The ELECTRONIC NARRATIVE symposium will explore the ways in which storytelling has changed, is changing and will change as a result of emerging electronic technologies, especially those of video, home computer systems and videodisc. These technologies suggest new methods of synthesizing the various forms of artistic expression, new ways of constructing and organizing narrative elements and new conceptions of the role of the reader/viewer. The ELECTRONIC NARRATIVE is organized around three topics: ELECTRONIC OPERA, ELECTRONIC SYNTAX and ELECTRONIC INTERACTIVITY. Electronic Opera extends a traditional notion of opera as a synthesis of all available art forms and technologies - i.e., theatre, literature, music, dance, sculpture - into the realm of electronics. Several video artists and composers have embraced this concept, employing advanced analog and digital image and sound processing tools to create elaborate and exciting works for television. ELECTRONIC SYNTAX arises from the notion that electronic technology suggests, invites, even demands, styles of organizing narrative information distinct from those employed by practitioners of cinema. With ELECTRONIC INTERACTIVITY, the viewer participates in creating, or determining the direction of the storyline through the use of interactive videodisc and computer software for interactive fiction.

JOHN GUSELLA is an award-winning video artist and producer of video music clips. As director of composer Robert Ashley’s widely acclaimed three-and-a-half hour opera for television, PERFECT LIVES, he designed a complex, state-of-the-art visual score to accompany music and text.

JOHN GUSELLA is a pioneer in the production and theory of the electronic image. His design of new tools for analog and digital video special effects has influenced artists and commercial producers, and he has been the recipient of virtually every major award and grant in the field. THE COMMISSION is a video opera he produced based upon the infamous relationship between Paganini and Hector Berlioz.

BERNARD HICKMORE is currently completing a three-disc, touch-screen, interactive video work, EINGE, based upon Schubert’s lieder opus 1 and Goethe’s first published poem, from which the viewer can select different images that are connected narratively and associatively. He was supervising film and tape editor, as well as creative input for the U.S. Pavilion Interactive Video Display at the 1982 World’s Fair in Knoxville.

ADDITIONAL PARTICIPANTS TO BE ANNOUNCED.

REGISTRATION FOR THE ELECTRONIC NARRATIVE is $10. Checks should be made payable to Media Study/Buffalo, 207 Delaware Avenue, Buffalo, New York 14202.

This symposium is made possible with the support of The Media Bureau.

Media Study/Buffalo is supported, in part, by funds from the New York State Council on the Arts and the National Endowment for the Arts.

For further information please call (716) 847-2555.
**The odd-numbered lines are scanned**

**CAMERA**

Once upon a time
Named Red Riding Hood
In a large forest

**RECEIVER**

lines scanned in first field

content of first field

---

**The even-numbered lines are scanned**

**CAMERA**

Once upon a time
Named Red Riding Hood
In a large forest

**RECEIVER**

There was a little girl
Who lived with her grandmother

lines scanned in second field

lines scanned in second field interlaced with lines of first field

lines of first field seen by viewer due to persistence of vision

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**ELECTRONIC NARRATIVE**

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**MEDIA STUDY / BUFFALO**
UNDER GRAND MUSIC PRODUCTION STAFF

Los Angeles Philharmonic Association
Ernest Fleischmann, executive vice-president/managing director; Ara Guzelimian, artistic administrator; Laura Dixon, program coordinator; David Brown, director of marketing; Steven A. Linder, assistant director of marketing; Norma Flynn, director of publicity and promotion; Vanessa Butler, associate director of publicity and promotion; Jeannette Bovard, associate director of publications and archives; Thomas L. Gill, Jr., piano technician.

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Under Grand Music was initiated by Los Angeles County Supervisor Edmund D. Edelman with support provided by Los Angeles County, the City of Los Angeles Cultural Affairs Department, The Museum of Contemporary Art, and the Los Angeles Philharmonic. Special thanks are due to David L. Abell Fine Pianos, for providing the Yamaha piano used in the performances, and John van Homersveld, for providing the cover graphic.

