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# MEDIA STUDY / BUFFALO

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January-May, 1984

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

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# Schedule

DATE TIME/PM PLACE

## JANUARY

27 (Friday) 8:30 MS/B YOSHIKO CHUMA — Independent Filmmakers

## FEBRUARY

2 (Thursday) 8:00 MS/B FESTIVAL PROGRAM I — Journey Across Three Continents  
 3 (Friday) 8:00 MS/B FESTIVAL PROGRAM II — Journey Across Three Contents  
 4 (Saturday) 8:00 HS PEARL BOWSER Presents *Body and Soul* — "Lost Films"  
 8 (Wednesday) 8:00 MS/B BARBARA BUCKNER — Video/Electronic Arts  
 10 (Friday) 8:00 MS/B LIZZIE BORDEN — Independent Filmmakers  
 11 (Saturday) 10:00 AM-5:00 PM THE ELECTRONIC NARRATIVE — *A Daylong "Exploration"* — Video/Electronic Arts  
 11 (Saturday) 8:00 MS/B 'BLUE' GENE TYRANNY — New Music  
 11 (Saturday) 8:00 HS UNKNOWN CHAPLIN — "Lost Films"  
 15 (Wednesday) 8:00 MS/B SUSAN and ALAN RAYMOND — Video/Electronic Arts  
 17 (Friday) 8:30 AKAG PAUL SHARITS Lecture/Screening I — Evenings for New Film  
 18 (Saturday) 8:00 HS *Sayat Nova* — "Lost Films"  
 22 (Wednesday) 8:00 MS/B TONY BILLONI — Video/Electronic Arts  
 24 (Friday) 8:30 AKAG PAUL SHARITS Lecture/Screening II — Evenings for New Film  
 25 (Saturday) 8:00 MS/B MALCOLM GOLDSTEIN — New Music  
 25 (Saturday) 8:00 HS WILLIAM K. EVERSON Presents *The King of Jazz* — "Lost Films"

## MARCH

2 (Friday) 8:00 MS/B TOM JOHNSON and LANCE BIRD — Independent Filmmakers  
 3 (Saturday) 8:00 HS *Napoleon* — "Lost Films"  
 7 (Wednesday) 8:00 MS/B AMY GREENFIELD — Video/Electronic Arts  
 9 (Friday) 8:30 AKAG PAUL SHARITS Lecture/Screening III — Evenings for New Film  
 10 (Saturday) 8:00 HS *Bob le Flambeur* — "Lost Films"  
 14 (Wednesday) 8:00 MS/B NIAGARA FRONTIER/FINGER LAKES EXCHANGE — Video/Electronic Arts  
 15 (Thursday) 8:30 AKAG PAUL SHARITS Lecture/Screening IV — Evenings for New Film  
 16 (Friday) 8:00 MS/B RICHARD LEACOCK Presents *Louisiana Story* — Independent Filmmakers  
 17 (Saturday) 8:00 HS CHARLES MUSSER Presents *Before the Nickelodeon* — "Lost Films"  
 23 (Friday) 8:00 MS/B BRUCE POSNER — Independent Filmmakers  
 24 (Saturday) 8:00 MS/B TIM MILLER — Video/Electronic Arts  
 24 (Saturday) 8:00 HS *Queen Kelly* — "Lost Films"  
 28 (Wednesday) 8:00 MS/B GRAHAME WEINBREN — Video/Electronic Arts  
 29 (Thursday) 8:00 MS/B SELECTIONS PROGRAM I — Ten Years of Living Cinema  
 30 (Friday) 8:00 MS/B SELECTIONS PROGRAM II — Ten Years of Living Cinema  
 31 (Saturday) 8:00 HS *Diary of a Lost Girl* — "Lost Films"

## APRIL

4 (Wednesday) 8:00 MS/B THE 40TH WESTERN NEW YORK EXHIBITION: VIDEO AND FILM PRESENTATION  
 5 (Thursday) 8:00 MS/B JOHN MAGGIOTTO — Video/Electronic Arts  
 6 (Friday) 8:00 MS/B *The Bill Douglas Trilogy* — The AFI Presents the BFI  
 7 (Saturday) 8:00 HS *Cabiria* — "Lost Films"  
 11 (Wednesday) 8:00 MS/B PAUL RYAN — Video/Electronic Art  
 12 (Thursday) 8:00 MS/B *Before Hindsight, At the Fountainhead* — The AFI Presents the BFI  
 13 (Friday) 8:00 MS/B *Angel in the House, Crystal Gazing* — The AFI Presents the BFI  
 14 (Saturday) 8:00 MS/B RALPH JONES — New Music  
 14 (Saturday) 8:00 HS *Baby Doll* — "Lost Films"  
 16 (Monday) 8:00 MS/B CHIZ SCHULTZ — Video/Electronic Arts  
 18 (Wednesday) 8:00 MS/B RAUL MARROQUIN — Video/Electronic Arts  
 19 (Thursday) 8:00 MS/B *Down the Corner, So That You Can Live* — The AFI Presents the BFI  
 20 (Friday) 8:00 MS/B *Animation for Live Action, Maeve* — The AFI Presents the BFI  
 21 (Saturday) 8:00 HS *Jeanne Dielman* — "Lost Films"  
 25 (Wednesday) 8:00 MS/B LYNN CORCORAN — Video/Electronic Arts  
 26 (Thursday) 8:00 MS/B FREE CINEMA AND BEYOND — The AFI Presents the BFI  
 27 (Friday) 8:00 MS/B *The Falls* (with Peter Greenaway) — The AFI Presents the BFI  
 28 (Saturday) 8:00 HS PETER GREENAWAY Presents *The Draughtsman's Contract* — Independent Filmmakers

## MAY

1 (Tuesday) 8:00 MS/B ARTISTS CALL: SUPER-8 FILMS AGAINST U.S. INTERVENTION — Independent Filmmakers  
 2 (Wednesday) 8:00 MS/B DEPARTMENT OF PUBLIC DANCE WORKS — New Music  
 4 (Friday) 8:00 MS/B KIDLAT TAHIMIK — Independent Filmmakers  
 9 (Wednesday) 8:00 MS/B CHRISTOPHER LAIRD — Video/Electronic Arts

AKAG Albright-Knox Art Gallery MS/B Media Study/Bufalo  
 HS Historical Society

# Staff

## BUSINESS MANAGER — Timothy J. McCann

Timothy McCann is a graduate of Niagara County Community College and is continuing his education at the University of Buffalo School of Management. He is also a member of the American Management Association.

## FILM PROGRAMMER — Bruce Jenkins

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

## VIDEO/ELECTRONIC ARTS CURATOR AND MUSIC PROGRAMMER — John Minkowsky

John Minkowsky did his graduate work at the Center for Media Study at the State University of New York at Buffalo and is currently editing a collection of essays, *Design/Electronic Arts*.

## ASSISTANT VIDEO/ELECTRONIC ARTS CURATOR AND MUSIC PROGRAMMER — Nancy Stalnaker Norwood

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

## WORKSHOP AND ACCESS COORDINATOR — Ken Rowe

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

# Media Study / Buffalo

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

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

- I ACCESS to production equipment for all citizens, especially serious artists, emerging makers and youth.
- II WORKSHOPS in image/sound experimentation and production, in circuit-building and the design of electronic art tools, and in teaching creative media.
- III EXHIBITION — screening, viewing, display, installation, presentation, performance and discussion of all formats of creative image and sound.
- IV INFORMATION AND PROJECTS resources, conferences, residencies and media programming relating to creative image and sound and their psychocultural and environmental interactions.
- V PRODUCTION PROJECTS by independent image and sound artists, local and national, and involvement in the legal and distribution problems associated with them.
- VI MANAGEMENT of the above facilities, the facilities housing them, and relations with individuals and agencies supporting them.

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# ACCESS

## EQUIPMENT POLICY

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

## SCHEDULE OF FEES

### EQUIPMENT RENTAL

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

Equipment valued over \$500 .....	\$100 deposit
Equipment valued \$100 to \$500 .....	\$25 deposit
Equipment valued under \$100 .....	no deposit

### AUDIO

#### CHARGE PER DAY

	Individual	Institutions
Microphone .....	\$ 1.50	\$ 3.50
Shotgun microphone .....	\$ 2.50	\$10.00
Stereo cassette recorder .....	\$ 2.50	\$ 6.00
Sync recorder .....	\$10.00	\$25.00

### FILM

Super-8mm camera .....	\$ 2.00	\$ 5.00
Super-8mm sound camera .....	\$ 5.00	\$10.00
16mm camera .....	\$ 6.00	\$15.00
Tripods .....	\$ 1.00	\$ 4.00
Fluid head tripod .....	\$ 2.00	\$ 8.00
Light meter .....	\$ 1.25	\$ 5.00
Lowel "D" kit .....	\$ 8.00	\$20.00
Lowel solo kit .....	\$12.00	\$25.00

### VIDEO

VHS portable cassette recorder .....	\$ 5.00	\$20.00
Beta 1 portable cassette recorder .....	\$10.00	\$25.00
*3/4" portable cassette recorder .....	\$15.00	\$40.00
Black and white portable video camera ...	\$ 5.00	\$15.00
Panasonic 3320 color video camera .....	\$ 5.00	\$25.00
*Panasonic 3800 color video camera .....	\$10.00	\$25.00
Sony HVC 2200 color video camera .....	\$10.00	\$25.00
*Sony 1640 color video camera .....	\$15.00	\$40.00

(\*Use by proposal only)

## VIDEO ACCESS POLICY

### Production Equipment

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

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

Media Study reserves the right to reverse a proposal decision at any time in order to protect equipment.

- Color camera, VHS portapak or Beta 1 portapak
  - Must demonstrate competence on equipment.
- Color camera, 3/4" portapak:
  - Must have completed a videotape project of high quality.
  - Must have a clear plan for proposed project.
  - Must plan for public distribution of the tape.
  - Must demonstrate competence on equipment.
- Documentary system (Sony 1640 color camera, Sony VO 4800 3/4" portapak, Lowell Omni-3 lighting kit, fluid head tripod, and microphones):
 

Persons interested in applying for use of this system should meet the qualifications as listed above for category #3. A selection committee will review proposals on a regular basis. For additional information, call 847-2555.
- 3/4" videocassette editing suite (Sony VO 2860A, VP 2260 video cassette decks, RM 440 edit controller, PVM 1211F pulse-cross monitor, Tektronix vectorscope, waveform monitor, test signal generator, 3M P-50 video processing amplifier):
 

Persons interested in applying for use of this system should submit a video access proposal, with a written log of original tapes and a preliminary edited version of the final tape.

### STUDIO FACILITIES

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

#### CHARGE PER HOUR

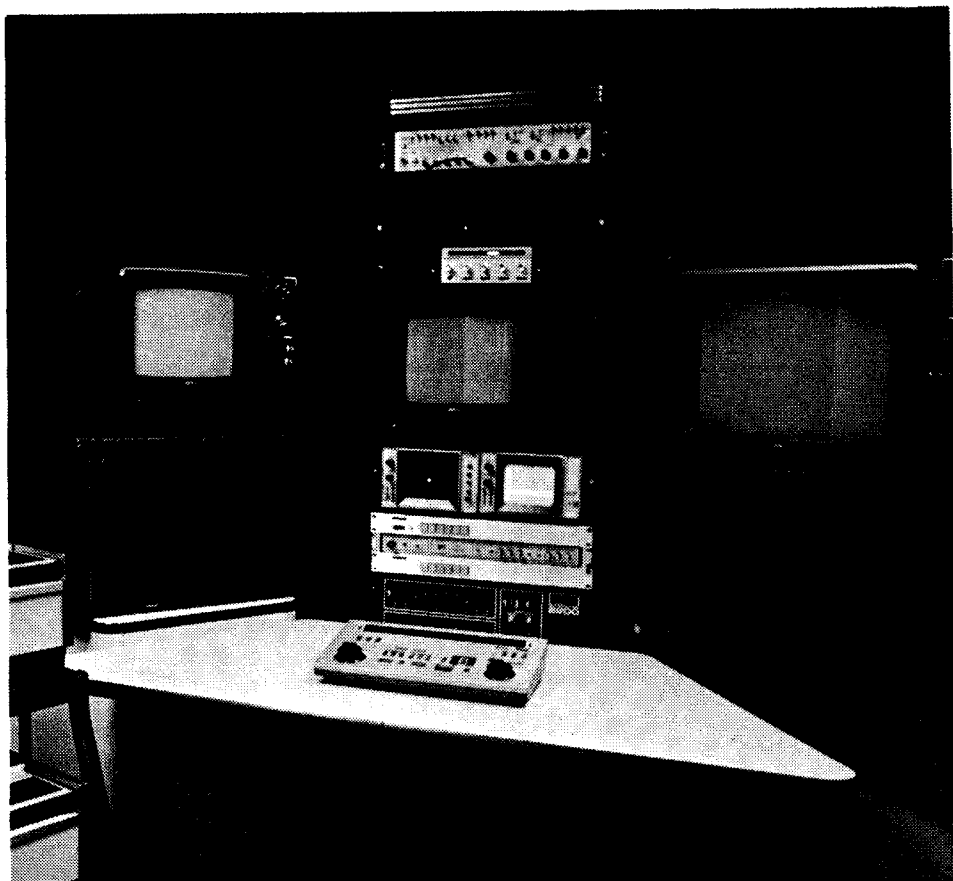
	Individuals	Institutions
<b>DARKROOM</b>		
with chemicals provided .....	\$ 1.50	\$ 3.00
without chemicals provided .....	\$ 1.00	\$ 2.00
<b>FILM</b>		
Super-8 editing studio .....	\$ .75	\$ 1.50
16mm manual editing studio .....	\$ .75	\$ 1.50
16mm 6-plate flatbed editing studio .....	\$ 1.00	\$ 3.00
Super-8 or slide projector .....	\$ 1.00	\$ 2.00
16mm projector .....	\$ 1.50	\$ 3.50
<b>PRODUCTION STUDIO</b>		
For rehearsal .....	\$ 1.50	\$ 3.00
For production .....	\$ 2.00	\$ 4.00
<b>SOUND STUDIO</b>		
Aries synthesizer, cassette deck, open reel decks, graphic equalizer, mixer console, turntable, and microphones .....	\$ 2.00	\$ 8.00
<b>VIDEO</b>		
Beta 1 video editing system .....	\$ 5.00	\$15.00
VHS video editing system .....	\$ 2.50	\$10.00
3/4" or VHS video playback .....	\$ 2.00	\$ 8.00
3/4" video rough editing system .....	\$ 3.00	\$12.00
*3/4" video editing suite .....	\$10.00	\$25.00
3/4" editing system or suite with editing technician add: .....	\$10.00	\$10.00

