Supported by the New York State Council on the Arts and the National Endowment for the Arts
### Schedule

**DATE** | **TIME/PM** | **PLACE** | **TITLE** | **DESCRIPTION**
---|---|---|---|---
**JANUARY**
27 (Friday) | 8:30 MS/B | YOSHIKO CHUMA — Independent Filmmakers | **FEBRUARY**
2 (Thursday) | 8:00 MS/B | FESTIVAL PROGRAM I — Journey Across Three Continents | **DATE** | **TIME** | **PM** | **PLACE** |
3 (Friday) | 8:00 MS/B | FESTIVAL PROGRAM II — Journey Across Three Continents | 8:00 MS/B | PEARL BOWSER Presents Body and Soul — “Lost Films” |
4 (Saturday) | 8:00 HS | 8:00 MS/B | BORIS BUCKNER — Video/Electronic Arts |
10 (Friday) | 8:00 MS/B | LIZZIE BORDEN — Independent Filmmakers | 10:00 AM—5:00 PM | THE ELECTRONIC NARRATIVE — A Daylong “Exploration” |
11 (Saturday) | 8:00 MS/B | ‘‘BLUE’’ GENE TATRYN — New Music | **MARCH**
11 (Saturday) | 8:00 HS | UNKNOWN CHAPLIN — “Lost Films” | 2 (Friday) | 8:00 MS/B | TOM JOHNSON and LANCE BIRD — Independent Filmmakers |
15 (Wednesday) | 8:00 MS/B | SUSAN and ALAN RAYMOND — Video/Electronic Arts | 3 (Saturday) | 8:00 HS | Napoleon — “Lost Films” |
17 (Friday) | 8:00 MS/B | SAYET NOVA — “Lost Films” | 5 (Thursday) | 8:00 MS/B | JOHN MAGGIOTTI — Video/Electronic Arts |
22 (Wednesday) | 8:00 MS/B | TONY BILIONI — Video/Electronic Arts | 10 (Saturday) | 8:00 MS/B | Bob le Flambeur — “Lost Films” |
24 (Friday) | 8:00 AKAG | PAUL SHARITS Lecture/Screening I — Evenings for New Film |
25 (Saturday) | 8:00 MS/B | MALCOLM GOLDSTEIN — New Music |
27 (Friday) | 8:00 MS/B | THE FALLS (with Peter Greenaway) — The AFI Presents the BFI |
**APRIL**
2 (Thursday) | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B | 8:00 MS/B |
3 (Saturday) | 8:00 HS | TIM MILLER — Video/Electronic Arts | 11 (Wednesday) | 8:00 MS/B | NIAGARA FRONTIER/FINGER LAKES EXCHANGE — Video/Electronic Arts |
19 (Thursday) | 8:00 MS/B | 12 (Thursday) | 8:00 HS | Before Hindsight, At the Fountainhead — The AFI Presents the BFI |
8 (Wednesday) | 8:00 MS/B | CHARLES MUSSEY Presents Before the Nickelodeon — “Lost Films” |
9 (Wednesday) | 8:00 MS/B | 13 (Friday) | 8:00 MS/B | Angel in the House, Crystal Gazing — The AFI Presents the BFI |
17 (Saturday) | 8:00 HS | 14 (Saturday) | 8:00 MS/B | RALPH JONES — New Music |
18 (Wednesday) | 8:00 MS/B | 14 (Saturday) | 8:00 HS | Baby Doll — “Lost Films” |
20 (Friday) | 8:00 MS/B | 16 (Monday) | 8:00 MS/B | CHIZ SCHULTZ — Video/Electronic Arts |
21 (Saturday) | 8:00 HS | 18 (Wednesday) | 8:00 MS/B | RAUL MARROQUIN — Video/Electronic Arts |
23 (Monday) | 8:00 MS/B | 19 (Thursday) | 8:00 MS/B | Down the Corridor, So That You Can Live — The AFI Presents the BFI |
**MAY**
1 (Tuesday) | 8:00 MS/B | ARTISTS CALL: SUPER-5 FILMS AGAINST U.S. INTERVENTION — Independent Filmmakers |
2 (Wednesday) | 8:00 MS/B | DEPARTMENT OF PUBLIC DANCE WORKS — New Music |
3 (Wednesday) | 8:00 MS/B | KIDLAT TAHMIK — Independent Filmmakers |
4 (Friday) | 8:00 MS/B | CHRISTOPHER LAIRD — Video/Electronic Arts |
5 (Saturday) | 8:00 HS | PETER GREENAWAY Presents The Draughtsmen’s Contract — Independent Filmmakers |
**Staff**
BUSINESS MANAGER — Timothy J. McCann
Timothy McCann is a graduate of Niagara County Community College and is continuing his education at the University at Buffalo School of Management. He is also a member of the American Management Association.

FILM PROGRAMMER — Bruce Jenkins
Bruce Jenkins received a doctorate in Film from Northwestern University where he served as an editor of Film Reader. He is project director of The American New Wave (1958-67) touring film series and was co-programmer of the 1983 Robert Flaherty Film Seminar.

VIDEO/ELECTRONIC ARTS CURATOR AND MUSIC PROGRAMMER — John Minkowsky
John Minkowsky did his graduate work at the Center for Advanced Research in the Visual Arts at the State University of New York at Buffalo and is currently editing a collection of essays, Design/Electronic Arts.

ASSISTANT VICE/ELECTRONIC ARTS CURATOR AND MUSIC PROGRAMMER — Nancy Stalnaker Norwood
Nancy Stalnaker Norwood received her Masters of Fine Arts degree from the Visual Studies Workshop, Rochester, New York where she was Media Program Coordinator and Video Instructor from 1980-83. She is currently Assistant Producer for The Frontier series (Producer, Lynn Corcoran) administered through Media Study/Buffalo.

WORKSHOP AND ACCESS COORDINATOR — Ken Rowe
Ken Rowe did his graduate work at the Center for Media Study, SUNY at Buffalo. He has been a cinematographer for television commercials and industrial films and has taught photography at the School of Film/Media conducted by Media Study/Buffalo.

**Media Study/Buffalo**
Media Study/Buffalo is a unique Western New York regional center established to encourage the creation and understanding of media — especially photography, film, video and sound — by people of all ages in the area. It is also exploring the electronic and computer-generated arts, visual and aural, and is researching broadcast, cablecast, microwave and other concepts.

Media Study/Buffalo is a not-for-profit public service foundation established under grants from the New York State Council on the Arts and the National Endowment for the Arts which support:

I ACCESS to production equipment for all citizens, especially serious artists, emerging makers and youth.

II WORKSHOPS in image/sound experimentation and production, in circuit-building and the design of electronic art tools, and in teaching creative media.

III EXHIBITION — screening, viewing, display, installation, presentation, performance and discussion of all formats of creative image and sound.

IV INFORMATION AND PROJECTS resources, conferences, residencies and media programming relating to creative image and sound and their psychological and environmental interactions.

V PRODUCTION PROJECTS by independent image and sound artists, local and national, and involvement in the legal and distribution problems associated with them.

VI MANAGEMENT of the above facilities, the facilities housing them, and relations with individuals and agencies supporting them.

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ACCESS

EQUIPMENT POLICY

Media Study/Buffalo offers individuals, non-profit organizations, and public institutions access to media production equipment at low cost. The field systems available for public use include 16mm and Super-8mm sync sound film equipment, color video portapaks in 1/2" VHS and Beta 1, 3/4" u-matic, plus portable cassette and open reel audio recorders. Studio facilities include flatbed editing for 16mm film and a motorized Super-8 film sound editor, an audio studio with recording and processing equipment, video editing for Beta 1, VHS, and 3/4", and a B&W photography darkroom. All production and post-production equipment users must demonstrate competence with equipment. Access hours for equipment rental are 9-11:45 and 1-4:45 PM, Monday through Friday.

SCHEDULE OF FEES

EQUIPMENT RENTAL

The following equipment may be reserved by phone (847-2555) and may be picked up between the hours of 9-11:45 and 1-4:45, Monday through Friday. A refundable deposit is required for most equipment and may be in the form of cash or check. The deposit schedule is as follows:

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<tr>
<th>Equipment Description</th>
<th>Deposit Schedule</th>
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<tr>
<td>Equipment valued over $500</td>
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AUDIO

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<td>Shotgun microphone</td>
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<tr>
<td>Stereo cassette recorder</td>
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<td>Sync recorder</td>
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FILM

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<td>Super-8mm sound camera</td>
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<td>16mm camera</td>
<td>$6.00</td>
<td>$15.00</td>
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<tr>
<td>Tripods</td>
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<tr>
<td>Fluid head tripod</td>
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<td>$8.00</td>
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<tr>
<td>Light meter</td>
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<td>$5.00</td>
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<tr>
<td>Lowell &quot;D&quot; kit</td>
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VIDEO

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<td>&quot;3/4&quot; portable cassette recorder</td>
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<tr>
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</tr>
<tr>
<td>Sony 1640 color video camera</td>
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(*Use by proposal only)

VIDEO ACCESS POLICY

Production Equipment

Access to Media Study/Buffalo's portable color video recording systems is arranged by proposal, detailing equipment requested, project description, exhibition/distribution plans, prior tapes completed, and equipment experience.

Video Access Proposal forms are available at Media Study/Buffalo's main desk, access desk, or by mail.

1) Color camera, VHS portapak or Beta 1 portapak
   a) Must demonstrate competence on equipment.

2) Color camera, 3/4" portapak:
   a) Must have completed a videotape project of high quality.
   b) Must have a clear plan for proposed project.
   c) Must plan for public distribution of the tape.
   d) Must demonstrate competence on equipment.

3) Documentary system (Sony 1640 color camera, Sony VO 4800 3/4" portapak, Lowell Omni-3 lighting kit, fluid head tripod, and microphones):
   Persons interested in applying for use of this system should meet the qualifications as listed above for category #3. A selection committee will review proposals on a regular basis. For additional information, call 847-2555.

4) 3/4" videocassette editing suite (Sony VO 280A, VP 226 video cassette decks, RM 440 edit controller, PVM 1211F pulse-cross monitor, Tektronix vectorscope, waveform monitor, test signal generator, 3M P-50 video processing amplifier):
   Persons interested in applying for use of this system should submit a video access proposal, with a written log of original tapes and a preliminary edited version of the final tape.

STUDIO FACILITIES

Most studio facilities may be used anytime there is no prior reservation or can be reserved in half-day shifts. All fees are payable in advance when you begin work that day. Use of the 3/4" video cassette editing suite is by proposal only and is restricted to final editing. Rough editing should be done on the 1/2" and 3/4" videocassette systems.

SOUND STUDIO

Aires synthesizer, cassette deck, open reel decks, graphic equalizer, mixer console, turntable, and microphones.

VIDEO

Access hours for Beta 1 video editing system, VHS video editing system, "3/4" video playback, 3/4" video rough editing system, "3/4" video editing suite, and "3/4" editing system or suite with editing technician add: $10.00. ($Use by proposal only)

CONFERENCE/SCREENING FACILITIES

Media Study/Buffalo is equipped to offer space for meetings and conferences for groups needing playback of 3/4" U-Matic, VHS, 1/2" open reel videotapes or screening of 16mm, Super-8 films or slides. Call for rates.

<table>
<thead>
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<th>Room Description</th>
<th>Size</th>
<th>Capacity</th>
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<tr>
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<tr>
<td>Conference/screening</td>
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</tr>
<tr>
<td>Gallery</td>
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Media Studies 3/4" Editing Suite
1984 Spring Workshops

16mm FILM PRODUCTION
Eight Weeks, February 7 - March 27, Tuesday evenings, 7:30-10:30 PM
Fee: $50. Instructor: John Hassenfratz

COLOR VIDEO PRODUCTION
Four Weeks, February 7-28, Tuesday evenings, 7:30-10:30 PM
Fee: $50. Instructor: Nancy Stalnaker Norwood

VIDEO EDITING
Four Weeks, March 6-27, Tuesday evenings, 7:30-10:30 PM
Fee: $50. Instructor: Ken Rowe

VIDEO TECHNOLOGY
Four Weeks, March 6-27, Tuesday evenings, 7:30-10:30 PM
Fee: $30. Instructor: Richard Smalko

16mm FILM PRODUCTION
Eight Weeks, February 7 - March 27, Tuesday evenings, 7:30-10:30 PM
Fee: $50. Instructor: John Hassenfratz

16mm film production will be taught through the process of making a short film. Skills to be learned include the operation of the 16mm camera and Nagra sound recorder, portable quartz lighting, and the 6-plate flatbed editor. The film will be taken through each stage of production from planning and shooting through editing double system sync sound, and A and B rolling in preparation for printing. Participants will be exposed to a wide range of issues related to film production including technical questions about equipment, filmstocks, and laboratories.

COLOR VIDEO PRODUCTION
Four Weeks, February 7-28, Tuesday evenings, 7:30-10:30 PM
Fee: $50. Instructor: Nancy Stalnaker Norwood

In this workshop, participants will be involved in the entire process of video production with portable equipment. Instruction will cover production planning and research, camera operation, lighting and audio skills, editing, and post-production. Hands-on experience will be provided in the use of VHS, Beta 1, and 3/4" portable recording systems and editing systems.

VIDEO EDITING
Four Weeks, March 6-27, Tuesday evenings, 7:30-10:30 PM
Fee: $50. Instructor: Ken Rowe

"He who controls magnetism, controls the World!"
—Diet Smith, Scientist/Inventor in Dick Tracy

Offered for those with some experience in video production, this workshop will be concerned with the use of Media Study's Beta 1 editing system and 3/4" editing suite. Operation of the Sony PM 440 edit controller will be demonstrated along with sound dubbing and mixing, video and audio processing, video signal analysis and correction. Participants will get hands-on experience by editing a short segment of pre-recorded material.

