio 46. He is also a computer dilettante.**

The Lab recently played host to visitors from the *Canadian Broadcasting Corporation,* and *Swedish Television.* Both groups were interested in forming their own similar laboratories.

***David Loxton, John Godfrey, Mal Albaum* (head of engineering at WNET), and *Michael Shamberg* of TVTV were invited to speak to the engineering department of public television station WGBH in Boston about the making of THE LORD OF THE UNIVERSE. The group shared information regarding the unique technical aspects of the program.** **(See page 8)**

Ed Emshwiller has returned from a visit to the University of California at San Diego where he met with the *Extended Vocal Techniques Group at the Center for Music Experiment.* Ed hopes to incorporate his work with the group in a future video project.

The Lab is the subject of part of a documentary about experimental television being produced by *Jose Montes-Baquer* for *WDR-German Television.* While on location in the United States, Mr. Montes-Baquer interviewed *Nam June Paik* and *David Loxton* at Studio 46. Excerpts from works by *Ed Emshwiller* and *Paik* will be featured.

The Lab has completed successful negotiations with *Howard Wise* of *The Electronic Arts Intermix,* for that group to become distributors of artists' works produced at the Lab. For information, write to: The Electronic Arts Intermix, 2 West 13th Street, New York, New York.

***Sweet Verticality*, a video art piece by *William Gwin* which illustrates an original poem by *Joe Ribar,* was broadcast over WNET/13 on March 23rd. The forty-minute piece combines and composes film and tape formats to create a unique blend of words and pictures.**

The Lab held its annual report and presentation for funders and guests April 18th. *David Loxton,* WNET President *Jay Iselin, Howard Klein* of The Rockefeller Foundation, and *Peter Bradley* of the New York State Council on the Arts, spoke briefly before the 150 people invited to Studio 46. A special 30-minute tape highlighting the Lab's activities preceeded a tour of Studio 46.

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(Continued from Page 1)

The Lord of the Universe, which concentrated on the three-day happening staged by the guru in the Houston Astrodome last November, managed to capture the hysteria of the event and to closely examine the effect the guru has on his followers." Kay Gardella, The Daily News

"The occasion itself, billed as 'the most significant event in the history of humanity' was recorded in color. The rest — interviews, reactions, stock footage, candid-camera routines — was mostly in black-and-white. The visual results created a devilishly appropriate Wizard-of-Oz context." John O'Connor, NY Times

"The production group managed to gather a shockingly accurate account of the 'blissing out' of post flowerchildren. The show overflows with ecstatic, entranced faces." The Christian Science Monitor

"*The Lord of the Universe* is impressive because, with the exception of an informative quote from the New York Review of Books, there is no narration in the conventional sense. In a few cases the production group questions followers and ex-followers of the Guru, but for the most part, the events speak for themselves." Howard Kissel, Women's Wear Daily

"You may have seen TVTV's videotaped reports from the 1972 Republican and Democratic National Conventions in Florida. But its latest effort is its best." Ron Powers, Chicago Sun-Times

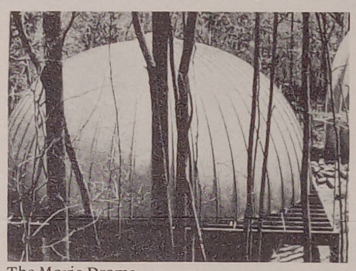
"The group of youthful television journalists are experimenting with and adding to TV's resources in much the same way the young independent filmmakers of the early '60's added to the vocabulary of the movies." Norman Mark, Chicago Daily News

"It's a show which proves, among other things, that it doesn't take a million dollars to make a fascinating hour of video documentary. And in the process, it also delivers a potent picture of a mass spiritual awakening gone awry." Dick Adler, The L.A. Times

(Continued from Page 3)

of dreams, but also in their function. He believes that dreams are perhaps "a rehearsal for the future. Cronkite, instead of reporting the weather, may one day report that 3,000 people dreamed of earthquakes last night."

Nevertheless, dreams do release tension, and most people participating in Stan's dream theatre experiments quickly relax and fall asleep. Those who are able to stay awake throughout *The Newsreel of Dreams* will view some intriguing material. Said one interviewer, "Vanderbeek's problem is not one of finding raw material, but one of selection. Advertising, big business



The Movie-Drome.

and government supply the images: pulp magazines, slogans, gadgets, fashion, television, fast cars, missiles that make it and missiles that fizz out. He is probably *the* collector of anything his restless hands can manipulate, cut out, combine, transform and recombine." He also will combine his own films and photography such as *Snapshots of the City,* a recording of a happening he staged with Claus Oldenburg 14 years ago. Oldenburg appears in one of the several new segments produced at the Lab recently, reading several of his own dreams. John Cage appears also, reading his 66-word dream. But because Stan would eventually like to expose peoples of different societies to *The Newsreel of Dreams* he has made the tape essentially non-verbal.

"I'm interested in feedback. I want to know how people feel, react. I want feedback from millions — can't television be used for us to talk to each other?" And dream with each other?

vision news

May, 1974 Vol. 1 No. 3

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Send comments and information to: Editor, The Television Laboratory News, 304 West 58th Street, New York, New York 10019.

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Getting Technical: The Lord of the Universe

by John Godfrey,
Supervising Engineer



Rarely are the technical aspects of a documentary as interesting as the content. However, *The Lord of the Universe* is one such show. The hour program, which was recorded on half-inch black-and-white tape and one-inch color tape and then time-base corrected to two-inch tape, was a learning experience for all involved.

On October 25th, TVTV sent its crews to cover *Soul Rush '73* the national caravan of Maharaj Ji's followers travelling from Boston to Houston. While on location, they shot sample reels with the seven porta-paks they carried and sent those reels back to the Lab for time-base correction and quality evaluation. The Lab is equipped with a CVS-500 time-base corrector capable of correcting error up to ±95 microseconds. Of the seven porta-paks tested, four proved acceptable, two were marginal, and one was removed from the project. Since time-base error is a result of mechanical instabilities within the equipment, we found that the porta-paks with the "most miles" on them, so to speak, were the ones which, due to wear and tear, contained the most instabilities — thus making them less desirable. To insure the best possible time-base correction conditions, all equipment used in *The Lord of the Universe* was pronounced mechanically solid before it was put into use. The color camera in use was an Asaca — a relatively inexpensive simple broadcast camera with Chalnicon tubes. The recorder used was an IVC 870 one-inch deck.

On November 6th, Lab director David Loxton and myself flew to Houston where we met TVTV who had already rented a house which would serve as living quarters and production space. Five black-and-white crews had been assembled to cover the events occurring on the periphery of *Millenium '73* while a color crew was assigned to cover the pagentry inside the Astrodome.

During taping, we encountered several fairly severe problems which were not discovered until we returned to the studio for transferring. One problem was "beam fold-over" which led to a false flag waving which was not correctable by the time-base corrector. This occurs as a white area near the top of the picture. In the circuitry of the porta-pak, there is insufficient vertical blanking to cover this error. By using the Dynascience 6000-2 proc amp for the transfer, we were able to correct most of the errors; however some still showed. Another problem was the auto gain and level circuits, which would cause heavy video bounce when shooting under widely varying light levels such as sunset, or evening with streetlights and signs. The best that could be done with the tape as it stood was to closely ride these levels with the proc amp. It is advised to eliminate this circuitry or at least subdue its effects. All of the transfers were made using a Panasonic NV-3130 deck.

At the end of the shooting, we had accumulated 70-80 hours of half-inch black-and-white tape and 13 hours of one-inch color tape.

The basic process of sorting out this much material was the original responsibility of the shooting crews who logged the tape while they were shooting, then screened the tapes back at the house. All tapes were shipped to New York where they were again screened and thoroughly logged. The tedious process of rough cut editing from half-inch to one-inch took about 6 weeks. At this point, 5 from the original 80-plus hours of material were selected and transferred to two-inch tape. The color segments were included in this transfer, but they needed the additional process of color correction with a CBS Color Corrector.

Final editing took place at WNET's post production facilities using two AVR-l's, a VR-2000 with editec, an HS-200 video disc, a Grass Valley switcher, a CBS Vidifont, a graphics camera, a videotape editor and 90 hours of machine time.

The program was fully completed by the first week of January and cost roughly $33,000 from start to finish. *The Lord of the Universe* hopefully illustrated the potential of super lightweight equipment in the use of documentation of events. At the NAB convention in March '74 four to five small portable color cameras in the $30,000 range were introduced, and at least seven more time-base correctors in the $10-15,000 area. One company introduced, but has not yet delivered, a package including a modified Akai camera and a Sanyo half-inch cassette deck in a back-pack that weighs about 33 pounds. This trend toward the fuller use and development of portable equipment is encouraging and exciting.

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BULLETIN FOR FILM AND VIDEO INFORMATION

Vol.1, No.3 June 1974

Editors: Callie Angell, Hollis Melton; Publisher: Anthology Film Archives
Address: 80 Wooster st., New York, N.Y.10012; Yearly subscription: $2

The purpose of this bulletin is to serve the information needs of independent film- and video-makers and their users. The bulletin is organized around five aspects of film and video: film-and video-making; distribution; exhibition and programming; study; and preservation. Your suggestions and comments will be welcomed.

FILM – AND VIDEO – MAKING

FILM - MAKING GROUPS

Grupo Cine Labor (located in Tlayacaran, Morelos, Mexico, 1¼ hours from Mexico City) has a complete 16mm, super 8 and video production center at the disposal of independent film - and video - makers. Grupo Cine Labor operates a weekly film production course in conjunction with Cemanahuac (apartado 27 - C, Cuernavaca, Modelos, Mexico), a language and cultural studies institute. In addition, tutorial programs can be arranged with Grupo Cine Labor by interested parties.

Filmwomen of Boston, formed on March 13, 1974, is initiating two plans of action: "—A clearinghouse of information to provide access to employment and free-lance opportunities in all fields for women in the community. – A program to increase recognition of the contributions past and present made by women to the advancement of the film and video arts, beginning with a Festival of Women's Films from all over the country." **Filmwomen** has been organized under the auspices of the University Film Study Center. For more information contact: Gisela Hoelcl, **Filmwomen of Boston**, Box 275, Cambridge, Mass. 02138. (617)253-7612.

Sydney Filmmakers' Co-Operative, P.O. Box 217, Kings Cross, N.S.W., 2011, Australia. "...we have over twenty screenings per week (at Filmmakers' Cinema, located at St. Peters Lane, Darlinghurst, N.S.W.), though less than half of these are devoted to New Cinema. Our concern is to provide an international context (historical and contemporary) for our work, and while we are devoted to helping Australian film-makers, our aim is to serve all members of the coop, whether Australian or foreign. I hope that you can publish some more information about our activities in your Bulletin and suggest to film-makers that if they send us prints of their films, we will ensure that they are distributed widely in Australia, shown in our cinema, and that we can also try to arrange TV sales, etc. for them.
Also, we will help any filmer who visits here, and as well as screenings in our cinema, can arrange screenings in most large Australian cities and also arrange for them to give lectures, etc. We require at least two months notice to do this effectively."
The Sydney Coop publishes a monthly calendar of screenings, a monthly newsletter and a catalogue of films available for rent.

SERVICES FOR FILM–MAKERS

Henry Street Film Service A non - profit developing facility, initiated in September, 1972 by the Henry Street Settlement Urban Life Center with assistance from the New York State Council on the Arts, has expanded its program to provide negative cutting services, instruction in 16mm black and white film developing, and opened a film buying co-op where super 8 film may be secured at the lowest cost available. While most Henry Street Settlement programs are directed to New York City's lower East Side, the Film Service facilities are open to all New York State residents. Further information and prices are available at 265 Henry Street, New York, N.Y. 10002, (212) 766-9200

VIDEO–MAKERS' GROUPS

Broadside TV. A program which uses video as a living newsletter for the communication of regional information and experience in the Appalachian Mountains has been developed by Ted Carpenter in Johnson City, Tennessee, with support from the Appalachian Regional Commission and the Alternate Media Center of N.Y.U. This program uses ½" Portapak equipment to establish a regional dialogue for the solving of community problems, needs. etc. "We assume that people in the region have a ready access to experience, language and ideas when it comes to their own vital interests. We assume, too, that they are willing to share this experience through tape with someone like themselves. We never tape anyone who has not viewed a tape of someone else first. It is always clear that, if someone makes a tape, it too will circulate to other interested persons in the mountains. Anyone who makes a tape also sees it played back and has a chance to evaluate and criticize his own statements."
This program has expanded in several directions since its inception, and now forms a regional video network in cooperation with four cable systems, reaching fourteen cities and towns in Tennessee and Southwest Virginia. In exchange for partial support, **Broadside TV** provides four to six hours of public access CATV programming weekly. Public facilities and studios exist in three cities. **Broadside** provides video tapes and materials for use in public schools and is developing a resource of tapes on regional materials available for Appalachian universities and colleges; it serves as well as a video clearinghouse for the region, with facilities for dubbing, storage, editing, processing, and distribution within the area. A distribution service, called VideoMaker, has been created to make the Appalachian tapes available for purchase or exchange. A catalogue of these tapes, as well as the lists of tapes for public schools and colleges, are available from **Broadside TV**, 204 E. Watauga, Johnson City, Tenn. 37061. (615) 926-2401. Ted Carpenter, Director.

VIDEO–MAKING IN EUROPE

Video-makers travelling in Europe this summer should make note of the following addresses:
Italy: Maria Gloria Bicocchi writes: "ART/TAPES is a visual art center, producing and distributing videotapes by individual artists. (Sony ½ inch black and white, and color.) The tapes are, with few exceptions, unlimited. Those limited are authorized by the artist with a signed and numbered certificate. In addition to videotapes we also have films (super 8 and 16mm), slides, books and records and the distribution of some works not produced by us... ART/TAPES is open to the public at all times, the object being to encourage those outside to participate as much as possible. In addition there are organized projection evenings, concerts, performances and some graphic displays. Public response to date has been remarkable. The internal structure of ART/TAPES is made of five energetic young people, (two technicians and three administrators). " Contact: Maria Gloria Bicocchi, ART/TAPES, 22 Via Ricasoli, 50129 Florence; telephone: 283643.
East Germany: Karl Ruhrberg, Director, D.A.A.D., Steinplatz 2, I Berlin 12, East Germany has helped video-makers, such as Nam June Paik.
Rotterdam: The Rotterdam Arts Foundation Video Group is well-funded by the government and is interested in helping artists from different countries to realize their ideas in video. Production costs are paid for by the Foundation, which keeps all the master tapes which are made. Artists who have used the facilities so far include Dennis Oppenheim, Terry Fox, and Peter Hutchinson. Contact Felix Valk, Rotterdamse Kunstichting, afdeling tentoonstellingen-video, Kruisplein 30, Rotterdam–2, Netherlands.

SUMMER WORKSHOPS IN FILM– AND VIDEO–MAKING

Bruce D. Kurtz will be teaching a Communications Workshop in Video, Audio–Visual and Multi–Media, at **Hartwick College** in Oneonta, N.Y. this summer, July 15 to August 9. For further information, contact Dr. James Lawrence, Associate Dean, **Hartwick College**, Oneonta, New York 13820.

John Reilly will be teaching an intensive Video Workshop at the **New School** this summer, five days a week for six weeks starting June 10. Tuition: $630 plus $150 lab fee. **The New School**, 66 W. 12th Street, New York, N.Y. 10011 (212) OR 5-2700.

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New York University School of the Arts
Portable half-inch Videotape Workshop: Jackie Park, Red Burns, and staff, July 22-— August 30.
Media Internship: Irving Falk, Jackie Park, Red Burns, July 19 — August 30.
Applied Media Production: Mark Chernichaw and Thomas Drysdale. An introductory course emphasizing the educational applications of 8mm film and videotape, July 1 — July 19.
Beginning Film Production: Haig Manoogian, June 10 — July 19.
The Advanced Film Production Workshop: Charles Milne, July 22 — August 30.
Cinematographer's Workshop: Beda Batka, June 10 — June 28. 9.
The Film Director's Workshop: Peter Glushanok, July 1 — July 19.
For information and application forms write to: **New York University School of the Arts**, Office of the Dean, 111 Second Avenue, New York, N.Y. 10003, or call: (212) 598 - 7663.

TELEVISION STATIONS ASSISTING ARTISTS IN VIDEO

TheWGBH Television Workshop. "WGBH has recently created a television workshop devoted, among other things, to exploring new artistic forms and concepts in video. A major purpose of the work will be to provide artists from all disciplines with an opportunity to propose, and if accepted, to realize on videotape new ideas for artistic and creative communication which are specific to television." Send completed proposals to **WGBH—TV**, 125 Western Avenue, Boston, Mass. 02134 (617) 868—3800.

The Television Laboratory , WNET/13, 304 West 58th Street, N.Y., N.Y., 10019. "The Television Laboratory at WNET/13 was formed in February 1972 under grants from the Rockefeller Foundation and the New York State Council on the Arts, with special project support from the National Endowment for the Arts, to explore the uncharted territories of the television medium. Since its inception, the Lab, under the director David Loxton, has been dedicated toward the development of television as an art form, a communicative system, and a scientific field of study.
Artists of many disciplines have been invited to work in the Lab, increasing the flow of creative ideas and contributing toward the expansion of the medium's potential. In addition, a carefully planned artist - in - residence program has supplied continued long - term support for the valuable work of many such artists." **The Television Laboratory News** is published bi - monthly. For further information , contact Carol Brandenburg, (212) 262 - 4248.

On the West Coast, contact the **KQED - TV National Center for Experimental Television**, 1001 Bryant Street, San Francisco, California 94103. Paul Kaufman, Director; Brice Howard, Organizer.