(\*Use by proposal only)

### CONFERENCE/SCREENING FACILITIES

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

Room	Size	Seating Capacity
Conference/screening .....	10' x 20'	15
Conference/screening .....	20' x 25'	30
Gallery .....	30' x 45'	60



Media Studies 3/4" Editing Suite

# 1984 Spring Workshops

## 16mm FILM PRODUCTION

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

## COLOR VIDEO PRODUCTION

Four Weeks, February 7-28, Tuesday evenings, 7:30-10:30 PM  
Fee: \$50. Instructor: Nancy Stalaker Norwood

## VIDEO EDITING

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

## VIDEO TECHNOLOGY

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

## SOUND RECORDING TECHNIQUES

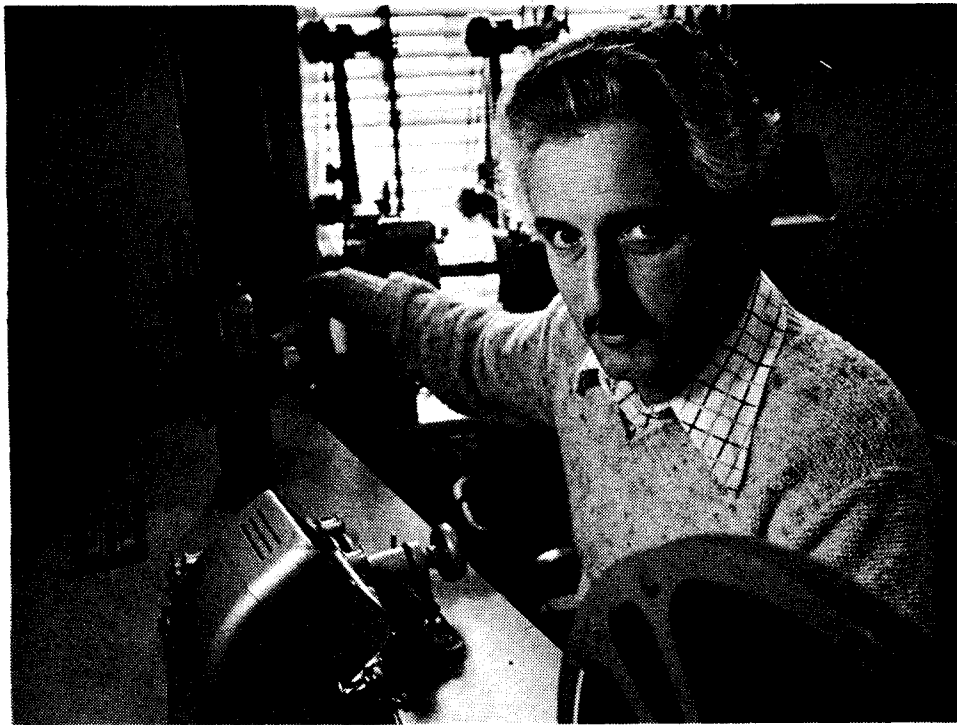
Eight Weeks, February 7 - March 27, Tuesday evenings, 7:30-10:30 PM  
Fee: \$50. Instructor: Tom Streich

## BASIC AUDIO SYNTHESIS

Two Days, Saturday & Sunday, March 24 & 25, 10:00 AM - 5:00 PM  
Fee: \$25. Instructor: Vernon Norwood

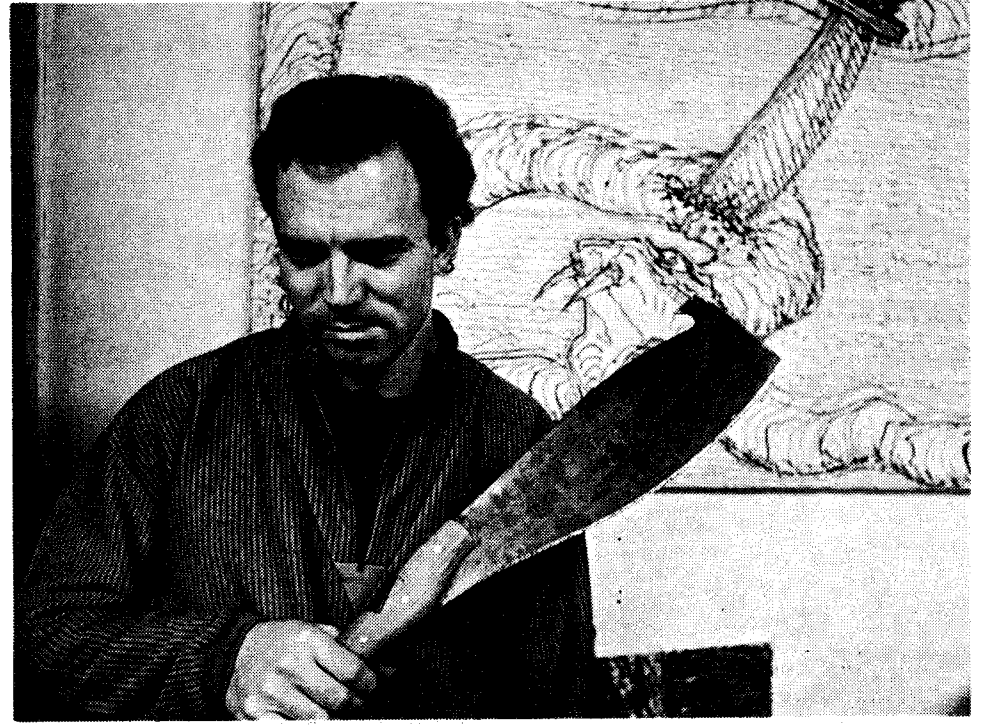
## HOW TO WRITE AND SELL YOUR SCREENPLAY

Two Days, Saturday & Sunday, March 24 & 25, 10:00 AM - 5:00 P.M.  
Fee: \$75. Instructor: Michael Hauge



John Hassenfratz

Photo by Ken Rowe



Ken Rowe as Norman Bates

Photo by Paul Sharits

## 16mm FILM PRODUCTION

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

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

## VIDEO EDITING

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

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

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



Nancy Stalaker Norwood

Photo by Ken Rowe

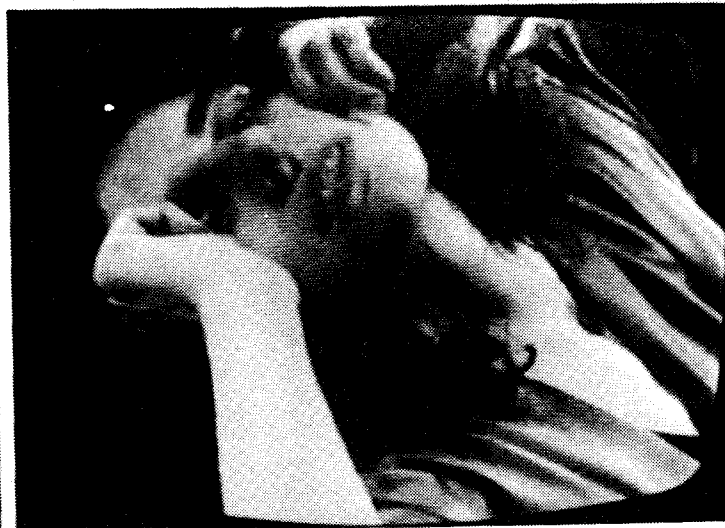
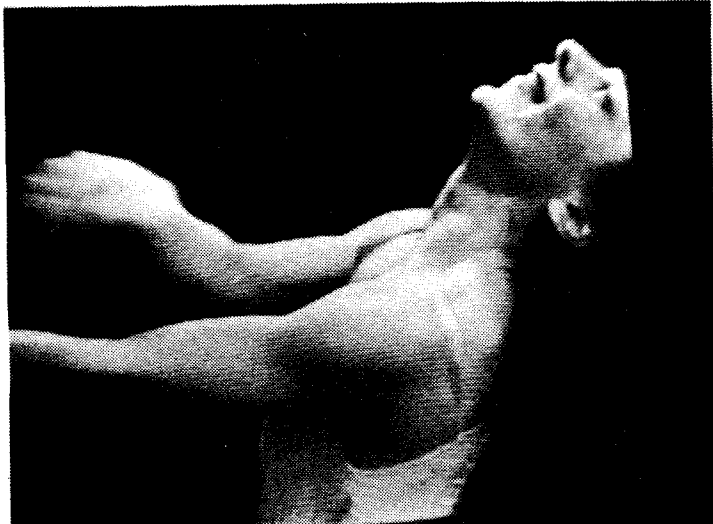
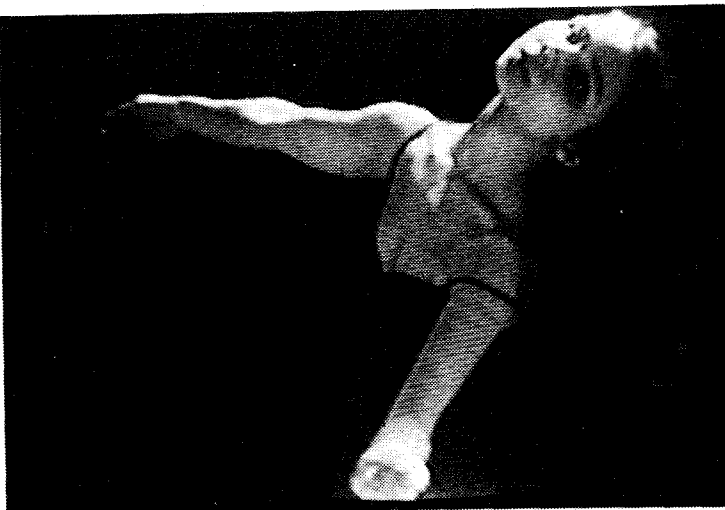


Richard Smalko

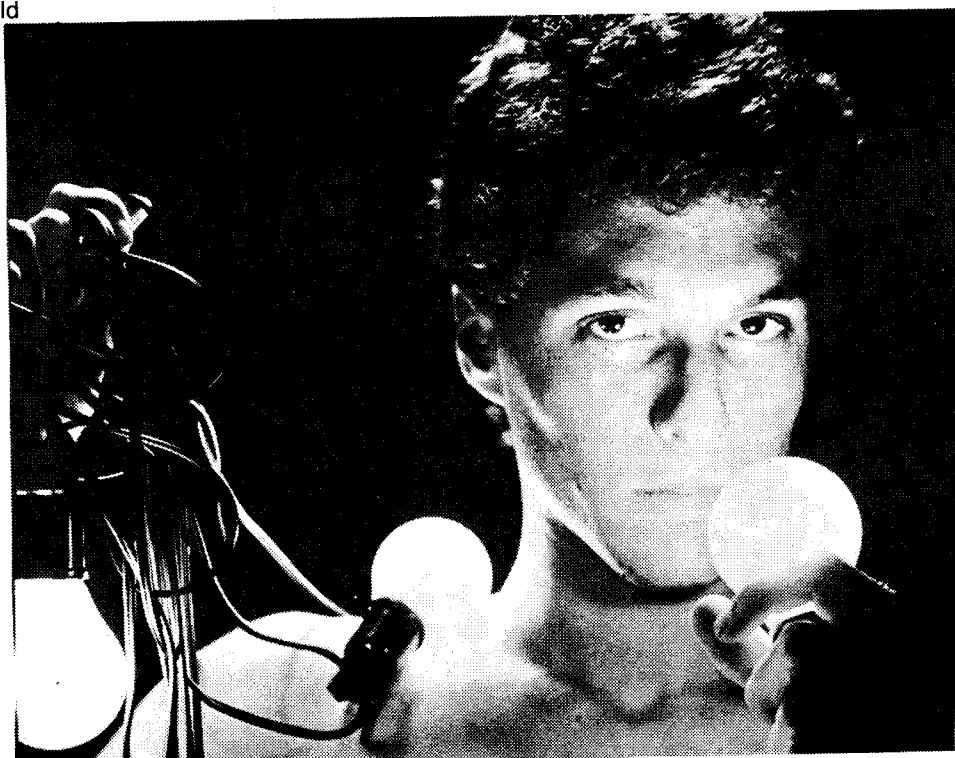
## VIDEO TECHNOLOGY

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

This workshop, oriented towards the independent video maker, will offer a basic primer on how video equipment works, what can go wrong, what to do about it. Each part of the system will be examined: the color camera, the portapak, the editing system, the waveform monitor and the test signal generator. An approach for evaluating problems with the equipment will be taught as well as basic user-oriented maintenance procedures and precautions.



From *4 Solos For 4 Women* by Amy Greenfield



Tim Miller

Greenfield's films, videotapes, and holograms have been internationally exhibited in one-woman shows at the Whitney Museum of American Art, The Kitchen Center for Video, Music and Dance, The 3rd International Avant-Garde Festival/Hayward Gallery (London), The Lincoln Center Auditorium of the Performing Arts and The Art Institute of Chicago. She has received grants from the National Endowment for the Arts, WGBH-TV, The Radcliffe Institute, and the Rockefeller Foundation.

**March 14 (Wednesday)  
8:00 PM  
207 Delaware Avenue**

**NIAGARA FRONTIER/  
FINGER LAKES EXCHANGE:  
An Electronic Arts Exhibition**

During the past decade, upstate New York has been at the forefront of experimentation with all forms and genres of the electronic arts. This exhibition, co-curated by John Minkowsky and Nancy Stalnaker Norwood, is a cross-section of current works by regional independent producers representing each individual artist's unique style and vision as well the aesthetic sensibilities of their region.