VIDEO TECHNOLOGY
Four Weeks, March 6-27, Tuesday evenings, 7:30-10:30 PM
Fee: $30. Instructor: Richard Smalko

This workshop, oriented towards the independent video maker, will offer a basic primer on how video equipment works, what can go wrong, what to do about it. Each part of the system will be examined: the color camera, the portapak, the editing system, the waveform monitor and the test signal generator. An approach for evaluating problems with the equipment will be taught as well as basic user-oriented maintenance procedures and precautions.
Greenfield's films, videotapes, and holograms have been internationally exhibited in one-woman shows at the Whitney Museum of American Art, The Kitchen Center for Video, Music and Dance, The 3rd International Avant-Garde Festival/Hayward Gallery (London), The Lincoln Center Auditorium of the Performing Arts and The Art Institute of Chicago. She has received grants from the National Endowment for the Arts, WGBH-TV, The Radcliffe Institute, and the Rockefeller Foundation.

From 4 Solos For 4 Women by Amy Greenfield

TIM MILLER: Democracy in America
First Version of a multi-media performance

Democracy in America is a new work created and directed by performance artist Tim Miller. Combining movement, video, music, decor, text and projections, Democracy in America undertakes an ambitious exploration of our nation's attitudes, feelings and perceptions of our political processes and institutions.

Continuing Tim Miller's commitment to creating an epic multi-media theater that addresses the most compelling social and personal issues of our time, Democracy in America will further demonstrate this unique mix of creative gifts. Tim Miller, whose performance works Postwar (1981) and Cost of Living (1983) have created international excitement, will compose a new musical score and songs for Democracy in America as well as designing, choreographing, writing and directing the entire project. He will be joined by visual artist Mike Glier, whose massive work was a special feature of the last Whitney Biennial and who will collaborate closely with Tim Miller on the creation of the decor and a series of large backdrops for Democracy in America. These two gifted artists share a particular involvement with archetypal American imagery as a source for their work and their combined sensibilities promise to result in a work of special resonance. Kirk Winlow, longtime collaborator with Tim Miller, will realize a projection environment for Democracy in America. His elegant and striking use of advanced audio-visual techniques will provide a wash of images and information integral to the work. Tim Miller will be the central performer of Democracy in America with a large ensemble of actors/dancers/musicians who will participate in an extensive rehearsal and performance period for the piece.

The video component of Democracy in America demonstrates the truly national scope and vision that outlines the work. Working with radio and television producer Greg Miller, Tim Miller and a video crew will travel to every region of the country during winter and spring 1984, conducting interviews with a wide variety of Americans as they follow the president-election trail. These many hours of videotape of individual American voices and the experience of gathering them will play an important role in both the spirit and realization of Democracy in America as they are shaped into a multi-channel installation during the intensive time of creative work and rehearsal during summer 1984. Photographers Dona Ann McAdam and Mike Glier, whose massive large backdrops for Democracy in America have been a special feature of the last Whitney Biennial and who will collaborate closely with Tim Miller on the creation of the decor and a series of large backdrops for Democracy in America, will provide a wash of images and information integral to the work. Tim Miller will be the central performer of Democracy in America with a large ensemble of actors/dancers/musicians who will participate in an extensive rehearsal and performance period for the piece.

Democracy in America has been awarded numerous grants for development and production. These include major awards from N.E.A., Inter-Arts, the New York State Council on the Arts and various private foundations.

Tim Miller is a performance artist, composer, choreographer and videomaker whose theater, media and social projects have created international interest. He was a founder, in 1979, of Performance Space 122 and is presently co-director there. During 1980, he presented his year-long solo performance project Paint Yourself Red in New York and Europe. The following year he performed Paint Yourself Red in Moscow. One of his major projects was American Voices, a national audience project commissioned by the U.S. Information Agency and Dance/USA to tour 50 states. During 1983, he presented his year-long solo performance project Paint Yourself Red/Me & Mayakovsky on Monday nights at PS 122, as well as his collaborative work with John Bernd, Live Boys. Among his other major multi-media works is Postwar, a full-evening piece about hamburgers, a lawn-mower and nuclear war commissioned by the Dance Theater Workshop in 1982. His works have been presented throughout Europe and the United States, and he is currently touring the U.S. to research and produce video interviews for his multi-media opera, Democracy in America. Tim Miller has been awarded major grants and fellowships from the National Endowment for the Arts, the New York State Council on the Arts and the Beaux's Fund, and was named a "Hero of the Arts" by The Village Voice.
Interactive Video as a Medium
GRAHAME WEINBREN:
207 Delaware Avenue
8:00 PM
March 28 (Wednesday)

Writings on film have appeared in numerous award-winning films, including and Post-Production Coordinator on several projects. Grahame Weinbren has served as Film, Tape and Music Editor for the British Film Institute and the Southern Arts Council of Great Britain, which have been involved in the development of interactive video arcade games and a personal project, Erlking. Based on Schubert’s lied Opus 1 and Goethe’s Faust, Erlking is an interactive videodisc project using four different pieces of music from which the viewer can select different images which are connected narratively and associatively. Weinbren has received major funding from the National Endowment for the Arts and the New York State Council on the Arts. Weinbren will discuss all of these projects and show portions and documents of them, as well as presenting his most recent film (made in collaboration with Roberta Friedman). Cheap Imitations Part 6: Television Shows, Extreme Closeups which distill the information of the original context and leave the pure universal emotions of fear, love, despair and hatred.

JOHN MAGGIOTTO:
Opening of an Exhibition of Photographs (to continue through April 19)

April 5 (Thursday)
8:00 PM
207 Delaware Avenue


For further information concerning the 40th Western New York Exhibition, contact: The Albright-Knox Art Gallery, 1285 Elmwood Avenue, Buffalo, N.Y. 14222, (716) 882-8700.

Media Study/Buffalo will host the presentation of accepted works in film and video for the 40th Western New York Exhibition sponsored by the Albright-Knox Art Gallery. The exhibition, to be selected by juror Linda Shearer, will be presented from March 30 through April 29, 1984 at the Albright-Knox Art Gallery. Media Study will premiere the video and film selections of the 40th Western New York Exhibition April 4 at 8:00 PM, with additional screening dates and times to be announced.

For further information concerning the 40th Western New York Exhibition, contact: The Albright-Knox Art Gallery, 1285 Elmwood Avenue, Buffalo, N.Y. 14222, (716) 882-8700.


April 4 (Wednesday)
8:00 PM
207 Delaware Avenue

40th Western New York Exhibition 1984 — Film and Video Presentations

 behavior tableau (1976), young american artists: 1978 exxon national exhibition (1976), and Jack Tworkov (1982). She is currently guest curator for an exhibition of the work of Will In-sley, scheduled to open at the Guggenheim in the fall of 1984. Linda Shearer lives and works in New York.

John Maggiotto describes his works as "Photographs of simulated experience invested with idealized meaning. The photographs are cropped segments of television shows, extreme closeups which distill the information of the original context and leave the pure universal emotions of fear, love, despair and hatred."

Erlking

Grahame Weinbren, Anthony Forma and Tony Whitman shooting Erlking

Elizabeth Arnold (soprano) in Grahame Weinbren’s Erlking

Photo by John Maggiotto
Paul Ryan is a videomaker and author who has done extensive work using video with small groups and ecological systems since 1967. His writings are published widely and have been included in such periodicals as Media and Methods, Radical Software, CoEvolution Quarterly and Personal Computing. He is author of Cybernetics of the Sacred, published by Doubleday Anchor in 1974 and was the editor of the quarterly Talking Wood, in 1976-79.

Ryan received his B.A. in English in 1967 from New York University and worked on graduate studies at Fordham University, where he was selected as principle video research assistant under Marshall McLuhan in 1967-68 and where he was a McLuhan Fellow in the Media Center from 1967-70.

Ryan’s video works include twenty-five tapes done in collaboration with the alternative video group Raindance; Earthscore Studies; Water Chronicles; Triadic Tapes; and Videowave For My Father. His work has been shown at the Howard Wise Gallery, Anthology Film Archives, The Kitchen Center, and over Manhattan Cable in New York City; Opus Nerve in San Francisco; and at the Woodstock Video Festival. He is founder and president of Earthscore Foundation and is currently writing a monograph on video with support from the New York State Council on the Arts.

Paul Ryan's lecture is one of a series, offered in the belief that the monitoring power of television can play a significant role in current efforts to reinhabit the earth.

"The Work of Art in the Age of Electronic Circuitry" is a meditation on the topics considered by Walter Benjamin in his classic essay, 'The Work of Art in the Age of Mechanical Reproduction.' The topics include aura/authenticity/re-producibility/ evidence/ritual/acting/politics/architecture as social art/ etc. The discussion is oriented than in the United States— a 24-hour-long brainwash. The basic principle of TV all over the world is commercial. There is no other form of "TV."

— Josine van Droffelaar, "Fandango."

"The World’s First TV. Convention was a multi-media installation held at The Bank in Amsterdam in June of 1980. 250 TV. sets were "seated" in the assembly which consisted of the traditional groups: delegations, sectional interest groups, press representatives and non-participant audience. During the five-day conference, the sets discussed their specific problems.

"This Fandango invites you to take part in the debate on the complexity of the problems TV. sets have to cope with nowadays. It is a survey of the discussion that arose during the TV. convention and the reactions it generated. The convention gives us better insight into the technological world of communication, but more significant is that it succeeds in making the worldwide communications networks more comprehensible. The primary goal of this review is the continuation of the dialogue that was opened during the TV. convention between man and machine."

— The Secretary of Fandango (aka Raul Marroquin)

Raul Marroquin was born in Bogota, Colombia, where he received a fine arts degree at the Universidad Nacional. After completing his M.F.A. at the Jan Van Eyck Academy in Maastricht, the Netherlands, he moved to Amsterdam, where he currently resides. Among his works in video, audio, publishing, performance and mixed-media, Marroquin has produced a telephone installation and two records by Dutch new wave bands, The Neutronics and The Sets. His work has been exhibited internationally and he has received numerous awards, grants and fellowships for production and research in the Netherlands and Colombia.
April 25 (Wednesday)
8:00 PM
207 Delaware Avenue

LYNN CORCORAN:
Premiere Presentation of Waste

Buffalo videomaker Lynn Corcoran will present and discuss Waste, a new videotape which she describes as follows:

"Waste, what is no longer wanted or needed, or what is simply squandered, used to be a subject that never seemed important or polite to consider. Most of us put our garbage out at the curb and never give it another thought.

"Waste uses an experimental documentary approach, borrowing from the popular television 'magazine' format to engage the audience in this not ordinarily intriguing subject. It presents more than 25 segments ranging from a few seconds to about three minutes, providing a sampling of the broad landscape of the topic of waste: what we waste, how we waste, and what we do with waste.

"The documentary takes as its point of departure the chemical waste contamination of the Love Canal neighborhood, an environmental catastrophe which brought national interest to the subject of waste. Segments that follow touch on community renewal, health and environmental concerns, and housing.

"The segments function in several ways: they introduce terminology, provide statistics, describe processes and identify problems. They include the opinions, attitudes and experiences of business people, workers, consumers, government officials and environmental critics. Waste, examining circumstances common to many American communities, is centered on Buffalo, New York, a city with a metropolitan population of about a million. News items from around the country extend the range of subjects, among them, a report from a small town in Ohio where a new pizza plant overloaded the town's sewage treatment facility, and news from San Francisco, where garbage trucks will soon travel 123 miles round trip to the closest landfill.

"The segments in Waste vary in approach. They may be ironic, direct, subtle, detailed, humorous or deadly serious. Taken together, they provide an unorthodox introduction to waste, a subject that is broad, perplexing, deceptively simple and complex for society.

"In 1982, Corcoran received a New York State CAPS individual artist's fellowship in video. She has taught documentary production at the State University of New York at Buffalo and at Media Study/Buffalo. She is the producer of The Frontier, the weekly series of programs featuring the work of independent filmmakers and video-makers, broadcast on Buffalo's PBS affiliate, WNED-TV since 1979.

"Waste was produced with support from the New York State Council on the Arts.

Lynn Corcoran began making social documentary videotapes in 1974. Her work examines the relationships between citizens and government in areas including community renewal, health and environmental concerns, and housing.

"Corcoran's recent documentary, In Our Own Backyard, an examination of issues raised by the Love Canal environmental crisis, was broadcast nationally by PBS in 1983. Produced with grants from the New York Council for the Humanities and the Arts TV Workshop at WXXI-TV, Rochester, New York, it received awards including a Blue Ribbon at the 1982 American Film Festival, a Merit Award at the 1982 Athens Film and Video Festival and Third Prize at the 1983 U.S. Film and Video Festival.

In 1982, Corcoran received a New York State CAPS individual artist's fellowship in video. She has taught documentary production at the State University of New York at Buffalo and at Media Study/Buffalo. She is the producer of The Frontier, the weekly series of programs featuring the work of independent filmmakers and video-makers, broadcast on Buffalo's PBS affiliate, WNED-TV since 1979.

"Waste was produced with support from the New York State Council on the Arts.

CHRISTOPHER LAIRD:
Independent Video from the Caribbean

Christopher Laird, a founding member and main director of BANYAN, will show examples of the work of the BANYAN group and the Mucurapo Schools Community Project of Trinidad, including an episode of the Caribbean's first television drama serial. Laird has operated a theater and a production group in Trinidad and has edited and published Kairi, a journal of the arts, for the past five years. He is a writer whose work has been published both in the U.K. and the Caribbean.