DISTRIBUTION

FILM

New Catalogues received:
Center Cinema Co—Op Catalog 2, Center Cinema Co—Op, c/o School of the Art Institute, Michigan at Adams, Chicago, Ill. 60603.

Cinema Femina, 250 West 57th Street, New York, N.Y. 10019 (212) 581 - 1318.

Film Study Collection, First Installment, Pacific Cinematheque, 1145 West Georgia Street, Vancouver , Canada V6E 3H2

The Killiam Collection, 6 East 39th Street, New York, N.Y. 10016 (Film Classics).

Kit Parker Films , Carmel Valley, Calif. 93924 (408) 659 - 4131.

Sydney Filmmakers' Co—Op Catalogue and Supplement, Sydney Filmmakers' Co—Op, January, 1974, P.O. Box 217, Kings Cross, N.S.W., 2011, Australia.

Twenty Four Frames , 12 Chepstow Mansions, London W2 4XA,England

VIDEO

The National Film Board of Canada writes: "Do you have a video program we could include in our community - oriented Video Theatre? The National Film Board Atlantic Region is looking for interesting programs of a general nature and good technical quality for the new Video Theatre to be opening shortly in Halifax. Initially, we hope to compile a library of thirty tapes. Later, plans include enlarging the library, video exchange and publishing catalogues. We have facilities for dubbing from a master or, if you prefer, we will send a Sony half-inch tape for dubbing by you." Contact: Ms. Akiko Lamb, National Film Board Atlantic Region, 1572 Barrington Street, Halifax, Nova Scotia B3J 1Z6, Canada. (902) 426 - 6009.

UNET, Catalyst Communications, Inc., P.O. Box 94, Fairborn, Ohio 45324. (513) 878 - 9171 "UNET is a video tape and information clearinghouse. Tape descriptions from many different producers are organized into loose categories within the 'Catalog.' The Catalog itself is stored on magnetic tape in a word-processor, with individualized and completely up to date printouts of the information in each category available upon demand. 'Catenations,' a free form newsletter opened to input from any video person, will be distributed along with each printout. Write to Dinah LeHoven for further information on requesting printouts and/or listing your tapes in UNET. (Please specify which .)"

Videomaker, Appalachia's Living Newsletter. A catalogue of videotapes for purchase or exchange. Also available: lists of tapes on Appalachian material for use in public schools and universities. Write to Broadside TV, 204 E. Watauga,Johnson City, Tenn. 37601. (615) 926-2401.
(See section on VIDEOMAKING in this issue for further information on Broadside TV.)

PROGRAMMING AND EXHIBITION

FILM PROGRAMS

Film as Art, a two-and-a-half hour program including "Light" by Jordan Belson, "Wave Symmetries" by Lowell Bodger, "Angular Momentum " by Bill Brand, "Inversion" by Barry Gerson, "Aves: Magnificent Frigate Bird, Great Flamingo " by Nancy Graves, "Apalachee" by James Herbert, "Moons Pool" by Gunvor Nelson, and "Centrimetrical Longings" by Janet Rifkin was shown at the American Film Festival in New York City on May 16, 1974 at the Little Carnegie Theatre. The program is part of the permanent collection of the Educational Film Library Association (EFLA) and will be circulated to EFLA constituent member institutions across the country. Some openings are still available for the **Film as Art** circuit. For more information, write to: Geraldine Laybourne, Festival Coordinator, EFLA, 17 West 60th Street, New York, N.Y. 10023

A History of Film to 1970 is a 25—month cycle of 109 programs selected from the archive of the Museum of Modern Art by the Department of Film. The programs include the pre-1900 roots of cinema and delineate the growth of film as an art and a social force. The majority of the programs will be screened twice (Fridays at 5:30 andSaturdays at noon). For more information and a schedule write to the Museum of Modern Art, Department of Film, 11 West 53rd Street, New York, N.Y. 10019.

PEOPLE

John G. Hanhardt will head the Whitney Museum's film program, "The New American Filmmaker Series," as of July 1, 1974. Hanhardt has worked on a number of projects with the Department of Film at the Museum of Modern Art and is presently the Film Coordinator of the Walker Art Center in Minneapolis, Minnesota.

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VIDEO PROGRAMMING

In September, 1974 **Anthology Film Archives** will be opening a Video Center under the direction of Shigeko Kubota; present plans for the Video Center include a video archive, facilities for exhibition and performance, and video study center and library. The following is part of the proposal by Shigeko Kubota:
"Film and Video are not mutually competing media, but mutually complementing media. Film is superior in projecting, shooting, and editing, while Video is more versatile in transmission, post-production synthesis and sound-sync matching. Therefore, harmonious INTER–FACING of these two media would be very beneficial for the further development of Video and Film art in the art– and life–style of the so-called "underground" generation.
"In this artistic, industrial and technological atmosphere, it is highly plausible and very logical that Anthology Film Archives should expand its excellent collection and activity to Video, and lend its research and performance facility to Video artists. Anthology Film Archives is the embodiment of struggle and achievement of the American independent filmmaker for the past 20 years. Endowment of Anthology's prestige and influence into young Video art is welcome news, and I cannot overestimate its import for the future history of Film and Video. This fact alone results in a UNIQUE and ORIGINAL artistic character, which we are bound to create at 80 Wooster Street, Anthology Film Archives..."
For further information, write Shigeko Kubota, Video Curator, Anthology Film Archives, 80 Wooster Street, New York, N.Y. 10012 (212) 226-0010.

Video and the Museum, a conference for museum curators held at the Everson Museum of Art in Syracuse on April 4-6, was attended by 130 persons from 40 American and Canadian museums. Discussions were held on the use of video by museums, as an art medium, as a means of expanding aspects of the museum, as an educational tool, etc. The most important result of the conference was the formation of a cooperative video network among musuems in the United States and Canada to be used in the exchange of information, the initiating of soft-ware projects, expansion of video programming, and so on. David Ross is presently in contact with various institutions who are interested in the acquisition of hardware and the purchasing of tapes by artists. The conference also featured a workshop in the use of video hardware, Portapak units and cable television equipment; a seminar on the rights of museums and the arts in the light of recent legislation relating to television; seminars on access to funding for artists and the acquisition of or access to video equipment; and a discussion on the comparative aesthetics of video and the arts, video and film, by various video and art critics. There was a retrospective of Phil Niblock films and a video/dance performance by Juan Downey and Carmen Beuchat. Installations by Peter Campus, Andy Mann, Ira Schneider and Nam June Paik were on display, and the video archives of the Everson Museum were made available for self-service viewing. For further information contact the Video Curator, The Everson Museum of Art, 401 Harrison Street, Syracuse, New York 13202. (315) 474-6064. Or contact David Ross, who will be moving to the Long Beach Museum of Art, Long Beach, California.

The Institute of Contemporary Art in Philadelphia is organizing a video exhibition to be held in Philadelphia, Cincinnati, and Chicago in January of 1975. Artists interested in participating or seeking further information should contact Susan Delehanty, **The Institute of Contemporary Art**, 34th and Walnut Streets, Philadelphia, Pa.

GALLERIES THAT SHOW VIDEO IN NEW YORK CITY

Bykert Gallery, 24 East 81st Street, New York, N.Y. 10021. (212) 988-5220. Shows works by Peter Campus.

Leo Castelli Gallery, 420 West Broadway, New York, N.Y. 10012, (212) 431-5160. Joyce Nereaux, Video Director. Distributes tapes by fourteen artists, and will be publishing a catalogue in the fall. An exhibition of films and video tapes is scheduled for June 1 - 15th.

Fischbach Gallery, 489 Broome Street, New York, N.Y. 10012. (212) 431-7093. Uptown: 29 West 57th Street, New York, N.Y. 10019. (212) 759-2345. Shows works by Douglas Davis.

Galeria Bonino , 7 West 57th Street, New York, N.Y. 10019. (212) 752-9556. Shows works by Nam June Paik.

John Gibson Gallery, 392 West Broadway, New York, N.Y. 10012, (212) 966-9808. Shows works by six artists.

The Kitchen, 59 Wooster Street, New York, N.Y. 10021. (212) 925-3615. Carlotta Schoolman, Video Director. Holds open video screenings every first and third Tuesday of the month, at 8:30 P.M.; limited to playback of half-inch black and white and color tapes (EIAJ Standard).

Sonnabend Gallery, 420 West Broadway, New York, N.Y. 10012. (212) 966-6160. Exhibits and distributes three artists; will be including more artists and will be publishing a catalogue. An exhibition of films and video tapes is scheduled for June 1st, possibly in conjunction with Leo Castelli.

Stefanotty Gallery, 50 West 57th Street, New York, N.Y. 10019 (212) 586-5252. Anna Canepa, Video Director. The Monitor Room has recently been opened to the public, Tuesdays through Saturdays. The facilities are available for open screenings of three-quarter (¾) inch video cassettes from 10:30 to 2:00 pm; works from the gallery's archive of tapes are programmed from 2:00 to 5:30 pm. A video distribution center, on ¾ inch cassettes, has been established, and a catalogue will be published.

FESTIVALS – FILM

Bellevue Film Festival, July 26-28, 1974 will award a $1,000 Grand Prize and $1,700 in additional awards to independent film-makers. The awards will be announced July 25, 1974. An entry form and $6.00 entry fee for each film must be received not later than July 3, 1974. For entry forms and more information write to: Bellevue Film Festival, 376 Bellevue Square, Bellevue, Washington 98004.

Fifth International Experimental Film Competition, December 25, 1974 - Jan. 2, 1975, organized by the Royal Film Archive of Belgium in Knokke-Heist, Belgium. Entry blanks and information may be obtained from the Film-maker's Cooperative, 175 Lexington Ave., New York, N.Y. 10016. Please enclose a self-addressed, stamped envelope. Deadline for entries is September 1, 1974.

Sinking Creek Film Celebration , June 5 to 9, 1974, Vanderbilt University, Nashville, Tennessee. Award winning films by independent film-makers will be screened and workshops in film-making and film teaching will be conducted.

FESTIVALS – MULTIDISCIPLINARY

Art Now 74. A celebration of the American Arts at the John F. Kennedy Center for the Performing Arts, Washington, D.C., from May 30 to June 16, 1974. A multidisciplinary festival of the arts which will include recent innovative developments in American contemporary painting, sculpture, photography, video, music, dance and theatre. More than fifty artists will participate. There will be scheduled showings of video tapes by Peter Campus, Douglas Davis, Joan Jonas, Nancy Holt, Beryl Korot, Nam June Paik, Keith Sonnier, Richard Serra, William Wegman, Frank Gillette, Lynda Benglis, Terry Fox, Ed Emshwiller, Juan Downey, Hermine Freed, Joel Glassman, Paul Kos, Shigeko Kubota, Richard Landry, Andy Mann, Robert Morris, Dennis Oppenheim, Anthony Ramos and Bill Viola.
The American Film Institute will present a selection of films at the Kennedy Center in conjunction with the festival on "Films as Art" and "Films on Art." The films to be shown include: "Tom, Tom, the Piper's Son " by Ken Jacobs; "Film Portrait " by Jerome Hill; "Meshes of the Afternoon " by Maya Deren; "Manhatta " by Paul Strand and Charles Sheeler; "H2O " by Ralph Steiner; "Poem No. 8 " by Emlin Etting; "The Life and Death of 9413–A Hollywood Extra " by Rob-

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ert Florey; "The Long Bodies " by Douglass Crockwell; "Yantra " by James Whitney; "Wavelength " by Michael Snow; "N:O:T:H:I:N:G: " by Paul Sharits; "Christo: Four Works in Progress;" "Christo's Valley Curtain;" "Oldenburg: Possibly a Commercial for an Icebag;" "La Region Centrale " by Michael Snow; "Heaven and Earth Magic " by Harry Smith; "Blazes " "Pat's Birthday " "Breathing " "Fight " "66 " "69 " "Man and His Dog Out for Air " by Robert Breer.
For more information and exact schedules call Gayle Theisen at (202) 254 - 5619.

STUDY

BOOKS AND CATALOGUES ON THE AVANTGARDE FILM

To celebrate the publication of P. Adams Sitney's book, **Visionary Film: The American Avant-garde**, we have compiled a list of the most important books and catalogues that have been published on this subject previously.

Art in Cinema. Edited by Frank Stauffacher. Arno Series of Contemporary Art, No. 21. Reprinted with the permission of the San Francisco Museum of Art by Arno Press, New York, 1968. 104pp. With stills.

Avantgardistischer Film 1951 – 1971: Theorie. Edited by Gottfried Schlemmer. Published by Carl Hanser Verlag, Munich, Germany, 1973. Text in German. 140pp.

Chaos Phaos, Vol. I, II, III, IV. By Gregory Markopoulos. Published by Temenos, 1971, Florence. Text in English.

Eine Subgeschichte des Films. Lexikon des Avantgarde, Experimental und Undergroundfilms. Band I and II. Edited by Scheugl and E. Schmidt Jr. Published by Verlag Suhrkamp, Frankfurt am Main, 1974. 1315pp. Including index.

Entre El 'Underground' Y El 'Off-Off.' By Jonas Mekas and Alberto Arbasino. Translated by Joaquin Jorda. Published by Anagrama, Calle de la Cruz, 44, Barcelona, 1970. Text in Spanish. 84pp.

Expanded Cinema. By Gene Youngblood with an Introduction by R. Buckminster Fuller. Published by E.P. Dutton & Co., New York, N.Y. 1970. 432pp. With Stills and index. (also available in paperback).

Experimental Cinema. By David Curtis. Published by Universe Books, New York, 1971 and Studio Vista Ltd., London. 168pp. With Stills.

Experiment in the Film. Edited by Roger Manvell. The Grey Walls Press Ltd., London, 1947. 285pp. With Stills.

Film Culture Reader. Edited and with an introduction by P. Adams Sitney. Published by Praeger, Inc., New York, 1970. 438pp. With Stills. (Also in Japanese).

Film im Underground. By Birgit Hein. Published by Verlag Ullstein Gmbtt, Frankfurt, 1971. Text in German. 240pp. With Stills.

An Introduction to the American Underground Film. By Sheldon Renan. Published by E.P.Dutton & Co., Inc., 1967. 318pp. With Stills. (Also in Japanese).

Jeune Cinema Americain. By Paul and Jean-Louis Leutrat. Published by Serdoc, Collection Premier Plan No. 46, Lyon, 1967. Text in French. 140pp. With Stills.

Movie Journal. The Rise of the New American Cinema, 1959-1971. By Jonas Mekas. Published by the Macmillan Company, New York, 1972. 434pp. With illustrations. (Also in Japanese).

The New American Cinema. Edited by Gregory Battcock. Published by E.P.Dutton & Co., Inc., New York, 1967. 256pp. With Stills.

Occhio Mio Dio: Il New American Cinema. By Alfredo Leonardi. Published by Feltrinelli, Milan, 1971. Text in Italian. 230pp.

'Poetic Justice.' A Film by Hollis Frampton. Published by Visual Studies Workshop, Rochester, New York, 1973. Unnumbered pages. With Stills.

Quest for Serenity, Journal of a Filmmaker. By Gregory J. Markopoulos. Published by Filmmakers Cinematheque, New York, N.Y. Monograph Series, No. 1. 80pp.

Still Light. Film Notes & Plates with an Introduction by Jonas Mekas. By Robert Beavers. Published by the author, Florence, Italy, 1971. Printed by 'Il Torchio.' Boxed edition. Pages unnumbered. (Available from the author c/o Anthology Film Archives).

Study - Teaching Guide for the Independent Film. By Sheldon Renan. Published by Grove Press, Inc., New York, 1969. 249pp. With Stills.

Underground Film, A Critical History. By Parker Tyler. Published by Grove Press, Inc., New York, 1972. 47pp. With Stills.

Visionary Film: The American Avant-garde. By P.Adams Sitney. Published by Oxford University Press, New York, 1974. 452pp. With Stills and illustrations.

Books on Stan Brakhage

Brakhage. By Dan Clark. Published by Filmmaker's Cinematheque, New York, 1966. 82pp.

The Brakhage Lectures: Melies; Griffith; Dreyer; Eisenstein. By Stan Brakhage. Published by the Good Lion Press, Chicago, 1972. 106pp.

Metaphors on Vision. By Stan Brakhage. Edited and with an introduction by P. Adams Sitney. Published by Film Culture, Inc., New York, 1963. Unnumbered pages. (Also in Italian: **Metafore della Visione.** Translated by Massimo Bacigalupo. Published by Feltrinelli, Rome, 1970.)

A Moving Picture Giving and Taking Book. By Stan Brakhage. Published by Frontier Press, West Newbury, Mass., 1971. 65pp. (Also in Swedish: **Liten hjapreda for film makaren.** Translated by Carl Henrik. Published by Filmcentrum, Stockholm, 1970.)

Stan Brakhage: A Retrospective 1952 - 1970. By Donald Richie. Program notes published by the Museum of Modern Art, New York, 1971.

Catalogues on Michael Snow

About Thirty Works by Michael Snow. An exhibition organized by the National Gallery of Canada, Ottawa, November 15 - December 31, 1972, at the Center for Inter-American Relations, New York. Text in French and English. 46pp. With Stills and photographs.

Michael Snow. XXXV International Exhibition of Art, Venice, June 24-October 31, 1970. Organized by the National Gallery of Canada, Ottawa. Text in French, English, and Italian. 52pp. With Stills and photographs.

Michael Snow: A Survey. Published in Toronto by the Art Gallery of Ontario in collaboration with the Isaacs Gallery, on the occasion of the Snow exhibition, February - March 1970. 128pp. With photographs, stills, illustrations and essays.