*Niagara Frontier/Finger Lakes Exchange* will represent the broad range of electronic arts, from the political to the personal video and audiotape and the abstract to the documentary video and audiotape, in single-channel, multi-channel and installation formats,

by both emerging and established artists. The video and audio works from both regions will be exhibited at Media Study/Bufalo on March 14 at 8:00 PM.

Artists working in the Niagara Frontier and Finger Lakes Regions of New York State who are interested in submitting audio and/or video works for consideration should contact Nancy Stalnaker Norwood at Media Study/Bufalo, 207 Delaware Avenue, Buffalo, N.Y., 14202, (716) 847-2555.

The Niagara Frontier portion of the exhibition will be screened at the Visual Studies Workshop in Rochester during the spring of 1984. For further information, contact Media Program, Visual Studies Workshop, 31 Prince Street, Rochester, N.Y. 14607.

Honoraria will be provided based upon the length of the work submitted.

**March 24 (Saturday)  
8:00 PM  
207 Delaware Avenue**

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

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

Continuing Tim Miller's commitment to creating an epic multi-media theater that addresses the most compelling social and personal issues of our time, *Democracy in America* will further demonstrate this unique mix of creative gifts. Tim Miller, whose performance works *Postwar* (1981) and *Cost of Living* (1983) have created international excitement, will compose a new musical score and songs for *Democracy in America* as well as designing, choreographing, writing and directing

the entire project. He will be joined by visual artist Mike Glier, whose massive work was a special feature of the last Whitney Biennial and who will collaborate closely with Tim Miller on the creation of the decor and a series of large backdrops for *Democracy in America*. These two gifted artists share a particular involvement with archetypal American imagery as a source for their work and their combined sensibilities promise to result in a work of special resonance. Kirk Winslow, longtime collaborator with Tim Miller, will realize a projection environment for *Democracy in America*. His elegant and striking use of advanced audio-visual techniques will provide a wash of images and information integral to the work. Tim Miller will be the central performer of *Democracy in America* with a large ensemble of actors/dancers/musicians who will participate in an extensive workshop and rehearsal period for the piece.

The video component of *Democracy in America* demonstrates the truly national scope and vision that outlines the work. Working with radio and television producer Greg Miller, Tim Miller and a video crew will travel to every region of the country during winter and spring 1984, conducting interviews with a wide variety of Americans as they follow the president-election trail. These many hours of videotape of individual American voices and the experience of gathering them will play an important role in both the spirit and realization of *Democracy in America* as they are shaped into a multi-channel installation during the intensive time of creative work and rehearsal during summer 1984. Photographer Dona Ann McAdams will travel with the video crew documenting the entire process and creating a portfolio of black and white images. This work is ultimately a mediation on social life and individual accountability. At the heart of *Democracy in America* is a willingness to listen to our national voice.

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

Tim Miller is a performance artist, composer, choreographer and videomaker whose theater, media and social projects have created international interest. He was a founder, in 1979, of Performance Space 122 and is presently co-director there. During 1980, he presented his year-long solo performance project *Paint Yourself Red/Me & Mayakovsky* on Monday nights at PS 122, as well as his collaborative work with John Bernd, *Live Boys*. Among his other major multi-media works is *Postwar*, a full-evening piece about hamburgers, a lawnmower and nuclear war, commissioned by the Dance Theater Workshop in 1982. His works have been presented throughout Europe and the United States, and he is currently touring the U.S. to research and produce video interviews for his multi-media opera, *Democracy in America*. Miller has been awarded major grants and fellowships from the National Endowment for the Arts, the New York State Council on the Arts and the Beard's Fund, and was named a "Hero of the Arts" by *The Village Voice*.



Elizabeth Arnold (soprano) in Grahame Weinbren's *Erking*



Grahame Weinbren, Anthony Forma and Tony Whitman shooting *Erking*

**March 28 (Wednesday)**

**8:00 PM**

**207 Delaware Avenue**

**GRAHAME WEINBREN:**

**Interactive Video as a Medium**  
Lecture and Tapes

After a decade as an experimental filmmaker, film theorist and critic, Grahame Weinbren turned his interest to the artistic potentials of interactive video. He was supervising film and tape editor, as well as a creative input into the U.S. Pavilion Interactive Video Display at the 1982 World's Fair. He has since been involved in the development of interactive video arcade games and a personal project, *Erking*. Based on Schubert's lieder Opus 1 and Goethe's first published poem, *Erking* is an interactive videodisc project using four different pieces of music from which the viewer can select different images which are connected narratively and associatively. *Erking* has received major funding from the National Endowment for the Arts and the New York State Council on the Arts. Weinbren will discuss all of these projects and show portions and documents of them, as well as presenting his most recent film (made in collaboration with Roberta Friedman), *Cheap Imitations Part 6: Terms of Analysis* (1982).

Grahame Weinbren has had a multifaceted career as a film and video producer and editor, teacher, critic and theorist. He received his Ph.D. in Philosophy in 1976 and has spent eight years teaching philosophy, aesthetics and film theory at University of California/Santa Barbara, Otis Art Institute and California Institute of the Arts. Over the past decade, he has produced a dozen award-winning experimental films in collaboration with Roberta Friedman and with grants from the British Film Institute and the Southern Arts Council of Great Britain, which have been exhibited throughout the U.S., Great Britain, Germany, France, Italy and the Netherlands. He has also served as Film, Tape and Music Editor and Post-Production Coordinator on numerous award-winning films, including *Soldier Girls* and *Tattooed Tears*. His writings on film have appeared in

*Millenium Film Journal*, *Artweek*, *Cinemaneews*, *Journal of the University Film Association* and *Idiolects*. Weinbren's recent activities involving interactive videodisc production include his work for the 1982 World's Fair US Pavilion interactive disc display; consultation on and design of *Smash Hit*, an arcade game; and *Erking*, an experimental work currently under production with support from the New York State Council on the Arts and the National Endowment for the Arts.

**April 4 (Wednesday)**

**8:00 PM**

**207 Delaware Avenue**

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

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

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

Linda Shearer is executive director of Artists Space/Committee for the Visual Arts, Inc., New York. Born on Long Island, New York in 1946, she received a B.A. in 1968 from Sarah Lawrence College, Bronxville, NY, and later pursued graduate studies at the Institute of Fine Arts, New York University. As a Curator at the Solomon R. Guggenheim Museum, New York, from 1969-80, she organized several important exhibitions including *Eva Hesse: A Memorial Exhibition* (1972), *Brice Marden* (1975), *Scott Burton: Pair*

*Behavior Tableau* (1976), *Young American Artists: 1978 Exxon National Exhibition* (1978), and *Jack Tworikov* (1982). She is currently guest curator for an exhibition of the work of Will In-sley, scheduled to open at the Guggenheim in the fall of 1984. Linda Shearer lives and works in New York.

**April 5 (Thursday)**

**8:00 PM**

**207 Delaware Avenue**

**JOHN MAGGIOTTO:**

**Opening of an Exhibition of Photographs (to continue through April 19)**

John Maggiotto describes his works as "Photographs of simulated experience invested with idealized meaning. The photographs are cropped segments of

television shows, extreme closeups which distill the information of the original context and leave the pure universal emotions of fear, love, despair and hatred."

John Maggiotto received his degree from the State University of New York at Buffalo and is currently living and working in Venice, California. He is the former Director of Hallwalls Gallery, and was subsequently a staff member in the Visual Arts Department of the National Endowment for the Arts. Solo exhibitions of Maggiotto's work have been presented at Los Angeles Contemporary Exhibitions (LACE) and Los Angeles Institute of Contemporary Art (LAICA), Gallery 219, SUNY/Buffalo and CEPA Gallery Metro Bus. His photographs have been included in various group exhibitions around the country, and are in numerous private collections.

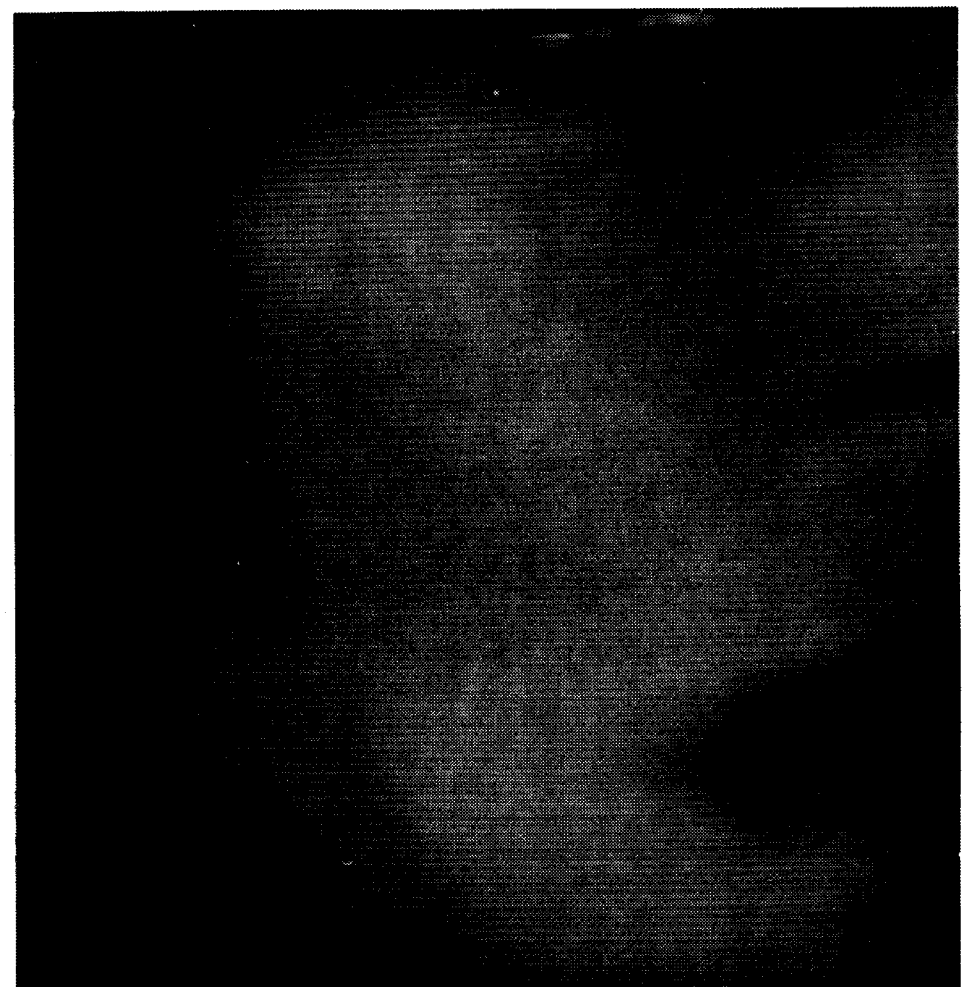


Photo by John Maggiotto

April 11 (Wednesday)  
8:00 PM  
207 Delaware Avenue

**PAUL RYAN:**  
*The Work of Art in the Age of Electronic Circuitry - A lecture/discussion*

"1) Television's prime mode of perception is monitoring events simultaneously with others.  
2) Fear of television is accounted for by the fact that what television is monitoring is the increasing uninhabitability of the world, a fear displaced from the world onto its monitor."

— Stanley Cavell

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

"*The Work of Art in the Age of Electronic Circuitry* (is) a meditation on the topics considered by Walter Benjamin in his classic essay, 'The Work of Art in the Age of Mechanical Reproduction.' The topics include aura/authenticity/reproducibility/evidence/ritual/acting/politics/architecture as social art/etc. The ... lecture is offered to provide the listener an opportunity to see how this video reinvention of realism opens up on a set of topics not of its own assembly, and to make a statement about art in the age of electronics and ecology."

— Paul Ryan

Paul Ryan is a videomaker and author who has done extensive work using video with small groups and ecological systems since 1967. His writings are published widely and have been included in such periodicals as *Media and Methods*, *Radical Software*, *CoEvolution Quarterly* and *Personal Computing*. He is author of *Cybernetics of the Sacred*, published by Doubleday Anchor in 1974 and was the editor of the quarterly *Talking Wood*, in 1978-79.

Ryan received his B.A. in English in 1967 from New York University and worked on graduate studies at Fordham University, where he was selected as principle video research assistant under Marshall McLuhan in 1967-68 and where he was a McLuhan Fellow in the Media Center from 1967-1970.