BANYAN originated out of the Trinidad and Tobago Television Workshop in 1974 and became popular for a series of satiric/educational programs on national television until it was banned in 1977 for political reasons. Forced to improvise its own studio in a garage, it gradually accumulated equipment while doing work commissioned by UNESCO, IPPF and some government ministries. It now — in addition to its own activities — provides the technical expertise for the Mucurapo Schools Community Project producing the only educational television in Trinidad and Tobago. BANYAN has become a household word among TV viewers in Trinidad through its creation of the only drama serials for TV in the Caribbean and for its unique approach to public information and education. It recently won a special prize at the Commonwealth Film and Television Festival held in Nicosia for its documentary on the Best Village Festival.
New Music

'Blue'Gene Tyranny
February 11 (Saturday)
8:00 PM
207 Delaware Avenue

‘BLUE’ GENE TYRANNY
Solo Concert
Composer and virtuoso keyboard player 'Blue' Gene Tyranny will perform and present a selection of multi-media compositions, including:

The Country Boy Country Dog Concert Videotape (for live synthesizer, audiotape and videotape, with video images by Kenn Beckman):

South of La Honda, Copacetic (original still unknown) (a series of three pieces for live synthesizer, audiotape and videotape, including Song of the Street of the Singing Chicken, Garbage & Kicki and David Kopay/Telekinesis).

The Crack of Dawn (for videotape and live synthesizer, with images by Philip Makanna, of Texas, The Confederate Air Force, mysterious Ghost events, etc. etc.).

33 Yoyo Tricks (for film and live synthesizer, film by David White).

“Blue” Gene Tyranny, born in San Antonio, Texas, has composed and performed New Music, Jazz and Rock ‘n Roll for twenty-five years. He appeared with the legendary ONCE Festival in Ann Arbor, Michigan, during the sixties, worked as a recording engineer and instructor at The Center for Contemporary Music, a non-profit public-access facility in Oakland, California, during the seventies, and continues to work as a free-lance audio consultant and composer/performer. He has composed soundtracks for several award-winning films and videotapes, published articles on contemporary music, taught theory and improvisation courses at Mills College (Oakland), and recorded and produced albums of other composers’ music. His recorded compositions for various solo and ensemble instruments and voices include The intermediary for computer (analysis) and piano (spontaneous improvisation), and the musical collaboration on Robert Ashley’s Perfect Lives (private parts), both pieces available on Lovely Music records, The World’s Greatest Piano Player in “New Music from Antarctica, Vol. 1” on Antarctica records, and the retrospective collection Real Life and the Movies, Vol. 1 on Fun Music cassettes (San Francisco). He currently lives in New York City, and recently composed music for dances by Timothy Buckley and The Twisters (“Barn Fever”) and Jil Kroesen (“Lou’s Dream”), a new film by Pat Olesko, a record (“Country Boy Country Dog/The Hidden Codes in the Sounds of Your Daily Life”) for Lovely Music, and tours internationally in solo concerts and in Robert Ashley’s “Atalanta”.

Malcolm Goldstein
February 25 (Saturday)
8:00 PM
207 Delaware Avenue

MALCOLM GOLDSTEIN
Solo Concert
Violin virtuoso Malcolm Goldstein will perform a selection of original compositions, including a multi-media piece, Marin’s Song, illuminated (for slide projections of the graphic score, magnetic tape collage, violin, voice and sound objects), and other pieces/events/improvisations for solo violin, Soundings and Vermont Night Song.

“Malcolm Goldstein has, in a way, reinvented violin playing. He doesn’t use an ordinary tone modified by special techniques; instead, he accepts whatever sound the momentary accidents of his playing happen to produce, and rarely uses any sort of conventional tone. His music ends up sounding more natural to the instrument than traditional playing does, and, while you’re listening to it, can seem more interesting. His sighs, rasps and bumps have finer gradations and a more varied range of color than a pure tone has. And they make complex, fantastic phrases that twist, wail, slide and hiss at unexpected moments, but always with an intuitive rightness.”

—Gregory Sandow, Village Voice

Malcolm Goldstein is a composer and a violinist who has been active in the presentation of new music and dance since the early 1960’s as co-founder/director of Tone Roads and participant in the Judson Dance Theater, New York Festival of the Avant Garde and the Experimental Intermedia Foundation. He has widely performed his extensive repertory of violin music by 20th century composers as well as his own high-acclaimed compositions and improvisations for solo performer and ensembles, throughout the U.S. and Europe.

Malcolm Goldstein (photo by Amtramian)
Homage to Tesla (1981): Nikola Tesla (1856-1943) was a pioneer in the field of basic electricity, especially alternating current theory. Without the work of Tesla, the world as we now know it could not have come to be: he invented electric generators and motors, developed polyphase power transmission, and laid the foundation for the invention of radio and television (both of which he predicted). A master of resonance and magnetic field behavior, Tesla possessed an understanding of electricity that was as much intuitive as scientific. He was one of history’s great eccentrics, and was fascinated with mysterious power: he wrote with excitement and reverence of having tamed a wild cat; the great love of his life was a white dove that came to him over the years for food. He demonstrated his discoveries in events that were equally theatre and science.

Homage to Tesla is a sculpture of polyphase magnetic fields and resonant circuits in interaction, “seen” by pickups that transform the alternating fields into sound. The work is an attempt to reveal the poetry that Tesla so clearly saw in the physics of basic electricity.”

— Ralph Jones, 1981

"The above is a brief description I made a year or so ago of the Homage to Tesla. To enlarge on it, I’d say that several aspects of the piece are important to me in my plans for a new version. One is in with Oskar Schlemmer (approximately a contemporary of Tesla’s) and his concept of “Raumempfindung” (felt space). The performance will gradually trace out the form of a body composed of polyphonic magnetic fields (exactly corresponding to Schlemmer’s idea), and I hope to emulate a bit the visual performance style of Schlemmer, as near as I can guess it to have been from photos and descriptions. The technology will be crude and fantastic - like the sets of old horror films, for instance - to catch the air of Tesla’s time and the strong mystical beat he had. In his time, of course, electricity was as mysterious a power as atomic energy in the 50’s..."

— Ralph Jones, 1982

Ralph Jones received a B.A. in Music Theory and an M.A. in Composition from the State University of New York at Buffalo. He was a founding member of Composers Inside Electronics, an ensemble known internationally for its performances of David Tudor’s Rainforest IV, a recording of which is available on Block/Gramavision Records. Jones was a Rocketeller Research Fellow of the Center for the Creative and Performing Arts (1977) to design a transposing rotatable loudspeaker instrument with Composers Inside Electronics (1979), and the other to create sonic works for the acoustical environment of an empty Olympic-sized swimming pool. Jones has also been an Artist-in-Residence at ZBS Foundation and performed his works in Austria, Holland, Germany, France and throughout the U.S. Since 1979 he has lived in San Francisco, working with Meyer Sound Labs. His first film score, The Slumber Party Massacre, has been released on Wea Records, and he is presently composing another for New World Pictures’ forthcoming release, My Love Letters.

Department of Public Dance Works (DPDW) commissions music from composers K. Atchley and B. Azarm who have created a new score especially for this work. The Room runs forty-five minutes non-stop.

Dancers will include Matt Kennedy, Heide Sackerlotzky, Olivier Heuts, Jan Brecht, Paul Lester, Jonathan Apples, Sari Eckler and Jill Klenota. Lighting is by Andy Henry and sets by Jonathan Apples.

Department of Public Dance Works is a San Francisco-based contemporary dance company concerned with affinities between dance and other forms of non-narrative art. Since 1977, over 100 performances have been held in the United States in formal concert halls, galleries and museums, as well as movie theaters and outdoor locations. Jonathan Apples, Artistic Director, has received awards from the California Arts Council, local city councils, and numerous corporate contributions. As a postmodern dance company, DPDW emphasizes the assimilation of new choreographic techniques, as well as recent advancements in audio and visual artistry. The corps of dancers has been trained in ballet and modern, specifically Cunningham, techniques, as well as training in Eastern modes of relaxed moving and Western psycho-physical systems of movement analysis. Each work contains gestures and movements which allow the dancer to represent a discrete, independent unit of motion. DPDW commissions music from composers working in the field of electronic treatment of sound, such as Ron Kůvília, Joel Ryan, Laetitia de Compeigne, K. Atchley and Ben Azarm. The use of electronic visual media, slides, film and video, plays an important part in the production design of the Company, and is often the result of collaboration with artists in these fields.

Homage to Tesla by Ralph Jones; detail of small receiver coil
The American Film Institute Presents
The British Film Institute: Independent Films 1951-1982

Produced on the occasion of the British Film Institute's 50th anniversary, The American Film Institute presents the
British Film Institute: Independent Films 1951-1982 showcases a number of significant films funded by the BFI in over 25 years of
production funding. The works display a range of engaging social, aesthetic and political issues; few would have been produced without the BFI's recognition of
independent filmmakers as a vital creative force with definite financial needs and
a unique aesthetic agenda for British cinema.

April 6 (Friday)
8:00 PM
207 Delaware Avenue

THE BILL DOUGLAS TRILOGY

My Childhood (1972)
Directed and written by Bill Douglas.
With Stephen Archibald, Hughie Restorick, and Jean Taylor Smith. 48
minutes.

My Ain Folk (1973)
Directed and written by Bill Douglas.
With Stephen Archibald, Hughie Restorick, and Jean Taylor Smith. 55
minutes.

My Way Home (1978)
Directed and written by Bill Douglas.
With Stephen Archibald, Paul Ker-
mack, and Jessie Combe. 72 minutes.

Bill Douglas’s autobiographical
trilogy—consisting of My Childhood, My Ain Folk, and My Way Home—
represents one of the signal achieve-
ments of narrative cinema in the 1970s. Told in a rigorously spare style equally
suggestive of Bresson and of the clas-
sic English documentary, the story
describes Jamie’s trajectory of develop-
ment, beginning in the mid-1940s in a
poverty-stricken mining village south of
Edinburgh where he and his brother
Tommy live with their grandmother, and
ending in the mid-1950s with Jamie sta-
tioned in Egypt doing military service.
What happens in between charts the
formation of Jamie’s identity, a portrait
of the filmmaker as a boy and young
man, growing up within a nearly incom-
prehensible yet clearly oppressive fa-
mily structure of absent and substitute
parents.

This program was organized and coordinated by the AFI and programmed
in cooperation with the Walker Art Center. It has been made possible in part by
the British Embassy (Washington, D.C.) and the Film Department of the British
Council (London).

Admission: $2.00; $1.50 students and senior citizens.

The following notes are excerpted from those written by Bill Horrigan for the AFI’s
program guide.
April 12 (Thursday)
8:00 PM
207 Delaware Avenue

BEFORE HINDSIGHT (1978)
Directed and edited by Jonathan Lewis. With Edgar Anstey, George Elvin, Leslie Mitchell, and Ivor Montagu. 76 minutes.

Before Hindsight re-presents British newsreel footage from 1931 to 1939 to point out what seems today—in hind-sight—its dismaying failure to commu-nicate the dimensions of the Nazi threat at home and abroad, and the related limitations of appeasement and pacific interests, particularly in Britain. Using archival footage from the major newsreel sources (British Movietone, Gaumont British, Pathe, the March of Time) as well as more politically-inclined ones (Socialist Film Council, Film and Photo League) and interviews with such newsreel participants as Edgar Anstey, Ivor Montagu, and others, Jonathan Lewis and Elizabeth Taylor-Mead’s film provides more than a critical rereading of the British non-fiction film of the 1930s.

April 13 (Friday)
8:00 PM
207 Delaware Avenue

ANGEL IN THE HOUSE (1979)
Directed and written by Jane Jackson. With Mary Maddox, Jean Rimmer, Edmund Warwick, and Maureen Bennett. 29 minutes.

Angel in the House takes its title from Virginia Woolf’s 1931 essay, “Profes-sions for Women” in which, invoking Coventry Patmore’s poem, she identi-fies “the Angel in the House” as that insidiously genteel emblem of female domesticity whose authority she had to challenge in order to be able to get on with her vocation as a writer. Jane Jackson’s film follows Lily—a universi-ty student, a sister, a daughter and a granddaughter, and an aspiring writer—over several years as her changing literary and feminist values force changes in her relations with friends and family, particularly her mother.

April 19 (Thursday)
8:00 PM
207 Delaware Avenue

DOWN THE CORNER (1977)
Directed by Joe Comerford. With Joe Keenan, Declan Cronin, Kevin Doyle, and Christy Keogh. 52 minutes.

Down the Corner had its genesis in a story written by Noel McFarlane for the Community Arts Workshop in Bellefermot, a large working-class housing estate outside Dublin. Telling an epi-sodic story, Joe Comerford’s film uses amateur actors and real locations to depict everyday incidents in the lives of five adolescent boys, with the adult world of parents and teachers regarded for the most part from a distance. Down the Corner was widely regarded in Ireland as a landmark event in its de-velopment of national cinema—note-worthy as much for its history and the manner of its making as for its theme, which is, for Ireland, unique,” accord-ing to the Irish Times.

CRYSTAL GAZING (1982)
Directed and written by Laura Mulvey and Peter Wollen. With Gavin Richards, Lora Logic, Mary Maddox, and Jeff Rawle. 92 minutes.

Described by Peter Wollen as “poised between Brecht and Breton” and with “rock ‘n’ roll and foreign theory” provid-ing the film’s backbone, Crystal Gazing addresses the state of Britain in 1982 under the Thatcher regime, with its toll of recession and unemployment, as visited upon four characters: Neil, a science-fiction illustrator who loses his job; Kim, a rock singer and sax-ophonist who wins a recording con-tract; Vermillion, an analyst of satellite photographs; and Julian, a graduate student whose thesis on Perrat’s Puss-in-Boots (psychoanalytically ar-gued as “the founding text of moder-nism”) is rejected by his faculty committeee.

