With the advent of videotape in the early 1960's, television underwent a major technological renovation. Filmed and live programming was suddenly replaced by an electronic process which recorded both sound and image simultaneously. Massive in size, expensive to operate, videotape equipment long remained totally in the province of the broadcasting industry. Recently however, smaller and less expensive videotape systems have become available to the consumer market and many people have begun to assemble videotape "studios" in their own homes and lofts. From these "studios" have emerged a new breed of television technician and artist, free to experiment with many of the basic concepts of video rarely explored in the industry.

Many uses have been made of videotape by the new video artists, ranging from minimal art tapes to use of video as a political form of communication. The Whitney Museum's VIDEOTAPE SHOW is not a survey of the many diverse works now being produced in the videotape field. Such a program would have been impossible to assemble properly in the short time that the Video Show has been in preparation. It was decided instead to limit the program to tapes which focus on the ability of videotape to create and generate its own intrinsic imagery rather than its ability to record reality. This is done with special video synthesizers, colorizers and by utilizing many of the unique electronic properties of the medium.

It was this aspect of video which I found particularly exciting - for it explores the creation of a whole new range of visual sensations. Unlike film, the video image has a constantly moving electronic dynamism, which when explored and exposed, creates an acute awareness of electrical energy. It is as if we can actually see the electrons forming their own infinite patterns and movements. It is this which has fascinated many videocartists, and some of their explorations into this new visual and kinetic realm are represented in this show.

Videotape art is still in its infancy and all the artists I have spoken to are painfully aware of this. This show represents the beginning of a new art form and hopefully it will be viewed with this perspective in mind. It should also be noted that some of the tapes are not entire pieces, but excerpts from longer works. Showing excerpts is usually frowned upon in film and most of the other arts - and rightly so in many cases. However, video is, I believe, an exception to this rule. Almost all video pieces are made in real time with little or no editing. This is due partly to the nature of the medium as well as the difficulty in editing 1/2 inch videotape. Video is also a very relaxed and spontaneous art form, therefore many artists do not feel a composition has a fixed beginning, middle or end. It is for these reasons that I have included excerpts in this show. I might add, that no tape is excerpted or edited without the complete permission and agreement of the artist.

I would like to express my thanks to Elmer Smalling, Lu Lessard and the Teletape Organization as well as the other contributing members representing the Videotape Producers Association and the videotape industry for making this show possible. Thanks also to Computer Image Corporation for creating the title sequence which begins each show, and George Corran for designing the special video environment.

Woody and Steina Vasulka have contributed long and hard hours helping to edit the show and have provided the inspiration to begin this project and carry it to completion. My deepest thanks and appreciation to them and the other videotape artists who participated in the show.

--David Bienstock
Curator of Film
Videotape is fast becoming one of the most exciting art forms of today. The Whitney Museum's Special Videotape Show is not a survey of the many approaches and experiments in the field but focuses on one aspect of Video - its ability to generate new types of images, colors and kinetic sensations by the creative exploration of the electronic components of the medium itself. The results range from imagery that is deeply absorbing and meditative to some of the most mindbending visual sensations ever created.

Join us in our new videotape environment and experience some of the joys of this new art form.

**VIDEOTAPE PROGRAM I (One Week Only)**

Friday, December 3 through Wednesday, December 8

(Please note that there will be no show Thursday, December 2)

Friday, December 3 at 2:00 is the first public showing

**VIDEO COMMUNE by Nam June Paik, Directed by David Atwood**

**KEY SNOW by Woody and Steina Vasulka**

**LET IT BE by Steina Vasulka**

**SEQUENCES/NIGHT VIDEO by Douglas Davis**

**SEE MUDRA GULP by Richard Lowenberg**

**COSMIC PORTAL 2 by Stephen C. Beck**

"PLEASE SUPERIMPOSE, PLEASE?" by John Randolph Carter

**LONG SOUNDS by Richard Felciano**

**BLACK VIDEO NO. 3 by Aldo Tambellini**

**WEST POLE I by Robert N. Zagone, co-produced by Ralph J. Gleason and Robert N. Zagor**

**VIDEOTAPE PROGRAM II (One Week Only)**

Thursday, December 9 through Thursday, December 16

**ERIC SIEGEL PLAYS THE SIEGEL VIDEO SYNTHESIZER with Eric Siegel, Produced by Jackie Cassen**

**VIDEO TUNNEL by Dimitri Devyatkin**

**SKIP SWEENEY FEEDBACK by Skip Sweeney**

**ALEPH-NULL by Shridhar Bapat and Charles Phillips**

**FEED FIELD BACK by Richard Lowenberg**

**POINT OF INFLECTION by Stephen C. Beck and Richard Felciano**

**DESCARTES by Joanne Kyger, Videomix by Robert N. Zagone**

**ELEMENTS by Woody and Steina Vasulka**

Three days will be devoted to longer works, some of historical interest and others newly made and not yet seen by the public.

