

DEPARTMENT OF ENGLISH
THE UNIVERSITY OF FLORIDA

GAINESVILLE, FL 32611-2036

(904) 392-0777, 392-0794

1-7-93

Dear Woody -

Here's a copy of my letter to Chapel Hill, the job description + my current vita -

Thanks again for agreeing to write for me. I know it's no fun. Maureen + I are applying because there's the possibility of two jobs that match our qualifications.

Could you fax your letter to UNC-CH @ 919/962-3305?

I'll call Steina when she gets back about your videos, so UF can purchase them.

Talk to you soon -

Scott

DEPARTMENT OF ENGLISH
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GAINESVILLE, FL 32611-2036

(904) 392-0777, 392-0794

January 6, 1994

V. William Balthrop, Chair
Department of Communication Studies
CB#3285, Bingham Hall
The University of North Carolina at Chapel Hill
Chapel Hill, North Carolina 27599-3285

Dear Professor Balthrop:

I would like to be considered as a candidate for your position in Media Production and Media Theory/Criticism. I would welcome the opportunity to work with colleagues at the University of North Carolina at Chapel Hill, and to teach film and video in the context of Communication Studies. I know that you are advertising at the Assistant rank, but am taking the liberty to apply since rank can sometimes be upgraded, and I believe my experience and qualifications correspond strongly to your requirements.

I have been teaching film and video production and theory full-time since 1977, and am currently an Associate Professor of Film Studies in the Department of English at the University of Florida. Before this, I was a Visiting Associate Professor in the Department of Cinema and Photography at the Roy H. Park School of Communications at Ithaca College. I initially received tenure in 1983 in the Department of Theatre, Film and Dance at the University of Toledo after receiving my Ph.D. from the Department of English at the State University of New York at Buffalo. While at Buffalo, I studied film and video with Gerald O'Grady, Hollis Frampton, James Blue, Woody and Steina Vasulka, Paul Sharits, Tony Conrad and others. After studying film and video production with numerous independent film and video makers, as both visiting and permanent faculty at Buffalo, I wrote my dissertation on critical methodology and avant-garde film.

I have taught film and video production since 1973, initially in 16mm and Super 8 film and 3/4" and VHS video, and more recently in S-VHS and Hi-8 video. I have produced my own work on video which received an award judged by John Hanhardt of the Whitney Museum of American Art. For the last several years, I have been working with the evolving interface between video and desktop computers, both in terms of edit controllers for AB Roll videotape systems and as digitized video for interactive multimedia. I anticipate establishing a video server soon to distribute student video work over the Internet. I teach both an undergraduate and a graduate class on "Rethinking Video Production," to reconsider video in the context of computerization and the Internet, by means of contemporary cultural theory. I have presented papers and a workshop on this topic at recent international conferences.

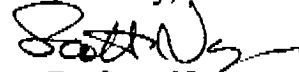
I have always taught media history and theory in addition to my work in film and video production. My current research concerns Japanese film, based in part on archival work in Tokyo on a fellowship grant during the summer of 1984, and which continued through readings in theory and screenings at the Cinémathèque Française during my 1985-86 sabbatical year in Paris. The purpose of this project is to consider issues of historical methodology and cultural difference in the context of theoretical innovations

by Derrida, Lyotard, Deleuze, Foucault and others. This research is beginning to be published in scholarly journals such as *The Journal of Film and Video*, *Wide Angle*, *Iris*, *Quarterly Review of Film and Video*, in Japanese translation in *Image Forum Magazine*, and in books that anthologize current critical work. I also have two books of my own in progress: the first, *Japanese Film and the West: Tropes of Cross-Cultural Dislocation*, addresses the theoretical analysis of complexity, contradiction and change in Japanese cinema. A draft should be completed this year. In addition, *Cinema's Cities* will anthologize essays on the cinematic representation of the city in different cultural contexts; I expect to send a proposal to publishers this summer.

I could also contribute long experience with curriculum and program development, based on my work assisting the development of the Center for Media Study at SUNY-Buffalo, developing a film education program at the Museum of Modern Art, designing and implementing the film and video curriculum at the University of Toledo, and substantially developing the program at Gainesville. During 1977-85, I created and developed the Toledo Media Project, a media arts center in northwest Ohio which received numerous grants; this included producing an exhibition series with visiting filmmakers and establishing a public video art production center. I am currently Vice-President of the Florida Media Arts Center, where I am again working to redesign media arts in relation to computerization and the Internet.