Books on Andy Warhol

Andy Warhol. By John Coplans. With contributions by Jonas Mekas and Calvin Tomkins. Published by the New York Graphic Society, Ltd., New York. 160pp. With reproductions, photographs, and stills.

Andy Warhol. By Rainer Crone. Published by Verlag Gerd Hatje, Stuttgart, 1970. 332pp. With reproductions, stills and photographs.

Andy Warhol: Films and Paintings. By Peter Gidal. Published by Studio Vista, Ltd., London and E.P.Dutton & Co., New York, 1971. 160pp. With reproductions, photos and stills.

Andy Warhol Und Seine Filme. Edited by Enno Patalas. Published by Wilhelm Heyne Verlag, Munich, 1971. Text in German. 127pp.

Il Cinema di Andy
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and photographs.

Star-Gazer - Andy
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Catalogues

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FILM – ARTICLE

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Il Cinema di Andy Warhol. By Adriano Apra and Enzo Ungari. Published by Arcana Editrice, Italy. Text in Italian. 115pp. With stills and photographs.

Star-Gazer - Andy Warhol's World and His Films. By Stephen Koch. Published by Praeger Publishers, New York, 1973. 155pp. With photographs and stills.

Catalogues

The American Independent Film. Program notes by P. Adams Sitney. Published by the Museum of Fine Arts, Boston, 1971. 37pp.

Cinema Now. Perspectives on American Underground Film. Edited by Hector Currie and Michael Potte. Published by the University of Cincinnati, Cincinnati 1968. 28pp

Film-makers Cooperative Catalogue No. 4. Published by the Film-makers Coop., New York, 1967. 177pp.

Film-makers Cooperative Catalogue No. 5. Published by the Film-makers Coop., New York, 1971. 357pp.

Film-Makers Lecture Bureau Catalogue No. 1. Published by the Film-makers Coop., New York, 1969. 70pp.

Form and Structure in Recent Film. By Dennis Wheeler. Published by the Vancouver Art Gallery, Vancouver, 1972. 106pp.

Knokke le Zoute. Experimental Film Competition organized by the Royal Film Archive of Belgium. 1958: 133 entries. 1964: 107 entries. 1967-1968: 90 entries.

New American Cinema. Centro de Experimentacion Audiovisual del Instituto Torcuato Di Tella, Buenos Aires, Argentina. August 3-17, 1965.

New American Cinema. Terza Mostra Internationale Del Nuovo Cinema, Pesaro. Four programs selected by Jonas Mekas. May 27-June 4, 1967.

Options and Alternatives: Some Directions in Recent Art. Yale University Art Gallery, New Haven, Conn. April 4-May 16, 1973.

10. An exhibition organized by the Contemporary Arts Museum, Houston, Texas. March 20-July 4, 1972.

FILM – ARTICLES

Aigner, Hal and Goodwin, Michael. "Lucifer, Light and Magick: the Films of Kenneth Anger," **City**, Vol. 5, No. 36, April 3-16, 1974, pp.28-32. With stills.

American Film Institute. "Fritz Lang Seminar" (an interview with Fritz Lang), **Dialogue on Film**, Vol. 3, No. 5, April, 1974, pp. 2-13.

Bayne, Joris. "Le Cinopera une Nouvelle Avant-garde" (On Carmelo Bene and Werner Schroeter), **Ecran**, No. 23, March, 1974, pp. 42-48. With stills; filmographies included.

Burchfield, John. Kenneth Anger: the Shape of His Achievement. A paper published by the Research Project on American Film, P.O. Box 7463, Pittsburgh, Pa. 15213. 5pp.

Eisenstein, S.M. "Montage of Attractions," **The Drama Review**, Vol. 18, No. 1, (T-61), March, 1974, pp. 77-85. With stills.

Farren, Jonathan. "L'Avant-garde Allemande," **Cinema 74**, No. 186, April, 1974, pp. 38-45. With stills, biographical notes and filmographies.

Fleming, Alice. "Robert Flaherty," in **The Movie Makers** by Alice Fleming. Published by St. Martin's Press, New York, N.Y., 1973, pp. 69-86.

Fleming, Alice. "Ernst Lubitsch," in **The Movie Makers** by Alice Fleming. Published by St. Martin's Press, New York, N.Y., 1973, pp. 97-99;

Gallagher, T.A. and **Hughes, John W.** "Roberto Rossellini: 'Where Are We Going?'." **Changes**, No. 87, April, 1974, pp. 13-16. With photos.

Gallagher, T.A. "The 'Essential' Roberto Rossellini," **Changes**, No. 87, April, 1974, p. 17. Filmography included.

Gerould, Daniel. "Eisenstein's 'Wiseman'," **The Drama Review**, Vol.18, No. 1 (T-16), March, 1974, pp. 71-76. With illustrations.

Grieco, D. Marie. Frances Hubbard Flaherty: A True Seer. Memorial Tribute presented August 29, 1972 at the 18th Annual Robert Flaherty Film Seminar. Published by International Film Seminars, Inc., 505 West End Ave., New York, N.Y. 10024, 1974, 15pp. With footnotes. $1.00.

Hagen, Charles. "Robert Frank: Seeing Through the Pain," **Afterimage**, Vol. 1, No. 5, February, 1973, pp. 4-5.

Hughes, John W. "Rossellini and His Contradictions," **Changes**, No. 87, April, 1974, pp. 16-17.

Jacoby, Roger. Willard Maas and Marie Menken: the Last Years. A paper published by the Research Project on American Film, P.O. Box 7463, Pittsburgh, Pa. 15213, September, 1973. 5pp.

Levine, Charles I. Cinema and Symbols. An essay written for the 50th Anniversary of "Ballet Mecanique." Copyright 1974, Charles I. Levine. 19pp.

Locke, John W. "Standish Lawder," **Artforum**, Vol. XII, No. 9, May, 1974, pp. 50-53. With stills.

Marcorelles, Louis. "Leacock at M.I.T.: An Interview with Richard Leacock," **Sight and Sound**, Vol. 43, No. 2, Spring, 1974, pp. 104-107. With stills.

Silbajoris, Rimvydas. "The 'Reminiscences' of Jonas Mekas: Poetic Form and Rooted Sorrow," **Journal of Baltic Studies**, Vol. IV, No. 4, winter, 1973, pp. 327-334.

Starr, Cecile. "From the Abstract to the Concrete: Hans Richter's Experimental Work," **Film Library Quarterly**, Vol. 7, No. 1, 1974, pp. 13-16. With stills.

Talon, Gerard. "Werner Schroeter: Dossier-Auteur," **Cinema 74**, No. 185, March, 1974, pp. 44-55. Stills and filmography; text in French.

Van Wert, William F. "Fictional Structures: 'Primary' – Cinema Direct or Indirect?," **Film Library Quarterly**, Vol. 7, No. 1, 1974, pp. 17-22.

Whitehead, Susan. "Towards an Investigation of the Concept of Motion in the Transition Between the Still and Moving Photographic Image," **Substitute**, March, 1974, University of Hartford, pp. 4-6.

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FILM – REVIEWS

Canby, Vincent. "Film: Not so 'Erotic Cinema' Shown" (On films at the Whitney Museum, "Erotic Cinema," May 9-22), **The New York Times**, May 10, 1974.

Haller, R.A. "Film-maker Grauer: Can the Ear Take Precedence Over the Eye?," **The Pittsburgh Forum**, March 29, 1974.

Le Grice, Malcolm. "Vision" (On Peter Gidal's "Room," Roger Hammond's "Some Friends," Mike Dunford's "Time: Present/Past/Reflexive-Present"), **Studio International Journal of Modern Art**, Vol. 187, No. 962, January, 1974, p.34.

Plutzik, Roberta. "Women in Film Converse: Series at University of Buffalo" (On work of Carolee Schneemann and Chick Strand), **Buffalo Courier–Express**, February 18, 1974.

Reynolds, Michael. "Carolee Cuts Through Light, Time, and Space." **Berkeley Barb**, April 19-25, 1974.

Shedlin, Michael. "Marilyn" (A film by Bruce Conner), **Film Quarterly**, Vol. 27, No. 3, spring, 1974, p. 47.

Weiler, A.H. " 'Spring Potpourri' on Forum's Screen" (On group of avant-garde films shown at Film Forum, May 9-12 and May 16-19), **The New York Times**, May 10, 1974.

Following is an index of Jonas Mekas' "Movie Journal" column in THE VILLAGE VOICE, January 3 – May 22, 1974:

January 3, 1974: On the sale of the New Yorker Theatre to Walter Reade Organization.
January 10, 1974: On the pitfalls of potpourri programming.
January 24, 1974: On films by Vito Acconci, John Baldessari, David Haxton and David Shulman shown at the Sonnabend Gallery; screenings in art galleries and screenings at Millennium, Anthology and 42nd Street.

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January 31, 1974: On the work of Helene Kaplan.
February 7, 1974: On Robert Polidori's slides, "72–73."
February 21, 1974: On Larry Gottheim's "Horizons," Robert Beavers' "Work Done," Kenneth Anger's "Scorpio Rising," and Nam June Paik's show at the Galeria Bonino.
February 28, 1974: Interview with Larry Gottheim (reprinted in Vol. I, No. 2 of the **Bulletin for Film and Video Information**).
March 7, 1974: On "Cinema Styles" program at Film Forum; Charles Bennett's show at Millennium; and Mark Rappaport's "Casual Relations."
March 21, 1974: On the films of Nancy Graves; the introduction of the "Angry Dog;" the Temple University Conference on Visual Anthropology; the "Angry Dog" on the New York Film Council symposium on "Independent Film: Who Needs It?;" and a program of Japanese avant-garde independent films.
April 4, 1974: On Hollis Frampton's "Straits – Autumnal Equinox" (reprinted in this issue, clippings section).
April 11, 1974: On films of Hollis Frampton shown at Millennium; films of Freude Bartlett shown at Film Forum; and films of George Landow shown at Film Forum.
April 18, 1974: A warning against the policies of the Cannes Film Festival and a reprint of a letter from Paul Sharits to Fred Keller, a Cannes Festival representative.
April 25, 1974: On Robert Whitman's show at the Kitchen, April 12-13.
May 2, 1974: On films of Malcolm Le Grice shown at Millennium, April 20 and 21.
May 9, 1974: On Brakhage's new films "Skein," "Aquarien," "Sol," "Hym to Her," and "Star Garden;" and Paul Sharits' "Synchronous-soundtracks," a three-screen, super-8 loop projection piece at the Bykert Gallery.
May 16, 1974: On Thomas Brandon's programs of 1930's documentary films shown at the Musuem of Modern Art, May 8, 15 and 22; and films of Frank Kuenstler screened at the Collective for Living Cinema.
May 22, 1974: On P. Adams Sitney's book **Visionary Film**, and on Harry Smith's work-in-progress, his "Mahagonny" film (reprinted in this issue, clippings section).

Avalanche Newspaper, May–June, 1974, edited by Liza Bear, published by New Art Activities, Inc., 93 Grand Street, New York, N.Y. 10013. (212) 431-6560. Single copies, $.75.

The new issue of **Radical Software**, on "Video and Children," will be out in June. C/O The Raindance Foundation, 51 Fifth Avenue, No. 11D, New York, N.Y. 10003. Subscriptions: C/O Gordon and Breach Science Publishers, One Park Avenue, New York, N.Y. 10016. (212) 689-0360. Single issues, $1.95.

VIDEO – ARTICLES

Bannon, Anthony. "Video Artists Strive to Adjust Our Set Ideas," **The Buffalo Evening News**, February 2, 1974, Buffalo, New York.

Bannon, Anthony. "Video Starts to Feed Back Fresh Forms," **The Buffalo Evening News**, February 9, 1974, Buffalo, New York. (Reprinted in this issue, clippings section.)

Brooks, Rosetta. "The Artist's Use of Video," **Flashart**, No. 43, Dec. 1973 - Jan. 1974, Milan, Italy, pp. 9-10. Text in English and Italian.

Carroll, Noel. "Joan Jonas: Making the Image Visible," **Artforum**, Vol. XII, No. 8, April, 1974, New York, pp. 52-53.

Cornwell, Regina. "XII Bienal de Sao Paulo: A Prototype for Vaudeville," **Studio International Journal of Modern Art**, Vol. 187, No. 964, March, 1974, London, pp. 98-101.

Davis, Douglas. "Public Art: The Taming of the Vision," **Art in America**, May – June, 1974, New York, pp. 84-85.

VIDEO – REVIEWS

Gorewitz, Shalom. A review of Shirley Clarke and the TP Videospace Troupe show at Antioch College in Baltimore, **Changes**, No. 87, New York, 1974, p. 21. (Reprinted in this issue, clippings section.)

Smith, Roberta. A review of William Wegman at the Sonnabend Gallery downtown and Dennis Oppenheim at John Gibson Gallery, **Artforum**, Vol. XII, No. 9, May, 1974, New York, pp. 70-71.

If you are unable to obtain copies of the above articles and reviews, xerox copies are available from Anthology Film Archives, 80 Wooster Street, New York, N.Y. 10012, at 10c per page. Please enclose self-addressed, stamped envelope.

FILM – MISCELLANEOUS

The Bard and the Harper. James Broughton reads his poems to the harp of Joel Andrews. MEA–LP 1013. Copyright 1965, Gleeman Records, 1211 Polk Street, San Francisco, Ca. 94109.

VIDEO – BOOKS AND CATALOGUES

Art and the Future. By Douglas Davis. Praeger, New York, 1973. Contains a chapter on video and other information.

Douglas Davis: An Exhibition Inside and Outside the Museum. A Catalogue, with essays by David Ross, James Harithas, and Nam June Paik, published by the Everson Museum of Art, Syracuse, New York, 1972.

Electronic Box Office: Humanities and Arts on the Cable. The Aspen Institute, Program on Communications and Society, 770 Welsh Road, Palo Alto, California 94304. 160pp. $3.95.

William Wegman. A catalogue, with photographs and illustrations and an introduction by Jane Livingston, published by the Los Angeles County Museum of Art, Contemporary Art Galleries, for an exhibition May 22 – July 1, 1973.

VIDEO – PERIODICALS

The first issue of **Avalanche Newspaper** is called "Video Performance" and "focuses on a series of events presented at 112 Greene Street as the 'Video Performance' exhibition on nine successive evenings in January, from the 13th to the 21st." Included are interviews with Chris Burden, Dennis Oppenheim, Willoughby Sharp, Vito Acconci, Keith Sonnier, Richard Serra & Robert Bell, transcripts of pieces by William Wegman and Joseph Beuys, and statements by Ulrike Rosenbach.

STUDY – FILM AND VIDEO

Department of Cinema, Harpur College. Ken Jacobs will be teaching "Fertilizer," a two year course beginning September, 1974. The first semester will focus on the entertainment film. For information write to: Cinema Department, SUNY at Binghamton, Binghamton, N.Y. 13901.

New York University School of the Arts
Graduate: Articulation in Cinema: Peter Kubelka, July 22 – August 9.
The Serial Film: William Everson, June 10 – July 19.
Film/Video: Interface, staff, July 1 – July 19.
Film Theory: P. Adams Sitney, August 12 – August 30.
The Italian Cinema: Ted Perry, July 22 - August 30.
Undergraduate: Film and Culture: Noel Carroll, June 10 – July 19..
Language of American Film (narrative): Bill Simon, July 22 – August 30.
For information and application forms write to: New York University School of the Arts, Office of the Dean, 111 Second Avenue, New York, N.Y. 10003 or call (212) 598-7663.

INFORMATION RETRIEVAL AND RESEARCH

ERIC/RCS (Educational Resources Information Center Clearinghouse on Reading and Communication Skills) is a nation-wide information network for acquiring, abstracting, and disseminating educational resources.

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The ERIC/RCS Speech Communication Module is part of this nationwide network and is responsible for accessing resource materials in topics such as theatre, mass communication (film/television/radio), communication theory and instructional development in these areas. The ERIC system provides an information retrieval program for classroom teachers, educational research specialists, administrators, students and professionals providing services to the educational community. Through the ERIC periodical indexes, **Research in Education** and **Current Index to Journals in Education**, researchers can locate cross-indexed abstracts of educationally related materials in all subject fields. The full texts of the annotated **Research in Education (RIE)** entries are usually available on microfiche in the over five hundred library ERIC holdings across the nation or on order from ERIC. For more information write to: Charles H. Harpole, Research Associate, Speech Communication Module, ERIC, Statler Hilton Hotel, Suite 58, New York, N.Y. 10001.

FOUNDATION INFORMATION

The Foundation Center, 888 Seventh Avenue, New York, N.Y. 10019 (212) 489–8610? 1001 Connecticut Avenue N.W., Washington, D.C. 20036 (202) 347–1400. An independent non-profit organization in the United States dedicated to the gathering, analysis, and dissemination of information on philanthropic foundations. The Center includes in its libraries information about foundations as separate entities and about the grants they award, as well as published information about the foundation field in all its aspects. The New York, Washington, D.C., and regional libraries are open to the public and information is provided without charge to library visitors and to persons who inquire by letter or telephone. However, a charge is made for publications, film or xerox copies of materials in the public domain and for machine printouts from their computerized files of foundation grants information. A list of regional locations of other Foundation Center libraries is available on request from the New York office. Also available are two pamphlets: Jacquette, F. Lee and Barbara. **What Makes a Good Proposal, Finding Foundation Facts.**
Mayer, Robert A. **What Will A Foundation Look for When You Submit a Grant Proposal?**

Publications

The Foundation Directory. Edition 4. Edited by Marianna C. Lewis; assistant editor, Patricia Bowers. Prepared by the Foundation Center. Distributed by Columbia University Press, New York, 1971. 642pp. $15.00. The comprehensive directory of American foundations with an analytic introduction by F. Emerson Andrews. A new edition will be published in spring, 1975. **The Information Quarterly**, Vol. I & II, is a supplement to **The Foundation Directory**, costs $7.50 per year, and is available from Columbia University Press.