**FRIDAY, DECEMBER 17 (SEE SUNDAY LISTING BELOW)**

**SATURDAY, DECEMBER 18**

**RELAY by Alvin Nikolais**

**BOSTON SYMPHONY ORCHESTRA TAPE by various videotape artists**

**SUNDAY, DECEMBER 19**

**IMAGE by Ed Brachailler**

**MUSIC WITH BALLS by Terry Riley**

**PAIK-MOORMAN ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen**

**SEED DREAM by Isaac Abrams and Carol Herzer**
WHITNEY MUSEUM OF AMERICAN ART
NEW AMERICAN FILMMAKERS SERIES

PRESENTS

A SPECIAL VIDEOTAPE SHOW

VIDEO PROGRAM I
(December 3 - December 9)

Please note that LONG SOUNDS, originally scheduled for this show is being substituted by Skip Sweeney's FEEDBACK. LONG SOUNDS will be shown as part of Program II.

VIDEO COMMUNE (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGBH, Boston. (5 min.) 1969-70.
Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." In this tape, as in most of his others, Paik works in real time imagery. All of the effects are created spontaneously while Paik and his subject view the monitor simultaneously. The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration. D.B.

KEY SNOW by Woody and Steina Vasulka (6 min.) 1971.
"We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer. Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do." -- The Vasulkas.

LET IT BE by Steina Vasulka (3 min.) 1971.
This short tape typifies for me some of the simple and funloving aspects of video. -D.B.

SEQUENCES/NIGHT VIDEO by Douglas Davis (excerpts) 1971.
"SEQUENCES was made with a video camera, equipped with a Tivicon tube, extraordinarily sensitive to heat and light, which can "see in the night" -- a quality unique to video. The performance was a silent ritual - the participants moving through the darkness with sources of light of their own choosing. All the images - sight and sound - were made by those who came in the order of their coming. The sound track was implemented by an Electrocimp Synthesizer." ==Douglas Davis.

SEE MUDRA GULP by Richard Lowenberg (6 min.) 1971.
The phenomena of mandalic feedback patterns creates the beautiful imagery in this tape. These patterns are formed spontaneously when a video camera and a monitor are placed in certain positions. The patterns are modulated by the artist to create his own types of imagery. The tape was made in Black and White and then colorized.-D.B.

COSMIC PORTAL 2 (short version) by Stephen C. Beck (13 min.) Videographed October 1971 at the National Center for Experiments in Television, San Francisco. COSMIC PORTAL was made on the Beck Direct Video Synthesizer designed by Stephen Beck. Like the Paik and Siegel synthesizers, it creates its own (and distinctly unique) kind of imagery. In this tape the viewer moves through the cosmic portal on the screen into a new space the artist has fashioned. It is a complex and evocative sound and image experience based upon a simple visual symbol. --D.B.

"PLEASE SUPERINPOSE, PLEASE?" (excerpt) by John Randolph Carter (16 min.) 1971.
John Carter was given the use of a small television studio at the Annenberg School of Communication to experiment with some of his videotape ideas. This piece was originally planned for three couples, but as John Carter explains "Ronald and Lydia, who had just met for the first time that morning were making out and clowning sexually which put the other two couples up-tight. We decided to work with
Ronald and Lydia alone were brought into the studio and put there in front of a studio camera with a partition separating them from each other's view. Though they could hear each other's voices, they could only see each other on a monitor located midway between the two cameras. I and Ted Haley who worked with me in these experiments were in the control room with the curtain drawn. We could see Ronald and Lydia on the two monitors when either of the two camera images and could combine them in the studio. I chose not to have sound communication with them and did not give them any directions or instructions before or during the session. I set up different configurations which facilitated their interaction with each other and only changed the configurations when it seemed appropriate, when they seemed to want it or when I thought it might lead them somewhere. This is a 16 minute segment of an hour long piece by John Cage.

**SKIP SWEENEY FEEDBACK**

Skip Sweeney and Skip Sweeney (6 min.) 1974.

Skip Sweeney must be experimenting with video feedback for many years. This tape shows the unusual static nature of the feedback image and its liquid like movement. -D.B.

**BLACK VIDEO:**

**ALSO IN BRIEF**

Also in Brief (excerpt) by Alain Tambelliini (5 min.) 1966.

Also Tambelliini is a pioneer in the video field, and is perhaps one of the first to use half inch videotape as an medium. This five minute segment of a tape made in 1966 retains a powerful visual force undaunted (to me) of atomic energy in its constructive and destructive aspect. -D.B.