I am requesting that letters of recommendation be sent to you from Patty Zimmerman, Ron Green, Gerald O'Grady and Woody and Steina Vasulka. I look forward to hearing from you at your earliest convenience.

Sincerely,



Dr. Scott Nygren
Associate Professor

**Announcement of Faculty Position
in the
Department of Communication Studies
The University of North Carolina at Chapel Hill**

POSITION

Assistant Professor with specialization in Media Production and Media Theory/Criticism beginning July 1, 1994. The appointment is tenure-track. Qualifications include the following: a Ph.D. (or completion during the 1994-1995 academic year) is preferred in media studies, communication, or related discipline; and a record of, or demonstrated potential for, scholarly teaching, research, and service. Salary is competitive.

RESPONSIBILITIES

Responsibilities will include teaching undergraduate and graduate courses in media production and media theory/criticism, conducting research, and supervising theses.

GENERAL INFORMATION

The Department of Communication Studies has 24 full-time faculty positions with existing areas of emphasis in Media Arts and Production Studies; Media Reception, Criticism, and Cultural Studies; Rhetoric and Cultural Studies; Performance Studies; and Communication and Human Relationships. Approximately 600 undergraduate and 50 graduate students major in the Department.

The University of North Carolina at Chapel Hill is located in one corner of the Research Triangle, and has an enrollment of approximately 24,000 undergraduate, graduate, and professional students. UNC-CH enjoys a reputation as one of the nation's leading research universities. The Triangle area has a population of approximately one-half million and contains over 100 research and business institutions.

APPLICATION PROCEDURES

Qualified candidates should send a current vita, reprints of articles, review tapes, and/or evidence of other scholarly productivity, and four letters of reference to:

V. William Balthrop, Chair
Department of Communication Studies
CB# 3285, Bingham Hall
The University of North Carolina at Chapel Hill
Chapel Hill, North Carolina 27599-3285

Applications will be reviewed beginning January 10, and will continue to be reviewed until the position is filled.

The University of North Carolina is an Equal Opportunity, Affirmative Action Employer. Women and minorities are encouraged to apply and are invited to identify themselves.

VITA

SCOTT NYGREN

January 1994

Film Studies
Department of English
University of Florida
Gainesville, FL 32611-2036
904 / 392-0777, -1059

8603 SW 4th Place
Gainesville, FL 32607-1407
904 / 331-4456

nygren @ ncrvm (BITNET),
nygren @ ncrvm.nerdc.ufl.edu (Internet)
FAX 904/392-0860

EDUCATION

University of California at Berkeley	English	B.A.	1968
State University of New York at Buffalo	English	Ph.D.	1982

EMPLOYMENT

The Museum of Modern Art	Coordinator of NEH film study program	1976-77
University of Toledo	Instructor	1977-83
University of Toledo	Assistant Professor (tenured)	1983-88
University of Toledo	Associate Professor (on leave of absence)	1988-90
Ithaca College	Visiting Associate Professor	1988-90
University of Florida	Associate Professor	1990-Present

PUBLICATIONS

BOOKS:

Japanese Film and the West: Tropes of Cross-Cultural Dislocation (book in preparation, sole author)
Cinema's Cities (edited book in preparation)

ESSAYS IN BOOKS:

"Film Writing and the Figure of Death: He Stands in a Desert, Counting the Seconds of His Life." in To Free the Cinema: Jonas Mekas and the New York Underground. ed. David James. Princeton University Press, Princeton (1992), 241-254.
"Inscribing the Subject: The Melodramatization of Gender in An Actor's Revenge." in Melodrama and Asian Cinema. ed. Wimal Dissanayake. Cambridge University Press, New York (1993).
"Doubleness and Idiosyncrasy in Cross-Cultural Analysis," in Otherness and the Media: The Ethnography of the Imagined and the Imaged. ed. Hamid Naficy and Teshome H. Gabriel. Harwood Academic Publishers, Langhorne, Pa. (1993), 173-187.
"Ideogrammatic Intertextuality: Problematizing the Chinese Written Character in its Relation to Cinema," in Literature and Film: Interactions and Transpositions. ed. Maureen Turim. SUNY Press, Albany (in press).