SO THAT YOU CAN LIVE (1981)
Directed, photographed, and edited by Cinema Action. With Shirley Butts, Royston Butts, Diane Butts. 85 minutes.

Five years in the life of a South Wales family is followed in So That You Can Live, using as a specific reference point the Butts family, especially Shirley, the mother and a shop steward, and her daughter Diane, who grows into em-ployable age as the film progresses. Through their voices and experiences and collaboration on the film itself (so that, over the course of five years, the filmmakers are learning just as the viewing spectator does), Cinema Ac-tion’s documentary reflects upon Welsh national and social realities as manifested in a cluster of issues: the effects of industrial decline in the Welsh valleys; the crucial role of oral history and popular memory as correc-tives to authorized history; and the strong sense of tradition sustained through the family.

AT THE FOUNTAINHEAD (OF GERMAN STRENGTH) (1960)
Directed, written, and edited by Anthea Kennedy and Nicholas Burton. With Paul Geoffrey, Michael Millinger, Val Kennedy, Bridgette Kahn, and Gerhard Richter. 96 minutes.

The interest in ways of representing and recounting historical events (a major preoccupation of many SFI Production Board films) is central to At the Fountainhead, which joins fact and fiction, documentary and recreated period footage, in pursuit of that project. The narrative concerns a German-Jewish emigre, Johannes Schmidt (played by three different ac-tors at three different points in the character’s life) now living in London, and a visit made to him by old school friends from Germany: Gerhard, Kurt, and their half-sister Sophie, the latter two of whom having recently co-authored a book exposing ex-Nazis currently prospering in West German industry and politics.
ANIMATION FOR LIVE ACTION (1976)
Directed, written, animated, and edited by Vera Neubauer, with Ken Parry, Renate Schowald, and Jewels Walters. 26 minutes.

The remarkable visual invention evidenced in Vera Neubauer’s Animation for Live Action is enlisted into that venerable tradition in animation whereby the live-action creator is shown in the process of drawing his creations, who then magically spring to life, typically to challenge the creator’s god-like authority.

MAEVE (1981)
Directed by Pat Murphy and John Davies. With Mary Jackson, Mark Mulholland, Brid Brennan, and Trudy Kelly. 110 minutes.

In Maeve, the apparently endless “troubles” in Northern Ireland are filtered through the perceptions of Maeve Sweeney, a young woman visiting her family in Belfast from her new home in London. Once back in the neighborhood of her youth (a Republican stronghold), the past comes flooding back through her own memories, seen in flashback, and through those of her parents and sister, whose story-tellings constitute a kind of oral tradition of which she comes to see she is part. Particularly critical of the range of models available to women in Catholic Northern Ireland (notably the mother-as-martyr posture espoused by women whose sons have been murdered by the British occupying forces), Maeve joins its inquiry into how women should live in contemporary Belfast society—a colonized country—with a broader political inquiry into the status of Republicanism itself as it reflects the lives and behavior of one Catholic family.

FREE CINEMA AND BEYOND

O Dreamland (1953)
Directed by Lindsay Anderson. 11 minutes.

Momma Don’t Allow (1956)
Directed by Karel Reisz and Tony Richardson. With the Chris Barber Band. 22 minutes

Nice Time (1957)
Directed by Claude Goretta and Alain Tanner. 17 minutes.

Rough Cut and Ready Dubbed (1982)

Free Cinema flourished in Britain from the middle to late 1950s, more a tendency than a full-scale movement. Opposed to the style and content of mainstream British filmmaking of the day, Free Cinema films expressed a belief in the interest of everyday working class life which could be cinematically rendered in “personal” documentaries without concern for the constraints of commercial filmmaking. In O Dreamland, Lindsay Anderson examines the world of the “Dreamland” funfair in Margate, Kent, the seaside resort where Londoners (more skeptical than mythical) often travel to spend a day among the shopworn thrills and diversions. Karel Reisz’s and Tony Richardson’s Momma Don’t Allow depicts the emerging youth culture (in this respect a forerunner of a film like Rough Cut and Ready Dubbed) within the context of a north London jazz club frequented by working class youth (and the occasional middle class guests out for a night of “slumming”). In Nice Time, Claude Goretta and Alain Tanner, two Swiss filmmakers working at the BFI who would go on to international acclaim in the 1970s, sketch an impressionistic view of the nightlife in London’s Piccadilly Circus—in their words, “an attempt to catch and interpret the responses of the crowd to the fare it is offered.”

The “rough cut” quality of Rough Cut and Ready Dubbed underpins both literal and figurative levels. Blown up from Super-8 to 16mm, the film achieves a jaggedly sensuous visual quality appropriate to its subject, complemented by an editorial attitude allowing conflicting viewpoints to flourish out among themselves. Most of the footage captures live performances in 1979 and 1980 of British post-punk bands, between which are interspersed interviews and commentary by musicians and music journalists from New Musical Express and Sounds.

The Falls (1980)
Directed, written, and edited by Peter Greenaway, with Peter Westley, Aad Wez, Michael Murray, and Lorna Poulters. 185 minutes.

In the pre-history of the fictive universe constructed in The Falls stands “VUE”—the otherwise unexplained Violent Unknown Event on whose cataclysmic results the film reports. Working in the wake of the VUE (an incomprehensible catastrophe suspected of being caused, somehow, by the relations people bear to birds, and having, among others, as consequences, the multiplication of sex roles from two to four and the haphazard mutation of humans into birds), Peter Greenaway’s intent is to provide capsule biographies of VUE victims and thereby to illuminate the genesis moment of the post-VUE world. To do this he consults the VUE Doomsday Directory listing all 19 million victims, and randomly selects those whose surnames begin with the prefix “Fall,” from Falls to Fall-waste. These number 92, coincidentally the same number as that of languages generated in the VUE’s aftermath. The Falls, then, consists of this project: 92 biographies of VUE victims, all given in differing styles but linked by such standard documentary guarantees as the objective voice-over commentator, interviews with experts, and a reliance on the factual—all of its erudition invented to give credence to the world of this dead-pan epic.
Independent Filmmakers

Media Study/Buffalo's continuing series of presentations by independent filmmakers and screenings of independent films. Admission: $2.00; $1.50 for students and senior citizens.

January 27 (Friday)
8:30 PM
207 Delaware Avenue
YOSHIKO CHUMA (In Person)
A Night at the Millionaire's Club (1983)
A performance by Yoshiko Chuma and the School of Hard Knocks (Donald Fleming, Kaja Gam, Brian Moran, Gayle Tufts, and Nelson Zayas. Sets by Carol Mazurek. Sound by Jacob Burckhardt.
PPIKA DON (1982)
“Yoshiko Chuma’s work lies somewhere between dance and performance art. There’s choreographed movement in it, but often all sorts of other things, including film, objects, reflex movement, pure play, brash sounds, the language of songs and stories. . .”

“Part of what makes A Night at the Millionaire’s Club edge toward performance has to do with format rather than content. The installment I saw . . . parrot of too many kinds of art and entertainment structures to be narrowly labeled dance . . . The performers . . . seemed more like a band of musicians than dancers as they took turns in the limelight or directing a sequence. In between the segments, casual offstage behavior—changing costumes, looking for props, quick consultations—was made visible in a way more often seen in musical performance than dance. So, in many ways, the performance seemed like a live album, maybe a live video disc.”

—Sally Banes, Village Voice

“Twenty explosive episodes . . . dance, sing, talk, kiss . . . a magical violently energetic, joyously physical choreographic environment. Yoshiko Chuma and the School of Hard Knocks will go up like a box of matches in A Night at the Millionaire’s Club. The performance consists of twenty separate segments (or ‘takes’) started and ‘cut’ by the performers, themselves, in unexpected places all over the studio. The audience will be surrounded with the excitement of a movie being filmed in and around them . . .”

—Yoshiko Chuma

February 10 (Friday)
8:00 PM
207 Delaware Avenue
LIZZIE BORDEN (In Person)
Born in Flames (1983)

“Born in Flames reminds us that in addition to political restraints, cultural values also prevent liberation. Although frankly assessing the enormous effort required to bring about social change, the film nonetheless leaves us optimistic that we can and will surmount factionalism and put our common ideals into practice.”

—Kathryn Jankowski, Plexus

“I wanted to set up a dialectic in the film between the present and the future. Are these people real or are they actors? Are you seeing just the surface or are you seeing something to fall into as ficive space? And similarly at the end: Is this a solution or is this not a solution? So that if one would say ‘NO!’ really loud after the last shot of the movie, that’s what I would want. Let’s talk, let’s reopen the lines of communication.”

—Lizzie Borden

The Independent
Nearly five years in production, Born in Flames is only Lizzie Borden’s second film and her first feature-length project. It is a rather controversial work not only because of its unconventional admixture of film forms and styles (ranging from cinema-verité to science fiction, from the experimental to the action film), but also for its forceful, singular political and feminist focus. The film takes place in New York City ten years after a social democratic revolution has supposedly transformed American society. Borden’s vision of the future is a menacing one—all the more so for its resemblance to the present. And yet despite her chilling explication of the complex forces of oppression operative even within a liberal, progressive state, Borden manages to balance her ideological analysis with a veritable celebration of contemporary women’s culture, aesthetics, and political thought.

Born in Flames has received a great deal of attention since its release. Panned by the New York Times, praised by the New York Post, drawing mixed reviews in the Village Voice and other alternative papers, the film has already played to enthusiastic audiences in Europe (Berlin International Film Festival, London Film Festival), New York (the 1983 Women’s International Film Festival and Film Forum), and San Francisco (1983 Lesbian/Gay Film Festival and Rosie Cinema). Borden, a film editor and former art critic and teacher, has turned the distribution of the film over to First Run Features and is beginning work on her next project, a feature-length study of prostitution to be titled Brothel.

**March 2 (Friday)**

8:00 PM

207 Delaware

**TOM JOHNSON and LANCE BIRD**

**The World of Tomorrow (1984)**

Produced and Directed by Tom Johnson and Lance Bird. Narrated by Jason Robards. Written by John Crowley. Edited by Kate Hirson. Black and White and Color. 78 minutes.

“Elegiac and unsettling... The film celebrates American pluck as much as it is wistful about our naiveté, leaving us with a wealth of ideas and no neat message.” — Diane Jacobs, The Movies

Tom Johnson and Lance Bird will present the world premiere of The World of Tomorrow, their feature-length documentary about the great New York World’s Fair of 1939. Begun in 1979, the film is made up entirely of material from the thirties, including home movies, newreels, industrial and promotional films, cartoons, still photographs and other vintage graphics which portray the Art Deco extravaganzas that was the World’s Fair. Aided by a team of scholars, the filmmakers have evoked that moment when the world stood poised between black-and-white and color, between the Depression and the War. Since the whole Fair offered a look at Tomorrow and then documented the effort on film, The World of Tomorrow also offers a look back into the future.

The World of Tomorrow will open theatrically at Film Forum in New York City and will be broadcast nationally on PBS. The film is a project of the American Portrait production unit of Media Study/Buffalo and received funding from the New York State Council on the Humanities and the Pew Memorial Trust.

Tom Johnson is former Director of the Graduate Program for Media Study at Antioch College. He has extensive film and television credits, having worked as a producer and director on projects for the Corporation for Public Broadcasting, Westinghouse Broadcasting Company, and Time-Life Films. Lance Bird has served as a producer, director, and consulting producer for PBS, Time-Life Films, and HBO, among others. In 1975 Johnson and Bird began work together on a feature documentary, using archival footage from the Great Depression, entitled America Lost and Found (1979). This film, narrated by Pat Hingle, was shown nationally on PBS and opened theatrically at the Public Theater in New York City. Presented at film festivals throughout the world, America Lost and Found won a CINE Golden Eagle and a Blue Ribbon at the American Film Festival. In 1980, Johnson and Bird received a grant to produce No Place to Hide (1982), a half-hour documentary which examines propaganda films which the American government made between 1946 and 1964 and intended to sell to the public on bomb and fallout shelters. The film had its world premiere at the Los Angeles International Film Festival and was widely screened at other major festivals. No Place to Hide opened theatrically in New York City and was favorably reviewed by Newsweek and the New York Times, among others. The filmmakers’ current project is a half-hour documentary on the photographer Walker Evans, entitled Main Street Looking North.
March 16 (Friday)
8:00 PM
207 Delaware Avenue
RICHARD LEACOCK
Louisiana Story (1948)
The Twenty-Four Dollar Island (c. 1928)
By Robert Flaherty. Black and White. 15 minutes.

In honor of the 100th anniversary of the birth of the pioneer of documentary filmmaking, Robert Flaherty, Media Study has invited the celebrated independent filmmaker Richard Leacock to screen and discuss Flaherty’s final film. "Louisiana Story. (Leacock served as associate producer and cinematographer for the film.) Also to be screened is a short portrait of New York, The Twenty-Four Dollar Island, shot by Flaherty in the twenties.

Robert Flaherty was born on February 16, 1884, in Iron Mountain, Michigan. A working minerologist, Flaherty explored the Canadian Arctic and began in the teens to record his experiences on film. Following an early attempt to document his encounters with the natives of the Baffin Bay region, he solicited support from a French fur company and returned North to spend more than a year with the natives of the Baffin Bay and the Inuit of the Arctic. He made his first film at the age of fourteen. He came to the United States in 1938 to study at Harvard University, and after completing a degree in physics, served from 1942 to 1946 as a combat photographer in the U.S. Army. Following the war, Leacock worked as associate producer and cinematographer for "Louisiana Story," and from 1947 on he collaborated on numerous documentary films with Louis de Rochemont, Willard Van Dyke and others. In the late Fifties, along with Al Mayles, D. A. Pennebaker and Terry Macartney-Silka, and Time-Life film producer Robert Drew, Leacock photographed a series of experimental television documentaries including "Primary, On the Pole, and The Chair," which formed the basis of the style known as cinema-verite. After the completion of Crisis (1963), Leacock formed a partnership with Pennebaker and continued his observational studies of American culture. His films from this period include the Emmy Award winning "The Invisible Empire," A Stravinsky Portrait, and Happy Mother’s Day, which received Silver Medals at both the Venice and Leipzig Film Festivals. After finishing Chief's (1969), a short study of a police chief’s convention at Waikiki Beach, Leacock accepted an invitation to head up a Department of Film at M.I.T. He has remained active as an independent filmmaker, and his recent films include Light Coming Through, A Portrait of Maud Morgan (1980) and Community of Praise (1982). Leacock is currently at work on a film about Louise Brooks, entitled Lulu in Berlin.