"It's an exhibition of the truth. We wonder how we can suppress these or eliminate these deny that these thirds for revolutions are born of human denial and we must shield it revealed for man is a media communications enter before his enemies teach invisible plants where truth comes back unacceptable".

Here the man who loves someone comes on tv to play your mind
In the mind
in the face

in the mind
in the face

Alain Tambelliini (From Video Notebook, May, 1970 N.Y.)

**WEST POLE I**

**ALSO IN BRIEF** (excerpt, 7 min.) Made in 1968 at public television station KQED, San Francisco (no the National Center for Experiments in Television San Francisco). 

WEST POLE I is an historical tape and the impact of its imagery, when first presented in San Francisco in 1968, was great on filmmakers and video artists alike. Gene Youngblood, in Expanded Cinema says that "even for young filmmakers of the San Francisco/Berkeley area, where synaesthesia cinema is part of the life style, this initial exposure to bare video amounted to a revolution. An article in Rolling Stone described the show as "more psychedelic than underground movies". Although many of the techniques used are fairly common now, the aesthetic sensitivity of Robert Zagone, the pioneer of these techniques is still a delight to behold. In this, as with almost all the other tapes shown, there is little if no editing involved, so that each tape relies heavily on the spontaneity of the moment, and is a record of an actual event in real time. -D.B.

**NEXT WEEK'S VIDEO PROGRAM** (December 9 through December 16)

**Ernest Siegel Plays The Siegel Video Synthesizer** by Ernest Siegel. Produced by Jackie Cassen.

Video Tunnel by Dimitri Bergatkoff
Long Sounds by Richard Felsen
Aleph Null by Shafham Patel and Charles Phillips
Feed Fields Pack by Michael Lawry
Point of Inflection by Shafham Patel and Richard Felsen
Desertscape by Jeanne Fayan
Elements by Woody and Steen vanhoutte

FRIDAY, DECEMBER 9: Ernest Siegel plays The Siegel Video Synthesizer and Ernest Siegel, Produced by Jackie Cassen.

Video Tunnel by Dimitri Bergatkoff
Long Sounds by Richard Felsen
Aleph Null by Shafham Patel and Charles Phillips
Feed Fields Pack by Michael Lawry
Point of Inflection by Shafham Patel and Richard Felsen
Desertscape by Jeanne Fayan
Elements by Woody and Steen vanhoutte

SATURDAY, DECEMBER 10: Thursday, December 10, 8:00 PM. Extravagant Music with Balls by Terry Riley, Seed Dream by Isaac Abravanel and Bryan Bevogue, artist-artist Television Workshop by Nam June Paik and John Cage.

SUNDAY, DECEMBER 11: (see Friday's listing)
WHITNEY MUSEUM OF AMERICAN ART  
NEW AMERICAN FILMMAKERS SERIES  
PRESENTS  
A SPECIAL VIDEOTAPE SHOW  
VIDEO PROGRAM II  
(December 9 - December 16)

Please note that Skip Sweeney’s FEEDBACK originally scheduled for this show was presented in Program I. LONG SOUNDS replaces this selection.

ERIC SIEGEL PLAYS THE SIEGEL VIDEO SYNTHESIZER with Eric Siegel. Produced by Jackie Cassen for NET-TV, New York.

In 1960, as a high school student of fifteen, Eric Siegel won second prize in the New York City Science Fair for a home-made closed circuit television system constructed from second hand tubes, microscope lens and junk parts. Since then he has pioneered in the engineering of unusual video equipment most notably his video synthesizer and colorizer (which was used to colorize the following tapes used in the Whitney Show: Key Snow, Elements, Feed Fields Back, See Mudra Guld, and Aleph Null) His early tapes Psychedelevision and Einstein inspired other video artists to experiment in abstract video.-D.B.

"The Electronic Video Synthesizer was created to enhance the interface between the Video artist and the people. Each human being is ensheled in his own perception of reality. Rational logical communications have their severe limitations. The communications which take place on the Aesthetic Abstract level - deal with the inner tune of a being. Its like the DNA code of the artist speaking to the world - Since we all perceive different worlds, in the same world - it becomes our necessity to find witnesses - when we find the ultimate witness...we find love. The current trend towards Religion and god is in a way a frustrated attempt to find the ultimate witness. One can not do without a witness. What you see on the screen is my attempt to get a witness deeper into your being."--Eric Siegel.

VIDEO TUNNEL by Dimitri Devyatkin (7 min.) 1971

Being able to actually see yourself on a TV monitor the moment it is being viewed you is one of the main and essential differences between video and film. Dimitri Devyatkin uses this principle combined with pre-recorded tapes to create an interesting study in perception and psychological feedback.--D.B.

LONG SOUNDS by Richard Felciano (8 min.) Made in 1968 at the KQED Experimental Television Project (now the National Center for Experiments in Television, San Francisco).