UNDER GRAND MUSIC
TUESDAYS, THROUGH APRIL 24, 1990
12:00 - 1:00 p.m.
at MOCA’s Ahmanson Auditorium
250 South Grand Avenue, Los Angeles, Ca 90012

FORTHCOMING PROGRAMS:
APRIL 10 Amy Gerstler, poet and writer, reads from her works. The texts, written by Gerstler for several voices, address themes of speech and silence, illness and recovery. The readings will be interspersed with selections of Beethoven’s music. Portions of this program will be signed for the hearing impaired.
APRIL 17 Carl Stone, composer, uses electronic techniques to transform the traditional into the new. Stone and pianist Gloria Cheng will perform two new works together with their original counterparts by Satie and Schubert.
APRIL 24 Michiko Akao, flutist, draws upon the rich musical tradition of the Japanese flute, playing works of timeless folk origin as well as new music written expressly for the instrument by Japanese composers.

Advance reserved seating recommended as seating is limited. Call the MOCA Box Office at (213) 626-6828 for reservations. Reserved tickets must be picked up by 11:45 a.m. the day of the performance.

Fully accessible to people with disabilities. For those who require special seating arrangements, please call the Box Office in advance of the performance.

The taking of photographs or tape recordings during performances is strictly prohibited. Eating, drinking, and smoking are not permitted in the building. Thank you for your cooperation.
UNDER GRAND MUSIC
co-produced by
The Los Angeles Philharmonic Association
and
The Museum of Contemporary Art, Los Angeles

Under Grand Music is a free, noontime series of live performances providing new perspectives on chamber music with dance, video, and the spoken word. Presented Tuesdays, March 6 through April 24, 1990, 12:00 to 1:00 p.m. Under Grand Music was initiated by Los Angeles County Supervisor Edmund D. Edelman with support provided by Los Angeles County, the City of Los Angeles Cultural Affairs Department, The Museum of Contemporary Art, and the Los Angeles Philharmonic.

TUESDAY, APRIL 3, 1990

NICCOLO PAGANINI

CAPRICE NO. 24 IN A MINOR

INTRODUCTION AND VARIATIONS ON NEL COR PIU NON MI SENTO FROM PAISIELLO'S LA MOLINARA

Violin: Franklyn D'Antonio

WOODY VASULKA’S THE COMMISSION

Vasulka’s video fantasy The Commission is an episodic narrative revolving around an incident between the 19th-century virtuoso violinist Niccolò Paganini and his contemporary, Hector Berlioz. The anecdote concerns a gift of 20,000 francs that Berlioz offers to the destitute Paganini as commission for a piece of music - an extraordinary event between artists. The romantic myth of the genius is given full attention by Vasulka. Specialized digital techniques allow his images to transcend video with multiple representations and aural mutations.

Text and character of Paganini by Ernest Gusella; text and character of Berlioz by Robert Ashley; staging by Bradford Smith; camera by Steina Vasulka; videotape editing by Peter Kirby.

FRANKLYN D’ANTONIO (violin) joined the Los Angeles Philharmonic in 1987. He was a member of the Detroit Symphony from 1977 to 1981 and played with the Chicago Symphony from 1981 to 1986. He has performed in chamber music concerts and with orchestras in Detroit and Chicago. D’Antonio began studying the violin at the age of four with his mother, violinist Joy Lyle, and later became a pupil of his only other teacher, Paul Shure. He attended El Camino Real High School and the University of Southern California, where at sixteen he was a member of Jascha Heifetz’s Master Class. He has been a member of the American Youth Symphony, the Young Musicians Foundation Debut Orchestra, and, at age seventeen, became the youngest member of the Los Angeles Chamber Orchestra.