Robert and Frances Flaherty with Richard Leacock at the camera. Photo: MOMA Film Stills Archive.
April 28 (Saturday)
8:00 PM
The Historical Society

PETER GREENAWAY
(In Person)

The Draughtsman’s Contract

Written and Directed by Peter Greenaway, with Anthony Higgins, Janet Suzman, Anne Louise Lambert, and Hugh Fraser. Color. 108 minutes.

“The Draughtsman’s Contract is a figures-in-a-landscape-movie—an opportunity for me to animate and celebrate the paintings of the seventh century and to re-invent an elaborate conversational language of conceit, pun, illusion, and word-play, that is, for better or worse, absent from contemporary speech.” —PG.

“The Draughtsman’s Contract may well be cinema’s first Restoration comedy-mystery. It’s a none-too-solemn, enigmatic tale of murder set in a great English country house in 1694, when morals among the newly rich were as loose as absolutely possible and manners were mad mannerisms of dress, speech, and behavior.” —Vincent Canby, New York Times

Peter Greenaway was born in England in 1942. He studied painting at Walthamstow Art College and first exhibited his work at the Lord’s Gallery in 1964. He began working as a film editor in 1965 and spent the next eleven years as a professional editor working primarily for Britain’s Central Office of Information. In 1966, Greenaway began making his own films, and he has continued to produce films, paintings, novels, and illustrated books. His films have been presented at festivals in London, Edinburgh, Berlin, Hong Kong, and New York, and he has received a special screening at the Chicago International Film Festival, Melbourne, Sydney, and Brussels. Greenaway is currently completing work on four documentary portraits of American artists John Cage, Philip Glass, Meredith Monk, and Robert Ashley.

PLEASE NOTE: This event will take place at The Historical Society (25 Notingham Court).

May 1 (Tuesday)
8:00 PM
207 Delaware Avenue

ARTISTS CALL: SUPER-8 FILMS AGAINST U.S. INTERVENTION

Presented in co-operation with the film committee of ARTISTS CALL (Against U.S. Intervention in Central America), this program will consist of a touring selection of one-reel (3-4 minute) films by makers of all styles from all over the Americas. These films have been produced especially for this ARTISTS CALL program with a marathon screening set for late January at the Collective for Living Cinema in New York City. Like the 1967 For Life Against War in which 60 filmmakers participated, the ARTISTS CALL films will, in one way or another, be in protest of U.S. intervention.

ARTISTS CALL is a broad-based organization of artists which is embarking on a major series of cultural actions and events in protest against U.S. intervention in Central America. Already over 300 major visual artists and 30 New York galleries and museums are participating. The first events will coincide with the January 22nd International Day of Solidarity with El Salvador.

Exhibitions and events are being organized in Boston, Philadelphia, Washington, D.C., Chicago, Atlanta, Minneapolis, Houston, Los Angeles, and San Francisco. Independent and commercial film showcases are scheduling special programs of films about Central America and work by Central American filmmakers. The touring series of Super-8 Films Against U.S. Intervention will circulate nationally following its January 22nd Collective show. The members of the film committee organizing this event are Bill Brand, Simon Field, and Phil Weissman. Sponsoring film artists for this program include Yvonne Rainer, Ken Jacobs, Ericka Beckman, Amy Taubin, Hollis Frampton, James Benning, Beth B., Caroline Avery, Betsy Bromberg, Scott B., and Peter Schnall.

May 4 (Friday)
8:00 PM
207 Delaware Avenue

KIDLAT TAHIMIK (In Person)

Turumba (1982)

Written and directed by Kidlat Tahimik. With Homer Abad, Ingo Vito, Maria Pehdol, and Katrina Luise. Color. 95 minutes. Tagalog with English subtitles.

“The director, Kidlat Tahimik, is already known to some Americans for his sardonic Perfumed Nightmare, which visited the United States a few years ago. Turumba is another study of Western influence on Filipino life, couched in delicate and often amusing terms...”

“It’s a sly story, commenting wittily on capitalism and cultural colonialism, and making a virtue of the simplicity imposed by its evidently tiny budget. The cast features a number of Tahimik’s own relatives, whose characterizations seem as authentic as everything else in this rough-hewn but amiable film.” —David Sterritt, The Christian Science Monitor

Nearby five years in the making, Turumba was originally commissioned by the German television. Tahimik produced a 45-minute documentary in the Philippines on the annual Turumba religious festivities for German broadcast, and then reworked his material into this engaging, feature-length parable. The film focuses on a village musician and singer who leads the annual Turumba procession. In addition to his career as a director, he assists his family’s cottage-industry production of papier-mache dolls to sell at the festival. Their lives become disrupted, however, by the sudden success of their handiwork with a West German buyer whose orders for Oktoberfest souvenirs draws the protagonist into a village Henry Ford, and his family and neighbors into roughewn assembly line workers.

Kidlat Tahimik (nee Eric de Guia, born in 1942 in the Philippines) began working in film in the mid-seventies while he was living and travelling around Europe. His first feature, Perfumed Nightmare, was made over a period of two years, on two continents, with borrowed equipment, expired 16mm stock, for $10,000. A picareseque tale featuring Tahimik himself as an innocent abroad (even within his own country), Perfumed Nightmare was a major critical success. (The film, in fact, won the International Critics Prize at its world premiere at the 1977 Berlin Film Festival.) Since that time, Tahimik has completed two more features. Who Invented the World? Who Invented the Moon Buggy (1980-81) and Turumba (1982), is in post-production with a third (tentatively titled Memories of Overdevelopment), and is about to begin the shooting of a new project on the explorer Magellan.

Kidlat Tahimik’s work has been widely screened with film festival presentations at Berlin, Rotterdam, Edinburgh, Toronto, San Remo, Havana, Telluride, and Filmex, among others. Articles and reviews of his films have appeared in the New York Times, Village Voice, Christian Science Monitor, Hollywood Reporter, and The Independent. Tahimik has been a featured presenter at several major film conferences including the Third World Film Conference at Hunter College last spring and the past summer’s Flaherty Film Seminar. His current American tour will include shows at Cornell Cinema, Walker Art Center, Neighborhood Film Project, Collective Living Cinema, and The Sinking Creek Film Celebration.
An important development in film distribution and exhibition in recent years has been the widespread rediscovery and reissuance of a broad range of films that shared the common destiny of having been "lost" for one reason or another to the film-going public in this country. In unprecedented numbers, rare films that in some cases were in whole or part actually lost have emerged from the depths of the studio vaults, off the shelves of the film archives, or even out of the hands of private collectors to appear restored and revived on the movie screens of American cinemas. The premiere presentations in 1981 of a virtually restored, full-length print of Abel Gance's silent masterpiece Napoleon focused major attention on this phenomenon. While Napoleon may remain for some time the most spectacular "lost film" to be revived, a number of remarkable works have reappeared in its wake. In some cases, major archival work preceded the presentation of films which could at last be viewed in original, uncut versions. In other cases, American distributors were found for important foreign films that lacked access to American screens. All of this has resulted in an enrichment of our film culture at a time when the contemporary cinema provides its usual disproportionately high share of disappointing work.

Our series of "Lost Films" presents a cross-section of important film works that have been "rediscovered" and "revived" in the recent past. Three of the programs will include talks by noted film historians; three will utilize live organ or piano accompaniment. A number of individuals and organizations have provided assistance in the planning and preparation of this series. We wish to acknowledge the help and encouragement of the following: Mirella and Charles Affron of Eighteen Frames Inc., Pearl Bower of Third World Newsreel, William K. Everson, Nancy Gerstman of First Run Features, Images Film Archives, Arthur Lennig, Charles Musser, New Yorker Films, Schoenfeld Films, Milos Stehlik of Facets Multimedia, and pianists Harvey Elsaesser and Elliot Finkel.

February 4 (Saturday)
8:00 PM
The Historical Society
PEARL BOWSER Presents
BODY AND SOUL (1924)
Directed by Oscar Micheaux. With Paul Robeson. Black and White. 70 minutes. Silent with recorded piano accompaniment.

Body and Soul is one of only a handful of films that survive of the two dozen features produced and directed by the pioneer of independent black film production, Oscar Micheaux. Made at the peak of Micheaux's career, Body and Soul marked the film debut of actor and singer Paul Robeson, who plays the lead role of a jack-leg preacher with a double life. Micheaux portrays in rather graphic detail the preacher's unsavory connections with the underworld, his violation of the daughter of one of the matrons of the church, and his ultimate exposure. Robeson's role as the preacher was perhaps the strongest black character he was to play in American films, and it provided the only occasion for him to work with a black director in a production free of the constraints of white Hollywood. Body and Soul opened in the fall of 1924 to good notices in Variety, which commended the work's power for black and white audiences alike.

February 11 (Saturday)
8:00 PM
The Historical Society
LOST CHAPLIN
This program consists of two parts of the documentary series that film historians Kevin Brownlow (one of the main archivists involved with the restoration of Napoleon) and David Gill recently produced for British television. Utilizing outtakes that Chaplin wanted burned, old home movies, and hundreds of hours of previously unseen footage, they have fashioned, in the words of Time Magazine film critic Richard Schickel, "not only a priceless contribution to film history, but an essay that makes visible that most invisible of human endeavors, the creative process."

Unknown Chaplin: 1918-1931 (1983)
Produced by Kevin Brownlow and David Gill. Color. 52 minutes. This part of the series presents scenes from Chaplin's first independent film, which he titled How to Make Movies, but never released. Also included are outtakes and a set of landmark interviews that shed new light on such Chaplin classics as The Kid, The Gold Rush, and City Lights.

Unshown Chaplin (1983)
Produced by Kevin Brownlow and David Gill. Color. 52 minutes. Not so much a documentary as a necklace on which to hang some of Chaplin's rarest pearls, this part of the series employs home movies he made for fun, commercial films he shot and then abandoned, and sequences cut from such major features as City Lights and Modern Times.
February 18 (Saturday)
6:00 PM
The Historical Society
SAYAT NOVA (1969)
(The Color of Pomegranates)

Sayat Nova was completed in 1969, but not released in the Soviet Union until 1973. One year later, its director, the Armenian filmmaker Sergei Paradjanov (Shadows of Our Forgotten Ancestors) was arrested, convicted of a number of trumped up charges, and sentenced to six years in the Gulag. In 1977 a print of the film was smuggled into France, but it wasn’t until the spring of 1980, over a decade after its original production, that Sayat Nova was first screened in this country, where it has been hailed by the critics. The film depicts through a series of spectacular tableaux the youth of the Armenian poet Sayat Nova. Despite the loss of nearly a quarter of its running time and a re-editing job to include Russian intertitles, Sayat Nova confirms the visual artistry and poetic sensitivity of its maker. As J. Hoberman of the Village Voice noted, “Paradjanov’s compositions are astonishing, and no one has ever made the olive-and-orange tones of the Soviet color stock look better. A sublime and heart-breaking film.”

February 25 (Saturday)
8:00 PM
The Historical Society
WILLIAM K. EVERSON Presents THE KING OF JAZZ (1930)
Directed by John Murray Anderson. With Bing Crosby, John Boles, Paul Whiteman and His Orchestra, and others. Two-Color Technicolor. 120 minutes.

This rarely-seen Technicolor film is a fine example of that early form of the American movie musical, the staged revue film. Abandoning story and dramatic continuity for the pure pleasures of “all singing, all dancing, all talking,” such films dominated movie-making in the early sound period. The King of Jazz was Universal’s contribution to the form and featured a variety of songs, dances, and musical routines by musical and non-musical talents alike. “Jazz” performances include those by Paul Whiteman and His Orchestra (minus Bix Beiderbecke, regrettably), Bing Crosby and the Rhythm Boys, The Sissers G., and the Tommy Atkins Sextette, among others. Notable among the film’s musical production numbers are its “Rhapsody in Blue” sequence, performed by a bevy of chorus girls, and its spectacular finale, in which the genesis of jazz is apocryphally traced back through the musical traditions of various nations.

Popular film historian William K. Everson, professor of cinema at New York University and author of The Western and American Silent Film, will introduce and discuss this rare movie musical.

March 3 (Saturday)
8:00 PM
The Historical Society
NAPOLEON (1927)

One of the major films of the silent cinema, Abel Gance’s Napoleon has become perhaps the most celebrated “lost film” to be restored and revived. Its New York City debut in early 1981 was the result of more than a decade of archival work by film historian Kevin Brownlow, as well as the financial assistance of filmmaker Francis Ford Coppola and the musical talents of composer Carmine Coppola. Gance, himself, lent a hand in this monumental undertaking.

When he had originally released Napoleon in Paris in the spring of 1927, the film was 28-reels long and ran nearly five hours. There were four entire sections presented in Polyscopic, Gance’s spectacular triple-screen process, and it was accompanied by a score from the distinguished French composer, Arthur Honegger. However, Napoleon was screened on this epic scale in only a handful of European cities, and when it was released by MGM in the United States, the film was cut to 8 reels and presented without any of the Polyscopic sequences. As Brownlow has noted, “They never released the full version in America, being unwilling to risk a Polyscopic revolution on top of the talkie upheaval.”