LONG SOUNDS is the second half of an early video work by composer Richard Felciano entitled Trio for Speaker, Screen and Viewer. It was originally conceived for broadcast television and was the first work to invite the participation of the broadcast audience by suggesting viewers "play along" with the composition on commonly available household objects (in Long Sounds, electrical appliances). In this work the sound and image elements of the television experience function independently, each using material that is indigenous to it and not derived from the other artistic forms such as theater and film which have traditionally comprised broadcast television: the music is purely electronic, synthesized through a Buchla system; the images abstract and two-dimensional."--(notes from N.C.E.T.)

ALEPH-NULL by Shridhar Bapat and Charles Phillips (12 min.) 1971

"This tape is an example of pure video feedback. Abstraction is achieved and controlled by electronically "recycling" a video signal through a loop that includes cameras, a monitor and mixers. The "roughness" of the tape results from the fact that it was a spontaneous unhearsed take."--Shridhar Bapat.

FEED FIELDS BACK by Richard Lowenberg (12 min.) 1971

Richard Lowenberg begins his tape with the electronic particles which constitute the video image. Built on this is all the imagery we are familiar with, from old movies to day time quiz programs. FEED FIELDS BACK is both a study of the components of the medium and its content, as well as the mysterious other forces which constitute it.--D.P.

POINT OF INFLECTION by Stephen C. Peck and Richard Felciano (8 min.) Excerpt.

made in December, 1970, at the National Center for Experiments in Television, San Francisco.
"POINT OF INFLECTION is a study of a diamond which evolves into a complex variety of rhythms, textures and patterns. It is a collaborative work by two artists working directly with electronic instruments: the visual portion by Stephen Beck on the Deck Direct Video Synthesizer which produces television images without cameras or other optical devices; music by Richard Felciano on a Buchla Synthesizer. POINT OF INFLECTION was made in real time, without editing or other "post-production" processes, and as such is a piece unique to the electronic medium, in which the artist making and the viewer's experiencing can take place in the same time duration." -- (notes from N.C.E.T.).

VIDEO COMMUNE (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGBH, Boston. (6 min.) 1969-70.

Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration. --David Bienstock

DESCARTES by Joanne Kyger, Videomix by Robert N. Zagone, (11 min.) Made in 1968 at the KQED Experimental Project (now the National Center for Experiment in Television, San Francisco).

"DESCARTES is a poem written for the video experience by San Francisco Bay Area poet Joanne Kyger which was generated by Descartes' "A Discourse on Method". As in the philosopher's work, the video piece is composed of six parts; poetically and visually, each section peels off layer after layer of thought, seeking, in the course of the work, reconciliation of the mind/body dualism. Videomixer Robert Zagone utilized widely different techniques for the six discrete visual parts, including feed-back inverted split screens and video tape delay."--(notes from N.C.E.T.)

ELEMENTS by Woody and Steina Vasulka (1971)

"We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer. Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help, and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do."--The Vasulkas.

SPECIAL ONE DAY ONLY PROGRAMS

FRIDAY, DECEMBER 17

IMAGES by Ed Emshwiller
MUSIC WITH BALLS by Terry Riley
PAIK-MOORMAN-ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen
SEED DREAM by Isaac Abrams and Carol Herzer

SATURDAY, DECEMBER 18

RELAY by Alwin Nikolais
BOSTON SYMPHONY ORCHESTRA EXPERIMENTAL TELEVISION PROJECT by Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Mimi Garrard, Tsai Wen-Ying, Stan Vanderbeek.

SUNDAY, DECEMBER 19

(See Friday's program)
Videotape, traditionally considered a storage device for television programming, is emerging as a new art form. A major exhibition of videotape will be presented at the Whitney Museum from December 3 through 15 as part of the Museum's NEW AMERICAN FILMMAKERS SERIES. The exhibition is being presented in cooperation with the Videotape Production Association, an organization which represents most of the independent videotape production companies in the United States and Canada.

"Television programming and technique will be strongly affected by the new videotape imagery," says David Dienstock, Curator of Film at the Whitney Museum. "New types of film will also emerge which could radically alter the nature of film as we know it." "It should be understood," Mr. Dienstock added, "that videotape is not TV or film, but a new and unique art medium in itself, meriting a museum showcase. Independent artists have begun to use the medium as an extension of its electrical energy and perceptual components, rather than the narrative format so often imposed on it by commercial television. The result has been the discovery of wholly new types of images, movements, colors, visual-auditory sensations and feelings of kinetic energy peculiar to the medium. The tapes exhibited as part of the Whitney exhibition will emphasize these aspects of video."

Recent surges in technology have made available to artists the creation of video images of almost infinite flexibility. An artist can make images instantaneously and alter them with tremendous variety by using videotape. The artistic range has extended beyond all past horizons, and videotape is evolving much like rock music did in its metamorphosis. This historic evolution of the video medium into a sensitive, perceptual art form is analogous to the audio medium where audio tape and sophisticated equipment moved forward the art of sound.