WOODY VASULKA was born in Czechoslovakia, where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. At the Academy of Performing Arts, Faculty of Film and Television, in Prague, he began to direct and produce short films. Vasulka emigrated to the United States in 1965, where he freelanced as a film editor in New York. In 1967 he began experimenting with electronic sounds, stroboscopic lights, and, several years later, with video. In the mid 1970s he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and began his investigations into computer-controlled video, constructing "The Image Articulator," a real-time digital video tool. With Steina Vasulka, he founded The Kitchen, a New York Media Theater. He has participated in many major video shows nationally and abroad, given lectures, published articles, composed music and made numerous video tapes. A 1979 Guggenheim Fellow, Vasulka resides in Santa Fe, New Mexico. Since moving to New Mexico he has produced two videotapes in addition to The Commission -- Artifacts and The Art of Memory, a series of "songs" with a political orientation. He is currently working on a new, largely computer-assisted work titled Brotherhood.
Before the Code

1934 marks a special anniversary in the history of film censorship: for it was exactly fifty years ago that movie star Will Hays decided to put some teeth into the Hollywood Production Code. This set of moral guidelines had existed on paper for several years, but, with no effective means of enforcement, filmmakers had begun to test its modest limits. The arrival of stars like Mae West and Joan Crawford proved the final straw for pressure groups around the country. Industry insiders like Martin Quigley agitated for tighter moral standards, and the newly formed Legion of Decency offered the threat of national pressure to today's forces change in Hollywood. The post-Code challenger. What was it about the New York art world comes 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. This series covers the major trends from ten years of innovative filmmaking. Styles range from experimental animation to use of found footage. Themes reflecting the entire spectrum of modern life are included in the program. Some films are semi-autobiographical in nature, while others are social and political statements on the role of art. In all, 23 films by 23 filmmakers are represented in the retrospective, bringing an exciting diversity of style and viewpoint to the screen. This program is presented in cooperation with The Collective for Living Cinema Inc. and is sponsored in part by the New York State Council on the Arts and the National Endowment for the Arts. Each evening's program is approximately 90 minutes long.

Ten Years of Living Cinema - Selections

Friday, October 27, 7:30 p.m.

Filmmaker ROBERT BREER will be present to discuss his work in particular and the American avant-garde movement in general.

TZ (1976) Robert Breer

FRAMES AND CAGES AND SPEECHES (1976) Martha Rosler

THE BIG STICK (1973) Saul Levine

CRISIS IN UTOPIA (1981) Ken Ross

Skins (1976) Barbara Lattanzio

COUNTERPANE (1979) Jim Jennings


BEDTIME STORY (1981) Esther Shatavsky

Saturday, October 28, 7:30 p.m.

VESTIBULE (1978) Ken Kobland

DISPLACED PERSON (1981) Dan Eisenberg

ORNAMENTALS (1979) Abigail Child

SPEECHES (1976) Martha Rosler

FRAMES AND CAGES AND SPEECHES (1976) Martha Rosler

TZ (1976) Robert Breer

Friday, November 2

LAUGH (1927) Charles K. Granada

and John Gilbert in MAN, WOMAN AND SIN (1927)

Saturday, November 3

Ivan Mosjoukine in SURRENDER (1927) and Emil Jannings in THE LAST COMMAND (1928)

Sunday, November 4

Raymond Griffith in THE NIGHT CLUB (1925) and W.C. Fields in SO'S YOUR OLD MAN (1926)

Saturday, November 10

William S. Hart in THE SILENT MAN (1917) and Tom Mix in SOFT BOILED (1923)

Friday, November 16

Douglas Fairbanks in HIS MAJESTY, THE AMERICAN (1919) and Ronald Colman in BEAU GESTE (1926)

Saturday, November 17

John Barrymore in DON JUAN (1926) and Conrad Veidt in THE MAN WHO LAUGHS (1927)