Gance re-released Napoleon several times, reworking it variously into a two-hour stereophonic sound feature in 1934, a 2¼-hour sound feature with Polyscopic sequences in 1955, and finally, the four-hour Bonaparte and the Revolution (1971), which featured an introductory color sequence. Brownlow, a British filmmaker, editor, and historian, gained access to the negatives for the film during this final Gance sound version and, drawing on the resources of nearly every major film archive in the world, pieced together the most complete print of the film presented since the original 1927 release. To complement Brownlow’s impressive restoration of Napoleon, composer Carmine Coppola prepared a new orchestral score for the film consisting predominantly of his own original music. It was with this Brownlow-restored print (including a Polyscopic finale) and the Coppola score that Napoleon was “discovered” by thousands of fortunate filmgoers during its recent release. Our screening will consist of the complete Brownlow print with the recorded orchestral score by Carmine Coppola.
March 10 (Saturday)
8:00 PM
The Historical Society

BOB LE FLAMBEUR (1955)

One of the most popular films to be "rediscovered" during the Museum of Modern Art's year-long retrospective, "Rediscovering French Film," was Jean-Pierre Melville's mid-fifties gangster film, Bob le Flambeur. Often called the "father of the French New Wave," Melville was the first feature director to work outside of the film industry in postwar France. Melville's work was further distinguished not only by his independence from studio control, but also by his great love of the American cinema and things American in general. (His name is adopted, of course, from that most American of writers, Herman Melville.)

In Bob le Flambeur, Melville adapts the style and action of the American gangster films of the thirties to a script culled from his own recollections of the Parisian underworld of the same period. As the title suggests, Melville's Bob is a compulsive gambler, who finally opts to break the bank at Deauville through crime rather than luck. His heist is halted, however, by a series of betrayals and a rather humorous reversion of his luck at the gaming tables.

March 17 (Saturday)
8:00 PM
The Historical Society

CHARLES MUSSER PRESENTS
BEFORE THE NICKELODEON:
THE EARLY CINEMA OF EDWIN S. PORTER (1982)
Directed by Charles Musser. Narrated by Blanche Sweet. Black and White and Color. 60 minutes.

Charles Musser's excellent documentary, Before the Nickelodeon, traces the saga of the first decade and a half of filmmaking by focusing on the first major American filmmaker, Edwin S. Porter. Musser includes a number of rare early Porter films, music taken from turn-of-the-century records, and archival photographs to tell the fascinating story of Porter's varied career in relation to the emerging American film industry. Before the Nickelodeon had its world premiere at the 1982 New York Film Festival and was hailed by Carrie Rickey of the Village Voice as one of the year's best documentaries: "... delightful ... a remarkable archaeology of the cinema ... enchants while it educates, bristling with social history, movie gossip and all the fresh wonder of a pioneer smacking his lips at his newbornland."

Mr. Musser will also screen and discuss three recently restored, rare Porter films: The Ex-Convict (1904), The Whitecaps (1904), and The Teddy Bears (1906). Musser is the Film Historian for the Thomas Edison Papers at Rutgers University and is author of the forthcoming book, Early Cinema in America.
March 30 (Friday)
8:00 PM
207 Delaware Avenue

SELECTIONS PROGRAM II

Vestibule (In 3 Episodes) (1977-78)
By Ken Kobland. Color. Sound. 24 minutes.
My third film about buildings and emotions.
— K.K. 1982

Displaced Person (1981)
By Dan Eisenberg. Black and White. Sound. 12.5 minutes.

history:
often gives us more than we bargained for,
always more than we're looking for.
a private understanding of how
specific historical moments
and characters have shaped my life.
my initial impulses: if no conclusions
are to be drawn perhaps
because history has too long been a
domain for experts while
we allow ourselves the comfort of
explanation, resolution.
— D.E.

Ornamentals (1979)
By Abigail Child. Color. Silent. 10 minutes.

This film was crucial to my understanding of composition, to my desire
for an encyclopedic construction (the world 'out there'), and reaffirmed by al-
legiance to rhythm, specifically the rhythm, of body/nerve/mind.
— A.C.

Sorted Details (1979)
By Charles Wright. Color. Sound. 12 minutes.

Shared shape, color, or movement links
each of these varied fragments of ur-
ban landscape with the next. Each
sight has its own naturalistic ambient
sound. As the film yanks you from spot
to spot and from moment to moment,
don't take for granted the direction of
gravity, the direction or speed of time,
or the brightness of vision.
— C.W.

Gently Down the Stream (1981)
By Su Friedrich. Black and White. Si-
lent. 14 minutes.

The text of Gently Down the Stream is
a succession of fourteen dreams taken
from eight years of my journals. They
were shuffled out of their original chronological order for the purpose of
coherence and because often we
know/dream something long after, or
before, we can use it in our lives. The
text is scratched onto the film (with ap-
proximately 18 frames per word) so that
you hear any voice but that of a record-
ed narrator. The images were chosen
for their indirect but potent correspon-
dence to the dream content. I am not
interested in recreating a "dream
scene" in film; dreams do it infinitely
better themselves.
— S.F.

Projection Instructions (1976)
By Morgan Fisher. Black and White. Sound. 4 minutes.

This film is a score to be performed by
the projectionist, ordinarily a passive
mechanic who interferes to the mini-
mum with the film's uneventful pas-
sage through his machine. The film
consists only of a succession of writ-
ten cards that are simultaneously read
by a narrator. This text, written and
spoken, is a set of instructions to the
projectionist to manipulate the controls
of his machine. Under ordinary circum-
stances this would be an egregious
disruption of the film, but in this case
only by doing so is the projectionist
projecting the film correctly.
— M.F.

Closer Outside (1979-81)
By Vincent Grenier. Color. Silent. 10 minutes.

The precisions and idiosyncrasies of
movements associated with domestic
activities are closely stared at; or as it
sometimes happens, watched careful-
ly through the peripheral vision. This
while rhyming, is done in alternance,
thus creating sudden rushes in the
mind while spaces collapse. Also, light
burns wedges in this film, recalling . . .
Evenings for New Film

This season's Evenings for New Film offers a series of lecture-screenings presented by artist, filmmaker, and SUNY/Buffalo professor Paul Sharits. The series will focus on films by artists who have worked primarily in other disciplines—painting, sculpture, performance, and installation. Beginning with the Surrealists and focusing on films by artists who have worked primarily in other disciplines—painting, sculpture, performance, and installation. Beginning with the Surrealists and proceeding through the contemporary art of the past decade, Sharits will utilize slides of the more characteristic work of each artist in seeking out relationships that might exist between this output and his or her occasional work in film. The series will provide a panoramic view of contemporary art movements, as well as a full range of independent film forms.

Although Paul Sharits is perhaps best known for his works in film, a large number of his paintings, sculptures, "frozen film frames," and installation pieces have received recognition throughout the United States and Europe. Trained as a painter, Sharits abandoned that medium in 1966 to work exclusively in film, where his films, "chilled" out of the screen, or seem to penetrate dimensional space that either projects receding movements of the optical discs. Anemic Cinema consists of half a dozen of these kinetic disc-like devices which are animated (rotated) to create an extremely palpable sense of three-dimensional space that even projects out of the screen or seems to penetrate into its depths. After the style of more conventional silent films, Duchamp's film makes use of intertitles which are situated between the optical discs. These titles involve language that frequently turns back upon itself in punning fashion creating nonsensical sentences that must be read in a spiralizing manner off of flat rotating discs. The occasional sexual references that crop up in these titles add a new dimension to the thrusting and receding movements of the optical discs.

L'ETOILE DE MER (1928)
By Man Ray. Black and White. Silent. 15 minutes.

Ostensibly a visualization of a poem by Robert Desnos, Man Ray's L'etoile de mer is a convoluted narrative halted occasionally by poetic intertitles (presumably from the Desnos poem), that create a complex web of erotic citations, puns and even reflections upon the act of filmmaking, itself. The plot revolves around a series of encounters between a young man and a mysterious, attractive woman selling newspapers. Sexual contact eludes the protagonist who ends up with a glass paperweight containing the titled figure of the starfish.

UN CHIEN ANDALOU (1928)
By Luis Bunuel and Salvador Dali. Black and White. Silent. 17 minutes.

This classic collaboration between Spanish painter Salvador Dali and the French cineaste Luis Bunuel was simultaneously the first and one of the last major works of the Surrealist cinema. The makers employed a number of Surrealist strategies in developing and constructing the film, perhaps most in evidence the use of the content of the unconscious (dreams, fears, obsessions). While disclaiming any sense, logic or meaning to the film as a whole, Dali admitted that Un Chien Andalou depicted "the pure and correct line of 'conduct' of a human who pursues love through wrenched humanitarian, patriotic ideals and the other miserable workings of reality."

DREAMS THAT MONEY CAN BUY (1944-47)
By Hans Richter. Color. 88 minutes.

Produced and directed by German experimental filmmaker Hans Richter, Dreams That Money Can Buy was a collective work that utilized the artistic talents of a number of displaced European artists living in New York City during the war years. Richter worked individually with each artist to develop a short film for this omnibus project. Fer- nand Leger contributed the "Girl with the Pretabicated Heart," a love story between shop-window mannequins. Marcel Duchamp's section incorporated a number of his roto-reliefs animated in the manner of his Anemic Cinema. Man Ray presented Richter with an actual shooting script for his "Ruth, Roses and Revolvers" sequence. Richter bound these short works and others by means of a frame story about an enterprising young poet who decides to capitalize on his vivid imagination and become a dream merchant.

Feb 17 (Friday)
8:30 PM
Albright-Knox Art Gallery

ANEMIC CINEMA (1925)
By Marcel Duchamp. Black and White. Silent. 7 minutes.

Made in collaboration with Man Ray, Anemic Cinema marked Duchamp's first experiment in film. For this work, he appropriated a number of his rotary demi-spheres that had emerged from his optical experiments in the early twenties. Anemic Cinema consists of ten of these kinetic disc-like devices which are animated (rotated) to create an extremely palpable sense of three-dimensional space that even projects out of the screen or seems to penetrate into its depths. After the style of more conventional silent films, Duchamp's film makes use of intertitles which are situated between the optical discs. These titles involve language that frequently turns back upon itself in punning fashion creating nonsensical sentences that must be read in a spiralizing manner off of flat rotating discs. The occasional sexual references that crop up in these titles add a new dimension to the thrusting and receding movements of the optical discs.

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SPIRAL JETTY (1970)
By Robert Smithson. Color. 35 minutes.

Spiral Jetty was constructed in 1970 in the shallow waters on the north-east shore of the Great Salt Lake, Utah. The coil of the jetty extends approximately 1,500 feet in length, is about 15 feet wide and composed of black basalt rock, salt crystals, earth, red water and sunlight reflections. About 6,650 tons of earth and boulders were used in its construction. The film revolves around the making of this earth sculpture, but Smithson saw it as a cinematic project, interweaving these events evoked by the spiral and geological time, rather than as an straightforward documentary.

PAUL REVERE (1971)
By Joan Jonas and Richard Serra. Black and White. 9 minutes.

According to its makers, Paul Revere "is an adaptation of two sources: Kinesics and Context, by Ray L. Birdwhistle, and Choreomania, a performance by Joan Jonas." A didactic work inspired by the structure of the educational film using instructional cards, Paul Revere deals with the nature and limits of communications systems. The initial model is Paul Revere's signalling light tower to alert the town of the coming of the British, and the film proceeds to demonstrate the inadequacies of this system and the necessity of establishing another system to serve as a check for it. The secondary system itself generates further contingencies and possible ambiguities of interpretation and thereby necessitates a third — ultimately unsatisfactory — signalling system.

MIRACLE (1975)
By Ed Ruscha. With Jim Ganzer, Michelle Phillips, and Dana Derfus. Color. 30 minutes.

Ed Ruscha's film, Miracle, is a narrative about an auto mechanic confronted with the challenge of fixing a '65 Mustang with a fuel problem. The setting is pure L.A. and the mechanic's character a pure stereotype: he has photos of pin-up girls on the garage walls, eats tuna-fish sandwiches on Wonder Bread, and has a sexist but coy attitude toward the women he stands up in order to fix the car (including Michelle Phillips as the petulant, Doublemint-chewing Trixie).

There is a close-up of the cameraman which can soon be identified as a reflected image. Eventually the camera is no longer seen in reflection; instead the mirror creates a 180° shift of view as the camera directly records Morris walking further and further into the background. At this point the mirror is not acting as a reflector and functions merely to bounce light and not images.

APPLICATIONS (1970)

Applications is the film of a live performance done at the Art Institute of Chicago. Kathy/Dillie puts on heavy red lipstick and kisses the upper part of Acconci's body — neck, shoulders, chest, arms, and stomach — until it is covered with the imprints of her mouth. Acconci then rubs the front of his body against Dennis Oppenheim's back, removing all traces of color from himself and transferring them to Oppenheim.

TITLE (1971)
By John Baldessari. Black & White and Color. 18 minutes.

Title exploits the conventions of narrative plot development in a series of images, or "Episodes," that feed into succeeding episodes, often inexplicably. Episode 1 introduces the "protagonists": a rock, a chair, a dog, a young man, a landscape. Subsequent episodes present various pairings of these elements, simple movement events, imageless aural activities, elliptical passages of a possible melodrama, still lifes of fruits and vegetables, views of L.A., and so forth. The film ends with an "Epilogue" portraying two cloyingly romantic views of the beach.