"Joyce's TV: Finnegans Wake as a Model for Independent Video," in On the Translation into Light: Avant-gardes in Film and Literature, ed. Michael Walsh. SUNY Press, Albany (accepted).

REFEREED ARTICLES:

- "Regional Film Programming in Western New York" (printed as "The Story of Film / The Story of Man"), Film Library Quarterly, 7.3-4 (1974), 62-70.
- "Didactic Video: Organizational Models of the Electronic Image," co-authored with Woody Vasulka (collaborative, no senior author). Afterimage (Rochester, NY), 3.4 (1975), 9-13.
- "Myth and Bruce Baillie's To Parsifal," Field of Vision, 13 (1985), 13.
- "Paper Screen: Video Art in a Japanese Context," Journal of Film and Video, 39.1 (1987), 27-35.
Reprinted in Japanese translation by Norio Nishijima, Image Forum Magazine (Tokyo), 92 (1988), 130-138.
- "The Pacific War: Contradiction, Denial and Reading," Wide Angle, 9.2 (1987), 60-71.
- "Reconsidering Modernism: Japanese Film and the Postmodern Context," Wide Angle, 11.3 (1989), 6-15.
- "Doubleness and Idiosyncrasy in Cross-Cultural Analysis," Quarterly Review of Film and Video, 13.1-3 (1991), 173-187.
- "The Shifting Architectural Codes in Japanese Cinema," Iris 12 (1991), 95-110.
- "New Narrative Film in Japan: Stress Fractures in Cross-Cultural Postmodernism," Post Script 11.1 (Fall 1991), 48-56.
- "Blood in the Square: Representations of Democracy in China," Jump Cut 37 (July 1992), 37-42.
- "Boundary Crossings: Japanese and Western Representations of the Other," Quarterly Review of Film and Video, 14.3 (1993).
- "Reading the Tools, Writing the Image," co-authored with Maureen Turim (collaborative, no senior author). Exhibition catalog on the video art of Woody and Steina Vasulka, American Federation of Arts (in press).

NON-REFEREED:

- "An OVRMAC view of NAMAC: Touring and Exhibition," Frame/Lines, 1.3 (1980), 6.
- "A Statement from OVRMAC," The Independent, Spring 1981, 17.
- Program Notes for the Bruce Baillie Film Retrospective at the Smithsonian, Washington, D.C., October 26-28, 1973, 1-16.
Excerpts reprinted by the Educational Film Library Association for the American Film Festival's "Film As Art" program, New York City, May, 1974, 23-24.
- Thinking in Pictures: Dramatic Structure in D.W. Griffith's Biograph Films, Joyce E. Jesniowski. Choice, 25.11-12 (1988), 1702. (Review)

ARTISTIC WORK

- "Postcard" series ("ADK Postcard", "New England Postcard," and others), 8mm personal films, 1973-75.
- "Static," multi-media installation (video, film, light, sound and photography) at the Department of Theatre, University of Toledo, January 5-7, 1979.
- "Still Life with Moving Parts," video installation at the Toledo Museum of Art, in collaboration with Chris Downing, May 13, 1979.

"Site Series" (3/4" videotape, color/silent, 20 minutes), 1987; "Connaissance" (2 minutes), "Writing" (12 minutes), "Moves" (1 minute), "Things to Know" (7 minutes); produced at the Experimental Television Center, Owego, NY.
"Site Series" (videotapes) selected for Ohio Media Arts Arise, curated by John Hanhardt (Whitney Museum of American Art, New York); exhibition at the Center for Contemporary Art in Cincinnati, and distribution through 20 cable systems in Ohio, Spring 1988.