Andy Warhol, Robert Morris, Bruce Nauman and Keith Sonnier are among the better known artists today experimenting with videotape. Many filmmakers too are exploring the video medium, including Ed Emshwiller, Stan Vanderbeek, Jordan Belson and Jud Yalkut to name just a few.
Although many other varied and often equally exciting uses of video have been explored by a growing number of videoartists, the specific scope of this show has not enabled us to include these other works.
"POINT OF INFLECTION is a study of a diamond which evolves into a complex variety of rhythms, textures and patterns. It is a collaborative work by two artists working directly with electronic instruments: the visual portion by Stephen Deck on the Deck Direct Video Synthesizer which produces television images without cameras or other optical devices; music by Richard Felciano on a Buchla Synthesizer. POINT OF INFLECTION was made in real time, without editing or other "post-production" processes, and as such is a piece unique to the electronic medium, in which the artist making and the viewer's experiencing can take place in the same time duration." -- (notes from N.C.E.T.).

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Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration.
--David Bienstock

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SPECIAL ONE DAY ONLY PROGRAMS

FRIDAY, DECEMBER 17
IMAGES by Ed Emshwiller
MUSIC WITH BALLS by Terry Riley
PAIK-MOORMAN-ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen
SEED DREAM by Isaac Abrams and Carol Herzer

SATURDAY, DECEMBER 18
RELAY by Alvin Nikolais
ECSTASY SYMPHONY ORCHESTRA EXPERIMENTAL TELEVISION PROJECT by Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Mimi Garrard, Tsai Wen-Ying, Stan Vanderbeek.

SUNDAY, DECEMBER 19
(See Friday's program)
Ronald and Lydia alone and we brought them into the studio and put them each in front of a studio camera with a partition separating them from each other's view. Though they could hear each other's voices, they could only see each other on a monitor located midway between the two cameras. I and Paul Haley who worked with me in these experiments were in the control room with the curtain drawn. We could see Ronald and Lydia on the two monitors which carried the two camera images and could combine them in the studio. I chose not to have sound communication with them and did not give them any directions or instructions before or during the session. I set up different configurations which facilitated their interaction with each other and only changed the configurations when it seemed appropriate, when they seemed to want it or when I thought it might lead them somewhere. This is a 16 minute segment of an hour long session. — John Carter.

SKIP SWEENEY FEEDBACK by Skip Sweeney (5 min.) 1971.
Skip Sweeney has been experimenting with video feedback for many years. This tape shows the unusual organic nature of the feedback image and its liquid-like movement. — D.D.

BLACK VIDEO NO. 3 (excerpt) by Alzo Tambellini (6 min.) 1966
Alzo Tambellini is a pioneer in the videotape field, and is perhaps one of the first to use 1/2 inch videotape as an art medium. This six-minute segment of a tape made in 1966 retains a powerful visual force reminiscent (to me) of atomic energy in its constructive and destructive aspects. — D.D.

"whatever tv is seize it for the truth
for whoever uses media to suppress distort eliminate deny human rights
will stain the media with human blood for revolutions are born of human denial and what is real shall be revealed for man is a media communicating entity and his antennas reach invisible planes where truth comes back unrepresnable"

"Blow the tube when someone comes on tv to play your mind
no more racism
no more racism
no more racism
truth is a network open
to all
and time
is motion for a change"

Aldo Tambellini (From Video Notebook, May, 1970 NYC)

WEST TOE I by Robert N. Zagone (excerpt, 7 min.). Made in 1968 at public television station KQED, San Francisco (no the National Center for Experiments in Television San Francisco).

WEST TOE I is an historic tape and the impact of its imagery, when first presented in San Francisco in 1968, was great on filmmakers and video artists alike. Gene Youngblood, in Expanded Cinema says that "even for young filmmakers of the San Francisco/Berkeley area, where synaesthetic cinema is part of the life style, this initial exposure to pure video amounted to a revelation. An article in Rolling Stone described the show as "more psychedelic than underground movies". Although many of the techniques used are fairly common now, the aesthetic sensitivity of Robert Zagone, the pioneer of these techniques is still a delight to behold. In this, as with almost all the other tapes shown, there is little if no editing involved, so that each tape relies heavily on the spontaneity of the moment, and is a record of an actual 'event' in real time. — D.D.