Face to Face: Acting for the Silent Screen, Part Two

Scan the covers of a hundred fan magazines from silent movie days and there is one thing you'll rarely see—a man's face. Where the packaging and promotion of romantic stars was concerned, women dominated the silent screen. Freed of the more rigid audience expectations which enveloped silent screen actresses, some of the movies's most talented men were able to test the conventions of their craft, play against type, and experiment with daring new performance styles imported from the European studios. In drama, comedy, and romance, silent screen actors devised expressive techniques that allowed them to combine a level of psychological truth and individual character development with the abstracted archetypes demanded by the medium. We present a dozen of the best with piano accompaniments arranged and played by Curtis Salke. Series programmed by Richard Koszarski.

Friday, October 20, 7:30 p.m.

SAILORS LUCK (1932) and THE OUTLAW (1940-41)

Saturday, October 21, 7:30 p.m.

THE STORY of TEMPLE DRAKE (1933)

MURDER AT THE VANITIES (1934) and CALL HER SAVAGE (1932)

Friday, October 26, 7:30 p.m.

THE LAST COMMAND (1928)

SO'S YOUR OLD MAN (1926) and Conrad Veidt in THE MAN WHO LAUGHS (1927)
**Video in the Gallery**

On view in the gallery prior to each Friday and Saturday's film program. Admission.

Ashley as Bertolii, Ernest Guegila as Pagnani and camera by Steina.

Friday, 10/19, Sat., 10/20 6:30-7:30 p.m.

**SONGS OF THE 80's**

Doug Hall, 1983

A series of 5 episodes (songs) based on

SONGS OF THE 80’s which was performed by Doug Hall on several occasions between 1980 and 82, the tape is not a documentation of a performance but rather its translation (i.e. sound and image) into the medium of video, intertwining sound and image to convey a context which is visually captivating, often beautiful and, at times, unsettling.

POSSIBLY IN MICHIGAN

Carroll Conners, 1983

A man in a pig mask stabs a woman as the musical songs from New York to a carnivale theme to ominous and back. The man follows her home, turns into a frog and then into Prince Charming. An operatic ‘fair’ tale about cannibalism in Middle America with an original score by Karen Skladany.

Friday, 11/16, Sat., 11/17 6:30-7:30 p.m.

**SAVAGE LOVE**

Shirley Clarke, 1969

In her transition from stage to video of Sam Shepard’s and Joe Chopard’s theater piece, SAVAGE LOVE, Shirley Clarke takes full advantage of the unique properties of the medium to expand and explore the relation between the piece’s visual, verbal and musical elements.

**Face to Face: Acting for the Silent Screen, Part Two**

Friday, November 9, 7:30 p.m.

**THE SILENT MAN** (1927, 62 min.)

Ted Browning’s energy tale of Alonzo the Armless, who hurls knives with his feet and burns with love for Joan Crawford. “Man of a Thousand Faces” Lon Chaney at his most bizarre. Also MAN, WOMAN, AND SIN (.1927, 70 min.)

More attuned to post-war tastes, this rare Tom Mi western shows off the sly comedy and flashy acrobatic skills that made Tom the favorite comedy act of its time.

Friday, November 9, 7:30 p.m.

**HIS MAJESTY, THE AMERICAN** (1919, 50 min.)

Douglas Fairbanks became the country’s most popular star by putting an idealistic American on screen, setting his own brand of good humor and ballistic action.

Also BEAU GESTE (1926, 109 min.) Ronald Colman illustrates a different sort of idealism in this first and best version of the classic Sahara adventure epic. With outstanding villainous support from Noah Beery.

Saturday, November 17, 7:30 p.m.

**DON JuAN** (1924, 111 min.)

The great profile as the great lover, a lascivious romance enlivened by the self-mocking humor only John Barrymore could get away with. Also THE MAN WHO LAUGHS (1924, 124 min.)