GRANTS, AWARDS AND FELLOWSHIPS

Summer Fellowship to study Milton, University of California at Berkeley (1967)
Woodrow Wilson Nominee, University of California at Berkeley, 1968.
Arts and Letters Fellowship, State University of New York at Buffalo, Spring, 1971 and 1974-75.
NDEA Title IV Fellowship, State University of New York at Buffalo, 1971-73.
National Endowment for the Humanities Youthgrant, received as partial support to direct the Regional Film Programming Project for Western New York, 1973-74 (PI).
Research Assistant for Dr. Gerald O'Grady, State University of New York at Buffalo, Spring 1975.
Teaching Assistant for Dr. Robert Edwards and Dr. William Sylvester, State University of New York at Buffalo, Summer 1975.
Project Director, Toledo Media Project, for \$82,211 of grants, 1979-86 (PI):
\$6,500 awarded by the Ohio Arts Council for "Film/Video Visitors and Exhibition in Northwestern Ohio," 1979-80 (PI).
\$9,094 awarded by the Ohio Arts Council for "Film/Video Visitors and Exhibition in Northwestern Ohio," 1980-81 (PI).
\$9,952 awarded by the Ohio Arts Council for "Film/Video Visitors and Exhibition in Northwestern Ohio," 1981-82 (PI).
\$12,846 awarded by the Ohio Arts Council for "Independent Media Access in Northwestern Ohio," 1981-82 (PI).
\$10,046 awarded by the Ohio Arts Council for "Film/Video Visitors and Exhibition in Northwestern Ohio," 1982-83 (PI).
\$16,500 awarded by the Ohio Arts Council for "Independent Media Access in Northwestern Ohio," 1982-83 (PI).
\$11,167 awarded by the Ohio Arts Council for "Film/Video Visitors and Exhibition in Northwestern Ohio," 1984 (PI).
\$1,810 awarded by the Arts Commission of Greater Toledo for "Video Art Workshops," 1984-85 (PI).
\$4,296 awarded by the Arts Commission of Greater Toledo for "Video Art Workshops," 1985-86 (PI).
Faculty Research Award and Fellowship of \$6,500 from the University of Toledo for "Contemporary Methodological Issues in Japanese Cinema," including travel to Japan, Summer 1984 (PI).
Sabbatical Year from the University of Toledo for research on film theory and Japanese film (retrospective at the Cinémathèque Française) in Paris, France, 1985-86 (PI).
Faculty Research Award of \$7,500 from the University of Florida for writing of Japanese Film and the West: Tropes of Cross-Cultural Dislocation, 1991-92 (PI).
New Faculty Research Support of \$10,000 from the University of Florida to purchase multi-media computer equipment for "Computer/Video Text and Image Production," 1992.
Travel Support of \$1,200 from the University of Florida for paper presented at the British Film Institute's "Melodrama" Conference in London, England, July 1992.

LECTURES AT PROFESSIONAL CONFERENCES

INTERNATIONAL MEETINGS:

- "Bruce Baillic and the Transposed Western: Excerpts from 'The Politics of Desire,'" paper presented at Society for Cinema Studies Conference, University of Pittsburgh, Pittsburgh, Pennsylvania, May 4-7, 1983 (invited).
- "The Figural Mode in *To Parsifal*," paper presented at Society for Cinema Studies Conference, University of Wisconsin at Madison, March 28-31, 1984 (invited).
- "Flow Chart: Castro Street and Independent Film Methodology," paper presented at Ohio University Film Conference, Athens, Ohio, April 25-28, 1984 (invited).
- "Paper Screen: Video Art in a Japanese Context," paper presented at Conference on Japanese Cinema, Utah Media Center, Salt Lake City, Utah, October 18-20, 1984 (invited).
- "Joyce's TV: A Model for Independent Film," paper presented at Ohio University Film Conference, Athens, Ohio, October 25-27, 1984 (invited).
- "The Pacific War: Contradiction, Denial and Reading," paper presented at Society for Cinema Studies Conference, New York University, June 12-15, 1985 (invited).
- "Semiotics in the University," panelist at International Semiotics Society Summer Institute (ISSIS), Bloomington, Indiana, June 15-21, 1985 (invited).
- "The New Narrative Film in Japan," paper presented as chair of "Japanese Film and the West" panel, Society for Cinema Studies Conference, Concordia University, Montréal, Quebec, Canada, May 21-24, 1987 (invited).
- "Characterizing Intertextuality: The Chinese Written Character and Film Theory," paper presented at "Intertextuality: Literary and Cinematic Representation" Conference, Florida State University, Tallahassee, Florida, January 28-30, 1988 (invited).
- "Doubleness and Idiosyncrasy in Cross-Cultural Reading," paper presented as chair of "Cross-Cultural Methodology" panel, Society for Cinema Studies Conference, Montana State University, Bozeman, Montana, June 29-July 3, 1988 (invited).
- "Japanese Film and the Postmodern Context," paper presented as chair of "Asian Cinema: Cross-Cultural Interplay in Modernist and Postmodernist Contexts" panel, "Asian Cinema" Conference, Ohio University, Athens, Ohio, October 6-8, 1988 (invited).
- "Ideogrammatic Intertextuality: Problematizing the Chinese Written Character in its Relation to Cinema," paper presented at "Literature and Film: Interactions and Transpositions" Conference, SUNY - Binghamton, Binghamton, New York, October 14-16, 1988 (invited).
- "Cinema's Cities," panel chair at Society for Cinema Studies Conference, University of Iowa, Iowa City, April 13-16, 1989 (invited).
- "Tokyo Intertext," paper presented at Society for Cinema Studies Conference, University of Iowa, Iowa City, April 13-16, 1989 (invited).
- "Film Writing and the Figure of Death: He Stands in a Desert, Counting the Seconds of His Life," paper presented at International Congress on Experimental Film, Toronto, May 28-June 4, 1989 (invited).
- "New Narrative Film in Japan: Stress Fractures in Cross-Cultural Postmodernism," paper presented at University Film and Video Association Conference, York University, Toronto, June, 1989 (invited).
- "Self-Portraiture in Renaissance Painting and Contemporary Photography" panel chair at "Autobiographies, Verbal and Visual" Conference, SUNY-Binghamton, September 22-24, 1989 (invited).
- "Staging the Subject: The Melodramatization of Gender in *An Actor's Revenge*," paper presented at Hawaii International Film Symposium, East-West Center, Honolulu, November 27-December 2, 1989 (invited).