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

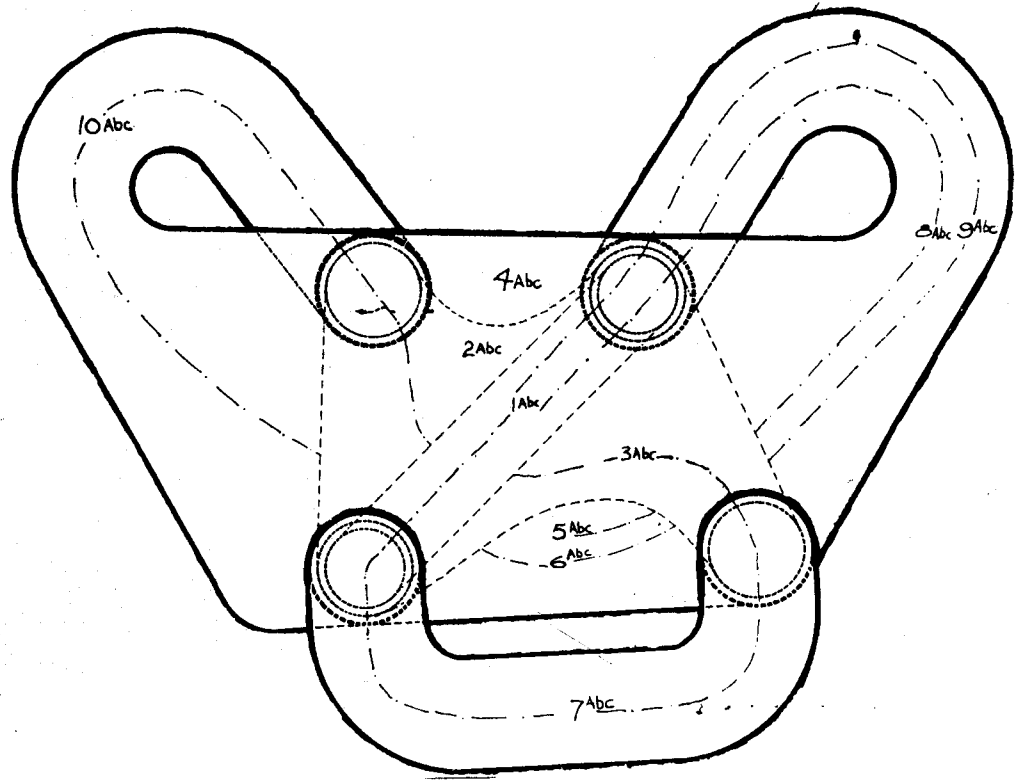
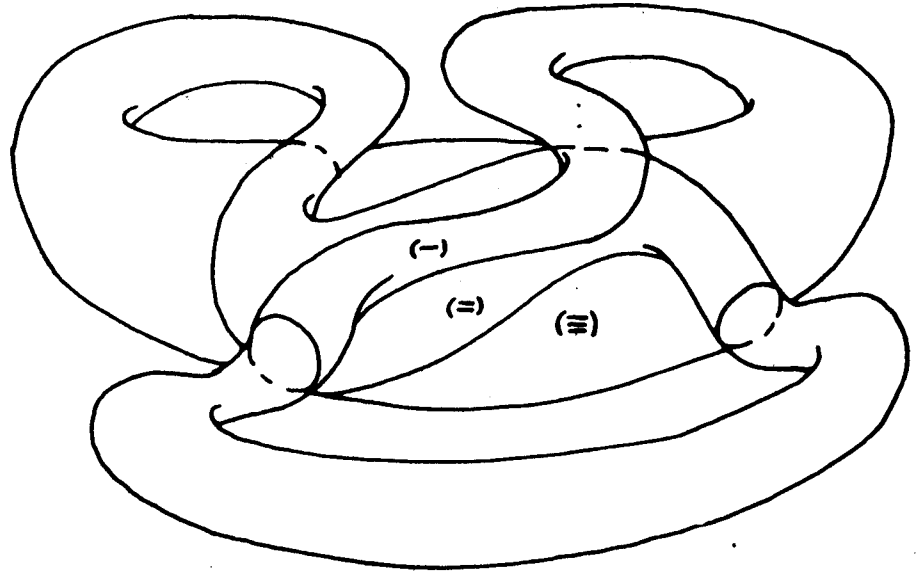


Image by Paul Ryan

April 18 (Wednesday)  
8:00 PM  
207 Delaware Avenue

**RAUL MARROQUIN —**  
*Presentation and Discussion of Videoworks*

Raul Marroquin is an artist based in Amsterdam and working in video, audio, performance, publishing and mixed-media. He will present documentation of several major projects - including *The Link*, a live interactive satellite cable melodrama, and *The World's First T.V. Convention*, a multi-media installation — as well as a temporary video installation piece.

"*The Link* is the title of one episode in a TV series about the political campaign of an eccentric millionaire living in exile in a South American paradise, Senor Juan Miguel Maranas y Maranas, who has set out to gain political control over the entire planet. *The Link* shows the philanthropic Juan Maranas trying to obtain the support of New York by saving the city from: Vampirism. The social-cultural context of Raul Marroquin's involvement in TV is that of South America, where TV is perhaps even more consumer-orientated than in the United States — a 24-hour-long brainwash. The basic principle of TV all over the world is commercial. There is no other form of TV."

— Josine van Droffelaar, *Fandango*.

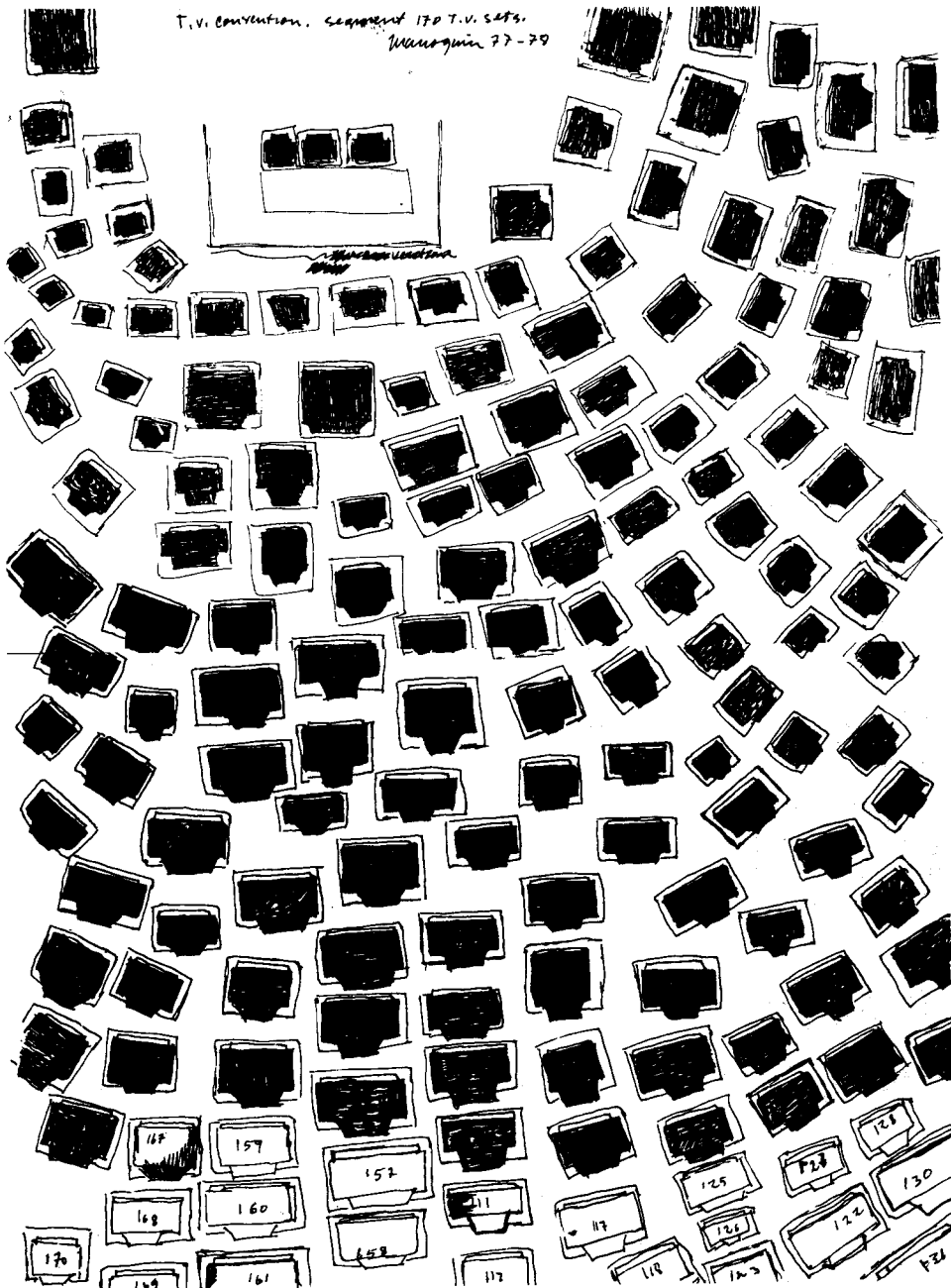
*The World's First T.V. Convention* was a multi-media installation held at The Bank in Amsterdam in June of 1980. 250 TV. sets were 'seated' in the assembly which consisted of the tradi-

tional groups: delegations, sectional interest groups, press representatives and non-participant audience. During the five-day conference, the sets discussed their specific problems.

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

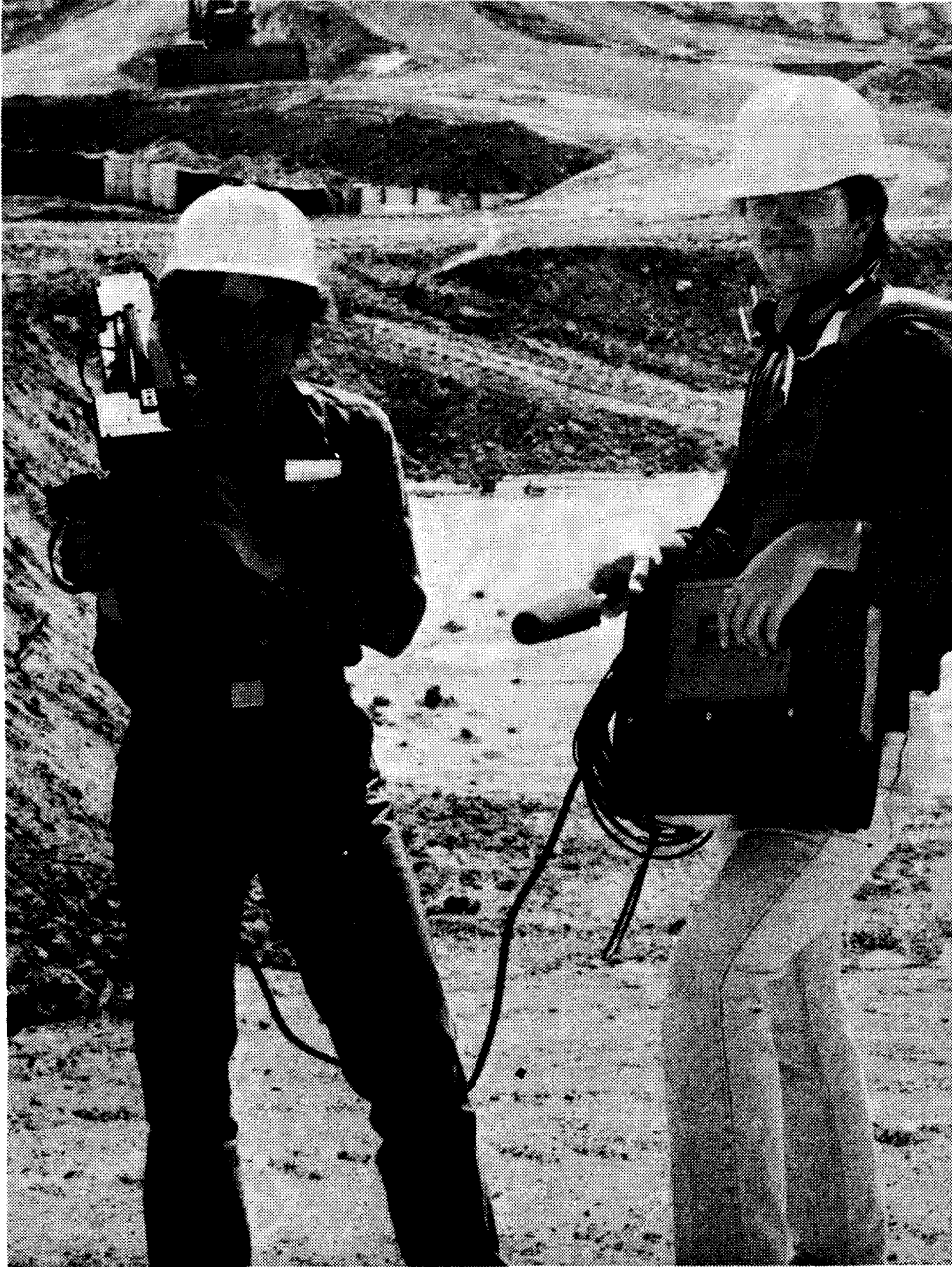
— The Secretary of Fandango  
(a/k/a Raul Marroquin)

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



Raul Marroquin: 'T.V. convention, segment 170 T.V. sets', 1977-78.

Image by Raul Marroquin



Production Still from *Waste*: Lynn Corcoran (Producer, camera) and David Abbatoy (sound) at hazardous waste landfill, Lewiston, N.Y.



From *Waste* by Lynn Corcoran

**April 25 (Wednesday)**

**8:00 PM**

**207 Delaware Avenue**

**LYNN CORCORAN:**

**Premiere Presentation of *Waste***

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

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

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

"The documentary takes as its point of departure the chemical waste contamination of the Love Canal neighborhood, an environmental catastrophe which brought national interest to the subject of waste. Segments that follow touch on common and uncommon examples of the generation, disposal and re-use of a variety of wastes. Household garbage, fast food debris, wrecked automobiles,

recycled materials, heat going out the windows and the hazardous chemical wastes from industrial processes are among the topics treated.