German import Conrad Veidt’s most enduringly styled gesture of expressionist cinema into one of Hollywood’s most cultish spectacles. Paul Leni directs. Note: both films with their original Vitaphone musical scores.

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**Film in the Theater**

**Ex-Platinum blonde Jean Harlow sets a new RED HEADED WOMAN (1932, 74 min.)

debut as a dancer. With "Princess" Lupe Velez, an all-girl dance team, they take on "Killer" Grant. “No more pretense of romance than I’M NO ANGEL (1933, 88 min.)

The American Museum of the Moving Image is scheduled to open in the public in 1997. It will be the first museum and media center in the United States to which films are the primary focus. An exhibition, "The American Museum of the Moving Image" is now on view as its subject all moving images—from film classics to avant-garde cartons. From the magic lantern to the magic show, its programs and permanent and changing exhibits will not only present information and artifacts, but will provide a framework for interpreting the most influential public art of this century.

The American Museum of the Moving Image gratefully acknowledges generous support of its programs from the following public agencies: the New York City Department of Cultural Affairs, the New York State Governor’s Office for the Arts, the National Endowment for the Arts, and the National Endowment for the Humanities.

We are deeply grateful for the generosity and encouragement of these Box Offices.

In 1982, the Founders Circle was established to provide vital operating funds toward the development and creation of the American Museum of the Moving Image. We thank the members of the Founders Circle for their contributions of $1,000 or more: Larry Stern, Loretta and Paul Stover, Mrs. Albert Brodicki, David Brown, Ronald M. Cohen, Kathleen Conners, Michael Davis, Ellen Dameron, Leslie Blacker, Barbara Goldstein, Frank Perry, Nora Gordon, Robert and June Hirschhorn, Joseph и Joan Hirshhorn, Ronald and Gloria Logan, Mrs. Joseph Lipson, Jerry Louis, Kassie and Joseph Lipson, Mrs. And Mrs. Murray, Mr. and Mrs. Michael and Mrs. Leo Levy, Mr. and Mrs. Max Fine, Mr. and Mrs. J. Walter Thompson, Foley Foundation, Screen Actors Guild, and the Warner Foundation. In addition, the following donors of $500 or more: Cooper Family, William Saroyan, Walter and Dorothy Schermerhorn, Mr. and Mrs. Max Fine, Mr. and Mrs. J. Walter Thompson, Foley Foundation, Screen Actors Guild, and the Warner Foundation. In addition, the following donors of $250 or more: Art and Mrs. Robert and Joseph Lipson, Carl Schermerhorn, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image, the American Museum of the Moving Image.
TAIDEVIDEONÄYTTELY
02. - 04.12.1985

JACK BRIECE
BECKMAN & TYRANNY
RON GREGORY
REYNOLD WEIDENAAR
WOODY & STEINA VASULKA

Liput: 18,-/12,- OK/esitys
50,-/35,- OK/pvä
Kielletty alle 16 v.

Suomen Hologrammigalleria
Yliopistonkatu 33 D
and poetry
new music, performance
four days and nights of

SANTA FE COUNCIL
FOR THE ARTS
109 Washington Ave.
Santa Fe, NM 87501

santa fe council for the arts presents
TONE ROADS WEST:
poetry and new music

march 17 - 20, 1983
saint francis auditorium
santa fe, new mexico
WEDNESDAY, MARCH 16, 7:30 PM (PLACE TBA)
Benefit Premiere for TONE ROADS WEST: POETRY AND NEW MUSIC. Santa Fe Council for the Arts, 986-1878.