- "Blood in the Square: Representations of Democracy in China," paper presented as chair of "Representations of Democracy in Asia and Eastern Europe," panel at Society for Cinema Studies Conference, Washington DC, May 25-28, 1990 (invited).
- "Blood in the Square: Representations of Democracy in China," paper presented at Literature and Film Conference, Florida State University, Tallahassee, Florida, January 31-February 2, 1991 (invited).
- "Boundary Crossings: Japanese and American Representations of the Other," paper presented as chair of "Between Cultures," panel at Society for Cinema Studies Conference, University of Southern California, Los Angeles, May 23-26, 1991 (invited).
- "Psychoanalysis/Melodrama/Other: Cross-Cultural Figures of Subjectivity in Japanese Film," paper presented at Society for Cinema Studies Conference, University of Pittsburgh, Pittsburgh, April 30 - May 3, 1992 (invited).
- "Psychoanalysis and Japan: The Operation of the Kanji in the Unconscious," paper presented at Asian Cinema Studies Society's Third International Conference, New York University, New York, May 11-14, 1992 (invited).
- "Melodrama as Cross-Cultural Metapsychology: Figures of Subjectivity in Japanese Film," paper presented at the British Film Institute's "Melodrama: Stage, Picture, Screen" Conference in London, England, July 6-10, 1992 (invited).
- "Teaching Theory as Production," workshop presented at University Film and Video Association Conference, Florida State University, Sarasota, August 5-8, 1992 (invited).
- "Hyperwriting: Intersections Among Theory, Production, Computers and Cameras," paper presented at Society for Cinema Studies Conference, Loyola University, New Orleans, Feb. 11-14, 1993 (invited).
- "Hyperwriting: Intersections Among Theory, Production, Computers and Cameras," paper presented as chair of "HyperMedia or Media Hype," panel at University Film and Video Association Conference, Temple University, Philadelphia, August 3-7, 1993 (invited).

REGIONAL MEETINGS:

- "Film and Personal Vision," speaker at seminar with Bruce Baillie at Port Washington Public Library, Port Washington, New York, October 28-30, 1976 (invited).
- "A Conference for Evaluation of Program and Projections for the Future of Film/Media in New York State Education," speaker at New York State Youth Film/Media Program: State University of New York at Buffalo, December 6-7, 1974 (invited).
- "Touring, Elections and NAMAC," presentation at OVRMAC regional media arts meeting, Appalshop, Whitesburg, Kentucky, 1980 (invited).
- "Touring Network Report," presentation at Media Arts Network meeting, Cincinnati, Ohio, March 22, 1980 (invited).