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

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

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

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

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

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

**May 9 (Wednesday)**

**8:00 PM**

**207 Delaware Avenue**

**CHRISTOPHER LAIRD:**

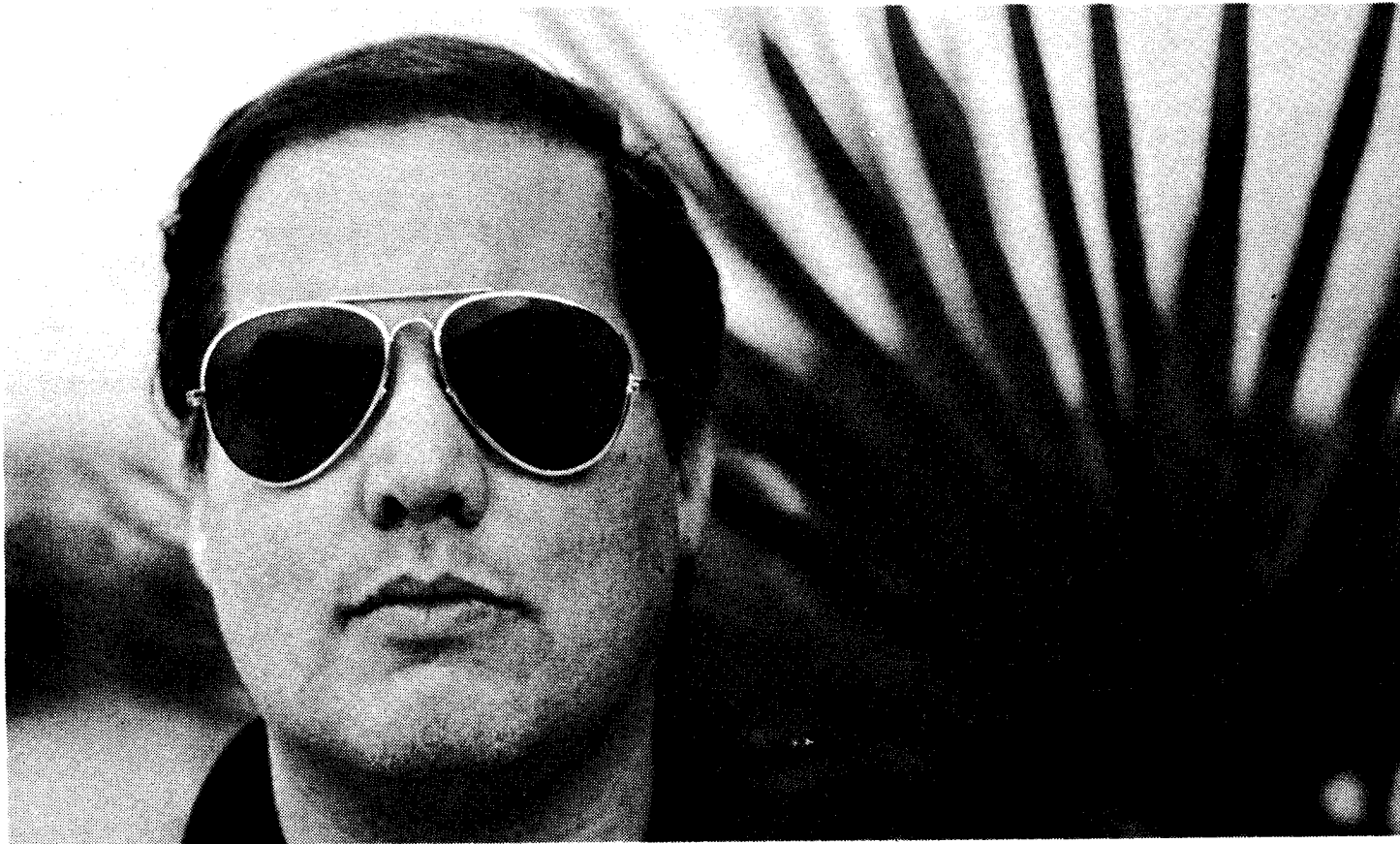
**Independent Video from the Caribbean**

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

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



# New Music



'Blue' Gene Tyranny

February 11 (Saturday)  
8:00 PM  
207 Delaware Avenue

## 'BLUE' GENE TYRANNY - Solo Concert

Composer and virtuoso keyboard player 'Blue' Gene Tyranny will perform and present a selection of multi-media compositions, including:

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

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

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

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

"An iridescent, occasionally sentimental overview of all of Occidental music . . . like a conservatory-trained bar pianist, not stuck in the 19th century, but knowledgeable of the problems of modernity, up to and including computer music."

—Bob Fischer, *Baseler Zeitung*  
(Switzerland)

"(The songs) are written in a rock idiom by a musician with the technique and ear of a classical composer, and are full of engaging harmonic surprises."

—Gregory Sandow, *Village Voice*

" . . . the exceptional playing of 'Blue' Gene Tyranny . . . a miracle of improvisation . . . in which the most complex of musical phrases, from extended melodies to short sounds with the texture of imperceptible echoes, are invented every fraction of a second . . ."

—Mathilde La Bardonnie,  
*Le Monde* (Paris)

"Blue" Gene Tyranny, born in San Antonio, Texas, has composed and performed New Music, Jazz and Rock 'n Roll for twenty-five years. He appeared with the legendary ONCE Festival in Ann Arbor, Michigan, during the sixties, worked as a recording engineer and instructor at The Center for Contemporary Music, a non-profit public-access facility in Oakland, California, during the seventies, and continues to work as a free-lance audio consultant and composer/performer. He has composed soundtracks for several award-winning films and videotapes, published articles on contemporary music, taught theory and improvisation courses at Mills College (Oakland), and recorded and produced albums of other composers' music. His recorded compositions for various solo and ensemble instruments and

voices include *The Intermediary* for computer (analysis) and piano (spontaneous improvisation), and the musical collaboration on Robert Ashley's *Perfect Lives (Private Parts)*, both pieces available on Lovely Music records, *The Word's Greatest Piano Player* in "New Music from Antarctica, Vol. 1" on Antarctica records, and the retrospective collection *Real Life and the Movies, Vol. 1* on Fun Music cassettes (San Francisco). He currently lives in New York City, and recently composed music for dances by Timothy Buckley and The Twisters ("Barn Fever") and Jil Kroesen ("Lou's Dream"), a new film by Pat Olesko, a record ("Country Boy Country Dog/The Hidden Codes in the Sounds of Your Daily Life") for Lovely Music, and tours internationally in solo concerts and in Robert Ashley's "Atalanta".

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

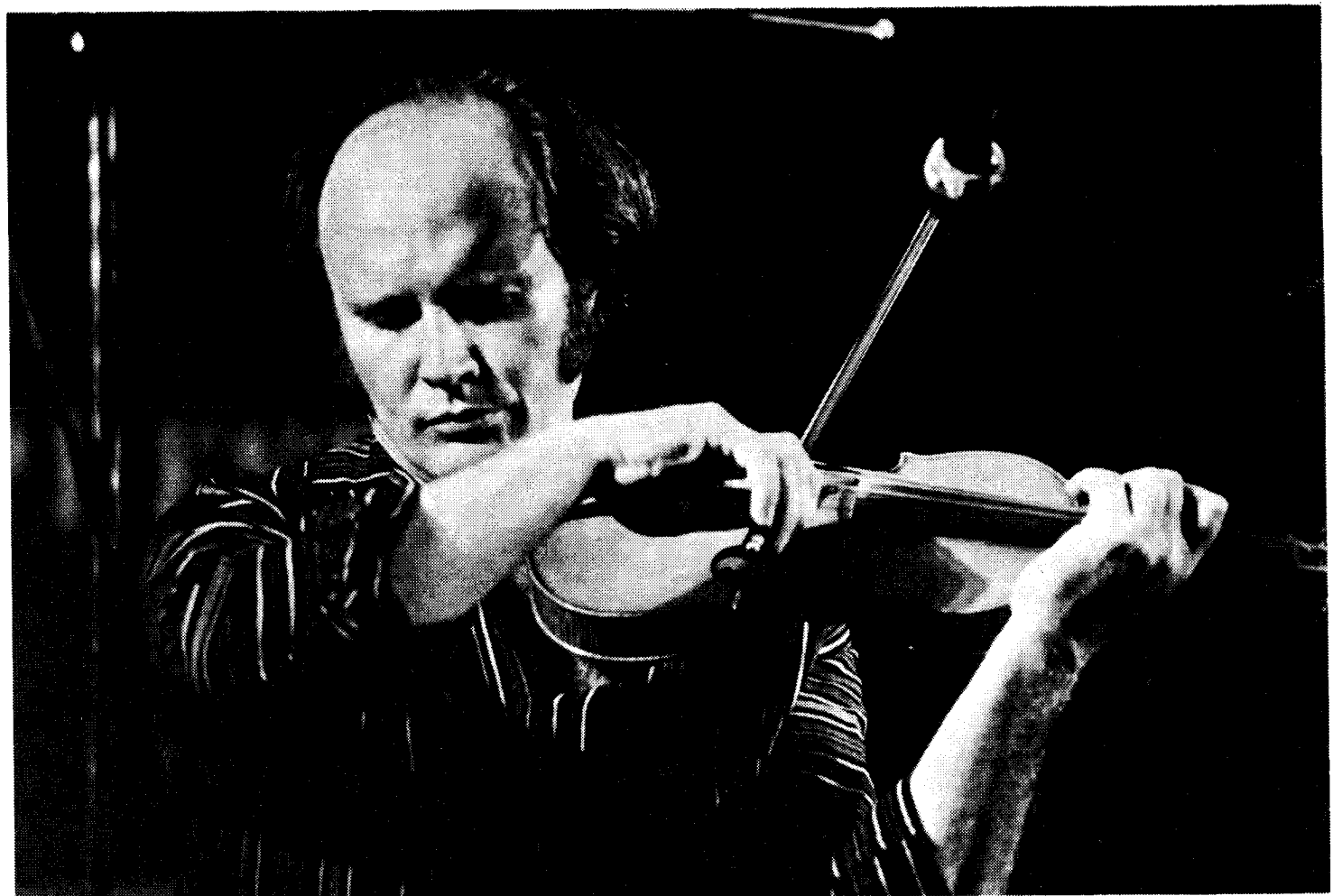
## MALCOLM GOLDSTEIN - Solo Concert

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

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

—Gregory Sandow, *Village Voice*

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



Malcolm Goldstein (photo by Amtaramian)

April 14 (Saturday)

8:00 PM

207 Delaware Avenue

**RALPH JONES**

**Homage to Tesla - Concert**

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

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

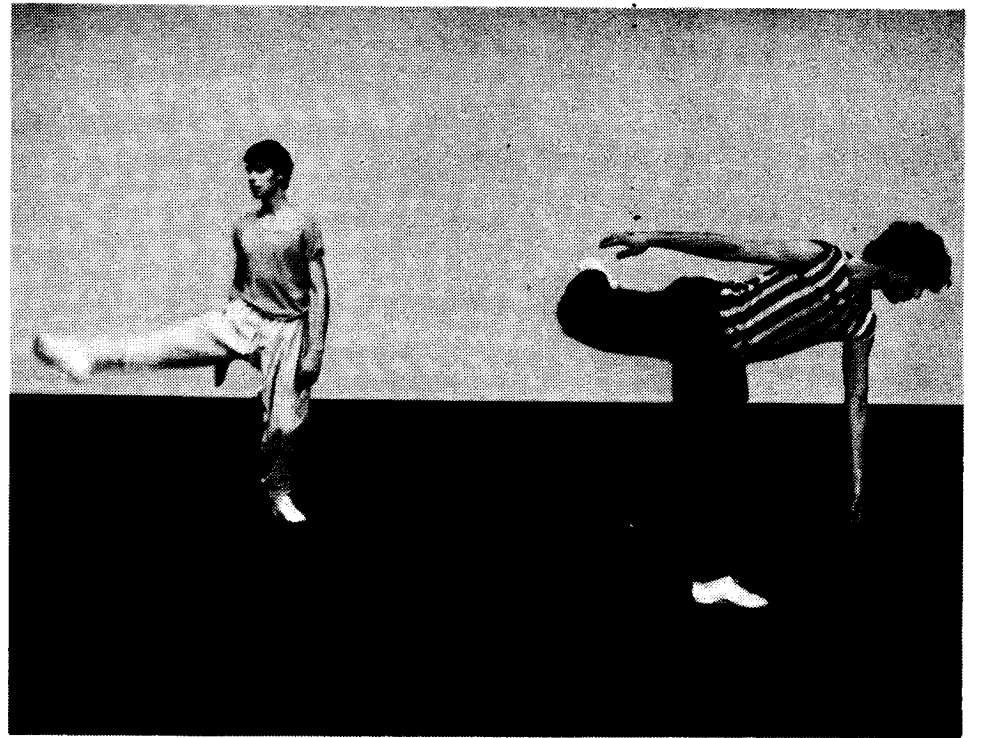
— Ralph Jones, 1981

"The above is a brief description I made a year or so ago of the *Homage to Tesla*. To enlarge on it, I'd say that several aspects of the piece are important to me in my plans for a new version. One is a tie-in with Oskar Schlemmer (approximately a contemporary of Tesla's) and his concept of "Raumempfindung" (felt space). The performance

will gradually trace out the form of a body composed of polyphonic magnetic fields (exactly corresponding to Schlemmer's idea), and I hope to emulate a bit the visual performance style of Schlemmer, as near as I can guess it to have been from photos and descriptions. The technology will be crude and fantastic - like the sets of old horror films, for instance - to catch the air of Tesla's time and the strong mystical beat he had. In his time, of course, electricity was as mysterious a power as atomic energy in the 50's. . ."

— Ralph Jones, 1982

Ralph Jones received a B.A. in Music Theory and an M.A. in Composition from the State University of New York at Buffalo. He was a founding member of Composers Inside Electronics, an ensemble known internationally for its performances of David Tudor's *Rainforest IV*, a recording of which is available on Block/Gramavision Records. Jones was a Rockefeller Research Fellow of the Center for the Creative and Performing Arts (1977) to design a transposing microphone for ultrasound, and a participant in two research residencies at Media Study/Buffalo - one to develop rotatable loudspeaker instruments with Composers Inside Electronics (1978), and the other to create sonic works for the acoustical environment of an empty Olympic-sized swimming pool. Jones has also been an Artist-in-Residence at ZBS Foundation and performed his works in Austria, Holland, Germany, France and throughout the U.S. Since 1979 he has lived in San Francisco, working with Meyer Sound Labs. His first film score, *The Slumber Party Massacre*, has been released on Web Records, and he is presently composing another for New World Pictures' forthcoming release, *My Love Letters*.