RAILROAD TURNBRIDGE (1976)

Begun in 1975, Richard Serra's Railroad Turnbridge is a film portrait shot by the artist of an old drawspan turnbridge that crosses the Willamette River in Portland, Oregon. According to Serra, "I wanted to look through the camera closely at something I like and understand: steel structure. The bridge and the film became a way of isolating and concentrating certain iconic elements of bridge structure."
Map of fairgrounds — New York World's Fair (1939).

Media Study/Buffalo
207 Delaware Avenue
Buffalo, New York 14202
(716) 847-2555

Address correction requested
SOUND RECORDING TECHNIQUES
Eight Weeks, February 7 - March 27, Tuesday evenings, 7:30-10:30 PM
Fee: $50.
Instructor: Tom Streich
This Workshop will concentrate on an introduction to basic electronics; proper use of recording equipment; history of recording; broadcast, video, film, and multi-track music production. Areas that will be covered include proper miking for different sound sources and situations, stereo and multi-track recording and mixing techniques, and audio processing. The use of equipment and a variety of microphones will be taught through hands-on demonstration. Participants may schedule studio time in addition to normal workshop hours.

BASIC AUDIO SYNTHESIS
Two Days, Saturday and Sunday, March 24 & 25, 10:00 AM - 5:00 PM
Fee: $25.
Instructor: Vernon Norwood
The workshop will concentrate on fundamental acoustic and electronic principles, as applied to synthesizers and signal processing. The Aries System 300 synthesizer will be used as a model for generating and altering sound; as well as equalizers, delay lines etc. Waveforms, e.g. curves, signal flow, audio spectrum, frequency response and modulation will be discussed and applied to various methods of sound generation.
Video/Electronic Arts

February 11 (Saturday) 10:00 a.m. - 1:00 p.m. and 3:00 p.m. - 6:00 p.m. 207 Delaware Avenue
THE ELECTRONIC NARRATIVE — A Daylong "Exploration"

Participants: Robert Ashley - Composer; Barbara Buckner - Video Artist; Tony Conrad - Film and Videomaker and Composer; Hollis Frampton - Film and Computer Artist; Brian Henderson - Film Theoretician; Gerald O'Grady - Media Theoretician; Paul Sharits - Filmmaker and Visual Artist; 'Blue' Gene Tyranny - Composer; Woody and Steina Vasulka - Video and Computer Artists.

In these two sessions on The Electronic Narrative, participants and audience will explore the new approaches to narrativity and the new forms of the narrative that have been made possible by the development and accessibility of electronic technology, video, and the digital computer, and approach the question: does the electronic image offer unique possibilities, different from film, e.g., to structure narrative? This exploration will attempt to establish the foundation for a larger conference on the subject to take place in the fall of 1984. Throughout the day, examples of 'Electronic Narrative' works will be screened, including Woody Vasulka's The Commission, a video opera based on the life of Paganini and featuring Ernest Gusella as Paganini and Robert Ashley as Hector Berlioz, and portions of Ashley's own experimental TV opera, Private Parts (Perfect Lives). Also on display will be Barbara Buckner's videocomputer installations, Analogos, which explores the possibilities of interactivity between maker and viewer in electronic narrative. Each of the participants have been concerned with the experimental narrative in a variety of media as videomaker, computer artist, filmmaker, composer and theoretician.

Barbara Buckner - Video Artist; Tony Conrad - internationally recognized artist in experimental film, video and music. He is perhaps best known for his films, The Flicker (1966) and Articulations of Boolean Algebra for Film Opticals (1975), for his 'cinema of performances', and for his recent video installations. He began his experimental film and art career in the Theatre of Eternal Music, which included LaMonte Young, Marian Zazeela, John Cale, Terry Riley and Angus MacLise, and a recording of his music, Outside the Dream Syndicate, has been released on Caroline Records. He has received awards for his work in film, music and video from the Rockefeller Foundation, the Candessa Foundation, CAPS and the American Film Institute. Most recently, he was awarded a Senior Fellowship from the Visual Arts Department of the National Endowment for the Arts to complete Sunside High, the last of a trilogy of experimental narrative films which include Combat Status Go and Jail Bait.

Woody Vasulka came to the United States from Brno, Czechoslovakia in 1968. He had studied metal technology and hydraulic mechanics at the state school of industrial engineering before entering the filmmaking profession. He is the president of the Academy of Performing Arts in Prague. He began explorations in electronic sound and strobescopic lighting in New York, where he founded The Kitchen, one of the major U.S. exhibition centers for the electronic arts. He became Associate Professor at the Center for Media Study at SUNY/Buffalo in 1974 and began his investigations in computer-controlled video, designing the "Vasulk Imaging System." He was named a Guggenheim Fellow in 1979. In 1982, he was awarded a Senior Fellowship from the Visual Arts Department of the National Endowment for the Arts to complete The Commission, a video opera based on the life of Niccolai Paganini and one of the first neo-narrative works to extensively incorporate digitalized images.

Barbara Buckner

February 8 (Wednesday) 8:00 PM 207 Delaware Avenue
BARBARA BUCKNER:
Opening of Analogos - An Interactive Video Installation (to continue through February 21)

Analogos is an interactive investigation of analogous properties existing between things, events, and forces. The word "analog" comes from the Latin "analogia" meaning proportion. In this work, the user is encouraged to apprehend differences and similarities between corresponding entities, and so create metaphor.

The viewer selects an analog she or he wishes to see by viewing a computer display which lists all 26 Analogos as an Analogos Menu or Index. After entering his or her choice, the computer displays a new page of data consisting of the Analog name and its tape location numbers to be found on the two VCR's, followed by a Query.

The user forwards/reverses the tapes to the appropriate locations and views the two channels simultaneously, commenting viewing at designated "Start" points.

After viewing the two-channel Analog, she or he answers the Query by making a choice from a set of terms and phrases which relate the two channels of video just seen. As a result of the user's choice, the computer displays a new text analog which relates both the user's choice and the two channels of video seen. The art work is a "branch of meaning" consisting of physical data, the user's perception, and the user's response which actually completes the work.

For the past ten years, Barbara Buckner has explored the expressive potential of video synthesizers, colorizers, keyers and most recently, computers. She has exhibited her video works internationally, and her tapes have been included in the 1979, 1981, and 1983 Whitney Museum Biennial; the Museum of Modern Art in New York City; and the 1982 Sydney Biennial.

She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts.

Brian Henderson, who is Associate Professor in the Center for Media Study at SUNY/Buffalo, received a B.A. in Philosophy from Johns Hopkins University; a J.D. from Harvard Law School, and a Ph.D. from the University of California at Santa Cruz, with a dissertation on film theory. He has written extensively on film subjects for such journals as Film Quarterly, Film Critics Review, and Art in America; and for his recent video installations, "SUNY/Buffalo: An American University," and "The Explorers, 1972," received a Guggenheim Fellowship in 1982 from the American Academy of Arts and Letters. He is a member of the editorial board of Film Quarterly, and his book, A Critique of Film Theory, was published by E.P. Dutton in 1980.

Gerald O'Grady is the founder and President of the Board of Directors of Media Study/Buffalo, founder and Director of the Center for Media Study at SUNY/Buffalo, and Director of the Educational Communications Center at SUNY/Buffalo. He received a Ph.D. from the University of Wisconsin and was a Marshall Scholar for post-doctoral work in Medieval Literature at Oxford University. He founded the Media Center at Rice University in Houston, Texas, and has since taught and lectured world-wide. In addition to being a panelist and judge for many agencies and festivals, he has organized and directed many international conferences, screenings and workshops on film/media. He is currently Executive Producer of The independents, a series of 24-hour-long programs of works by independent film and video artists, to be satellite broadcast worldwide.

From Barbara Buckner's Analogos. (Photo by Ed Reed)
Robert Ashley is known as a pioneer in the development of large-scale, collaborative performance works and new forms of opera such as *That Morning Thing* and *In Memoriam...Kit Carson*. Landmark recordings, such as *She Was A Visitor* and *In Sara, Mencken, Christ and Beethoven There Were Men and Women*, have pointed the way to new uses of language in a musical setting. His current works, operas for television entitled *Perfect Lives* and *Atalanta*, are continuations of his long-time interest in and use of visual media to express musical ideas. Ashley was born in Ann Arbor, Michigan and educated at the University of Michigan and the Manhattan School of Music. During the 1960's, he was a co-organizer of the ONCE Group, a music-theater collaborative that toured the United States from 1965 to 1969. From 1966 to 1978, he toured internationally with the Sonic Arts Union, a composers' collective that include David Behrman, Alvin Lucier and Gordon Mumma. Ashley was Director of the Center for Contemporary Music at Mills College, Oakland, from 1969 to 1981. During 1975 and 1976, he produced and directed *Music With Roots in the Aether*, video documents of the work and ideas of seven major contemporary American composers. In 1978, the Kitchen commissioned *Perfect Lives*, an opera for television in seven episodes. The series has been purchased by The Fourth Channel (Great Britain) and is scheduled for broadcast in Britain in the spring of 1984.

Hollis Frampton, Associate Professor at the Center for Media Study, SUNY/Buffalo, has completed over forty films. He also designed the Center's Digital Arts Laboratory in 1977 in response to a need for a reintegra- tion at both theoretical and practical levels of the several disciplines of film and video making, photography and sound synthesis and processing, as these all relate to the interfacial modes of computing. Frampton's work is represented in the collections of the Museum of Modern Art, Anthology Film Archives, the Carnegie Institute and elsewhere, and the Royal Film Archive in Brussels, Belgium, preserves the entire body of his work. Since 1972, Frampton has been at work on *Magellan*, a film cycle of epic proportions, and has had major retrospectives at the Walker Art Center, the Museum of Modern Art, and the Fifth International Festival of Experimental Film in Belgium. A major exhibition of his filmic and photographic work is planned at the Albright-Knox Art Gallery in the fall of 1984. Recently, a collection of Frampton's theoretical texts on film, still photography and video, 1968-80, entitled *Circles of Confusion*, was published by the Visual Studies Workshop, and he was the recipient of a co-production award, through Media Study/Buffalo, for a new film, *R.*

Filmmaker and visual artist Paul Sharits is currently an Associate Professor at the Center for Media Study at SUNY/Buffalo. Major exhibitions of his work include *Dream Displacement and Other Projects* at the Albright-Knox Art Gallery in 1976, and a retrospective at Anthology Film Archives in 1980, in conjunction with the publication of a special double-issue of *Film Culture* dedicated to Sharits' collected writings on film. He has received grants from the American Film Institute for the production of *Razor Blades* in 1968, grants from the National Endowment for the Arts to produce multi-screen installations in 1974 and 1979, and a Bicentennial Grant from the New York State Council on the Arts to produce *Declarative Mode* in 1976. Sharits recently received an Individual Artist Grant from the Media Arts Program of the NEA to complete several new works which will explore the potentials of a microprocessor-governed electronic color-generator system which was developed in collaboration with Woody Vasulka and Tony Conrad, and which was programmed by David Held.
Lance Loud
February 15 (Wednesday)
8:00 PM
207 Delaware Avenue
SUSAN and ALAN RAYMOND:
Screening and Presentation of American Family Revisted
Ten years ago the William Loud family of Santa Barbara, California, shared their private lives with millions of television viewers as the subjects of An American Family. This PBS 12-hour documentary series chronicled seven months of the family's life and recorded the sensitive moments of the parents' divorce and the eldest son's gay lifestyle. Broadcast in the spring of 1973, the series captured the attention of the American public and soon the Loud family became media celebrities for just being themselves.

Filmmakers Alan and Susan Raymond, who filmed the original 1973 series and spent those seven months recording over 300 hours of film, revisited the Lounds in 1983 for a current family profile and to examine how this phenomenon affected their lives.

Susan and Alan Raymond have produced a variety of cinema verite documentaries working in both video and film. Their programs have been broadcast on network, cable and public television and have received the highest awards for broadcast journalism. Their previous works include The Polco Tapes, honored with a Columbia School of Journalism Alfred I. DuPont Award, a George Foster Peabody Award, and three EMMY Awards; Bad Boys, critically acclaimed and chosen as one of 1978's Ten Best TV Shows; The Third Coast for KERA/Dallas PBS; To Die For Ireland and Hoopar For Hollywood for ABC News Closeup, which received an EMMY and other awards.

February 22 (Wednesday)
8:00 PM
207 Delaware Avenue
TONY BILLONI:
Presentation and Discussion of Recent Videotapes
Tony Billoni, a Buffalo-based artist working in many different media, will present two videotapes, The Fifth Beetle and Acting on Information Provided.

"The Fifth Beetle incorporates a matrix of references in the effort to provide a symbolic representation of my feelings concerning the effect of mass media on the individual who is part of the American culture in the '80s. The narrative involves a character caught in limbo between his own personality and the representation of 'personality' in mass media, specifically television. The use of a layered soundtrack is meant to provide a compressed example of the effect of the daily intake of mass media in all its permutations. Magazines, billboards and television not only enter into the individual's sphere but also solicit an opinion from the viewer. The Fifth Beetle deals with an inquiry into the autonomy of the individual's opinions and beliefs."

"Acting on Information Provided is a presentation of control over mass media. Starting with the format of the talk-show, I proceeded to use various individuals as featured performers. By incorporating free association into the interview segments, I am providing an extreme example of the contrived nature of the conversation contained in talk shows currently seen on television. The use of selective editing is also employed to emphasize this example." — Tony Billoni

Tony Billoni is a Buffalo performance artist, photographer, videomaker, and musician. He studied photography at Buffalo State College and received his B.A. from Empire State College in Interdisciplinary Studies. In 1983 his videotape, "Acting on Information Provided" was selected for showcasing at the SUNY Statewide Film and Video Festival in Binghamton, New York. Billoni's works have been exhibited at such places as Hallwalls Gallery, Cepa Gallery, and SUNY/Buffalo, and he has been the founding member of two modern music groups, Bulletproof Claudia and The Atones. Billoni has also acted in several plays at the Buffalo Entertainment Theatre, and been the curator of the Performance Program at Hallwalls Gallery.