The Foundation Grants Index: 1970–71. Edited by Lee Noe. Compiled by the Foundation Center, distributed by Columbia University Press, New York, 1972. 292pp. $10.00. A cumulative listing of foundation grants of $10,000 or more which appeared in **Foundation News** in 1972, by states, under foundation name, by recipient, and under subject categories. The 1973 edition will be published in June.

Foundation News. Published bythe Council on Foundations, 888 Seventh Avenue, New York, N.Y. 10019. Bi-monthly. Subscriptions: $15.00 per year for non-foundations, $10.00 per year for foundations. Covers foundations and includes indexes of grants.

Grants in Aid to Individuals in the Arts. Second Edition. Published by **Washington International Arts Letter.** 160pp. Paperback. $10.95. Lists sources of financial aid to individual artists in all of the arts, and has disciplines index.

Millions for the Arts: Federal and State Cultural Programs. Published by **Washington International Arts Letter.** 64pp. Paperback. $10.50. Describes programs, gives the offices.

Private Foundations Active in the Arts, Volume One. Published by **Washington International Arts Letter.** 138pp. Paperback. $17.50. Information on 630 foundations which have entered or expanded their patronage in the arts and humanities areas from 1965–70. **Volume Two** will be published later in the year. The price will be $37.50.

Washington International Arts Letter. 1321 4th Street S.W. Washington, D.C. 20024. Monthly, ten times a year. Subscriptions per year: $14.00 individuals; $27.00 institutions.

CLIPPINGS

The Village Voice, "Movie Journal," by Jonas Mekas
APRIL 4, 1974: ON HOLLIS FRAMPTON'S "STRAITS–AUTUMNAL EQUINOX"

On March 15 Hollis Frampton came to Cooper Union to show his new film, "Straits – Autumnal Equinox" (30 minutes approximately). The film was also screened at the Millennium on March 29 and 30. During the question–answer period Frampton explained that "Autumnal Equinox" will eventually become one segment of a much longer work, "Straits of Magellan." The images of "Straits–Autumnal Equinox" have been taken at a Pittsburgh slaughterhouse. In a way these images belong in the same family as Brakhage's "Deus Ex" and "The Act of Seeing with One's Own Eyes" and the work of Hermann Nitsch. When questioned by the audience (at Cooper) about the film, Frampton made the following remarks:

"In one way I can maybe talk about it best, by contrasting it with another film which it will perhaps automatically call to mind, and to which it has, at some points, a relation which is one of quite conscious and serious parody, and that is Stan Brakhage's film 'The Act of Seeing with One's Own Eyes.' I hadn't really thought about this so much until I showed it in Pittsburgh where it was first shown, three or four weeks ago. And somebody said to me: 'I can't figure out how to butcher an animal from watching this film.' And I had a real burst of pleasure at that. Not, of course, because I'm opposed to the butchering of animals or anything like that; nor do I want to prevent the people from learning how to do that. But one of the things that one notices, or I have noticed at least, in watching Brakhage's autopsy film very many times, is that it is also a kind of didactic or instructional film from which you could learn, at least in rough outline, how to perform an autopsy upon human beings. It goes through it step by step. The story is not only, of course, of what's done and how it's done, but also of the sequence in which Stan came to apprehend it; came, in fact, to be able to look at what went on in that room.

"Now, my own experience, in this situation, was very much different. While it may be for many urban people a somewhat shocking subject matter, that was not the case in my experience. I'd like to be very straight about that. I have been around the slaughter and butchering of animals, for food, since I was a very small child. And I have assisted in that work and I have done it myself. So my first memories were not memories of unhappiness and terror and revulsion, but rather a kind of intense pleasure at the discovery that animals were as beautiful and intricate on the inside as they were on the outside. There just went on always being things to see. So that what was done and how it was done, and the sequence in which it happens and so forth, was a point of only a very moderate curiosity for me. On the other hand, what I did feel was that whereas for myself, and for most people who kill their own animals and make them ready to eat at home, this is an occasional thing – it's done at one time of the year, usually as the weather begins to get good and cold, and you begin to store away energy to last you through the winter in one way or another – for the men who did it (in the film), they did it every day, they did it all day. The place wasn't very big. There were 18 men working there, and the day I was there they slaughtered 350–plus head of beef. So that – how to put this? It had a kind of very suspended, continuous, ritualistic quality to it. The place was not large, you could very much see anything that was going on there if you stood in the middle of it. It was not at all cumbersome, there was no strain to it, everyone knew exactly what he was doing, they were all extremely good at their work, they were all very quick, and the only parallel I could give perhaps would be the difference between someone who in the expectation of salvation in the heaven says his prayers at home at night, and that of the priest who serves mass every day. Well, I kill two animals or three animals a year, and these people do that all the time. And so their sense of it is I think not climactic, not special, it's just a day's work, as perhaps a priest offers prayers to heaven every day – that is his work. So that what I was interested in was something that would not be step by step, that would not be a didactic or an instructional work that would tell you how to do it, but that would present the whole state as a kind of suspended and homogenous ritual that maintained some specific level of feeling without a sense that there was a beginning to it, without a sense that there was an end to

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it, that all the parts of the act were equally meaningful and were going on all the time, which they are, of course. At this very moment somewhere in the world hundreds of animals are being slaughtered to feed thousands of people and that happens 24 hours a day seven days a week without a stop. To for once avoid that arrow-pointing didacticism that I find sometimes creeping up on me – on the other hand, it was shot in a kind of narrative fashion as I went from place to place in this little factory. And what I had to do, in fact, working with the footage, was to find a scheme for determining that order of the shots so that it would keep it very much on the level, or would kind of distribute all kinds of materials that are in it evenly throughout. So that there is a scheme to the cutting, it's not the shots in the order they were made. And it's fairly intricate and if is intended of at all possible to disappear completely."

Later same evening:

"I'll tell you a dream... It's a dream I had I think in early 1970, in May or June, in which I made a present for Michael Snow. You have to understand that when I lived in New York I lived on Walker Street, and Mike had this studio, that is the place where he had shot 'Wavelength,' on Canal Street, right around the corner, and both of us used to go out to a monumental fluorescent horror called Dave's Corner. We'd often meet there, by accident or by design, and have a cup of Dave's 'improved' coffee or an egg cream or something. And in this dream anyway I made Mike Snow a present, and the present was a sign. It was one foot high and three feet wide and it was made of stamped tin, and in the tin had been stamped in kind of like capitals the word SPACE embossed; and then turned over, and on the sort of cream-colored ground, in kind of breadbox green, the same word had been painted running backwards, and I wrapped it up in brown paper, a very elegant present, and tied it with twine, and I thought I would walk around the corner and take it to Mike. So I came to the intersection of Canal and Broadway, at Dave's Corner, and I was about to cross the street and looked up and lo and behold there was Mike Snow coming across the street toward me, and he was also holding a brown paper parcel tied up in string and it was about one by three feet, I was amazed, and I said 'What are you doing here?' 'I was just coming to see you,' he said. 'That's funny, I was just coming to see you. I was bringing you a present.' So we sat down on the curb in the street and we both tore open our presents, naturally, and his was as I had described, and mine was an empty frame, very elegant, within which was suspended a white neon that said TIME and blinked once a second."

(Hollis Frampton films are available from the Filmmakers Cooperative, 175 Lexington Avenue, New York, N.Y.)

The Village Voice, "Movie Journal," by Jonas Mekas

MAY 22, 1974: ON P. ADAMS SITNEY'S NEW BOOK AND HARRY SMITH'S WORK–IN–PROGRESS

Visionary Film is the title of P. Adams Sitney's monumental book on the American avant-garde film (Oxford University Press, 452 pages, hard cover, $13.95). I don't know if the "monumental" is right here. Another word that I could use to describe it would be "definitive." "Scholarly" could be still another. Without question it is the first such book on the avant-garde film – the first one that probes this field in such depth; with such perspective and vision, with such insight and intelligence. It is an almost frightening book. Total seriousness is a little bit frightening in a time when the discussion of cinema never extends itself beyond the form of a review. To read Sitney's analyses of Deren, of Brakhage, of Markopoulos, of Anger, of Harry Smith is to do a lot of "total" thinking. It also means to see it all from a new and very exciting perspective; to see it all unified, illuminated, opened; to see it all in the wider perspective of modern arts and modern thought; to see it in the redefined tradition of Romanticism; to see it not only as a surface, eye or body perception, but also as an idea; to see the intricate levels and webs and myths and metaphors and directions and movements you didn't see before. Lucky is an art that has a critic of such mind and such eye and such vision. It is only fair to return the title of the book to P. Adams Sitney himself: he is the rare gift, he is truly a Visionary Film Critic.

I should point out that Sitney's book is by no means a history of the American avant-garde film. The film-makers and films discussed are only exemplary, and scores of film-makers are left out – he uses films to lead us along his particular road, along his idea of the avant-garde film as a Visionary Film. It will be up to the others to write histories and to write other books. This is **one** book, and I am afraid it may be the only book of such depth for another decade. And we are lucky that the discussion of the avant-garde film is beginning on this level and not any other; we are lucky that at the very beginning of the serious discussion of the American avant-garde film the standards are established which then others will have to take into account.

It is also possible that as in art so in criticism the most exciting works are usually the early works and they are unrepeatable and unique. So I have an urge to sing a praise to this book, the same way I have sung and praised the works of which P. Adams Sitney writes – such is his book. **Visionary Film.** I read it, I held it, and I felt very very humble, as I feel when I face a work of art. And the light that came out of it and enveloped my mind and my body during the hours of my reading it, and the rhythms of the thoughts in it, and the grace of it – it all gave me pleasure similar to one I have when I am with a work of art – such is the book of P. Adams Sitney, an old friend of mine, and we, old friends, we see and we understand each other and each other's work deeper and more unmistakenly than strangers.

It was a coincidence, but it was a coincidence arranged by the same gods that inspired P. Adams Sitney to write his book, that the day I finished reading the book I had a call from Harry Smith of whose work P. Adams Sitney so illuminatingly sings in his book – who invited us both to view his new work in progress. It was a year, two years, almost three years ago that I reported in these pages on Harry Smith's work in progress, his Mahagonny film. During these two years, Harry Smith has brought his film to its pre-final stage, a stage where we, the lucky ones, could already glimpse some of the glories that this film will be. The experience of what we saw was so incredible, was so incredibly beautiful, that later we walked, we sat, and we spoke, and we said "genius," and "masterpiece," and we were out of words. There was no doubt in our minds that we were given a glimpse into one of the sublime masterpieces of the Art of Cinema in progress, on its way to be born, and again I thought thought, or we thought, that lucky is the art that has artists such as Harry Smith, lucky is the city that has such works of art for its eyes and and its mind.

And then Harry told us that the reason he wanted us to see where his work was at, at this stage, was that he had managed, by all possible and impossible means (and those means are known only to avant-garde filmmakers, and those means are incredible, and desperate, and heart-breaking, and all misery) but that now all his resources have come to an end and that he needs now other sources of money to complete his masterpiece – he needs money for the expensive finishing stages – and I thought there was no better and no more proper way of celebrating and honoring P. Adams Sitney's book than by honoring an artist at work, a work of art in need of completion, by appealing to the readers, to all friends of the avant-garde film, so that Harry Smith's sublimework could be completed. And yes, also the sublime work in progress of Kenneth Anger, "Lucifer Rising": and the unfinished and unprinted works of Gregory Markopoulos; and the unfinished works of Ken Jacobs; and the unfinished works of Jack Smith. By calling on you for your assistance I do not mean the commercial wheelers and dealers, distributors, and festival chasers who tie down the film-makers' works, who give money and then sign contracts and exploit their works: I am calling for an assistance to which there are no other strings attached but your heart; an assistance that comes from the love of art – the same love which when it touches the artist produces sublime works of art, and which when it touches film critics produces books like **Visionary Film.**

Thus I sing praises to P. Adams Sitney's book, and to the stinging beauty of Harry Smith's "absolute" cinema (the term is Sitney's), and Kenneth Anger's magic cinema, and Markopoulos's heavenly cinema (and my praises are to be continued).

(Harry Smith films are available from the Film-makers' Cooperative, 175 Lexington Avenue, New York, N.Y.)

Changes, No. 87, New York, p. 21.

VIDEO column, by Shalom Gorewitz

At their recent show at Antioch College (Baltimore), Shirley Clarke and the TP Videospace Troupe built a tribal birth/death theme around a central totem: a round monitor, a vertically set 19" monitor, a small Sony on each side and a sturdy TV set.

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Through this totem flowed a unity of images coming from smaller totems in three other rooms showing past and present simultaneously. Images shifted from one monitor to another.

The performance extended over three days of workshops and included an all-night ritual beginning at midnight and ending at dawn, led by members of the troupe. The separation between audience and actors broke down early. By intentionally making fools of themselves in the opening numbers, the artists allowed themselves to be seen as human being, and fallible technology – although unplanned – helped, as well. When the equipment broke down temporarily, viewers accepted the idea of a flawed and free-wheeling performance and related more easily to the idea that the audience was to be the star of the show.

Four rooms designated by color, number and name were connected to a central patchboard. Each had at least four monitors, two cameras, and a coax box enabling eight inputs at any given time or four outputs. Each room was able to see what was happening in the other rooms and to contribute to the central totem.

A Troupe member was assigned to each room and given a cycle (birth and childhood, adolescence and youth, adulthood, old age and death); an element (fire, earth, water, air); a rhythm (slow, fast, stoccata, lyric); a sound; a shape; and a direction. The rooms, called Blue Moon, Red Sun, Yellow Star, and Green Tree were decorated with flowers, mylar, clouds, newspaper constructions. The activities in the rooms were developed to match themes.

Tribal events filled the evening:

–A body was created on the totem: the head, shown in the round monitor, came from the Blue Moon, while the torso, in the vertical monitor, was located in the Red Sun. Yellow Star and Green Tree supplied the hands. Music played through the entire space, while the body parts danced as one.

–Portraits were painted. The subject was located in the Red room. Someone in the Blue room painted the subject's face watching the monitor. In the other rooms, the face was painted directly onto the monitors.

–A tape played through the system with sound but no image. People in various rooms acted out the image and accompanied the sound. Then the image was played back.

–Make-up kits were available.

–Wendy Clarke led a painting activity in which people talked through a painting, looking only at the monitor image of the work they were painting.

–Tapes made by the audience were shown.

–The audience played with special-effects generators.

As morning approached, the rooms were prepared to greet the sun. A small group went into Baltimore with a Portapak to bring back the reality of the outside world. Quick edits were made of the moments shot hours before. Tapes were created to fill the central totem as dawn cleared. Thirty of the 200 participants remained, at breakfast, and watched the ritual end.

Students at Antioch documented the event. Their hours of tape were edited by a chance procedure – one minute out of every 30 was played back in the totem during the final ritual.

There are important implications in Shirley Clarke's work. As Paul Ryan wrote in **Birth, Death, and Cybernation**, video tape is a process that takes us into "realms traditionally charted by religion, traditionally referred to as 'the sacred.'" In fact, Clarke creates an almost religious experience for those involved in the work. She does this not in the closed-off rooms of the Kabbalists, but in an informal, almost night-club atmosphere, where everyone is priest and teacher, initiator and initiated.

Her work with audience involvement will probably lead to more travelling video troupes and may serve as a sort of revolutionary awakening of ritualistic and tribal instincts in a generation spawned by television, which is now seeking through video and the media ways to express communal bonds.

VIDEO EXCHANGE. Shirley Clarke and the TP (Tower Playpen) Videospace Troupe offer workshops from the Tower above the Chelsea Hotel. For more information, call: (212) 243-3700. Troupe members who participated in the Baltimore show are Andy Gurrian, Bruce Ferguson and Wendy Clarke.

Shalom Gorewitz teaches a course in Video/Arts at the University of Bridgeport.

The Buffalo Evening News, February 9, 1974;
VIDEO STARTS TO FEED BACK FRESH FORMS
By Anthony Bannon

In a foreword to the October 1973 issue of **Artscanada** magazine, which was devoted to video art, the editors put television in its place:

"Television is no more like film than Punch and Judy is like theater. Sadly, broadcast television presents us with the spectacle of Punch dropping his brickbat and delivering Hamlet's soliloquy. No wonder the audience turns away in boredom.

"Each art has its own formal necessities which it ignores at its peril. Film was boring while it imitated the conventions of the proscenium arch stage; and television remains trivial while it imitates film.

"Artists and innovators signal their break with such trivial use of television by calling their uses 'video.' Video rejects the conventions of both film and broadcast television and attempts to discover the unique formal necessities of its electronic processes. Video is finding the conventions suitable to such necessities."

Unlike objects, processes are difficult to define. Television, of course, is more than an object, more than that set which can light up to display a picture and turn on to amplify sound. It is a process of recording, transmitting and receiving those sounds and pictures. It is an industry, and it is an art. It is a complex human endeavor.

To illustrate its multiple facets, critic Gene Youngblood stacks television's acronyms in a telling pile and baptises it "The Videosphere."

...

It is often through feedback that the strengths of video are combined. Representational or abstractly synthesized images from a live camera, a tape delay, a film or a slide chain may be mixed in a feedback loop, enveloped by any external wave form generator such as an oscillator, a Moog Sound Synthesizer or even a short wave radio and interrupted by placing or moving objects between the feedback camera and its monitor. Additionally, color can be added with a colorizer, a kind of electronic brush.