Public Dance Works

May 2 (Wednesday)

8:00 PM

207 Delaware Avenue

**DEPARTMENT OF PUBLIC DANCE WORKS:**

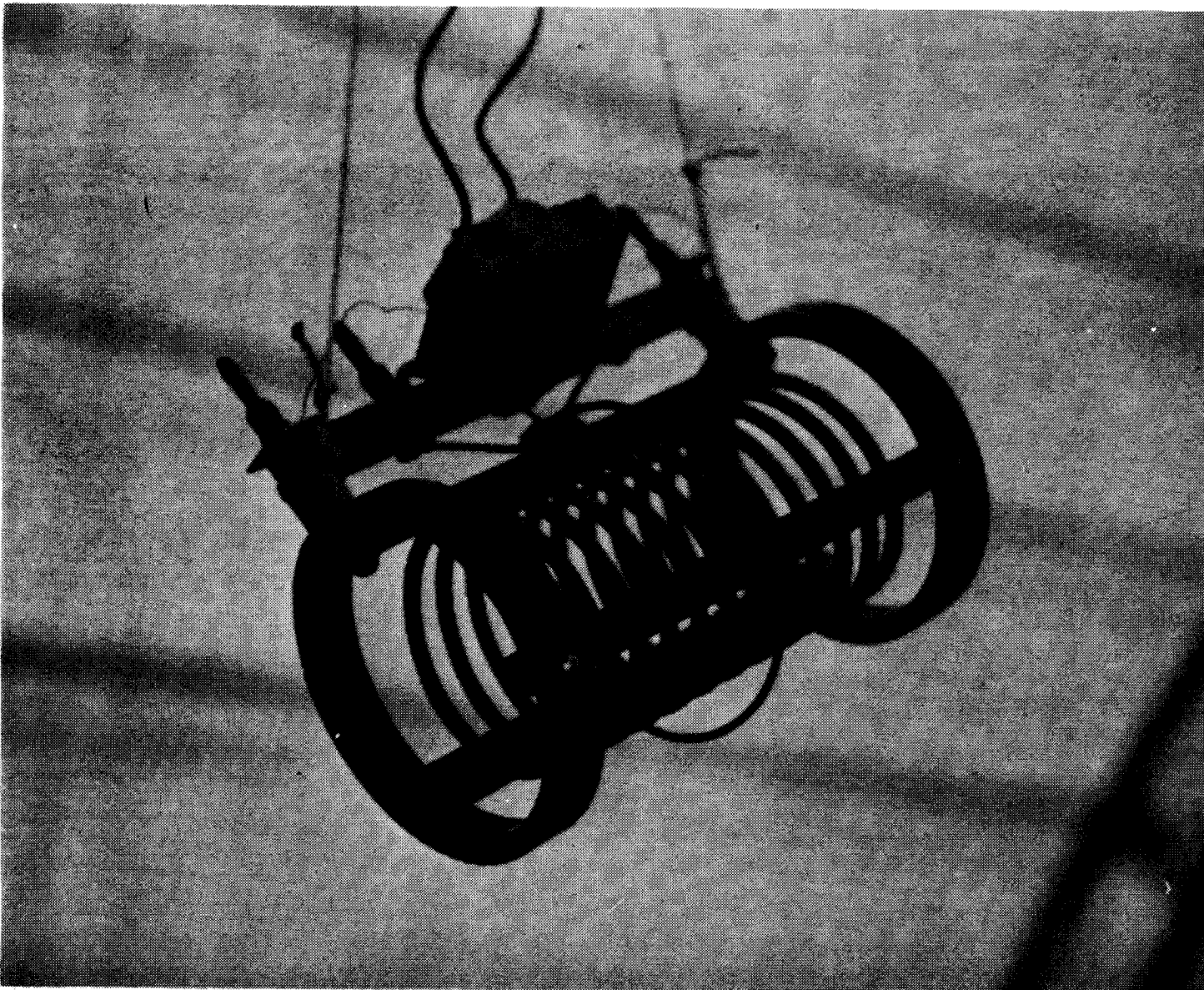
***The Room of the Painting in the Gallery of Borofsky - a Dance/Video/New Music Work***

Department of Public Dance Works' new piece, *The Room of the Painting in the Gallery of Borofsky*, is an 'epic-length' work performed by as many as eight dancers, including choreographer and artistic director Jonathon Apples. The dance is a collaborative work with video artists Skip Sweeney and Joanne Kelly, who have produced videotapes based on footage

from rehearsals. These tapes are combined with live shooting and processing of the dance. The live and physical nature of the dancing, on the one hand, versus the live and recorded nature of the video on the other, creates a dynamism that adds to the quality of the performance. Electronic composers K. Atchley and B. Azarm have created a new score especially for this work. *The Room* runs forty-five minutes non-stop.

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

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



*Homage to Tesla* by Ralph Jones; detail of small receiver coil

# The American Film Institute Presents The British Film Institute: Independent Films 1951-1982

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

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

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

The following notes are excerpted from those written by Bill Horrigan for the AFI's program guide.



Scene from *My Childhood* by Bill Douglas.

April 6 (Friday)

8:00 PM

207 Delaware Avenue

## THE BILL DOUGLAS TRILOGY

### *My Childhood* (1972)

Directed and written by Bill Douglas. With Stephen Archibald, Hughie Restorick, and Jean Taylor Smith. 48 minutes.

### *My Ain Folk* (1973)

Directed and written by Bill Douglas. With Stephen Archibald, Hughie Restorick, and Jean Taylor Smith. 55 minutes.

### *My Way Home* (1978)

Directed and written by Bill Douglas. With Stephen Archibald, Paul Kermack, and Jessie Combe. 72 minutes.

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



Scene from *My Ain Folk* by Bill Douglas.



From *Before Hindsight* by Jonathan Lewis.



Lora Logic in Laura Mulvey and Peter Wollen's *Crystal Gazing*.

**April 12 (Thursday)**  
8:00 PM

207 Delaware Avenue

**BEFORE HINDSIGHT (1978)**

Directed and edited by Jonathan Lewis. With Edgar Anstey, George Elvin, Leslie Mitchell, and Ivor Montagu. 78 minutes.

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

**AT THE FOUNTAINHEAD (OF GERMAN STRENGTH) (1980)**

Directed, written, and edited by Anthea Kennedy and Nicholas Burton. With Paul Geoffrey, Michael Millinger, Val Kennedy, Bridgette Kahn, and Gerhard Richter. 96 minutes.

The interest in ways of representing and recounting historical events (a major preoccupation of many BFI Production Board films) is central to *At the Fountainhead*, which joins fact and fiction, documentary and recreated period footage, in pursuit of that project. The narrative concerns a German-Jewish emigre, Johannes Schmidt (played by three different actors at three different points in the character's life) now living in London, and a visit made to him by old school friends from Germany: Gerhard, Kurt, and their half-sister Sophie, the latter two of whom having recently co-authored a book exposing ex-Nazis currently prospering in West German industry and politics.

**April 13 (Friday)**  
8:00 PM

207 Delaware Avenue

**ANGEL IN THE HOUSE (1979)**

Directed and written by Jane Jackson. With Mary Maddox, Jean Rimmer, Edmund Warwick, and Maureen Bennett. 28 minutes.

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

**CRYSTAL GAZING (1982)**

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

Described by Peter Wollen as "poised between Brecht and Breton" and with "rock 'n' roll and foreign theory" providing the film's backbone, *Crystal Gazing* addresses the state of Britain in 1982 under the Thatcher regime, with its toll of recession and unemployment, as visited upon four characters: Neil, a science-fiction illustrator who loses his job; Kim, a rock singer and saxophonist who wins a recording contract; Vermillion, an analyst of satellite photographs; and Julian, a graduate student whose thesis on Perrault's *Puss-in-Boots* (psychoanalytically argued as "the founding text of modernism") is rejected by his faculty committee.

**April 19 (Thursday)**  
8:00 PM

207 Delaware Avenue

**DOWN THE CORNER (1977)**

Directed by Joe Comerford. With Joe Keenan, Declan Cronin, Kevin Doyle, and Christy Keogh. 52 minutes.

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

**SO THAT YOU CAN LIVE (1981)**

Directed, photographed, and edited by Cinema Action. With Shirley Butts, Royston Butts, Diane Butts. 85 minutes.

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



*Down The Corner* by Joe Comerford.



Scene from *Maeve* by Pat Murphy and John Davies.

**April 20 (Friday)**  
**8:00 PM**  
**207 Delaware Avenue**

**ANIMATION FOR LIVE ACTION**  
**(1978)**

Directed, written, animated, and edited by Vera Neubauer. With Ken Parry, Renate Schowald, and Jewels Walters. 26 minutes.

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

**MAEVE (1981)**

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

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



Peter Greenaway's *The Falls*.



Stiff Little Fingers perform in *Rough Cut and Ready Dubbed* by Hasan Shah and Dom Shaw.

**April 26 (Thursday)**  
**8:00 PM**  
**207 Delaware**

**FREE CINEMA AND BEYOND**

**O Dreamland (1953)**

Directed by Lindsay Anderson. 11 minutes.

**Momma Don't Allow (1956)**

Directed by Karel Reisz and Tony Richardson. With the Chris Barber Band. 22 minutes

**Nice Time (1957)**

Directed by Claude Goretta and Alain Tanner. 17 minutes.

**Rough Cut and Ready Dubbed**  
**(1982)**

Directed and produced by Hasan Shah and Dom Shaw. With Patrik Fitzgerald, Colin Peacock, Jake Burns, and Stiff Little Fingers. 58 minutes.

Free Cinema flourished in Britain from the middle to late 1950s, more a tendency than a full-scale movement. Opposed to the style and content of mainstream British filmmaking of the day, Free Cinema films expressed a belief in the interest of everyday working class life which could be cinematically rendered in "personal" documentaries without concern for the constraints of commercial filmmaking.

In *O Dreamland*, Lindsay Anderson examines the world of the "Dreamland" funfair in Margate, Kent, the seaside resort where Londoners (more skeptical than mirthful) often travel to spend a day among the shopworn thrills and diversions. Karel Reisz's and Tony Richardson's *Momma Don't Allow* depicts the emerging youth culture (in this respect a forerunner of a film like *Rough Cut and Ready Dubbed*) within the context of a north London jazz club frequented by working class youth (and the occasional middle class guests out for a night of "slumming"). In *Nice Time*, Claude Goretta and Alain Tanner, two Swiss filmmakers working at the BFI who would go on to international acclaim in the 1970s, sketch an impressionistic view of the nightlife in London's Piccadilly Circus—in their words, "an attempt to catch and interpret the responses of the crowd to the fare it is offered."

The "rough cut" quality of *Rough Cut and Ready Dubbed* underpins both literal and figurative levels. Blown up from Super-8 to 16mm, the film

achieves a jaggedly sensuous visual quality appropriate to its subject, complemented by an editorial attitude allowing conflicting viewpoints to thrash it out among themselves. Most of the footage captures live performances in 1979 and 1980 of British post-punk bands, between which are interspersed interviews and commentaries by musicians and music journalists from *New Musical Express* and *Sounds*.

**April 27 (Friday)**  
**8:00 PM**  
**207 Delaware Avenue**

**PETER GREENAWAY**  
**(In Person)**

**The Falls (1980)**

Directed, written, and edited by Peter Greenaway. With Peter Westley, Aad Wirtz, Michael Murray, and Lorna Poulter. 185 minutes.

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

# Independent Filmmakers

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



Yoshiko Chuma in performance. Photo: Jacob Burckhardt.

**January 27 (Friday)**  
**8:30 PM**  
**207 Delaware Avenue**

**YOSHIKO CHUMA (In Person)**  
**A Night at the Millionaire's Club**  
(1983)

A performance by Yoshiko Chuma and the School of Hard Knocks (Donald Fleming, Kaja Gam, Brian Moran, Gayle Tufts, and Nelson Zayas. Sets by Carol Mazurek. Sound by Jacob Burckhardt.

**PIKKA DON (1982)**

A solo performance by Yoshiko Chuma. Images by Jeffrey Isaac. Sound by Christian Marclay.

"Yoshiko Chuma's work lies somewhere between dance and performance art. There's choreographed movement in it, but often all sorts of other things, including film, objects, reflex movement, pure play, brash sounds, the language of songs and stories. . .

"Part of what makes *A Night at the Millionaire's Club* edge toward performance has to do with format rather than content. The installment I saw . . . partook of too many kinds of art and entertainment structures to be narrowly labeled dance . . . The performers . . . seemed more like a band of musicians than dancers as they took turns in the limelight or directing a sequence. In between the segments, casual offstage behavior—changing costumes, looking

for props, quick consultations—was made visible in a way more often seen in musical performance than dance. So, in many ways, the performance seemed like a live album, maybe a live video disc."

—Sally Banes, *Village Voice*

"*Twenty explosive episodes . . . dance, sing, talk, kiss . . . a magical violently energetic, joyously physical choreographic environment. Yoshiko Chuma and the School of Hard Knocks will go up like a box of matches in A Night at the Millionaire's Club.* The performance consists of twenty separate segments (or 'takes') started and 'cut' by the performers, themselves, in unexpected places all over the studio. The audience will be surrounded with the excitement of a movie being filmed in and around them. *A Night in the Millionaire's Club* is a night in Buffalo, a night in America, a night in the world, a night in 1984."

—Yoshiko Chuma

*Pikka Don* is a solo piece which Yoshiko Chuma has never performed outside of New York City. A result of Chuma's collaboration with dancer/choreographer and visual artist Jeffrey Isaac and composer/performance artist Christian Marclay, the work involves a lively interaction between 120 brilliantly-colored slides

(designed by Isaac), a sound environment on recorded tape (created by Marclay), and the energetic and parodic movement performed by Chuma. *Alive* magazine has described *Pikka Don* as a "wonderfully orchestrated meditation on the sound and fury of annihilation," and Chuma's performance as "at her frenzied best."

Choreographer, dancer, and filmmaker Yoshiko Chuma studied art and dance education and worked in experimental theater in Japan before coming to New York in 1977. Since that time she has been extremely active in dance and performance, working in collaboration with such artists as dancer Charles Dennis, filmmaker Jacob Burckhardt, dancer Pooh Kaye, and more recently with her company, The School of Hard Knocks. She has performed at Danspace at St. Mark's Church, the Kitchen, A.I.R. Gallery, the Performing Garage, Summergarden of the Museum of Modern Art, and at the Venice Biennale. Articles and reviews of her work have appeared in the *New York Times*, *Village Voice*, *Downtown Review*, *ALIVE*, and *Soho News*. Chuma's first film, *August 27, 1979, The Girl Can't Help It* was shown here in the fall of 1980 as part of Media Study's "New Films, New York" series.

This performance by Yoshiko Chuma and The School of Hard Knocks is being co-sponsored by HALLWALLS Gallery.