NEXT WEEK'S VIDEO PROGRAM #1 (December 9 through December 16)
Eric Siegel Plays the Angel Video Synthesizer with Eric Siegel, Produced by Jackie Cassen.
Video Tunnel by Edmond Baignéris
Long Sounds by Richard Feliciano
Aleph Null by Sheldon Nagy and Charles Phillips
Feed Fields Back by Richard Feliciano
Point of Induction by Stephen Beck and Richard Feliciano
Descartes by Joanne Kyror
Elements by Woody and Susan Vasula

FRIDAY, DECEMBER 17: Images by Ed Blossemer, Music with Falls by Terry Riley, Seed Dream by Isaac Abrams and Carol Hazer, Talk-Hoover-Artist Television Workshop by Man June Palk and Jackie Cassen

SATURDAY, DECEMBER 18: Relay by Alvin Nikolais, Boston Symphony Orchestra Tape by various videotape artists.

SUNDAY, DECEMBER 19: (see Friday's listing)
FROM: FILM DEPARTMENT

MEMORANDUM TO PRESS, CRITICS, REVIEWERS

THE FOLLOWING IS BACKGROUND INFORMATION FOR THE SPECIAL VIDEOTAPE EXHIBITION AT THE WHITNEY MUSEUM, DECEMBER 3 THROUGH 19, 1971, PRESENTED AS PART OF THE NEW AMERICAN FILMMAKERS SERIES AND BEING HELD IN COLLABORATION WITH VIDEOTAPE PRODUCTION ASSOCIATION, INC.

SPECIAL ENVIRONMENT CREATED

A special videotape environment has been created for the Whitney Museum's Videotape exhibition utilizing approximately fifteen color television monitors. The audience will be seated in small informal groups ranging in size from three to ten people. Some groups will have their own television set. Each monitor will be showing the same tape simultaneously.

WHY A VIDEOTAPE SHOW?

"As Film Curator for the Whitney Museum," David Bienstock says, "It became increasingly to my attention that large numbers of artists, including filmmakers, painters, sculptors, musicians and pure video experimenters were beginning to explore a completely new artistic frontier, Videotape. Because it is neither film, painting, television nor sound, but often a startling combination of all these arts, Videotape has defied traditional classification. Critics in all fields can confront it as an extension of their own particular interest as well as a wholly new art medium. Videotape will certainly have a profound effect on all of the arts and entertainment media and foreshadows the direction of twentieth century art and communication."

FOCUS OF VIDEO EXHIBITION

The Whitney Museum's Videotape show is not a survey of the many diverse works now being produced in the Videotape field. Such a program would have been impossible to assemble properly in the short time that the Video show has been in preparation.

It was decided instead to limit the program to tapes which focus on the ability of videotape to create and generate its own intrinsic imagery rather than its ability to record pre-existing reality. This is done with special video synthesizers, colorizers and by utilizing many of the unique electronic properties of the medium.
With the advent of videotape in the early 1960's, television underwent a major technological renovation. Filmed and live programming were suddenly replaced by an electronic process which recorded both sound and image simultaneously. Massive in size, expensive to operate, videotape equipment long remained totally in the province of the broadcasting industry. Recently, however, smaller and less expensive videotape systems have become available to a consumer market and many people have begun to assemble videotape "studios" in their own homes and lofts. From these "studios" have emerged a new breed of television technician and artist, free to experiment with many of the basic concepts of video rarely explored in the industry.

Some television stations, notably KQED in San Francisco, WGBH in Boston and WNET in New York, have been active in helping these new artists to expand their experiments by providing access to their more advanced equipment. Tapes made at these studios will comprise part of the program in the Whitney exhibition. Some of the video artists to be represented are, Woody and Steina Vasulka, Nam June Paik, Steven Deck, Eric Segal and others.

FOR FURTHER INFORMATION PLEASE CONTACT BROCE RUTHIN AT THE WHITNEY MUSEUM AT (212) 249-4100 EXT. 19.
"POINT OF INFLECTION is a study of a diamond which evolves into a complex variety of rhythms, textures and patterns. It is a collaborative work by two artists working directly with electronic instruments: the visual portion by Stephen Beck on the Deck Direct Video Synthesizer which produces television images without cameras or other optical devices; music by Richard Felciano on a Buchla Synthesizer. POINT OF INFLECTION was made in real time, without editing or other "post-production" processes, and as such is a piece unique to the electronic medium, in which the artist making and the viewer's experiencing can take place in the same time duration." -- (notes from N.C.E.T.).

VIDEO COMMUNE (excerpt) by Nam June Paik, Directed by David Atwood. Produced at WGDH, Boston. (6 min.) 1969-70.

Nam June Paik is one of the early pioneers of video. The video synthesizer used in this piece was created by Nam June Paik and Shuya Abe, an electronics engineer who, according to Paik "knows that science is more beauty than logic." The section I have selected typifies the sense of immediacy and joy people can have when seeing their faces transformed by the magic of the Paik synthesizer. Nam June Paik's vision of video is one which allows for as much fun and improvisation as possible - and this short section gives us a glimpse into one new area of video exploration. --David Bienstock

DESCARTES by Joanne Kyger, Videomix by Robert N. Zagone, (11 min.) Made in 1968 at the KOED Experimental Project (now the National Center for Experiment in Television, San Francisco).