THURSDAY, MARCH 17
7 pm - Poetry Reading: Mei-Mei Bixessbruugg, John Brandi, Joy Harjo, Arthur Sze
9:30 pm - New Music Concert: Joseph Weber
"From the Diary of an Edgewalker", "Labyrinth", premiere of new work TBA

FRIDAY, MARCH 18
8:15 pm - New Music Performance: Jackson MacLow, accompanied by Malcolm Goldstein
9:30 pm - New Music Concert: Peter Garland
"Three Dawns", "The Songs of Quetzalcantli", "Matachin Dances", and work TBA

SATURDAY, MARCH 19
1 pm - Poetry Reading: Flocey Alexander, Jimmy Santiago Baca, Simon Ortiz, Luci Tapahonso
3 pm - Lecture: Carolyn Forch6 on the work of Claribel Alegría, Salvadoran poet. Conference Room.
7 pm - Poetry Reading: Carolyn Forch6, Jackson MacLow
9:30 pm - New Music Concert: Malcolm Goldstein, with ensemble, "The Seasons: Vermont/Winter, Vermont/Spring", "Soundings", "Marin’s Song, Illuminated"

SUNDAY, MARCH 20
2 pm - Discussion: Poetry and New Music Collaboration, Malcolm Goldstein and Jackson MacLow. Conference Room.
6 pm - Poetry Reading: Carol Cellucci, Harold Littlebird, Leo Romero, Nathaniel Tarn
8:30 pm - New Music Performance: Charles Amirkhanian and Carol Law, "Hypothetical Moments", a performance work utilizing tape, music, text/sound, projectors, and ensemble

TONES ROADS WEST: POETRY AND NEW MUSIC is sponsored by the Santa Fe Council for the Arts and funded in part by grants from the New Mexico Arts Division, National Endowment for the Arts and the William H. and Mattie Watts Harris Foundation, with additional support from Merrill Lynch, Pierce, Fenner & Smith.

Peter Garland, Music Coordinator; Arthur Sze, Poetry Coordinator: Suzanne Jamison, Administrator.

TONES ROADS WEST presents two nationally acclaimed poets, and also draws on the talents of New Mexico poets. CAROLYN FORCHÉ: her first book of poems, Gathering the Tribes, won the Yale Series of Younger Poets Award in 1976. Subsequently, she received fellowships from the John Simon Guggenheim Foundation and the National Endowment for the Arts. As a journalist and human rights advocate, she travelled extensively in El Salvador between January, 1978 and March, 1980. She provided documentation to international human rights organizations, including Amnesty International and the International Commission of Jurists. Her second book of poems, The Country Between Us, was the Lamont selection of the Academy of American Poets for 1981. It was published by Harper & Row, with a special edition by Copper Canyon Press.

JACKSON MACLOW was perhaps the first poet to explore macro-prosody in his poems, Gathering the Tribes, won the Yale Series of Younger Poets Award in 1976. Subsequently, she received fellowships from the John Simon Guggenheim Foundation and the National Endowment for the Arts. As a journalist and human rights advocate, she travelled extensively in El Salvador between January, 1978 and March, 1980. She provided documentation to international human rights organizations, including Amnesty International and the International Commission of Jurists. Her second book of poems, The Country Between Us, was the Lamont selection of the Academy of American Poets for 1981. It was published by Harper & Row, with a special edition by Copper Canyon Press.

The premiere of Vasulka's long-awaited video opera is presented as a special benefit for TONE ROADS WEST. Inspired by an historical event, the 60-minute exploration of light/sound/actor/spatial space deals with the commissioning of Hector Berlioz to write a new work for violinist Nicoló Paganini. The commission later proved to be fraudulent. Noted composer Robert Ashley portrays Berlioz, and internationally video artist Ernest Gusella appears as Paganini. Local actor Cosimos Corrado in the Mortician, with Ben Harris as the Voice. Stina Vasulka is the camera operator and sets are by sculptor Bradford Smith. This event is ticketed separately as a fundraising event for TONE ROADS WEST.

Internationally acclaimed video artist WOODY VASULKA was born in Czechoslovakia and now lives in Santa Fe with his wife and co-worker Steina. In the 1960s they moved to New York, where they founded The Kitchen, one of the best-known alternative performance spaces in the United States. Both are renowned for their pioneering work in extending the techniques and aesthetic of video, and for their integration of music and sound into this medium.