**February 10 (Friday)**  
**8:00 PM**  
**207 Delaware Avenue**

**LIZZIE BORDEN (In Person)**  
**Born in Flames (1983)**

Produced, directed, and edited by Lizzie Borden. With Honey, Adele Bertei, Jeanne Satterfield, and Flo Kennedy. Color. 90 minutes.

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

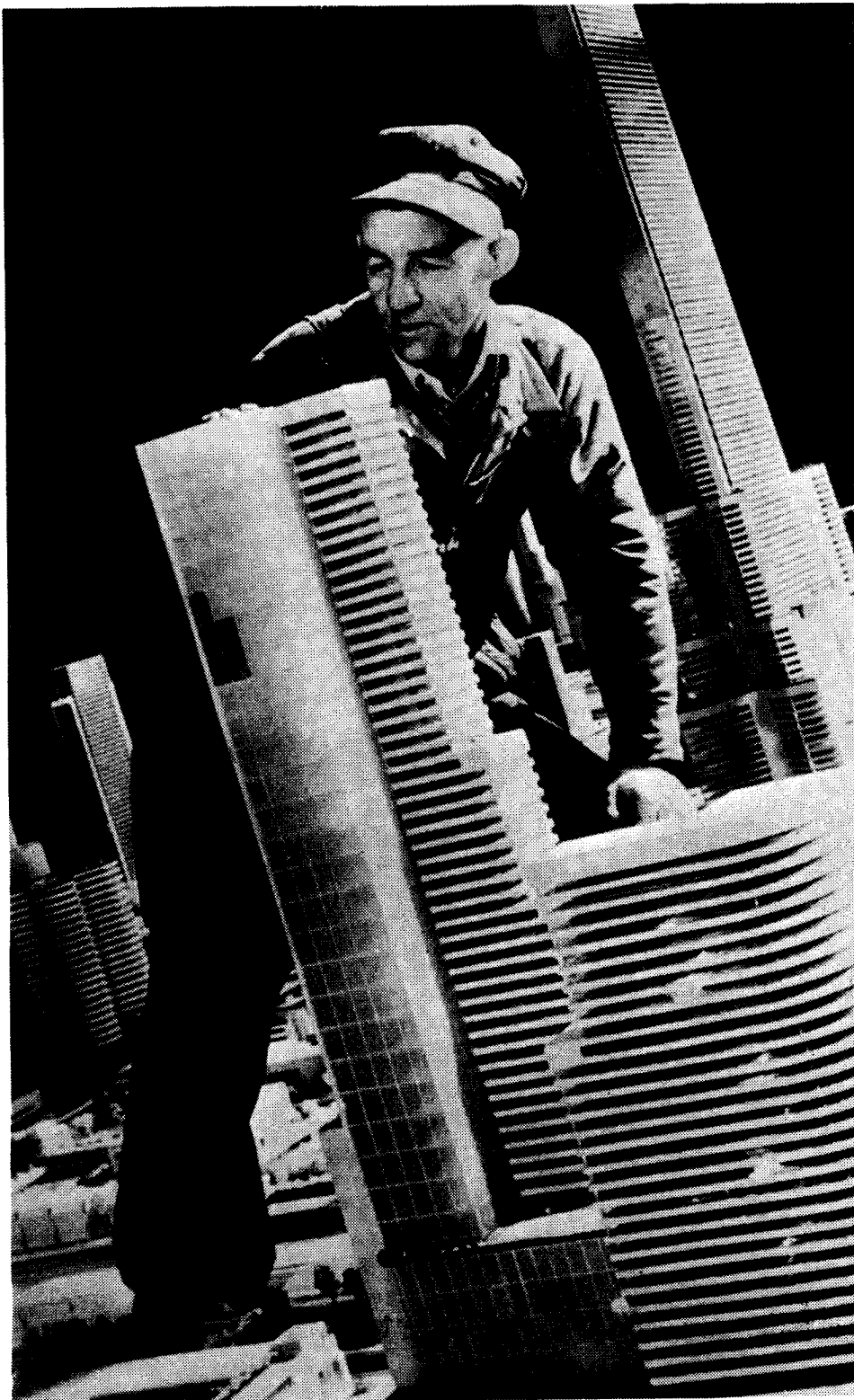
—Kathryn Jankowski,  
*Plexus*

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

—Lizzie Borden  
*The Independent*

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

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



Workman puts finishing touches on "Futura" model in an image from *The World of Tomorrow*.



Honey, in a scene from Lizzie Borden's *Born in Flames*.

March 2 (Friday)

8:00 PM

207 Delaware

**TOM JOHNSON and  
LANCE BIRD**

**The World of Tomorrow (1984)**

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

"Elegiac and unsettling . . . The film celebrates American luck as much as it is wistful about our naivete, leaving us with a wealth of ideas and no neat message."

— Diane Jacobs,  
*The Movies*

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

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

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

**March 16 (Friday)**

**8:00 PM**

**207 Delaware Avenue**

**RICHARD LEACOCK**

**Louisiana Story (1948)**

Directed by Robert Flaherty. Written by Robert and Frances Flaherty. Photographed by Richard Leacock. Edited by Helen Van Dongen. Music by Virgil Thompson. With Joseph Boudreaux, Lionel LeBlanc and Frank Hardy. Black and White. 77 minutes.

**The Twenty-Four Dollar Island (c. 1928)**

By Robert Flaherty. Black and White. 15 minutes.

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

Robert Flaherty was born on February 16, 1884, in Iron Mountain, Michigan. A working minerologist, Flaherty explored the Canadian Arctic and began in the teens to record his expeditions on film. Following an early attempt to document his encounters with the natives of the Baffin Bay region, he solicited support from a French fur company and returned North to spend more than a year with a small group of Eskimos in order to depict them "as they really are, not as civilized people see them." What emerged was his *Nanook of the North* (1922). The film proved to be a huge public success, receiving world-wide theatrical release and more importantly encouraging the development of this new form of filmmaking. Based on *Nanook's* success, Flaherty was able to secure studio backing for his next film, a portrait of Samoan life entitled *Moana* (1925). Subsequent projects fared less well, and by the early thirties Flaherty was actively involved in the British documentary movement. His major work of the period was *Man of Aran* (1934), which vividly captured the daily struggles of the inhabitants of the Aran Islands off the Irish coast. By

the late thirties Flaherty was back in America, and at the invitation of Pare Lorentz, he produced a film on erosion for the U.S. Film Service, entitled *The Land* (1942). *Louisiana Story* was Flaherty's final major project. Made with support from Standard Oil, the film was shot on location in the bayous of Louisiana with a cast of nonprofessional actors. The story of a Cajun boy from the backwoods who is befriended by an oil driller provided the pretext for Flaherty's most lyrical work on film. *Louisiana Story* won a British academy award and the "Golden Lion" at the Venice Film Festival.

Richard Leacock was born in London and raised in the Canary Islands, where he made his first film at the age of fourteen. He came to the United States in 1938 to study at Harvard University, and after completing a degree in physics, served from 1942 to 1946 as a combat photographer in the U.S. Army. Following the war, Leacock worked as associate producer and cinematographer for *Louisiana Story*, and from 1947 on he collaborated on numerous documentary films with Louis de Rochemont, Willard Van Dyke and others. In the late Fifties, along with Al Maysles, D. A. Pennebaker and Terry Macartney-Filgate, and Time-Life producer Robert Drew, Leacock photographed a series of experimental television documentaries (including *Primary*, *On the Pole*, and *The Chair*) which formed the basis of the style known as cinema-verite. After the completion of *Crisis* (1963), Leacock formed a partnership with Pennebaker and continued his observational studies of American culture. His films from this period include the Emmy Award winning *The Invisible Empire*, *A Stravinsky Portrait*, and *Happy Mother's Day*, which received Silver Medals at both the Venice and Leipzig Film Festivals. After finishing *Chiefs* (1969), a short study of a police chiefs' convention at Waikiki Beach, Leacock accepted an offer to found and head up a Department of Film at M.I.T. He has remained active as an independent maker, and his recent films include *Light Coming Through*, *A Portrait of Maud Morgan* (1980) and *Community of Praise* (1982). Leacock is currently at work on a film about Louise Brooks, entitled *Lulu in Berlin*.



The ecstasy of "home movie" filmmaking, from Bruce Posner's *Hamaca: The Quickie Version*.

**March 23 (Friday)**

**8:00 PM**

**207 Delaware Avenue**

**BRUCE POSNER (In Person)**

**Pilldebahl (1982)**

2 projectors/color/silent/11 min.

**Deaf Women Listening to Stockhausen I (1981)**

3 projectors/color/silent/5 min.

**Deaf Women Listening to Stockhausen II (1982)**

2 projectors/color/stereo sound/6 min.

**Blood-Lined (1983)**

3 projectors/color/silent/3.5 min.

**Orgasomatic (1983)**

4 projectors/color/sound/4 min.

**The Rifleman (work-in-progress)**

3 projectors

**Sappho and Jerry (1977-78)**

35mm/color/sound/7 min.

**MONADNOCK: THE FIRST SYMPHONY (1981-83)**

**Spring Snow (1981) Super-8mm/ color/silent/9 min.**

**Rapture (1982) Super-8mm/color/ silent/10 min.**

**Monadnock (1983) Super-8mm/ color/silent/11 min.**

**Rime (1982) Super-8mm/color/ silent/6 min.**

**Lighthouse (1983) Super-8mm/ color/silent/6 min.**

**Autumn-Eroto-Song (1983) Super-8mm**

"I'm sure that you've heard Brakhage posit on the possibilities of moving visual thinking. I had not given it much validity until the making of these films which do fall outside of language. I don't think that they create a barrier for the viewer to unravel and enjoy, but seeing them may inspire one towards a whimsical annotation of the thought process.

"Revelling in the imagery does not impart a structural analysis of details, but is akin to the cursory examination of many fleeting moments. I hope to enhance the inherent elements of the film medium in order to enthrall the viewer with the passage of time."

—Bruce Posner

Over the past ten years, independent filmmaker Bruce Posner has created a broad array of visually and conceptually enthralling works that range from highly kinetic restructurings of found footage to abstract, materialist studies; from complex, multi-screen expanded cinema pieces to lyrical works in Super-8mm. In almost equal measure, Posner throughout the past decade has been extremely active as a curator and presenter of other filmmakers' work. Currently director of the Film-Makers Showcase in New Hampshire, he has worked with Pittsburgh Film-Makers, Miami-Dade Community College, and East Hubbard Gallery in Chicago, among others. He has served as a free-lance cinematographer, still photographer, and animator, and has taught courses in film history and production. Posner's work in film and still photography is in the permanent collections of the Art Institute of Chicago, the George Eastman House, and the University of New Mexico, and his films have been widely screened in this country and abroad. Currently, Bruce Posner resides in Claremont, New Hampshire where he is a catalytic force in the burgeoning New England independent cinema.

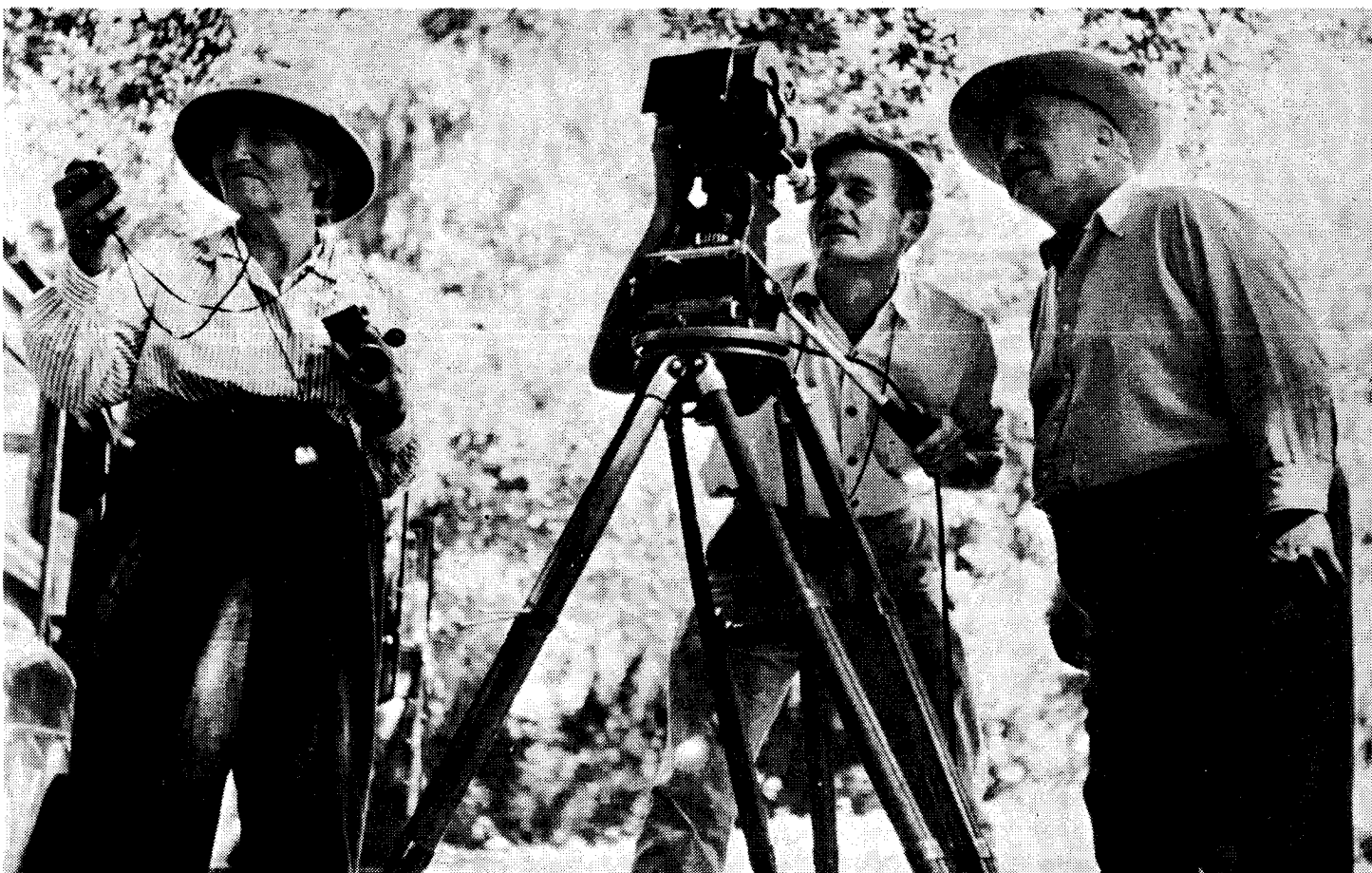
**April 4 (Wednesday)**

**8:00 PM**

**207 Delaware Avenue**

**THE 40th WESTERN NEW YORK EXHIBITION: FILM AND VIDEO**

In cooperation with the Albright-Knox Art Gallery, Media Study/Buffalo will screen and present works in film and video selected for inclusion in the Albright-Knox's 1984 Western New York Show. Admission is free, and this event is open to the general public. The list of titles and artists to be presented will be announced by the Albright-Knox and will be available prior to the screening by contacting Media Study at 847-2555.