Thus, one can begin to see that the possibilities for video image-making are multiple. In fact, it often requires a computer to control the complex variables.

The regrettable side of such visionary considerations, however, is that the television most audiences see does not even begin to scratch the surfaces of the potential of the medium. It is not that the artists probing the form are hidden. They are eager to show their work and do so on educational television stations in New York, Boston and San Francisco; in major museums around the world and in gallery and university settings.

The problem as Brice Howard, organizer of the National Center for Experiments in Television at KQED–TV, San Francisco, put it, is that: "Television has been a broadcast system and for that reason its technology and its practice grow essentially from that logic, the logic of distribution." The logic of business; the same logic that starves film with a diet ordered from commercial assumptions as to what the public, often without their consultation, will buy.

Robert M. Hutchins stated the problem another way in his book **The Learning Society**: "The use of television, as it was employed in the United States in the 1960s, can be put in its proper light by supposing that Gutenberg's great invention had been directed almost entirely to the publication of comic books."

But television is still an infant form, viable in a commercial sense for only 25 years, accessible to artists for less than 10 years. Light weight, reasonably priced recording equipment did not become available until the late '60s, about the same time that Nam June Paik and Stephen Beck developed synthesizers, centers for experimental television were established at KQED–TV in San Francisco and WNET–TV in New York and the Public Broadcasting System began producing experimental programs at WGBH–TV in Boston.

"There's a whole new story to be told," video and film artist Scott Bartlett told Gene Youngblood in an interview. "We must now find out what we have to say because of our new techniques."

Robert Pincus-Witten, critic for **Artforum** magazine, suggested during the Open Circuits Conference on television art several weeks ago at the Museum of Modern Art that the real art of video so far is in the creation of video tools, such as synthesizers, colorizers and complex feedback loops. And he is probably right.

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The intent of most synthetic pieces, while offering extraordinary crescendos of color and non-representational shapes, is either to mystify with signals of the wonderous global macrocosm inside the personal microcosm or to gush with the lyrical portent of symphonic music made visual.

Video pieces which utilize more indirect synthetic means – such as feedback, keying of one image into another, superimposition, colorizing, and manipulations of the electron beam – often, to use Newsweek critic Douglas Davis' phrase, "make a virtue of non-virtuosity," obscuring examination of the artists' intentions in sloppy, thoughtless collage. Significantly, a recurrent motif in some of these works such as Lynda Benglis' and Davis' are hands which appear pounding or pushing from the inside face of the monitor as if to emerge from a tangle of electronic wizardry to more human considerations.

Just the same, as Youngblood rightly pointed out, "there is nothing inherent in this material which is alienating. There is no material an artist uses today that is not available to others for other uses. What makes his use of the material different from others' uses is his attitude toward it." Electrons, Youngblood reminded, "are nothing more than a new material" for the artist. "They move in finite ways."

The artist synthesizers (such as Beck, Ron Hays, using the Paik-Abe Synthesizer at WGBH for his "music-images," and Bill Etra, who has made a marriage between a Paik-style synthesizer and an analogue computer) admittedly are still learning their machines.

Rarely do they pretend at finished work: instead producing experiments which test artful hypotheses, with an implied right to publish their findings and fail.

Referring to "the founding personages" of video art without naming them, Pincus-Witten declared that history will find them "good people. But their art was bad." Their art, he said, is "a spacious intermingling of dreary archetypes." It is "their immense dedication and commitment to making the machines that is exciting... Their art is...the creation of the system of knowledge."

That hardness of attack was not reserved for critics during the Open Circuits conference. The artists, also, were critical of their own work. John Baldessari: "In the beginning it was sufficient to go to a gallery to see video... Now it has to be superior as art, not as video."

As art, video has been recognized by a number of museums and galleries. The Everson Museum of Art in Syracuse was the first to have a curator of video, but other museums have followed with regular or irregular showings, among them the Los Angeles County Museum of Art, the Whitney Museum of Modern Art in New York, the Philadelphia Museum and numerous museums in Europe.

Evelyn Weiss of the Walraff-Richartz Museum in Koln, West Germany: "Tapes are a very important part of art today... and the museum is an important place to look at tapes... In the museum, an expectation is different than at home... (An audience) will achieve a new kind of sensibility and be able to look at their programs at home with other eyes."

Indeed, video is a heady form, filled with promises for new eyes, ideas for the future and challenge.

"Artists are not going to let it happen this time," proclaimed Joyce Nereaux, film and video director at the Leo Castelli Gallery in New York. "Video is not about something but about a work in its own."

And Stephen Beck: "Video is like food. There are the basic ingredients and a wide open way for mixing the different elements."

And Nam June Paik: "The cathode ray tube will replace the canvas."

Time – and the electron – will tell.

FILM AND VIDEO–MAKERS' TRAVEL INFORMATION

We are reprinting with some additions the **Film-Makers Travel Sheet** published by the Film Section of the Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, Pa. 15213 (412) 622-3212. If you are booking a film- or video-maker at your institution, or if you are a film-maker or video-maker who will be showing your work in other cities please send the information to the above address by the last week of each month so that these tours can be more fully utilized. The Carnegie Institute also is sending out a list of new films by independent film-makers with addresses for rental sources.

Bill Brand, 3320 North Kenmore, Chicago, Ill. 60613. June 8, 1974, Millennium, New York City.

Robert Breer, Ludlow Lane, Palisades, New York 10964. June 15 – July 15 will be at Hampshire College, Amherst, Mass. for University Film Study Center Summer Institute.

Arthur and Corinne Cantrill, P. O. Box 2534, Norman, Oklahoma 73069. August 5 – 8, McGill University, Montreal, Canada. In late August they will be in Pennsylvania.

Tony Conrad, S.U.N.Y. at Binghamton, Cinema Dept., Binghamton, N.Y. 13901. May 28 – July 12 will be teaching at S.U.N.Y. at Buffalo. June 15, Millennium, New York City.

Tom DeBiaso, 119 West 15th, No. 2, Minneapolis, Minn. 55403. June 7, Millennium, New York City.

Peter Kubelka, c/o Anthology Film Archives, 80 Wooster St., New York, N.Y. 10012. June 14 – 26 will be at Toulon Film Festival, Toulon, France. July 22 – August 9 will be teaching at New York University.

Jonas Mekas, 80 Wooster Street, New York, N.Y. 10012. June 14 – 26. Toulon Film Festival, Toulon, France.

Sidney Peterson, 16 West 16th Street, 6JS, New York, N.Y. 10011. June 25, Museum of Modern Art, New York City.

Carolee Schneemann, R.D. 2, 270 Springtown Road, New Paltz, N.Y. 12561. May 20 – June 20 will be in London c/o London Film-Makers Cooperative, 102 Holland Road, London W14, England.

Paul Sharits, Center for Media Study, Butler Annex A-8, S.U.N.Y. at Buffalo, Buffalo, New York 14214. July 5 – August 1, Ricke Gallery, Koln, Germany.

Stan Vanderbeek, Art Department, University of Southern Florida, Tampa, Florida. June 27, Cranbrook, Michigan; July 20 – 30, Brooklyn Brooklyn College, Brooklyn, N.Y.

Woody and Steina Vasulka, 257 Franklin Street, Buffalo, New York 14202. July 29 – August 2, Banff Centre School of Fine Arts, Alberta, Canada.

Correction: In the last issue we listed Klaus Wyborny films as being available from the Film-makers' Cooperative in New York. They are not available from the Cooperative. For information write to: Klaus Wyborny, 2 Hamburg 13, Alte Raben Strasse 8, West Germany.

Note: In the September issue we will include a list of film-makers and video-makers who will be available for lectures and showings of their work in schools, libraries, museums and universities. Please send us details of your plans now so that we can include them in this list.

LETTERS

Neighborhood Report, The City of Syracuse Model City Agency, 416 West Onondaga Street, Syracuse, New York 13202 (315) 473-5641.

Neighborhood Report is a community information project funded by the Syracuse Model City Agency. We do print and electronic media projects relating to the Southside of Syracuse. As far as video goes, we've done a lot with using ½" for broadcast purposes – Usually shooting a lot of tape and editing to a half hour.

Our most recent effort was "The Southside: Your Neighbor's a Politician," aired on WNYS–TV, the local ABC affiliate... Additionally, "The Southside: Your Neighbor's a Politician" will be included in an international video exposition sponsored by the U.S. State Department.

One of the really nice things that's come out of our video experience is the sharing of resources in the Central New York Area. We own no equipment ourselves, but have found it easy to borrow from local Schools, Hospitals, etc.

Please keep in contact.

My love and energies, Tom Klinkowstein, Video Coordinator

May 11, 1974.

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ROOM 4200
111 WEST 50TH STREET
NEW YORK, NEW YORK 10020

May 29, 1974

Dear Calvin Tomkins:

I enjoyed talking with you the other day. At that time you showed interest in reading my report on the future of Video for The Rockefeller Foundation. It is still at the drawer of the Foundation, and is not yet distributed among the Foundation officials. I checked with Howard Klein, and he said it would be O.K. to send you a copy. It is still "confidential"...however, it is not a "Pentagon Paper." If you need to quote some part of this article, please call me (929 - 3738...rather hard to reach) or Lynn Blackstone of the Rockefeller Foundation Arts Program. (CO 5 - 8100)

You will see that my report is written in English and not in Paik-ish.

Have a happy Summer.

Sincerely,

Nam June Paik

Mr. Calvin Tomkins
The New Yorker Magazine
25 West 43 Street
New York, New York 10036

NJP:ml

8. So P Klaus Rinke / Opernhaus 8.00—20.00
P Beuys, wann er will und kann

Keine Zeitangabe: Die Künstler arbeiten während der Ausstellungszeit
V = Video, P = Performance, M = Musik, F = Film, WRM = Wallraf-Richartz-Museum

Öffnungszeiten der Ausstellung: täglich 10—17 Uhr, mo+fr 10—22 Uhr

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PROJEKT 74 Kunsthalle Köln / Kölnischer Kunstverein

Veranstaltungen

Video / Performance / Musik / Film

PROJEKT '74 Köln

5. JULI,	Fr. ab 18.00	V	Taka Iimura Charlotte Moorman P/F Jack Smith 20.00 Braco Dimitrijecić	M	Phil Glass, 18.00
6.	Sa	V	Taka Iimura V Charlotte Moorman 16.00, P/F Le Gryce 17.00	P	Braco Dimitrijecić
7.	So	V	Douglas Davis P/F Le Gryce 15.00—17.00 G Chiari 12.00	P	Braco Dimitrijecić, M Phil Glass, WRM.
8. Film tägl. 15.00	Mo	V	Douglas Davis P/F Jack Smith 20.00	P	Braco Dimitrijecić, M Phil Glass, WRM.
9. Mo/Fr 20.00	Di	V	Willoughby Sharp 15.00	P	Braco Dimitrijecić, M Phil Glass, WRM.
10.	Mi	V	Rainer Ruthenbeck		
11.	Do	V	Vito Acconci 16.00		
12.	Fr	V/P	Joan Jonas, Aufbau	P/M	Bertram Weigel
13.	Sa	V/P	Joan Jonas 20.00	P/M	Bertram Weigel
14.	So	V/P	Joan Jonas 12.00	M	Dickie Landry 11.00
15.	Mo	V/P	Dan Graham 20.00	M	Dickie Landry 20.00
16.	Di	V/P	Dan Graham 11.00 V Allan Kaprow 20.00	M	Jon Gibson 12.00
17.	Mi	M/P	Simone Forti/Charlemagne Palestine 20.00	M	Jon Gibson 12.00
18.	Do	M/P	Simone Forti/Charlemagne Palestine 20.00 V Allan Kaprow 20.00		
19.	Fr	P/F	Yvonne Rainer 20.00		
20.	Sa	P/F	Yvonne Rainer/Schauspielhaus — Tanzakademie 20.00		
21.	So	P/F	Yvonne Rainer 20.00		
22.	Mo	V	Telewissen		
23.	Di	V	Telewissen (evtl. für andere Künstler Arbeitsmöglichkeit)		
24.	Mi	V	Telewissen (evtl. für andere Künstler Arbeitsmöglichkeit)		
25.	Do	V	Telewissen (evtl. für andere Künstler Arbeitsmöglichkeit)		
26.	Fr	V	Telewissen 20.00 Zusammenfassung	P/M	Bertram Weigel
27.	Sa	V	Ulrike Rosenbach 16.00	P/M	Bertram Weigel
28.	So	V	Ulrike Rosenbach 16.00		
29.	Mo	V	Gruppe VAM (Michael Geißler) 20.00		
30.	Di	V	Gruppe VAM (evtl. für andere Künstler Arbeitsmöglichkeit)		
31.	Mi	V	Gruppe VAM (evtl. für andere Künstler Arbeitsmöglichkeit)		
1. AUGUST,	Do	V	Gruppe VAM (Michael Geißler) (evtl. für andere Künstler Arbeitsmöglichkeit)		
2.	Fr	V	Gruppe VAM (Michael Geißler) 20.00 Zusammenfassung		
3.	Sa	V	Peter Weibel 16.00		
4.	So	V	Peter Weibel 12.00		
5.	Mo	V	Valie Export 20.00		
6.	Di	V	Valie Export 16.00		
7.	Mi	V	Heinz Breloh 16.00		
8.	Do	V	Heinz Breloh 16.00		
9.	Fr	V	Arbeitsmöglichkeit für Künstler mit Video		
10.	Sa	V	Arbeitsmöglichkeit für Künstler mit Video		
11.	So	V	Arbeitsmöglichkeit für Künstler mit Video		
12.	Mo	V	Arbeitsmöglichkeit für Künstler mit Video		
13.	Di	V	Arbeitsmöglichkeit für Künstler mit Video		
14.	Mi	V	Arbeitsmöglichkeit für Künstler mit Video		
15.	Do	V	Arbeitsmöglichkeit für Künstler mit Video		
16.	Fr	M	Ypsilon Fongi		
17.	Sa	M	Ypsilon Fongi		
18.	So	M	Ypsilon Fongi		
19.	Mo	M	Ypsilon Fongi		
20.	Di	M	Ypsilon Fongi		
21.	Mi	M	Ypsilon Fongi		
22.	Do	M	Ypsilon Fongi		
23.	Fr	M	Ypsilon Fongi		
24.	Sa	P	Franz Erhard Walther 12.00+15.00		
25.	So	P	Franz Erhard Walther 12.00+15.00		
26.	Mo	P	Franz Erhard Walther 12.00+15.00		
27.	Di	P	Franz Erhard Walther 12.00+15.00		
28.	Mi	P	Franz Erhard Walther 12.00+15.00		
29.	Do	P	Franz Erhard Walther 12.00+15.00		
30.	Fr	P	Franz Erhard Walther 12.00+15.00	P/M	Bertram Weigel
31.	Sa			P/M	Bertram Weigel
1. SEPT.	So	P/M	Max Neuhaus/Agrippa-Bad 17.00—19.00		
2.	Mo	V	Klaus Böhmler		
3.	Di	V	Klaus Böhmler		
4.	Mi	V	Klaus Böhmler		
5.	Do		Zusammenfassung und Vorspielen von den in der Ausstellung produzierten Bändern		
6.	Fr		Zusammenfassung und Vorspielen von den in der Ausstellung produzierten Bändern		
7.	Sa		20.00 Uhr: Diskussion über die Erfahrung mit Video in der Ausstellung		
8.	So			P	Klaus Rinke/Opernhaus 8.00—20.00

P Beuys, wann er will und kann

Filme von Künstlern
Alice Aycock
Marcel Broodthaers
Rebecca Horn
Joan Jonas
David Lamelas
Klaus Rinke
Anna und Marzio Sala
Jack Smith
Lawrence Weiner

Filme von Filmemachern
Tony Conrad
Gill Eatherley
Heinz Emigholz
Hollis Frampton
Wilhelm und Birgit Hein
Takahiko Iimura
Kurt Kren
George Landow
Malcolm LeGrice
Werner Nekes
William Raban
Michael Snow

Keine Zeitangabe: Die Künstler arbeiten während der Ausstellungszeit
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Profile: Nam June Paik, Creator of Global Groove

by Diane English



Would you buy a used television from this man?

A maze of wire, cable and television innards, strange phantasmagorical shapes, undulating images, a Korean fan dancer, four American tap dancers, a Navajo Indian and a TV cello. This is not the latest installment of "Let's Make A Deal." It's Nam June Paik's Global Groove and as Dorothy once said to Toto, "Something tells me we're not in Kansas anymore . . ."

We are deep within the recesses of a building on East 46th Street where the young and infamous Television Laboratory at Channel 13 is discreetly housed, a stone's throw from the U.N. Down the stairs, into the basement and behind the double doors is probably the most sophisticated collection of video hardware in the country. And more than that, there is Nam June Paik and all his gadgetry about to embark on a new odyssey into the world of video.

Nam June Paik looks like a Korean Harpo Marx but in reality is the "father of video art," or as the *New York Post* called him, "one of the rare breed of artists who are also scientists, philosophers and engineers . . . a modern version of the renaissance man."

As we look in on the renaissance man one balmy day in April, we find him at Studio 46 with his pants cuffs dragging on the floor, three sweaters wrapped protectively around his sensitive stomach, and hair that looks as though he's stuck his finger into a wall socket. He could easily pass for one of his own creations. Nam June has been setting up for Global Groove since the early morning hours. He mumbles his personal mixture of Korean and English to no one in particular. "We have much problem. Much problem." He twists and turns the insides of a television set whose innards he has replaced with copper coil, coaxing it to produce the proper images. The set doesn't seem to want to behave. "It take me two days to do what always take two hours . . . much problem."