CHARLES AMIRKHANIAN and CAROL LAW are two of the most provocative and interesting artists working in the intermedia field of performance art. Amirkhanian, who for years has been music director of SFPA radio in Berkeley, is this country's leading text sound composer, and has been a tireless promoter of experimental music. Law is one of the Bay Area's most exciting and unorthodox visual artists, known both for her graphic and performance work.

"Utilizing the mundane sonic and visual stimuli with which we live daily but rarely experience intensely, Amirkhanian and Law capture the 'strangenesses' which are the pedestrian, yet singular, realities of us all." notes to Lexical Music by Charles Amirkhanian, 1750 ARCH Records.

PETER GARLAND lives in Santa Fe, where he edits and publishes SOUNDINGS Press, a small press devoted to contemporary music. As for his own work, "Garland's interest in basic, simple musical elements, often incorporating the means of traditional world music, particularly those of the Western Hemisphere, represents a bold turn away from the gymnastics of Central American avant-gardism of the last fifteen years." High Fidelity/Musical America.

Malcolm Goldstein is one of the foremost composers and violinists of the American avant-garde, and has been active since the early 1960s, mainly in New York City. He is a pioneer in the development of new improvisational attitudes and techniques. He has toured throughout the USA and Europe. His performance Goldstein will direct an ensemble of Santa Fe musicians in the world premiere of his The Seasons: Vermont/Winter, Vermont/Spring.

"Malcolm Goldstein has, in a way, reinvented violin playing." The Village Voice.

JOSEPH WEBER, born in San Francisco in 1937, studied composition and musicology at San Francisco State and has produced work in a variety of media with over 30 compositions to his credit. His Canzone for two pianos won the first annual Paul ross-erickson Award in composition and he received a composer's grant from the NEA in 1978-79. We, moved to Santa Fe in 1979, where he now makes his home.

"The real highlight of Weber's music was feeling the rapport he has with his chosen medium... Weber's ease with musical ideas and gestures as a composer is perfectly mirrored in his performing ability." Tom Larson, The New Mexican.

SUBSCRIPTION FORM
Mail to: Santa Fe Council for the Arts, 109 Washington Ave., Santa Fe, NM 87501 (505) 986-1878

$30 Full Series
all events March 17-20, Museum of Fine Arts
Single events available at the door only.
$4/reading and $5/concert; or $8/evening.
$2 for each evening talk.

$60 Patron (includes benefit ticket)
$150 Angel (includes benefit ticket)

Other ($_...)

Hotel accommodations needed for __________ no. people on __________ dates

No refunds will be made for you at a downtown hotel for specified number of people on specified dates.

TONE ROADS WEST
MAANANTAI 02.12.1985

klo 14.00 Program 1
Woody Vasulka – The Commission 50'

klo 15.15 Program 2
Reynold Weidenaar – Night Flame
Ritual 6'
Beckman/Tyranny – South of La Honda
Copacetic (origin still unknown) 27'30''
Jack Briece – Summer Music 7'30''
Steina Vasulka – Summer Salt 18'

klo 17.00 Program 3
Jack Briece – Monkey Eighty 6'17''
Reynold Weidenaar – Love of Line of Light and Shadow: The Brooklyn Bridge 10'24''
Woody & Steina Vasulka – In Search of The Castle 9'
Woody & Steina Vasulka – Progeny 18'
Ron Gregory (ed.) – MTV '85 20'

klo 18.30 Program 4
Woody Vasulka – Artifacts 23'
Woody & Steina Vasulka – Canteloupe 28'
Steina Vasulka – Selected Tree Cuts 8'

TIISTAI 03.12.

klo 14.00 Program 4
klo 15.15 Program 1
klo 17.00 Program 2
klo 18.30 Program 3

KESKIVIIKKO 04.12.

klo 14.00 Program 2
klo 15.15 Program 3
klo 17.00 Program 4
klo 18.30 Program 1

Järj. Kulttuurikanava/Kylä-TV & Sulo
Kärkultur
Suomi-Amerikka-yhdistys
THE TERRITORY is a television production of Laguna Gloria Art Museum featuring films and video by independent media artists of the Southwest.