Our space in 4 Solos was the space of the lens, the camera. "Our space in 4 Solos was the space of the lens, the camera. It is the complex, close-up revelation of a human being."

March 7 (Wednesday)
8:00 PM
207 Delaware Avenue
AMY GREENFIELD:
Presentation and Discussion of Dance Videotapes
Choreographer, film and video artist Amy Greenfield will present a series of dance videotapes produced over the last decade, including Dialogue for Cameraman & Dancer (1974), Videotape for a Woman & a Man (1978-79), and 4 Solos for 4 Women (1981). 4 Solos for 4 Women centers on an intensely emotional communication by each of the dancers through a vocabulary of dramatic/personal movement designed for the close-up, handheld video camera. Greenfield says, "The daring of dance for camera is not the daring of the leap. It is the complex, close-up revelation of a human being."

Tony Billoni (photo by Steve Gallagher)

Videotape for a Woman & a Man is a nude dance performance which acts out a drama of male-female relationships. Greenfield comments, "I felt that the dance duet was hopelessly outdated in dealing with male-female interaction, and that video would allow me to explore more exciting dynamics of the joyful struggle for an interactive, mobile means of relationship. With the total participation of Ben Dolphin as the 'man'—myself as the 'woman'—and Pat Sanders and Hilary Harris behind the camera, we were all moving, all fighting, all paling. And it is really this four-way thing which is communicated."

"Among film and video artists Amy Greenfield holds a special place in today's avant-garde... We marvel at and are moved by the poignant spectacle of the human body as an instrument capable of transcending its own reality."

—John Gruen, Dance Magazine

Amy Greenfield creates dances that she performs alone or with others, done specifically for film, videotape or holography. She went to college at Radcliffe and studied dance there, as well as at the Graham studio in New York. After graduation, Greenfield spent time teaching dance to children at an educational development center in Boston where she started working in film. She has been the Visiting Assistant Professor of film at Montclair State College, New Jersey and the University of Rhode Island and Visiting Instructor or Lecturer at numerous universities and colleges around the country.
March 24 (Saturday)
8:00 PM
The Historical Society

QUEEN KELLY (1928)


Halted by its producers (Joseph Kennedy and Gloria Swanson) while it was still in shooting, Queen Kelly was Erich von Stroheim's final silent film and his last major project as a motion picture director. Stroheim had been approached by Swanson and Kennedy (then at the helm of a Hollywood conglomerate that included RKO) to write and direct a follow-up to Swanson's successful, independently produced Sadie Thompson. What the notorious director proposed was a work of epic proportions based on his own story (The Swamp) about a young convent girl who is seduced by a prince, saved from suicide, shipped to an ailing aunt who runs a bordello in Africa, married off to a depraved white planter, and finally reunited with her prince.

Following approval by the Hays Office which, among other things, had Stroheim transform the brothel into a hotel, the production began and proceeded with complete equanimity between star and director. However, as the shooting moved into the African sequences, Swanson noticed that scenes deleted by the Hays Office began to reappear in the production. Fearful of censorship and infuriated by the fact that Stroheim was spending "a fortune—of my money—shooting stuff he knew perfectly well would never get into the finished picture," Swanson consulted with Kennedy, who advised terminating the project. Swanson fired Stroheim and shelved the unfinished film to work on her first talkie, eventually tacking on a trite ending (supposedly directed by MGM boss Irving Thalberg) to an abridged version of Queen Kelly, and releasing the film in Europe and South America in the early thirties. While Swanson was never able to release the film in this country, in a memorable sequence from Billy Wilder's Sunset Boulevard (1950), Swanson, as Norma Desmond, screens a clip from Queen Kelly for William Holden.

Even in its truncated version, Queen Kelly reveals the brilliance of the Stroheim style that combined striking deep-focus cinematography with exuberant acting and elaborate set design. Our program will include the Swanson version of Queen Kelly, followed by two reels of outtake sequences including the infamous African brothel footage.

March 31 (Saturday)
8:30 PM
The Historical Society

DIARY OF A LOST GIRL (1929)

(Das Tagebuch Einer Verlorenen)


Only recently restored and revived, Diary of a Lost Girl was American actress Louise Brooks's second film for German director G. W. Pabst. While still under contract to Paramount's Long Island studio where she had performed minor roles in even more minor productions, Brooks had been selected by Pabst to star in a major adaptation of Wedekind's Pandora's Box. She was to play Lulu, the savage innocent, whose free-spirited, licentious persona brought unprecedented chaos into the staid lives of the German upper crust. Under the skillful eye of Pabst, Brooks created not only her finest role, but one of the most stunning performances of the silent period.

Made the year after Pandora's Box, Pabst's Diary of a Lost Girl was an adaptation of a popular novel by Margarete Bohme. Brooks is here cast as Thymian, the headstrong daughter of a wealthy pharmacist, who is seduced by her father's assistant and then extricably led into a sordid life of reform schools and brothels. Noted for its rather frank, graphic portrayal of Thymian's downfall, Diary of a Lost Girl, like Pandora's Box before it, was mutilated by the censors in America and even in Germany. The print for this screening includes a partial restoration of much of this previously lost material.
April 7 (Saturday)
8:00 PM
The Historical Society
cabiria (1914)

The masterpiece of the "golden age" of Italian silent cinema, Cabiria was the bronze statue; Hannibal's armies and into the fiery mouth of an enormous in Carthage, human sacrifices are fed Mount Etna unleashes its volcanic fury; calupheavals and romantic intrigues: dinary array of natural disasters, political, and, as a slave, witnesses an extraordinary work.

Like Kazan's earlier A Streetcar Named Desire, the film is strongly performer-oriented and features a cast culled largely from the Actors' Studio (which Kazan co-founded in 1948). Unlike the earlier film, however, Baby Doll was an independent production (Kazan's first for his Newton Productions) and, more significantly, was shot largely on location (by the brilliant cinematographer Boris Kaufman) rather than in the studio. This use of a real setting—the town of Benoit, Mississippi—gives the film a certain documentary character that serves to balance the primitive drama that unfolds.

Baby Doll helped to launch Carroll Baker's career and provided as well the name for a new style of pajamas. (Maybe the Cardinal was right after all.) The film has been out of distribution for a number of years and has just recently been revived and theatrically released.

April 14 (Saturday)
8:00 PM
The Historical Society
baby doll (1956)

Condemned from the pulpit by Cardinal Spellman following its original release, Elia Kazan's Baby Doll is less a controversial sexual case study than it is a striking, at times comic, portrayal of the decaying of the Old South. Baby Doll marked Kazan's second collaboration with playwright Tennessee Williams, and it arguably stands as the best screen adaptation of Williams's work.

April 21 (Saturday)
8:00 PM
The Historical Society
jeanne dielman, 23 quai du commerce, 1080 bruxelles (1975)

Jeanne Dieiman is the impressive first feature by the young Belgian filmmaker Chantal Akerman. Completed in 1975 the film received significant critical attention and was widely screened at film festivals in Europe and the U.S. Despite good reviews and respectable commercial runs in European cinemas, Jeanne Dieiman went without an American distributor for nearly eight years until just last spring when a pair of front-page features in the Village Voice convinced a company to arrange finally for its American release.

At 3½ hours, Jeanne Dieiman may seem an imposing work, and yet despite its length and Akerman's attempts to undermine the pervasive devices of conventional cinema (e.g., no music, little dialogue, single locale, little real action), the film remains absolutely engaging. Ostensibly the story of three days in the routine-bound life of a widowed fortysomething mother, the film opens onto a number of important questions about film and about contemporary life ranging from the representation of women to the themes of sexual repression and the oppression of the home. Jeanne Dieiman is an epic portrayal of the domestic, of the everyday traps, of social constraints—all made visible by Akerman's (and cinematographer Babette Mangolte's) camera eye. It is a profound film and can be seen as the first modernist melodrama and one of the signal achievements of feminist filmmaking in the seventies. A film not to be missed.

A scene from the Italian epic Cabiria. Photo: MOMA Film Stills Archive.
Journey Across Three Continents

Media Study/ Buffalo, in association with Third World Newsreel, is presenting selections from Third World Newsreel's 5th Annual Film Festival. Curated by film historian and Festival Director Pearl Bowser, Journey Across Three Continents represents twenty years of cinema from Africa and the Black Diaspora. The major focus of the program is on work from West Africa—where African cinema has its birthplace—and the African presence reflected in the work of Black American filmmakers.

This major series is the first film retrospective of its kind presented in the United States. Journey Across Three Continents was originally presented in the fall of 1983 by Third World Newsreel in cooperation with the Metropolitan Museum of Art and the American Museum of Natural History, with additional programs at the Auset Society of Brooklyn. The Festival was partially funded by the New York State Council on the Arts, the National Endowment for the Arts, and with support from the Film News Now Foundation. Pearl Bowser will be present both evenings to introduce the films.

Admission: $2.00; $1.50 for students and senior citizens; 50¢ for children.

February 2 (Thursday)
8:00 PM
207 Delaware Avenue
FESTIVAL PROGRAM I
Poko (Upper Volta, 1981)
By Idriess Ouedraogo. 16mm. Color. 20 minutes.
A short narrative about an expectant mother and the difficulties of childbearing in a remote village without a well or medical facilities for emergency care.

Your Children Come Back To You
(USA, 1978)
By Aileen Sharon Larkin. 16mm. Color. 32 minutes.

Your Children Come Back To You is a contemporary allegory about the clash of African and western values for a young Black American. Tovi is a little girl living in the United States whose inner world is divided between her Aunt Chris, who represents assimilation to European values, and her parents, who represent Pan-Africanism and tradition.

February 3 (Friday)
8:00 PM
207 Delaware Avenue
FESTIVAL PROGRAM II

Tauw (Senegal, 1970)
By Ousmane Sembene. Color. 27 minutes. In Wolof, with English subtitles.

Tauw focuses on two subjects: the personal and societal problems caused by Senegal's high rate of unemployment and the generational clash, in which the old still cling to Islam, polygamy, and paternal dictatorship, while the young listen to rock, steal without guilt, and grapple with growing up in a rapidly shifting society. Ousmane Sembene tells the simple story of a young man in search of a job in Dakar; in the course of this quest we witness the decomposition of an ancient society.

Ousmane Sembene is a leading African director. Self-taught, he learned to write by himself while working as a stevedore in Marseilles and went on to become an outstanding novelist and short story writer whose works have won many prizes in Europe. He began studying filmmaking when he was past forty, as an apprentice to renowned Russian director Mark Donskoi, and has gone on to make a number of internationally acclaimed works, including Black Girl (1965), Xala (1974), and Ceddo (1977).

Blacks Britannica (USA, 1978)
By David Koff and Musindo Mwinyipembe. 16mm. Color. 60 minutes.

“...A relentless, hard-hitting exposure of the racial and economic oppression of Britain’s black population, together with their militant resistance . . .”
— Clyde Taylor, Black Collegian
Ten Years of Living Cinema—Selections

Media Study/Buffalo, in cooperation with The Collective for Living Cinema, is presenting "Ten Years of Living Cinema—Selections," a collection of some of the best films from around the country, shown during the past decade at The Collective for Living Cinema in New York City. These films were originally assembled and presented in the fall of 1982 as part of a tenth-anniversary celebration. This selected touring program provides highlights of the entire series and is in doing covers the major trends from this ten years of innovative filmmaking. The two-part program includes some of the finest work of the period, ranging from experimental animation to the semi-autobiographical, from studies in pure form to social and political works. In all, fifteen films by fifteen filmmakers will be presented in this retrospective, bringing the diversity of style and viewpoint of "living cinema" to the screen.

This touring series is supported in part by grants from The New York State Council on the Arts and The National Endowment for the Arts. Copies of the special exhibition catalogue, 10 YEARS OF LIVING CINEMA, containing film notes, essays, and more, will be available for sale at Media Study.

Simon Field, Program Director at The Collective for Living Cinema and editor of the British film journal Afterimage, will be present both evenings to introduce and discuss the films.

Admission: $2.00; $1.50 for students and senior citizens.

Catalogues: $6.50; $5.00 for students and senior citizens.

The following notes are excerpted from the 10 YEARS OF LIVING CINEMA catalogue.

Crisis in Utopia (1981)
The film concerns itself with the contradiction in the title and the state of anxiety and tension implicit in this contradiction. I was thinking of Atlantis, of the quality of being on-the-verge, a face in the abyss; of the catastrophe experience which through an abrupt change of events produces perceptual re-orientation (I was in a car accident; yes, events of the past flashing by). A vision of life as it seems. Survival in the physical and soul sense in the age of the bomb and the telephone.

—K.R.

Skins (1972-76)
By Barbara Lattanzi. Color. Silent. 7 minutes.
The emulsion/hide—unleashed.

—B.L.

Counterpane (1979)
By Jim Jennings. Color. Silent. 6 minutes.
Camera and table editing composes (plays) a film which sounds like (resembles) a counterpane (dissonant chords, harmonies).

—J.J.

Kino Da! (1981)
By Henry Hills. Black and White. 8 minutes.
A portrait of San Franciscocolumnist Chaplin's Easy Street, Day in the Park, and news footage shot from TV.

—S.L.

Radio—H .H.

Bedtime Story (1981)
By Esther Shatavsky. Black and White. 3 minutes.
"Flattening out the negative space is alive. But it away with your hand, lady, and it will attack you from above, it will attack you as yourself. She turns into a twitching white blob . . . Now she's batting at the wallpaper. Her lips can be read saying, 'What are you doing up there?' She talks to a man who comes out of the screen . . . Is she twitching so, putting up such a fuss as a reaction to being cut up?"

—Kate Douvan