Once a student of John Cage, Paik made the headlines in the late '60's when he convinced cellist Charlotte Moorman to wrap herself and her cello in a giant cellophane bag and perform topless. Moorman was arrested for obscenity and Paik went on to invent something called the TV bra which kept Ms. Moorman out of the clink and Paik in the news.

Paik is digging into a "Dag Bag," his favorite accessory which contains all the miscellania necessary for his existence as a video artiste. Knobs, tubes, wires, a pair of socks . . . then a curious-looking gadget which he inserts into the stubborn monitor. Suddenly a hypnotic maze of colors appears on the screen. Paik is delighted — like the Amazing Mr. Ballentine or the Bannana Man — he's glad the trick worked.

Global Groove, like Paik, has a history. The project had been floating around in a corner of his brain for some months, but Nam June needed sufficient time to prepare himself mentally or "get head together." Then one day a call came from Fred Stein, a television producer for the United States Information Agency, who had seen some of Paik's video dabblings on the coast. Stein very much wanted to spend several days with Paik, taping him at work. The material would be assembled into a mini-documentary for distribution by the USIA in 55 different countries.

Paik didn't hesitate to accept the offer. After all, if Uncle Sam has said, "I want you," the least Paik could do is create a Global Groove. A Production Assistant is handing out "scripts" to the involved personnel, none of whom are quite sure what to expect from Global

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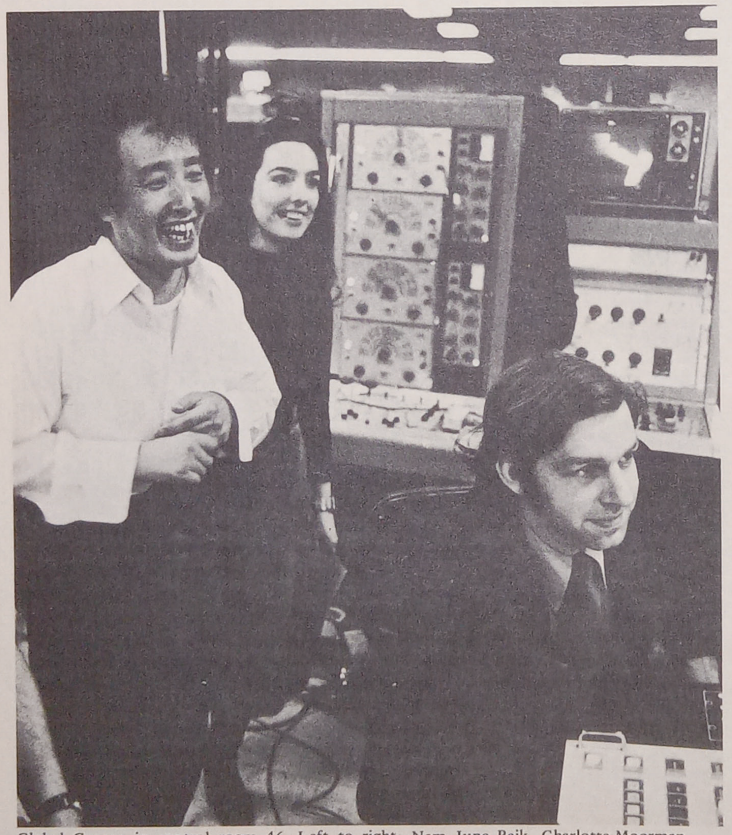
Groove. The script, written in Paik's own style, complete with doodles in the margin, is the first hint that this particular project will be one of his more "uninhibited" works. . .

"Two TWA jets will take off from breasts of Lady. If two dancers agree, they can wear same color bikini and wild Paik/Abe synthesizer patterns (also op-art patterns) can be keyed into there . . . 'Who is light man — will he follow me in forgetting routine lighting?' "

The lighting director, technicians, engineers and cameramen have arrived. Most of them have never visited Studio 46 before. "I'd thought I'd seen every imaginable set-up" said one video man, "but this is incredible." The cast has also arrived and are busy rehearsing on the studio floor. Stagehands are building and sweeping around them and the lighting director, trying desperately to make some last-minute adjustments, is bumped from his ladder by a woman madly twirling through the studio, fans and skirts flying. "You've got to understand" says Lab Director David Loxton, "we don't do things in the normal way here."

Fred Stein and his crew have finally arrived, ready to tape Paik taping Global Groove. Paik's crew is introduced to Stein's crew and after the inevitable Watergate and Sony jokes are out of everyone's systems, plans are layed for the day's shooting.

At 10:00 a.m. shooting is under way. Paik is in the control room with supervising engineer and right-hand man John Godfrey. They are probably the only two people who know what Global Groove really is.



Global Groove in control room 46. Left to right: Nam June Paik, Charlotte Moorman, John Godfrey.

Aside from being an exceptional engineer, Godfrey is probably one of the few people who can understand what Paik is saying.

Out on the studio floor the Korean fan dancer in full ragalia moves through a carefully choreographed dance. As the cameras pick up her image and feed it through the cable, Paik and Godfrey filter it through Paik's own invention — a video synthesizer — where it is recolored and reshaped. The result is dazzling. The dancer seems to be floating on backgrounds of pure color which change with the sounds she is making. "Fantastic! Fantistic! You are genius!" says Paik to Godfrey. "Genius" is one of Paik's favorite words.

At 3:00, Charlotte Moorman arrives, complete with a TV cello which takes several hours to assemble. The cello is another Paik invention — 3 monitors shaped like a cello which "play" video feedback as charlotte pulls a bow across its special strings. She will play a duet with distinguished "straight" cellist Alan Shulman, whom Paik refers to in the script as "handsome male cellist."

After the usual cellophane bag jokes are over, the cello is assembled and Global Groove is back in operation again. "He changed the cello for the first time since the year 1600" said Charlotte as she straddled the bizarre-looking instrument. "He changed my life." On that note, Mr. Shulman launched into a melodious "Bach," unruffled. As he played, Paik transferred his image into the monitors of Charlotte's cello while the cameras moved in and out, making it difficult to distinguish between the real and the unreal.

Production continued for two long days throughout which Paik's enthusiasm for his work never waned. Global Groove was on tape, ready for editing, and he was happy. Stein had Paik on tape and the USIA was happy. Everyone, even David Loxton, who for two days had referred to Paik as "that insane man," seemed pleased and satisfied. All except the audio man. On his way out of the studio he muttered, "My wife is going to ask me what I did at work today . . . What am I supposed to say?"

Glob



Fred Stein of the USI

by Nam June Pa

Global Groove visual delight, b the program th Nam June Paik Groove, wrote t propose a very sion.

The Treaty of preceded for a exhortations o men like Robe Monnet or Hall painstaking and tions by the European coun the process wa utopian or acade the European C long dreamed surpassed even aginings in ter prosperity. Eng well-known fact

Videoland Earth resembles European coun Many TV statio are hoarding thousands of h possibly high p with complicat obtain some co they have almo selling. Or Vid communications communicative that practically to buy, to impo video culture nationalistic an

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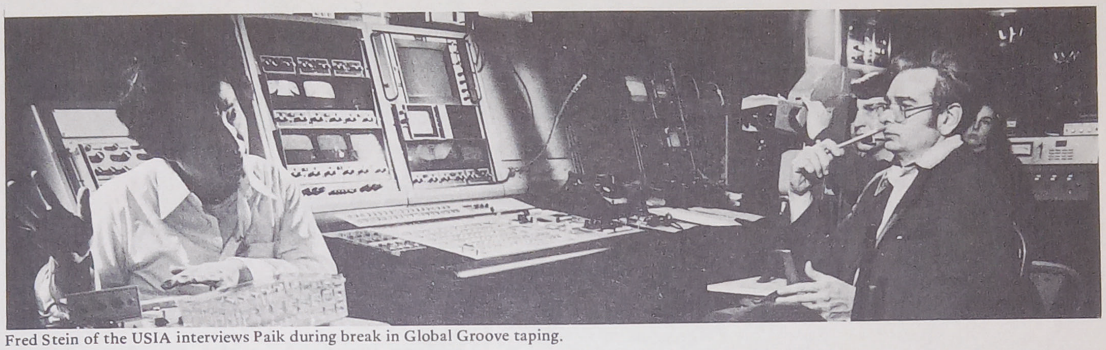
Global Groove and the Video Common Market



Fred Stein of the USIA interviews Paik during break in Global Groove taping.

by Nam June Paik

Global Groove may be a dazzling visual delight, but there is more to the program than meets the eye. Nam June Paik, creator of ***Global Groove****, wrote this essay in 1970 to propose a very new kind of television.*

The Treaty of Rome (1957) was preceded for a decade by vocal exhortations of prophetic statesmen like Robert Schuman, Jean Monnet or Hallstein, and tedious, painstaking and prolonged negotiations by the economists of six European countries. Many times the process was termed hopeless, utopian or academic. But the result, the European Common Market, a long dreamed of free trade zone, surpassed even the most wild imaginings in terms of growth and prosperity. England's trouble is a well-known fact.

Videoland on this Spaceship Earth resembles the divided state of European countries before 1957. Many TV stations around the world are hoarding videotapes totaling thousands of hours and asking impossibly high prices or compliance with complicated procedures to obtain some commodity for which they have almost no prospect of selling. Or Videoland, a so-called communications media, is so discommunicative with each other that practically no one knows what to buy, to import or export. Should video culture stay as divided, nationalistic and protectionistic as the block economy of the Thirties, which amplified the depression, instigated Fascism and helped promote World War II?

World peace and survival of earth is Public Interest Number I and, needless to say, Public Interest Number I must be Interest Number I of Public Television. What we need now is a champion of free trade, who will form a Video Common Market modeled after the European Common Market in its spirit and procedure; this would strip the hieratic monism of TV culture and promote the free flow of video information through an inexpensive barter system or convenient free market.

McLuhan's premature high hope for the Global Village via TV is based on an obscure book, *The Bias of Communication*, by H. A. Innis (1951) which traced the origin of nationalism to the invention of movable type. But, ironically, today's video culture is far more nationalistic than print media. You simply cannot escape Camus or Sartre in a book store. But do you remember seeing a production of French TV recently? Most Asian faces we encounter on the American TV screen are either miserable refugees, wretched pioneers or hated dictators. But most middle-class Asians are seeing essentially the same kind of clean-cut entertainment shows on their home screens as most American Nielsen families. Did this vast information gap contribute to the recent tragedies in Vietnam? And how about Russian TV? They might not be that bad if they ran such bourgeois soap operas as *The Forsythe Saga*, and I am curious how their Huntley-Brinkley-vich talk the pravda (truth) every evening. Understandably, negotiations for the Video Common Market will be as tiresome and frustrating as those for the European Common Market. But its huge reward will be not only philosophical. Faster rotation of capital is also a supreme requirement for cost-efficiency in a cultural economy. A new paper money created by the International Monetary Fund to check the gold outflow, indicated by the Special Drawing Right or SDR, would serve as a model for the proposed Video Common Market. (I suggested this in my Stony Brook report, in February 1968, before SDR was approved.)

Jazz was the first tie between Blacks and Whites. Mozart was the first tie between Europeans and Asians. Beethoven was the last tie between Germans and Americans during World War I. Currently rock music is the only channel between young and old. But the power of music as a non-verbal communications medium has been wasted as much as were the vast resources under the ocean. Therefore, if we could assemble a weekly television festival comprised of music and dance from every nation and disseminate it freely via the proposed Video Common Market to the world, its effects on education and entertainment would be phenomenal. Peace can be as exciting as a John Wayne war movie. The tired slogan of "world peace" will again become fresh and marketable.

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Lab Notes:

David Loxton, director of the Television Laboratory is one of the 35 people selected to participate in OPEN CIRCUITS, the first international meeting devoted entirely to "the exploration of the aesthetic potential of television." It will take place at the Museum of Modern Art on January 23-25, 1974. The meeting will include screenings of "the best and most provocative art yet made for television," audience-speaker dialogues and planning sessions for a major international video exhibition. A book will be published documenting the meeting's dialogues and essays and the closed-circuit exhibition of tapes will be offered for distribution around the world.

The National Endowment on the Arts has awarded a grant to *Stan Vanderbeek,* internationally known filmmaker and video artist, to create a major new work at the Lab. Stan's residency is slated to begin in December of this year.

Artist-in-residence *Bill Gwinn* recently returned from a month's visit to the National Center for Experiments in Television in San Francisco where he was once a resident artist. Bill is presently completing at the Lab "New York, New York, New York" an hour long video tape treating New York City as a poem. It combines and composes super 8, 16mm film, half-inch, one-inch and two-inch video tape.

Ed Emshwiller is presently editing his latest work, "Pilobolus and Joan" made possible by a grant from the National Endowment on the Arts. The script, based on a short story by *Carol Emshwiller* features the unique dance group Pilobolus (*Jonathan Wolken, Robby Barnett, Rob Pendleton* and *Lee Harris*) and singer-actress *Joan McDermott.* The hour-long program was taped on location in Vermont, Connecticut and New York and is Ed Emshwiller's second major video effort following the highly acclaimed "Scapemates."

Peter Crown, (instructor of psychology at New York Medical College) and *Bill Etra* (inventor of the Rutt/Etra Synthesizer) have embarked upon an experiment called "Direct Human Interface with Video Synthesizer." Using FM Telemetry equipment developed in bio-medical research Crown and Etra monitor the movements of a human being via direct radio signals which are then fed as voltage inputs into the video synthesizer. When the movements of a dancer for instance, are interfaced with the synthesizer a whole new field of expression is opened up.

The WNET Television Training School, a unit which offers minorities instruction and training in film and television production, will be holding classes once a week in the Lab's Studio 46. David Loxton and the Training School's director Mrs. Jeri Feagans have arranged the venture which will offer hands-on experience to members for one semester. WNET's engineering department will also be providing personnel to conduct the classes.

Bill and Louise Etra the Lab's official representatives to the Muses de Arte Moderno's month long video exhibition in Mexico City recently returned with positive impressions. The conference, the first of its kind in Mexico, was well attended by spectators and artists alike. Language problems were overcome by the concentration on non-verbal tapes. Works by most of the well-known international video artists were screened including works by *Ed Emshwiller, Douglas Davis, Nam June Paik, Stan Vanderbeek and John Reilly.* But according to the curator of the museum, the big hit of the conference was a short piece by Lab engineer *John Godfrey* called "Car-Tunes."

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SCHEDULE FOR CABLECAST OF "A FOR ART" SERIES

ON CABLE CHANNEL J, 10 PM - MIDNIGHT

NEW YORK COUNTERPOINT - (August 4 - 10) - Produced and Directed by Fred Barzyk
ART IN PUBLIC PLACES - Metropolitan Museum of Arts, Creative Television Associates
STREET INTERVIEWS - Andy Mann, Videomaker - Cable Arts
SIGNS - Rhody Streeter, Tony Ganz, Filmmakers - Tunbridge Films
N.Y., N.Y. - Francis Thompson, Filmmaker - Pyramid Films
HOMETOWN - Crabb Brown Productions, Exxon Corporation
NATIONAL FLOWER OF BROOKLYN - Tom McDonough, Filmmaker - United Artists

MUSIC: CITY SOUND - (August 11 - 17) - Produced and Directed by Roger Englander
U.N. DAY CONCERT - NET
MUZAK - Rhody Streeter, Tony Ganz, Filmmakers - Tunbridge Films
A TRIBUTE TO JOHN CAGE by Nam June Paik - WGBH
SONGDELAY by Joan Jonas - Robert Fiore, Filmmaker
STREET SENTENCES - Douglas Davis, Videomaker - WNET TV Lab
THE BLUES - Samuel Charters, Filmmaker - Bernice Coe Associates, MacMillan Films
DON CHERRY - Woody & Steina Vasulka, Video Makers

PAINTING AND SCULPTURE: OF TIME AND THE ARTIST - (August 18 - 24) - Produced and Directed by Roger Englander
GALLERY - Don Owen, Filmmaker - Bernice Coe Associates, MacMillan Films
JACQUES LIPCHITZ - "Who is" Series - NET
ISAMU NOGUCHI - Blackwood Productions
CHRISTO - Blackwood Productions

POETRY: MAYAKOVSKY, CUMMINGS, NERUDA, HEANEY - (August 25 - 31) - Produced and Directed by Fred Barzyk
MAYAKOVSKY "The Poetry of Action" - Harold Mantell, Filmmaker - Films for the Humanities
E. H. CUMMINGS "The Making of a Poet" - Harold Mantell, Filmmaker - Films for the Humanities
I AM PABLO NERUDA - Harold Mantell, Filmmaker - Films for the Humanities
SEAMUS HEANEY "Poet in Limboland" - Harold Mantell, Filmmaker - Films for the Humanities

JAZZ MEETS VIDEO - (September 1 - 7) - Directed by Bob Hankal
EDDIE CONDON, J. C. HIGGINBOTHOM - "Jazz Alley" Series, NET
BARNEY BIGARD - "Jazz Alley" Series, NET
MIXED BAG - David Atwood, Director - WGBH
MUSIC WITH BALLS by Terry Riley and Arlo Acton - KQED
SAM RIVERS - Andy Mann, Videomaker - Cable Arts