LOCAL MEETINGS:

- "Video: The Electronic Field," lecture at the State University of New York at Buffalo, July 2, 1977 (invited).
- "Bruce Baillie's Quick Billy," presentation at Bowling Green State University, Bowling Green, Ohio, March 10, 1980 (invited).
- "Bruce Baillie's Quick Billy," presentation at Antioch College, Yellow Springs, Ohio, June 16, 1981 (invited).
- "Japanese Film and the Postmodern Context," paper presented at Ithaca College Faculty Colloquium Series, Spring 1989 (invited).

"Staging Gender: The Melodramatization of the Subject in Ichikawa's An Actor's Revenge," paper presented at University of Florida's Women's Studies Colloquium Series, Fall 1990 (invited).

PROFESSIONAL SERVICE

- Technical Assistant at "Open Circuits: The Future of Television," an international conference at The Museum of Modern Art, New York, New York, January 23-25, 1974.
- Co-Organizer, "Women in Film and Video" conference, State University of New York at Buffalo, February 16-18, 1974.
- "The Moving Image in New York City," Coordinator of a 3-day program for the State University of New York's University-wide Committee on the Arts, March 31 - April 2, 1977.
- Prescreening committee member for "Fine Arts" films, 1979 EFLA American Film Festival, February 19-27, 1979.
- Director and Co-Founder of the Toledo Media Project, a regional media arts center in northwest Ohio, including:
- Feasibility study for community media development in Toledo (1977-79)
 - Information and consultant services to institutions and individuals in the region (1979-88)
 - A public exhibition program of visiting film/video makers and screenings of international, historic, documentary and avant-garde films (25-30 events per year, 1979 - 85)
 - Initiated touring circuits for visiting film/video makers through six-state midwest region (1979 - 85)
 - Commissioned video art installation: James Byrne, "Toledo: Waiting the Days" (August 31 - September 2, 1984)
 - Toledo Video, a public electronic image processing center with video production, editing and synthesis equipment for documentary, narrative and experimental work (1985-88)
 - Anthologies of video art produced through Toledo Video (1986, 1987)
- Ohio Valley Regional Media Arts Coalition (OVRMAC): founding member (1980), Secretary and member of the Board of Directors (1981-83), Chair of Film Distribution Committee (1982-83).
- National Alliance of Media Arts Centers (NAMAC): founding member (1980 - 85).
- Grants Award Panel member, Arts Commission of Greater Toledo (1984-85).
- Middletown Studies, Ball State University, Muncie Indiana, consultant regarding preservation of Middletown film series materials (January 1985)
- Coordinated transfer of 300-400 reels of nitrate film, most produced during 1915-25, from donors in Toledo, Ohio, through the American Film Institute's National Center for Preservation of Film and Television to the Library of Congress (largest single find in U.S. since 1980), with Dr. Jo Leslie Collier, Spring 1987.
- University Film and Video Association: Chair of Papers for 1989 Annual Conference, York University, Toronto, June 14-18, 1989; Program Host Committee and Screening Committee for 1990 Annual Conference, Ithaca College, June 13-17, 1990.
- Asian Cinema Studies Society: Executive Council member (1988-Present), Program Co-Chair for 1992 International Conference (1990-92).
- Faculty Adviser, UF Cross-Cut Film Society (1990-93).
- Florida Media Arts Center: member of the Board of Directors (1990-Present), Vice-President (1993-Present).
- FMAC Representative at the National Alliance of Media Arts Centers Annual Conference, Chicago, June 1993.

MEMBERSHIP IN PROFESSIONAL SOCIETIES

Asian Cinema Studies Society
Florida Media Arts Center
International Association of Philosophy and Literature
Society for Cinema Studies
University Film and Video Association

UNIVERSITY OF FLORIDA
DEPARTMENT OF ENGLISH

FAX: (904)392-0860

FAX COVERING LETTER

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PLEASE DELIVER THE FOLLOWING PAGES TO:

NAME: Woody Vasulka

TO: _____

MESSAGE TO RECIPIENT:

SENDER: Scott Nygren

PHONE: 904/392-0777
h. 331-4456

IF ANY PAGES ARE NOT RECEIVED OR ARE NOT LEGIBLE,
PLEASE CALL AS SOON AS POSSIBLE.