"DESCARTES is a poem written for the video experience by San Francisco Bay Area poet Joanne Kyger which was generated by Descartes' "A Discourse on Method". As in the philosopher's work, the video piece is composed of six parts; poetically and visually, each section peels off layer after layer of thought, seeking, in the course of the work, reconciliation of the mind/body dualism. Videomixer Robert Zagone utilized widely different techniques for the six discrete visual parts, including feed-back inverted split screens and video tape delay."--(notes from N.C.E.T.)

ELEMENTS by Woody and Steina Vasulka (1971)

"We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer. Furthermore, there is time, time to sit down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help, and there is no help anyway, there is just surrender the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don't regret that you had nothing else to do."--The Vasulkas.

FRIDAY, DECEMBER 17
IMAGES by Ed Emshwiller
MUSIC WITH BALLS by Terry Riley
PAIK-MOORMAN-ARTIST TELEVISION WORKSHOP by Nam June Paik and Jackie Cassen
SEED DREAM by Isaac Abrams and Carol Herzer

SATURDAY, DECEMBER 18
RELAY by Alvin Nikolais
DCEON SYMPHONY ORCHESTRA EXPERIMENTAL TELEVISION PROJECT by Jackie Cassen, Russell Connor, Douglas Davis, Constantine Manos, Nam June Paik, James Seawright, Mimi Garrard, Tsai Wen-Ying, Stan Vanderbeek.

SUNDAY, DECEMBER 19
(See Friday's program)
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HILDA AND THE MAGICIAN by Larry Jordan (90 min.)
Adventures of a fairy queen who loses her supernatural powers and becomes mortal.

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OUT THERE, A LONE ISLAND by Humphrey Leynse (60 min.)
A film-poem which shows the fabric of life on a small, almost totally isolated island in the Sea of Japan.
SUMIDO by Humphrey Leynse (15 min.)
April 15-21--New York Premiere

BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY by Morley Markson, *85 min.*

Chicago of 1968 will probably stand out as a turning point in American history. The trial of the so-called "Conspiracy" presided over by Judge Julius Hoffman, brought home, perhaps better than any rhetoric, the seemingly irrevocable polarization of life styles and political beliefs between important segments of American society.

Morley Markson captures the meaning of this pivotal period by combining the personalities of Jerry Rubin, Abbie Hoffman, Allen Ginsberg, Fred Hampton, R. Buckminster Fuller and others in an incisive commentary on where America is today and where it may be going in the future.

April 22-28.

HIGHLIGHTS OF THE 9TH ANN ARBOR FILM FESTIVAL-PART I

Ann Arbor's yearly festival of 16mm films gives a good indication of the scope and quality of newly made independent films in America. This year's crop demonstrates a wide range of exciting styles and approaches, clearly showing the continued growth of personal cinema into new areas of expression.

NATURAL HABITAT by Ralph Arlyck, 18 min.

In a simple but powerful statement, Ralph Arlyck shows the effects of a dehumanized city and society on people in their everyday pursuits and the plight of many working class people caught in the paradoxical position of exploiting others while being exploited themselves.

DAWLING PARTICIPLE by Stanish Lawder, 17 min.

By expertly re-editing old public school instructional films on sex education, Lawder recreates the typical adolescent's frustration, curiosity and brainwashing on sex in the 1940's and 1950's. One of the funniest films shown at the Ann Arbor Festival.

ALSO, A CHILD'S ALPHABET WITH CASUAL REFERENCE TO D.N.A. REPLICATION IN THE GARDEN OF EDEN by Thomas Spence, 7 min., CANYON by Jan Jost, 6 min., NAVAJO RAIN CHANT by Suean Dyal, 2 min., HERE BELOW by John Knoop, 15 min., FREE TO ONE AND ALL by John Gruenberger, 5 min., CIBERNETIK 5.3 by John Stehura, 7 min., and SILENT MAJORITY by Bruce A. Ward, 4 min.

May 6-May 12.

Two films, made recently by KQED, San Francisco's Educational T.V. station, explore the plight of the American Indian and Japanese-American minorities in a way not usually recorded by traditional history books.

THE LONG WALK by Phillip Greene, 60 min.

This two-part survey emphasizes the work of new filmmakers who have not, as yet, received much East Coast attention, as well as showing some of the newly completed (or available) films of more established West Coast filmmakers.