DANCE: NEW SPACES - (September 8 - 14) - Produced and Directed by Roger Englander
DISTRICT ONE - Rudy Perez, Choreographer - Fred Barzyk, Director - WGBH
PAS DE DEUX - Norman McLaren, Filmmaker - Canadian Film Board
RAINFOREST - Merce Cunningham, Choreographer - Public Broadcasting Lab
VARIATIONS V - Merce Cunningham, Choreographer - West German Television
NINE VARIATIONS ON A DANCE THEME - Hilary Harris, Filmmaker
FORD FOUNDATION PIECE - Elaine Summers, Choreographer - Experimental Intermedia Foundation
SEAGRAMS BUILDING PIECE - Marilyn Wood, Choreographer - Experimental Intermedia Foundation
DANCING IN THE STREETS OF PARIS, LONDON, STOCKHOLM - Twyla Tharp, Choreographer - WEDH
SPACES - Iara Foreman, Choreographer, Andy Mann Videomaker - Cable Arts

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DANCE: NEW SPACES - (September 8 - 14) Continued.....
EVERYBODY'S DOING IT - Don Redlich, Choreographer, Andy Mann, Videomaker - Cable Arts
TRISHA AT THE WHITNEY - Trisha Brown, Choreographer - Walter Gutman, Filmmaker
CONTINUOUS PROJECT ALTERED DAILY - Yvonne Rainer, Choreographer - Michael Fajans, Filmmaker
TOTEM - Alwin Nikolais, Choreographer - Ed Emshwiller, Filmmaker
LIMBO - Alwin Nikolais, Choregrapher - CBS
RELAY - Alwin Nikolais, Choreographer - NET

CRAFTS AMERICAN - (September 15 - 21) - Directed by Bob Hankal
A SEARCH FOR FORM with Harvey Littleton, Dave Gallagher & Bob Lovely, Filmmaker
BLACKSMITH WORKSHOP - Howard Cotton, Filmmaker - American Crafts Council
THE MUSIC RACK with Wendell Castle - American Crafts Council
REFLECTIONS with Paul Hultberg - American Crafts Council

ARCHITECTURE: GROPIUS, KAHN, FULLER - (September 22 - 28) - Produced and Directed by Fred Barzyk
WALTER GROPIUS - "Who Is" Series - NET
LOUIS KAHN - Hans Namuth, Filmmaker - Museum at Large
BUCKMINISTER FULLER "Primer of the Universe" - University at Large

PAINTING: MEDIUM CLOSE-UP - (September 29 - October 5) - Produced and Directed by Roger Englander
BARNETT NEWMAN - "U. S. A. Artist" Series - NET
PHILLIP GUSTON - Blackwood Productions
JASPER JOHNS - "U. S. A. Artist" Series - NET
LARRY RIVERS - Blackwood Productions

POETRY: EXPLORATIONS AND CONVERSATIONS - (October 6 - 12) - Produced and Directed by Fred Barzyk
GALEN WILLIAMS
MICHAEL BENEDICT
SONIA SANCHEZ
JACK ANDERSON
JAYNE CORTEZ
W. BLIEM KERN
TERRY STOKES
ERICA JONG
AUDRE LORDE
KATHY NORRIS
MICHAEL GOLDMAN
DICK GALLUP
JUDY JOHNSON SERWIN
NATHAN WHITING
ROBERT LOWELL - "U.S.A. Artist" Series - NET
CHARLES OLSEN - "U.S.A. Artist" series - NET
FRANK O'HARA - "U.S.A. Artist" Series - NET

TELEVISIONARIES: THE NATIONAL CENTERS (October 13 - 19) - Produced and Directed by Fred Barzyk
CAR TUNES - John Godfrey, Video artist, WNET TV Lab
ILLUMINATED MUSIC III with Stephen Beck and Warren Jepson - National Center for Experimental TV
WILLARD ROSENQUIST, Video artist, National Center for Experimental TV
JEAN SHEPHERD'S AMERICA - Fred Barzyk, Director - WGBH
MIXED BAG - David Atwood, Director - WGBH
THE MEDIUM IS THE MEDIUM - James Seawright, Nam June Paik, Video artists, Public Broadcasting Lab
MUSIC IMAGE WORKSHOP - Ron Hays, Video artist - WGBH
FROM TIME TO TIMBUKTU - David Loxton, Producer, Fred Barzyk, Director - NET
SCAPEMATES - Ed Emshwiller, Video artist, WNET TV Lab
SELLING OF NEW YORK - Nam June Paik, Video artist, WNET TV Lab
GLOBAL GROOVE - Nam June Paik, Video artist, WNET TV Lab

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FROM: CABLE ARTS FOUNDATION
101 West 57th Street
New York, New York

CONTACT: DALE RIEHL

For Immediate Release

CABLE TV MOVES TOWARD A CULTURAL CHANNEL

The thrust toward a cultural television channel gains impetus this coming Sunday, August 4, when New York City's two cable TV systems, Manhattan and TelePrompTer, begin showing "A for Art" two hours a night, seven nights a week for the next eleven weeks on Channel J.

The telecasts, ranging widely over many art forms, have been made possible through the cooperation of New York City's Bureau of Franchises and its Office of Telecommunications who have permitted the temporary use of Channel J for this purpose, and TelePrompTer and Manhattan Cable Television who have encouraged and assisted the project.

The "A for Art" series, scheduled on New York's two cable companies from ten p.m. to midnight, was produced by the Cable Arts Foundation.

"We are testing to see if the arts could be seen to better advantage in a separate context," says Russell Connor, executive director of Cable Arts. "Through experimentation with the concept of an arts channel, we hope to demonstrate the desire and need for well-made, consistently programmed shows on the arts. Cable television affords an inexpensive way --- in terms of cost per viewer --- of making the vast cultural and artistic resources of New York more readily, regularly and publicly available. It is a medium which will not only generate more interest in the arts and provide an alternative to the bulk of television programming, but can also provide high quality programs for the elderly, the disabled, and school children who cannot easily avail themselves of artistic resources."

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The first program in the series, "New York: Counterpoint", is devoted to New York City as it is viewed by visual artists. It will feature the film, "Art in Public Places" which John J. O'Connor has described as "...a fine and sometimes startling, tour of the art objects to be found in public places in Manhattan."

Cable Arts recently announced receipt of three major grants to expand its programming for cable systems. Mr. Connor believes those grants will enable his organization to make available other cultural anthology programming when "A for Art" concludes its run in late October.

One of the grants, from the National Endowment for the Arts, is for "a 10-program series on the short independent film." Mr. Connor, who is also Cable Arts' executive producer, expects to have that series ready by January. A second grant, from the New York State Council on the Arts, will underwrite a one-hour program on four contemporary New York artists. A third grant is from the Markle Foundation for a national demonstration project of the viability of arts programming for cable television which will include the distribution of "A for Art".

The Cable Arts project is supported by the New York State Council on the Arts.

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FROM: CABLE ARTS FOUNDATION
101 West 57th Street
New York, N.Y.

CONTACT: DALE RIEHL

For Immediate Release

CABLE ARTS FOUNDATION RECEIVES THREE MAJOR GRANTS
TO PROMOTE ARTS PROGRAMS ON U.S. CABLE SYSTEMS

The Cable Arts Foundation, which only a year ago pioneered in producing "A for Art," a series of programs on the arts that were shown on one of New York City's municipal cable channels last fall, has received three major grants to expand arts programming to cable systems in other cities across the country.

The John and Mary R. Markle Foundation has awarded $65,000 to Cable Arts to distribute "A for Art" nationally and to hold seminars concerning arts programming on cable television in ten selected U. S. locations. The seminars will be held in cooperation with area cable operators, arts groups, museums and libraries.

The National Endowment for the Arts has awarded $44,000 to Cable Arts "to assemble, produce, and distribute nationally for cable television a 10-program series on the short independent film."

And the New York State Council on the Arts has awarded $37,000 to Cable Arts for administration and to produce a one-hour program on four contemporary New York artists for distribution on cable systems and on video cassette, to schools and libraries. The artists are Norman Bluhm of Millbrook,

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Jack White of Syracuse, painters; and Mary Frank and Kenneth Snelson, both sculptors in New York City.

The grants were announced by Russell Connor, executive director of Cable Arts and executive producer of the organization's programming.

Last fall, Cable Arts presented its pilot 11 week series, "A for Art", in cooperation with the New York State Council on the Arts and the New York City Office of Telecommunications, on Channel A over New York City's two cable systems, Teleprompter and Sterling. Each program was two hours in length and presented nightly for an entire week. The programs, critically well received, explored various art forms, including architecture, music, painting, sculpture, poetry, jazz, classical music, dance, American crafts, and television as an art form.

Following the initial series of broadcasts, a study conducted by Statistical Research, Inc., found that 11.2% of Manhattan's cable subscribers had seen an average of four of the programs. Or by projection, some 25,000 to 35,000 viewers had seen at least four programs of the series.

"Public response to "A for Art" was very heartening," Connor said. "During particularly trying times for the cable industry, we demonstrated that quality programming directed to special interest audiences can have an impact, even though we had a limited capability in bringing the series to public attention".

Through the remarkable cooperation of artists, film makers, the TV Laboratory at WNET (where the series was assembled), WGBH in Boston, the National Center

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for Experimental Television, "A for Art" was produced with high quality at low cost.

The 11 two-hour "A for Art" programs will be reshown on Channel J in New York, beginning Sunday, July 28 for 11 weeks. Each program will be repeated nightly from 10 to 12 throughout the week.

This cablecast is made possible through the support of the New York State Council on the Arts, and the cooperation of the City of New York's Bureau of Franchises and its Office of Telecommunications, Manhattan Cable and Teleprompter Cable Television. The series will originate courtesy of Teleprompter's studios. Special equipment has been donated by the International Video Corporation for the duration of the series.

The Cable Arts Foundation was established in 1973 to promote the development of programming on the arts and humanities on cable television.

"A rewarding relationship between cable, artists and art groups, as well as museums and libraries, should be established", said Connor. "Cable television with its multiplicity of channels, can then be used effectively to enhance the cultural life of our cities."

This fall, Cable Arts will hold its series of seminars at museums or art centers to bring together local cable system operators and representatives of local arts communities. Selections from the "A for Art" series will be presented to demonstrate that relatively inexpensive, high quality programs on the arts are feasible. During the seminars, Cable Arts personnel will

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present documentation of the legal, administrative, and technical problems and possibilities of arts presentations on cable television. Present sources of national and international program material, together with a national listing of local producers of arts programming, will be made available so that local groups can build their own libraries of filmed and videotaped material. Legal and administrative procedures for dealing with rights and clearances will also be explained.

Other topics to be discussed will include technical advances that facilitate high quality and ~~that~~ inexpensive color production of local programs on the arts. ~~are not out of~~ r~~ange~~.

The seminars would be a prelude to presentation of the "A for Art" series by local cable operators. Following presentation of the series, a survey of cable viewing preferences on the range and extent of interest in the arts of each particular region will be undertaken. This data would be made available to local arts groups to assist them in obtaining increased funding from arts councils and other organizations for cable production and distribution.

Cable Arts is beginning the distribution of its productions to New York State cable systems, and its programs have been shown on cable systems in Ithaca and Binghamton.

"Cable television, with its under-used, unique abundance of channels and time, is an ideal arena for specialized programming," Connor said. "And there is an abundance of good, seldom seen films and tapes on the arts that

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can fulfill the needs for arts programming.

"Our goal is to be a national model on which other groups can draw for information, and to supply a regular series of programs on the arts and humanities, with local communities producing their own, complementary component."

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ELECTRONIC ARTS INTERMIX, INC. 84 FIFTH AVENUE NEW YORK, N.Y. 10011 (212) 989-2316

ARTISTS VIDEOTAPES

A human insect on the streets of New York, a Stutterers' Clinic in Moscow, a man peeping through his own face, ten women openly discussing their fear of sexuality, John Cage playing en plein air in Harvard Square, the entombment of ten Cadillacs in Texas as a monument to the Tail Fin, the Boston Symphony Orchestra accompanying eight visual artists-----these are scenes from a few of the more than 160 videotape programs now available from Electronic Arts Intermix.

No matter what the subject or whether they are documentaries recording an event or a performance, or interviews of art personalities, or video art works, all the programs are explorations of the manifold potentials of the Television medium.

Many of the programs have been broadcast, some once, some several times, but the appearance of one or another on the airways is a rare occurance. Electronic Arts Intermix, by means of the videocassette, now makes these available to educational and cultural organizations at the time and place desired.

A catalogue listing and briefly describing these programs is now available free of charge. It also contains condensed biographical information about the three major experimental centers and about Electronic Arts Intermix.

The catalogue is supplemented by a 20 minute video sampler, "The Intermix Screening Room", consisting of short excerpts from forty programs by as many artists. Available without charge to educational and cultural institutions for a week's viewing.

For further information contact:

Electronic Arts Intermix, 84 Fifth Avenue, New York, N.Y. 10011
Tel: (212) 989-2316

Howard Wise, President
John Trayna, Manager, Artists Videotape Resource
Flora Meyer, Administrative Assistant

This project is supported by the National Endowment for the Arts and the New York State Council on the Arts.

-MORE-

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NOTE: For those who are unfamiliar with the term, "Video" has generally come to mean portable television, which became areality in 1968 when Sony introduced the "porta-pak" using ½ inch magnetic tape, a hand-held camera and a portable battery-operated videotape recorder.

Half-inch equipment might be compared to the TV studio's standard 2 inch tape and the massive equipment which its use entails, as 16mm film is to Hollywood's 35mm equipment.

Video has a number of advantages over film, the most important of which are:

1) The information on the tape may be modified electronically, enabling the artist to extend the scope of his creative powers;

2) The image and the sound are recorded simultaneously, and are thus automatically in synch;

3) Video operates silently, permitting the subject to forget he is "on Camera".

The introduction of the Time-Base-Corrector last year has made it possible to upgrade ½" tape programs to broadcast quality, and thus in turn has aroused the interest of the broadcasters in the relatively inexpensive and mobile ½" equipment. This will hopefully prove to be a fortunate development, for, as video and conventional TV become more compatible, the Video artists have more opportunities of influencing commercial TV, to the benefit of all concerned, including the public.

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Chronology

1932 born, Seoul (left Korea 1950)
1956 grad., U. of Tokyo, degree in esthetics
1956-8 U. of Munich, Freiburg Conservatory, U. of Cologne
1958-61 exp. work at Studio for Electronic Music, Radio Cologne; shows in Europe & concerts
1963 Galerie Parnass
1963-4 Tokyo ("Sonata for Adults Only") see p. 6
1964 Originale in NYC (2nd AG Fest)
1965 New School (Jan. 8); Phila. concert (Feb.); Variation V ( ); Third AG Festival; Cafe à Go-Go (Oct); first Bonino show (Nov.) — also first Europe tour (summer)
1966 Venice (June) etc.; 4th AG Fest.
1967 Opera Sextronique burst (Feb); Light in Orbit (Feb. where); 5th Fest. (Jan); Germany (Oct); Festival of Light ( ) Stony Brook '67-'68
1968 Machine show MoMH; 2nd Bonino show; artist in residence at WGBH

1969 Cybernetic Serendipity at Corcoran; "Medium is Medium" at WGBH; "Vision & Television" at Brandeis; TV Bra at "TV as Creative Medium" (May-June)

1970 "Video Commune" premieres synthesizer; at Cal Arts 1970-71; "Video Variation" (Boston Symphony)

1971 Artist-in-residence, WNET; working on Cage film, Global Groove
1972 Everson Mus. show with Charlotte; "Selling of NY"

1974 Cage film; 3rd Bonino show; Global Groove; Open Circuit

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dear Calvin —

NAM JUNE PAIK
155 BANK ST. A-512
N.Y., N.Y. 10014
(212) 929-3738

after Aug 24
BOX 864
CANAL ST
NY STATION
NY 10013

I think, you would enjoy following quote from THOREAU.

> Our inventions are wont to be pretty toys, which distract our attention from serious things. They are but improved means to an unimproved end, an end which it was already but too easy to arrive at . . . We are in great haste to construct a magnetic telegraph from Maine to Texas; but Maine and Texas, it may be, have nothing important to communicate.

I enclose also two authoritative articles on communication satellite.

It is amazing how few people are thinking about its consequences. It might become also the monopoly game between IBM and ATT, --if unattended. Paik

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Thursday

EVENING

41 UN EXTRANO EN SU PUEBLO
47 TOMIKO
49 INTERNATIONAL PERFORMANCE
50 GREAT AMERICAN DREAM MACHINE
67 TIME TUNNEL

9:30 21 HUMANIST ALTERNATIVE
Living in accordance with principles based on reason rather than religion is discussed.

31 CONTINUUM
Judith R. Skutch reports on research in the field of parapsychology.

10:00 4 20 COMEDYWORLD—Variety
Rodney ~~Dangerfield~~ and series co-host Nipsey Russell are shown performing their nightclub acts. Film clips are from Harold Lloyd's "The Freshman" (1925) and "The Three Musketeers" (1974). Marty Feldman appears as a cymbalist who is bothered by a fly. The British team of Ronnie Corbett and Ronnie Barker play World War II military men deciding on a convenient day for the Normandy invasion. Also: Mary Betten, newcomer Jay Leno, vaudevillian Joe Church, Jud Strunk, Jeremy Vernon, Ed Bluestone and the British team of Eric Morecambe and Ernie Wise. (60 min.)

5 NEWS—Bill Jorgensen

7 8 STREETS OF SAN FRANCISCO—Crime Drama
A headstrong rookie policewoman seeks revenge against the man who raped and murdered her roommate. First televised in January 1973. Lieutenant Stone: Karl Malden. Keller: Michael Douglas. (Repeat; 60 min.)