The format of the six-part series combines film and video screenings, artist interviews, and critical commentary by Ed Hugetz, Director of the Southwest Media Project in Houston, and Tom Schatz, author and film professor at The University of Texas at Austin.

With its origins in Houston, THE TERRITORY is the oldest program featuring the work of independent producers in the country. It is produced in central Texas by Laguna Gloria Art Museum with Judith Sims as executive producer, and with the support of Austin Community Television and Austin Cablevision. THE TERRITORY is partially supported by a grant from the Texas Commission on the Arts and the National Endowment for the Arts, Laguna Gloria Art Museum and the Southwest Media Project.

THE TERRITORY will be shown during 1985 on Austin Community Television, Channel 10, Wednesdays, 7-8pm.

1. Animation
July 3/August 14
"ICON," 6min., by animator Keith Alcorn of Dallas, weaves political themes with sophisticated animation techniques: "IN THE MOOD FOR LOVE." Alcorn uses special effects ranging from state-of-the-art computer processes to simple photocopying. Both films were screened at the U.S.A. Film Festival in Dallas, 1985.

MIRAGE and OZZ MIRAGE are graphics and advanced communication design firms located in Austin. Ozz Mirage uses imaginative video animation created digitally for visual presentations in commercial situations. Media art serves as inspiration for such works and vice versa.

3. Laurie McDonald
July 17/August 28
"DOROTHY DAVIS: MAKE A WAY" and other works by Houston video artist, Laurie McDonald. McDonald takes her inspiration from the things she finds around her to create both comical and inspirational video. Like many artists, she explores the potential of the environment with a special eye for things that are neglected. "THE WORLD'S LARGEST," "SURVEILLANCE" and "NAMING THE BABY" will also be shown.

4. Lee Sokol's, "HERE YOU WILL FIND IT," 18min., is a video with the visual narration provided by Lee Sokol and the verbal narration provided by a Mexican man telling the story of his first and most pervasive romantic love.

Michael Cohn's, "DREAM BULLET" and "THE MOTH," 8 and 26min., respectively. Cohn received his film degree from U.T., Austin, and will soon be returning to teach there. "Dream Bullet" with its Romeo and Juliet overtones uses a variety of experimential film techniques to create very provocative imagery, as does "The Moth" which looks at relationships and survival in a post-apocalyptic world.

5. July 31/September 11
"$8.50 A BARREL," 50min., by Glen Pitre, a Harvard-educated, Cut-Off, Louisiana native and one of the few Cajun filmmakers in the world. Entirely in Cajun and French, with English subtitles, "$8.50 a Barrel" tells the story of the 1938 shrimp war along the Louisiana Coast. Produced on a very small budget with most of the natives of Cut-Off in starring roles, the film is a combination of drama and documentary.

6. August 7/September 18
"THE COMMISSION," by Woody Vasulka. 45min. Woody Vasulka of Santa Fe, New Mexico, is an internationally recognized leader in video experimentation. "The Commission," Vasulka's most recent work, is a narrative piece involving Paganini and Berlioz, conceived as an opera with special-effects video serving as an integral part of the dramatic interpretation.

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"I think independent filmmakers touch more the pulse of what is going on in the country. In terms of history, issues, topics and heritage, they know more of what is going on — particularly those making regional films ... We need to get away from this whole idea of having to release films that will be instantaneously viewed by the entire nation. There are great stories to be told about regional subjects, but they aren't being told. The independent filmmakers are the ones to do it."

- Robert Redford
Sundance Institute