WORLD by Jordan Belson, 16 min., PULSE by Blow Your Mind Productions, 11 min., INVOCATION OF MY DEMON BROTHER by Kenneth Anger, with music Mick Jagger, 19 min., MUGGINS, by Steve Wax, 9 min., LIGHTNING WATERFALL FERN SOUP by Shelby Kennedy, 10 min., SAINT FLOURNOY LOBO--LOGOS AND THE RASTERN EUROPE FETUS TAXING JAPAN BEIDES IN WEST COAST PLACES SUCKING ALABAMA AIR by Will Hindle, 13 min., and PITHIAN by Neil Reichline, 8 min., IN MARIN COUNTY by Peter Hutton, 10 min., LOOPS by Loren Sears, 5 min.


FILMS BY WOMEN

The making of films still seems to be an art dominated by men, but films by women have become more common and often provide a refreshing view of the world.

ORANGE by Karen Johnson, 3 min., A TO B BY HELEL COX, 35 min., THE WOMAN'S FILM by Newsreal Films, 45 min., and ANSKANEO by Oskar Fischinger.

May 27-June 2.

Films by women

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West Coast Filmmakers--Part II

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--- David Bienstock
Ronald and Lydia alone and we brought them into the studio and put them each in front of a studio camera with a partition separating them from each others view. Though they could hear their voices, they could only see each other on a monitor located midway between the two cameras. I and Paul Haley who worked with me in these experiments were in the control room with the curtain drawn. We could see Ronald and Lydia on the two monitors which carried the two camera images and could combine them in the studio. I chose not to have sound communication with them and did not give them any directions or instructions before or during the session. I set up different configurations which facilitated their interaction with each other and only changed the configurations when it seemed appropriate, when they seemed to want it or when I thought it might lead them somewhere. This is a 16 minute segment of an hour long session."--John Carter.

_SKIP SWEENEY FEEDBACK by Skip Sweeney (5 min.) 1971._
Skip Sweeney has been experimenting with video feedback for many years. This tape shows the unusual organic nature of the feedback image and its liquid like movement.--D.B.

BLACK VIDEO NO. 3 (excerpt) by Also Tambellini (6 min.) 1966
Aldo Tambellini is a pioneer in the videotape field, and is perhaps one of the first to use 3 inch videotape as an art medium. This six minute segment of a tape made in 1966 retains a powerful visual force reminiscent (to me) of atomic energy in its constructive and destructive aspects.--D.B.

"whatever tv is seize it for the truth
for whoever uses media to suppress distort eliminate deny human rights
will stain the media with human blood for revolutions are born of human denial and what is real shall be revealed for man is a media communicating entity and his antennas reach invisible plantes where truth comes back unrepressable"

Blow the tube when someone comes on tv to play your mind
no more racism
no more racism
no more racism
truth is a network open
to all
and time
is notion for a change

Aldo Tambellini (From Video Notebook, May, 1970 NYC)

WEST POLE I by Robert N. Zagone (excerpt, 7 min.). Made in 1968 at public television station KQED, San Francisco (no the National Center for Experiments in Television San Francisco).

WEST POLE I is an historic tape and the impact of its imagery, when first presented in San Francisco in 1968, was great on filmmakers and video artists alike. Gene Youngblood, in Expanded Cinema says that "even for young filmmakers of the San Francisco/Berkeley area, where synaesthetic cinema is part of the life style, this initial exposure to pure video amounted to a revelation. An article in Rolling Stone described the show as "more psychedelic than underground movies". Although many of the techniques used are fairly common now, the aesthetic sensitivity of Robert Zagone, the pioneer of these techniques is still a delight to behold. In this, as with almost all the other tapes shown, there is little if no editing involved, so that each tape relies heavily on the spontaneity of the moment, and is a record of an actual "event" in real time.--D.B.

NEXT WEEK'S VIDEO PROGRAM II (December 9 through December 16)
Eric Siegel Plays the Siegel Video Synthesizer with Eric Siegel, Produced by Jackie Cassen.

Video Tunnel by Dimitri Devyatkin
Long Sounds by Richard Felciano
Aleph Null by Shridhar Dapat and Charles Phillips
Feed Fields Back by Richard Lowenberg
Point of Inflection by Stephen Beck and Richard Felciano
Descartes by Joanne Kyger
Elements by Woody and Steina Vasulka

FRIDAY, DECEMBER 17: Images by Ed Emshwiller, Music with Balls by Terry Riley, Seed Dream by Isaac Abrams and Carol Hersner, Paik-Moorman-Artist Television Workshop by Nam June Paik and Jackie Cassen

SATURDAY, DECEMBER 18: Relay by Alwin Nikolais, Boston Symphony Orchestra Tape by various videotape artists.

SUNDAY, DECEMBER 19: (see Friday's listing)
WHITNEY MUSEUM OF AMERICAN ART
NEW AMERICAN FILMMAKERS SERIES
945 Madison Avenue, New York, New York 10021
(212-861-5322)

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