Guest Cast

Sherry Reese ..... Brenda Vaccaro
Prentiss ..... Michael Burns
Dr. Murchison ..... Fred Sadoff
Evelyn ..... Judith McConnell
Nancy Connors ..... Anne Collings
Dr. Kamer ..... James Sikking
Minister ..... Carleton Young
Cashier ..... Charles Dorsett

9 WFL FOOTBALL
Joined in progress. The Hawaiians vs. the Sharks at Jacksonville, Fla. Hawaiians rookie QB Norris Weese has emerged as one of the WFL's most exciting players. The former Mississippi star rallied his team for 31 points in the final quarter against the Sharks earlier this season. In less than 15 minutes, Weese passed for two TDs, ran for another and scampered across for an action point. WR Jerry Powell is his favorite target. The Sharks rely on a high-powered ground game to move the ball. The big gun is Tommy Durrance, a former All-SEC RB at Florida. DE Ike Lassiter leads an experienced front four. Merle Harmon and Alex Hawkins report. (Live)

11 NEWS—Joe Harper

13 VIDEO VISIONARIES—Films
Debut: Exploring the experimental side of television, this 13-part series draws from the work of 22 video artists. Among the segments on display this week: a ballet of abstract patterns and dots, and a piece by Nam June Paik, one of the first to experiment with electronic images.

21 HATHA YOGA—Exercise
Lessons: revolving triangle, tripod head stand, stretching.

31 GREAT AMERICAN DREAM MACHINE
Return: Highlights from past shows. This week's main segments are in the Close-up on page A-63. (60 min.)

41 EL HONORABLE SENOR VALDEZ
47 LAURA BW
49 50 JEANNE WOLF WITH . . .
67 NEWS—Gary Gunter

10:30 13 ALL ABOUT TV
"Children's TV: The Economics of Exploitation," Part 1. (60 min.)

47 NOTICIAS—Manolo Iglesias
50 NEWS

11:00 2 NEWS—Rolland Smith
3 NEWS
4 NEWS—Jim Hartz
5 ALFRED HITCHCOCK—Drama BW
A greedy young man devises an ingenious plan to murder his wealthy aunt. Muriel: Mildred Dunnock. Seymour: Hurd Hatfield. Liza: K.T. Stevens. Maid: Dorothy Crehan.
7 NEWS—Grimsby/Beutel
8 NEWS—Pat Sheehan
11 PERRY MASON BW
Mason (Raymond Burr) is retained by a racing-car driver accused of murdering his double-crossing business partner. Griston: Henry Brandt. Marge: Jan Shepard. Ryan: Michael Constantine. Rettig: Anthony Caruso. Stone: Richard East-

What is the short-term impact? The most immediate effect will be a reduction in the cost of long-distance communications, and a corresponding increase in the number of words and pictures exchanged. There was a dramatic drop in the cost of leasing a one-way telephone circuit between New York and Paris when the Communications Satellite Corporation's Early Bird went into service; costs have gone down every year or

organism. Just as a cell cannot migrate from, say, the brain to the liver, the freedom of the individual will tend to be restricted in the new society.

The last comparable change in the history of life occurred several billion years ago, when multi-cellular animals evolved out of colonies of individuals. The prospect is not pleasant. But the transformation, if it occurs, will take place slowly. Those now

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from the bug's perspective; and "Sawmill," which focuses on one day in the lives of sawmill workers.

41 DIAS FELICES

50 VIDEO VISIONARIES—Films

9:00 **2 3 MOVIE—Drama**

Espionage in East Germany is the mission of a British agent in "The Looking Glass War" (English; 1970), based on John Le Carre's novel. Christopher Jones portrays the reluctant spy sent to locate a suspected Russian missile site. (Repeat; 2 hrs.)

Cast

Leiser ..... Christopher Jones
The Girl ..... Pia Degermark
LeClerc ..... Ralph Richardson
John Avery ..... Anthony Hopkins
Haldane ..... Paul Rogers
Susan ..... Susan George
Starr ..... Ralph McAnally
Johnson ..... Robert Urquhart
Babs LeClerc ..... Maxine Audley
Sarah ..... Anna Massey

4 20 IRONSIDE

A daughter who was presumed dead returns to her ailing mother, but her homecoming is not a happy one. Hours before the girl's reappearance, someone murders her brother. Ironside: Raymond Burr. Ed: Don Galloway. (Repeat; 60 min.)

Guest Cast

Joanna ..... Kim Hunter
Gail ..... Gretchen Corbett
Simon ..... Whit Bissell
Philip ..... Scott Hylands
Walter ..... James Keach
Lily ..... Anne Seymour
Hobbs ..... James McCallion
Nurse ..... June Christopher

Thursday

EVENING

7 8 KUNG FU—Drama

John Carradine plays a blind man on a quest to avenge a friends murder. His adversary is a shadowy killer who is the virtual embodiment of pure evil. Caine: David Carradine. Young Caine: Radames Pera. Master Po: Keye Luke. (Repeat; 60 min.)

Guest Cast

Serendipiy ..... John Carradine
Adversary ..... Morgan Woodward
Josie ..... Barbara Colby
Bounty Hunter ..... Shelly Novack
Mule Jesse ..... Kelly Thordsen
Bartender ..... Bartlett Robinson
Jake ..... James Gammon
Wagon Driver ..... Robert Donley

11 BONANZA—Western

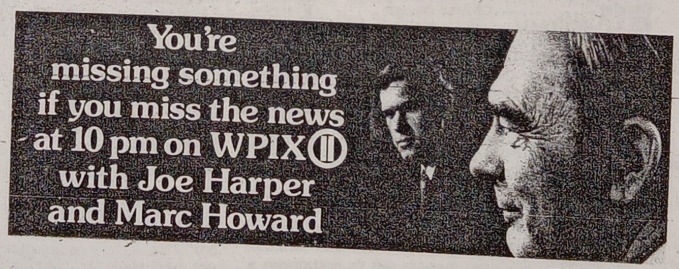
Adam (Pernell Roberts) falls in love with a beautiful girl (Anna-Lisa) known to the Indians as the white buffalo woman. Ben: Lorne Greene. Hoss: Dan Blocker. Joe: Michael Landon. Chato: Hal Jon Norman. Dako: Vic Millan. Tiowa: Frank Sentry. (60 min.)

13 THE SINNERS

In "The Best Man" a woman must choose between two very different suitors, and the resolution may depend on her best friend. Frank O'Connor's short story adapted by Brian Armstrong. (60 min.)

21 EYE TO EYE—Art

A survey of commercial art—from a painting atop a Boston storage tank to TV commercials. Among the latter: Ann Miller tap-dancing around giant soup cans; and psychedelic cartoons promoting slacks. (Repeat)



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Ideas & Trends

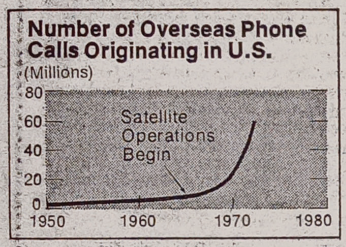
Mathematics, Communications, Theology

NYT 6/9/74

Satellites May Make Earth The Smallest Of Worlds

By ROBERT JASTROW

The brain and the organs of speech are the distinguishing qualities of the human animal. The fossil record suggests that the two are intimately related: the emergence of language paralleled the transformation of Homo erectus into Homo sapiens a million years ago. And, in fact, each of the four great steps forward in human communications, speech, writing, printing and telephone and radio, has brought a major change in the circumstances of life.



By 1976, the fifth revolution will have taken place. The record of the past warns that the course of evolution will be deflected by the new development. Its short-time impact is already clear. The long term is less so, but some of the implications are portentous.

The launch this spring of the new communications satellites, WESTAR I and ATS F, was the benchmark. Western Union's WESTAR I is the first privately funded communications satellite; it has the capacity for either 1,200 simultaneous telephone conversations or one color TV program (it can be switched to carry one or the other). ATS F is an experimental Federally funded satellite that carries 15 transmitters and receivers, and can operate on 20 different frequencies. Three other domestic communications satellite systems will join WESTAR I and ATS F in the next 18 months. The result will be a quantum jump in the capacity of Americans to talk to and see one another.

Short-Term Effects

What is the short-term impact? The most immediate effect will be a reduction in the cost of long-distance communications, and a corresponding increase in the number of words and pictures exchanged. There was a dramatic drop in the cost of leasing a one-way telephone circuit between New York and Paris when the Communications Satellite Corporation's Early Bird went into service; costs have gone down every year or two since. (Expanded ocean-bottom cable service also contributed to the drop.)

When the cost of a service goes down, the use of the service usually goes up, and telephone costs are no exception. Again the advent of satellites coincides with a dramatic change: The number of overseas telephone calls in the United States grew steadily from 1950 to 1965, followed by a nearly vertical spurt upward.

Project the curves into the future. Around eight years from now the United States will place about a billion overseas telephone calls a year, and a call half-way round the world will cost the same as a call next door. By 1980, a New York-Tokyo conversation by color TV should be within every businessman's reach.

Sit across the TV conference table from your boss or customer 10,000 miles away and observe when he flushes or turns pale; your communication is as complete as though you were in the same room. Every signal except a punch in the nose will be gotten across by high-fidelity color TV; and travel will be undertaken mainly for the pleasure of an intimate association with a person or a place.

A world language may be another consequence of the communications satellite. Which will it be? Roughly 800 million people speak some form of Chinese, and English runs a poor second with 330 million. English seems likely to win out, though, because it is simpler, and it is the international language of engineering and commerce.

And finally, communications satellites, combined with broadcast and cable TV, will permit people to live where they please, regardless of their work: Concentrations of corporate headquarters and publishing, banking and legal services in and around large cities will not be necessary. Now those who must be in direct contact to communicate effectively live in urban areas.

When cheap dial-up conversations by color TV become commonplace, every house can be transformed into an office, a theater or a classroom by pressing a few buttons. Some will still opt for life in a high-rise, but many will choose the country.

It seems inevitable that cheap communications will tend to reverse the growth of the city. In 1945, Arthur C. Clarke, then working on radar in the Royal Air Force, invented the concept of the communications satellite in a research paper. Mr. Clarke has a reputation as the most accurate forecaster of the future around. He sees the impact of Comsats as "a slow but irresistible dispersion and decentralization of mankind." His conclusion is: "Megalopolis may soon go the way of the dinosaur." He may have hit the bull's-eye again.

Long-Term Effects

In the long term, the new satellites will provide a nervous system for mankind, knitting the members of our species into a global society. There are pluses and minuses. On the one hand, many lives will no doubt be enriched by freer exposure to ideas and people. Through the reduction of the barriers of fear and suspicion between nations, there may be greater political stability.

On the other, a unified global society will be a social organism of great collective power, in which the individual plays the role of one biological cell in a complex organism. Just as a cell cannot migrate from, say, the brain to the liver, the freedom of the individual will tend to be restricted in the new society.

The last comparable change in the history of life occurred several billion years ago, when multi-cellular animals evolved out of colonies of individuals. The prospect is not pleasant. But the transformation, if it occurs, will take place slowly. Those now living will be dead before it is completed, and most of our descendants will be conditioned to accept their more restricted options.

Robert Jastrow teaches geophysics at Columbia and Dartmouth and is director of the Goddard Institute of Space Studies of NASA.

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Scientific American (recent issue) spring 1974

A Journey Through the Invisible Universe and the World of Astronomy

The Invisible Universe

By **G. L. Verschuur,** University of Colorado, Boulder, Colorado

With his new book Dr. Verschuur achieves a rare goal—teaching and entertaining his readers simultaneously.

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1974. approx. 190p. 70 illus. paper/$5.90
Heidelberg Science Library Volume 20

Galactic and Extra-Galactic Radio Astronomy

Edited by **G. L. Verschuur** and **K. I. Kellermann**
National Rado Astronomy Observatory, Green Bank, West Virginia

This book is concerned with the observational aspects of modern radio astronomy outside the Solar System. It begins where most textbooks on radio astronomy leave off, with a discussion of what is actually known from research in the field. Emphasis is placed on the type of data available and its interpretation. The book is aimed at graduate students and practicing astronomers, but is also suitable for senior astronomy courses.

1974. 440p. 127 illus. cloth/$37.80

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stationary satellites, all existing or planned within the next few years. Even the Canadian Eskimo towns can view an equatorial satellite if they are willing to look at an elevation a few degrees above the horizon. Only the Russian Orbita scheme, with a number of relay satellites in highly elliptical 12-hour orbits, still presents a working alternative to that unique central ring in space, neatly girdling our planet at a distance of some three diameters, within which a single satellite can be steadily viewed by a stationary antenna. The ring is a limited Newtonian resource shared by the entire world.

These two volumes between them present 42 papers on the concepts, design and components of present and future synchronous communication satellites. The papers are the work of specialists from three continents (no Russian contributors) presented at a conference held in Washington in 1972, augmented by three or four papers later commissioned to round out the work. The volumes are informal, without index, photo-offset from a variety of typed manuscripts, but they display this rapidly growing and powerful technology with authenticity. Bristling acronyms and complicated diagrams make little allowance for a general scientific reader, and yet such a reader is likely to find at least the systems volume, with its more conceptual approach, accessible in full. The companion technology volume is much more specialized, although even in it a few nuggets repay the browser.

Within less than a decade the bulk of transoceanic telephony (and all transoceanic television) has become satellite-borne. By mid-1973 the Canadian Anik satellites, the first geosynchronous satellites specifically designed for national domestic communications, were operating. In the next five years the number of channels aloft will increase by at least an order of magnitude. The current INTELSAT IV system now provides about 5,000 two-way transoceanic telephone channels. With the coming of thin-line networks to ships and distant islands, aircraft traffic control and educational television (all considered here), growth seems to have just begun. The quiet whispering gallery that the ionosphere and the earth's surface provided for short-wave radio propagation is now clogged and clamorous; wire and cable are hampering and antique; the line-of-sight landlubbing microwave relay networks are too expensive. What can the engineers do in orbit?

Plenty of ideas and even a good deal of tested hardware are already available to meet the demand. Let us fish out a few. It is clear that the satellite can use spotlight-narrow beams rather than the present floodlights and thus illumine its ground correspondents more selectively. There is a remarkable new engineering, an orbital station-keeping art, that has to fight not only the tides of sun and moon and the asphericity of Mother Earth to win pointing precision but also the slow, steady effects of solar-radiation pressure; if these effects were ignored, the sunlight alone would eventually spin the spacecraft wildly. One can arrange to dump unwanted angular momentums into flywheels carried aboard the craft. Keeping place in orbit requires the actual emission of momentum, which is now released in the form of gas or rocket flames; in the future this dynamical effluent may be in the form of ionized mercury vapor, pulses of plasma sparked out of a block of inert stuff (even out of Teflon) or a colloid of charged glycerine droplets.

Rapid cyclical switching of interconnections among all the spot beams of frequency channels, pair by pair, each held open for a fraction of the time, allows for one kind of automatic switchboard. As an alternative, timed digital pulses, with special addresses orchestrating all spot beams at once (with the timing corrected every few seconds by noting the moment of actual response, to take care of drift in spatial position and in the clocks), offer a flexible system, easily reprogrammed to meet changes in need. Each earth station would have a time slot 100 microseconds long in one practical scheme, repeating its signal bursts once every millisecond or so.

The microwave wavelengths now being used are two or three inches. Newly authorized bands include wavelengths about half as long, which provide about four times the present bandwidth, so that exploiting the two polarization directions would meet the order-of-magnitude gain that is now directly foreseen. Raindrops scatter these proposed bands badly, however, and so earth stations will probably come to be built in pairs, linked by cable or microwave, spaced far enough apart so that no single heavy rainstorm is likely to blanket both of them.

Aside from all these future plans, the government of India will soon try out a particularly bold scheme. The experimental NASA synchronous satellite ATS-F, stationed over the horn of Africa, would be lent to India to receive television transmissions from Indian earth stations and relay them directly to 2,500 community television receivers, each located in a village near a power line. These television sets would be almost conventional but would have a special front end of Indian design and manufacture and would be fed by a 10-foot stationary dish antenna. The installation of these sets is now under way in six states; the first programs should flow late next year in more than half a dozen languages. Who can guess the consequences of television in that archipelago of a million isolated villages if INSAT, the projected Indian-owned successor to the trial with ATS-F, can get under way at full scale? Such a system, described in a very interesting design paper by an Indian author with two American partners, could handle at once a relay scheme for a national urban-television network, a direct-reception television and radio system for the villages, heavy telecommunications traffic among the four major cities in India and reliable telephone connections to remote places, from the Andaman Islands to the high Himalayas. INSAT, "a major undertaking, not only technologically but also in the socioeconomic sense," would carry hope into orbit. It would be no petty memorial to its untiring and enthusiastic advocate, the late Vikram Sarabhai of Ahmedabad.

BIOLOGY OF EARTHWORMS, by C. A. Edwards and J. R. Lofty. Halsted Press Division of John Wiley & Sons, Inc. ($8.75). Earthworm research has doubled about every 20 years for the past century. Here two expert soil biologists from the renowned English agricultural research station at Rothamsted cite some 600 papers in their brief and admirably readable undergraduate-level survey of these familiar soil animals. Earthworms are members of a single order of the annelid phylum, with some 1,800 species distributed all over the world (although hardly in deserts, on mountains or in snow and ice).

The form of earthworms is the topic of the first chapter, well illustrated by scanning electron micrographs of the creatures, particularly of the front end and of the genital bristles that help to hold the overlapping, copulating worm pair together. These hermaphroditic animals have male and female apertures, both double, and the pores and bristles play an important part in the classification of species. The sense organs of the earthworms are of two classes: photoreceptors (not recognizable eyes but little organelles with lenslike structures under the skin) and groups of epithelial such-sensitive cells with sensory hairs it project through the skin. Internal

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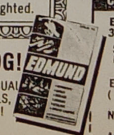

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