Robert and Frances Flaherty with Richard Leacock at the camera. Photo: MOMA Film Stills Archive.





Anthony Higgins in Peter Greenaway's *The Draughtsman's Contract*.  
Photo: MOMA Film Stills Archive.

**April 28 (Saturday)**

**8:00 PM**

**The Historical Society**

**PETER GREENAWAY**

(In Person)

**The Draughtsman's Contract**  
(Great Britain, 1982)

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

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

—P.G.

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

—Vincent Canby,  
*New York Times*

A major critical success on last year's international film festival circuit, *The Draughtsman's Contract* is Peter Greenaway's second feature film and his first to use actors. The film was shot in Super-16 on a modest budget of \$500,000 (with principal support from the British Film Institute and Britain's Channel Four), and it has enjoyed strong runs in commercial cinemas and art houses in Europe and in the U.S. Ostensibly a period-piece drawing on an odd amalgam of devices from the literature of detection and comedy of manners, *The Draughtsman's Contract* is in fact a highly speculative work that, through an array of brilliant verbal and visual puns, plot twists, and logical complications, raises questions about the act of representation, about the power of language, and about the potential conundrums of a narrative practice. These are themes that underpin much of Greenaway's earlier work such as his science-fiction epic, *The Falls* (1980), and his two featurettes from 1978, *A Walk Through H* and *Vertical Features Remake*.

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

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

**May 1 (Tuesday)**

**8:00 PM**

**207 Delaware Avenue**

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

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

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



Filipino filmmaker Kidlat Tahimik.

Exhibitions and events are being organized in Boston, Philadelphia, Washington, D.C., Chicago, Atlanta, Minneapolis, Houston, Los Angeles, and San Francisco. Independent and commercial film showcases are scheduling special programs of films about Central America and work by Central American filmmakers. The touring series of *Super-8 Films Against U.S. Intervention* will circulate nationally following its January 29th Collective show. The members of the film committee organizing this event are Bill Brand, Simon Field, and Phil Weisman. Sponsoring film artists for this program include Yvonne Rainer, Ken Jacobs, Ericka Beckman, Amy Taubin, Hollis Frampton, James Benning, Beth B. Caroline Avery, Betzy Bromberg, Scott B., and Peter Schnall.

**May 4 (Friday)**

**8:00 PM**

**207 Delaware Avenue**

**KIDLAT TAHIMIK (In Person)**

**Turumba (1982)**

Written and directed by Kidlat Tahimik. With Homer Abiad, Inigo Vito, Maria Pehidol, and Katrin Luise. Color. 95 minutes. Tagalog with English subtitles.

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

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

—David Sterritt,

*The Christian Science Monitor*

Nearly five years in the making, *Turumba* was originally commissioned by West German television. Tahimik produced a 45-minute documentary in

the Philippines on the annual Turumba religious festivities for German broadcast, and then reworked his material into this engaging, feature-length parable. The film focuses on a village musician and singer who leads the annual Turumba procession. In addition to his cantorial duties, he assists his family's cottage-industry production of papier-mache dolls to sell at the festival. Their lives become disrupted, however, by the sudden success of their handiwork with a West German buyer whose orders for Oktoberfest souvenir dolls transforms the protagonist into a village Henry Ford, and his family and neighbors into rough hewn assembly line workers.

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

Kidlat Tahimik's work has been widely screened with film festival presentations at Berlin, Rotterdam, Edinburgh, Toronto, San Remo, Havana, Telluride, and Filmex, among others. Articles and reviews of his films have appeared in the *New York Times*, *Village Voice*, *Christian Science Monitor*, *Hollywood Reporter*, and *The Independent*. Tahimik has been a featured presenter at several major film conferences including the Third World Film Conference at Hunter College last spring and this past summer's Flaherty Film Seminar. His current American tour will include shows at Cornell Cinema, Walker Art Center, Neighborhood Film Project, Collective for Living Cinema, and the Sinking Creek Film Celebration.

# "LOST FILMS" A Series of Recent Rediscoveries and Revivals

Saturday Evenings at 8:00 PM  
The Historical Society  
25 Nottingham Court

An important development in film distribution and exhibition in recent years has been the widespread rediscovery and reissuance of a broad range of films that shared the common destiny of having been "lost" for one reason or another to the filmgoing public in this country. In unprecedented numbers, rare films that in some cases were in whole or part actually *lost* have emerged from the depth of the studio vaults, off the shelves of the film archives, or even out of the hands of private collectors to appear restored and revived on the movie screens of American cinemas. The premiere presentations in 1981 of a virtually restored, full-length print of Abel Gance's silent masterpiece *Napoleon* focused major attention on this phenomenon. While *Napoleon* may remain for some time the most spectacular "lost film" to be revived, a number of remarkable works have reappeared in its wake. In some cases, major archival work preceded the presentation of films which could at last be viewed in original, uncut versions. In other cases, American distributors were found for important foreign films that lacked access to American

screens. All of this has resulted in an enrichment of our film culture at a time when the contemporary cinema provides its usual disproportionately high share of disappointing work.

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



Image from *Sayat Nova* by Sergei Paradjanov.

**February 4 (Saturday)**

**8:00 PM**

**The Historical Society**

## **PEARL BOWSER Presents BODY AND SOUL (1924)**

Directed by Oscar Micheaux. With Paul Robeson. *Black and White*. 70 minutes. Silent with recorded piano accompaniment.

*Body and Soul* is one of only a handful of films that survive of the two dozen features produced and directed by the pioneer of independent black film production, Oscar Micheaux. Made at the peak of Micheaux's career, *Body and Soul* marked the film debut of actor and singer Paul Robeson, who plays the lead role of a jack-leg preacher with a double life. Micheaux portrays in rather graphic detail the preacher's unsavory connections with

the underworld, his violation of the daughter of one of the matrons of the church, and his ultimate exposure. Robeson's role as the preacher was perhaps the strongest black character he was to play in American films, and it provided the only occasion for him to work with a black director in a production free of the constraints of white Hollywood. *Body and Soul* opened in the fall of 1924 to good notices in *Variety*, which commended the work's power for black and white audiences alike.

Film historian Pearl Bowser has organized a number of major film festivals, including "Independent Black American Cinema: 1920-1980," "In Color: 60 Years of Images of Minority Women in Film (1921-1981)," and "Journey Across Three Continents." Ms. Bowser will be present to introduce and discuss this rare screening of *Body and Soul*.

**February 11 (Saturday)**

**8:00 PM**

**The Historical Society**

## **LOST CHAPLIN**

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

**Unknown Chaplin: 1918-1931 (1983)**

Produced by Kevin Brownlow and David Gill. Color. 52 minutes.

This part of the series presents scenes from Chaplin's first independent film, which he titled *How to Make Movies*, but never released. Also included are outtakes and a set of landmark interviews that shed new light on such Chaplin classics as *The Kid*, *The Gold Rush*, and *City Lights*.

**Unshown Chaplin (1983)**

Produced by Kevin Brownlow and David Gill. Color. 52 minutes

Not so much a documentary as a necklace on which to hang some of Chaplin's rarest pearls, this part of the series employs home movies he made for fun, commercial films he shot and then abandoned, and sequences cut from such major features as *City Lights* and *Modern Times*.

**February 18 (Saturday)**

**8:00 PM**

**The Historical Society**

**SAYAT NOVA (1969)**

(The Color of Pomegranates)

Directed by Sergei Paradjanov. Color. 72 minutes. Georgian and Armenian with English subtitles.

*Sayat Nova* was completed in 1969, but not released in the Soviet Union until 1973. One year later, its director, the Armenian filmmaker Sergei Paradjanov (*Shadows of Our Forgotten Ancestors*) was arrested, convicted of a number of trumped up charges, and sentenced to six years in the Gulag. In 1977 a print of the film was smuggled into France, but it wasn't until the

spring of 1980, over a decade after its original production, that *Sayat Nova* was first screened in this country, where it has been hailed by the critics. The film depicts through a series of spectacular tableaux the youth of the Armenian poet Sayat Nova. Despite the loss of nearly a quarter of its running time and a re-editing job to include Russian intertitles, *Sayat Nova* confirms the visual artistry and poetic sensitivity of its maker. As J. Hoberman of the *Village Voice* noted, "Paradjanov's compositions are astonishing, and no one has ever made the olive-and-orange tones of the Soviet color stock look better. A sublime and heart-breaking film."

**February 25 (Saturday)**

**8:00 PM**

**The Historical Society**

**WILLIAM K. EVERSON**

**Presents THE KING OF JAZZ (1930)**

Directed by John Murray Anderson. With Bing Crosby, John Boles, Paul Whiteman and His Orchestra, and others. Two-Color Technicolor. 120 minutes.

This rarely-seen Technicolor film is a fine example of that early form of the American movie musical, the staged revue film. Abandoning story and dramatic continuity for the pure pleasures of "all singing, all dancing, all talking," such films dominated movie-making in the early sound period. *The King of Jazz* was Universal's contribution to the form and featured a variety of songs,

dances, and musical routines by musical and non-musical talents alike. "Jazz" performances include those by Paul Whiteman and His Orchestra (minus Bix Beiderbecke, regrettably), Bing Crosby and the Rhythm Boys, The Sisters G., and the Tommy Atkins Sextette, among others.

Notable among the film's musical production numbers are its "Rhapsody in Blue" sequence, performed by a bevy of chorus girls, and its spectacular finale, in which the genesis of jazz is apocryphally traced back through the musical traditions of various nations.

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



Albert Dieudonne as Napoleon in Abel Gance's silent classic.

Photo: MOMA Film Stills Archive.

**March 3 (Saturday)**

**8:00 PM**

**The Historical Society**

**NAPOLEON (1927)**

Directed by Abel Gance. With Albert Dieudonne, Antonin Artaud, Pierre Batcheff, Abel Gance, Gina Manes, and Annabella. Black and White. 270 minutes. Silent with recorded musical score by Carmine Coppola. Finale in Polyvision.

One of the major films of the silent cinema, Abel Gance's *Napoleon* has become perhaps the most celebrated "lost film" to be restored and revived. Its New York City debut in early 1981 was the result of more than a decade of archival work by film historian Kevin Brownlow, as well as the financial as-

sistance of filmmaker Francis Ford Coppola and the musical talents of composer Carmine Coppola. Gance, himself, lent a hand in this monumental undertaking.

When he had originally released *Napoleon* in Paris in the spring of 1927, the film was 28-reels long and ran nearly five hours. There were four entire sections presented in Polyvision, Gance's spectacular triple-screen process, and it was accompanied by a score from the distinguished French composer, Arthur Honegger. However, *Napoleon* was screened on this epic scale in only a handful of European cities, and when it was released by MGM in the United States, the film was cut to 8 reels and presented without any

of the Polyvision sequences. As Brownlow has noted, "They never released the full version in America, being unwilling to risk a Polyvision revolution on top of the talkie upheaval."

Gance re-released *Napoleon* several times, reworking it variously into a two-hour stereophonic sound feature in 1934, a 2¼-hour sound feature with Polyvision sequences in 1955, and finally, the four-hour *Bonaparte and the Revolution* (1971), which featured an introductory color sequence. Brownlow, a British filmmaker, editor, and historian, gained access to the negatives for the film during this final Gance sound version and, drawing on the resources of nearly every major film archive in the

world, pieced together the most complete print of the film presented since the original 1927 release. To complement Brownlow's impressive restoration of *Napoleon*, composer Carmine Coppola prepared a new orchestral score for the film consisting predominantly of his own original music. It was with this Brownlow-restored print (including a Polyvision finale) and the Coppola score that *Napoleon* was "discovered" by thousands of fortunate filmgoers during its recent release. Our screening will consist of the complete Brownlow print with the recorded orchestral score by Carmine Coppola.



From Jean-Pierre Melville's *Bob le Flambeur*. Photo: MOMA Film Stills Archive.

March 10 (Saturday)  
8:00 PM  
The Historical Society

**BOB LE FLAMBEUR (1955)**

Directed by Jean-Pierre Melville. With Roger Duchesne, Isabelle Corey, Daniel Cauchy, and Guy Decoble. Black and White. 95 minutes. French with English subtitles.

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

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

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

**CHARLES MUSSER Presents  
BEFORE THE NICKELODEON:  
THE EARLY CINEMA OF  
EDWIN S. PORTER (1982)**

Directed by Charles Musser. Narrated by Blanche Sweet. Black and White and Color. 60 minutes.

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

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



Scene from an Edwin S. Porter film in Charles Musser's *Before the Nickelodeon*.

March 30 (Friday)

8:00 PM

207 Delaware Avenue

## SELECTIONS PROGRAM II

### Vestibule (In 3 Episodes) (1977-78)

By Ken Kobland. Color. Sound. 24 minutes.

My third film about buildings and emotions.

—K.K. 1982

### Displaced Person (1981)

By Dan Eisenberg. Black and White. Sound. 12.5 minutes.

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

—D.E.

### Ornamentals (1979)

By Abigail Child. Color. Silent. 10 minutes.

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

—A.C.

### Sorted Details (1979)

By Charles Wright. Color. Sound. 12 minutes.

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

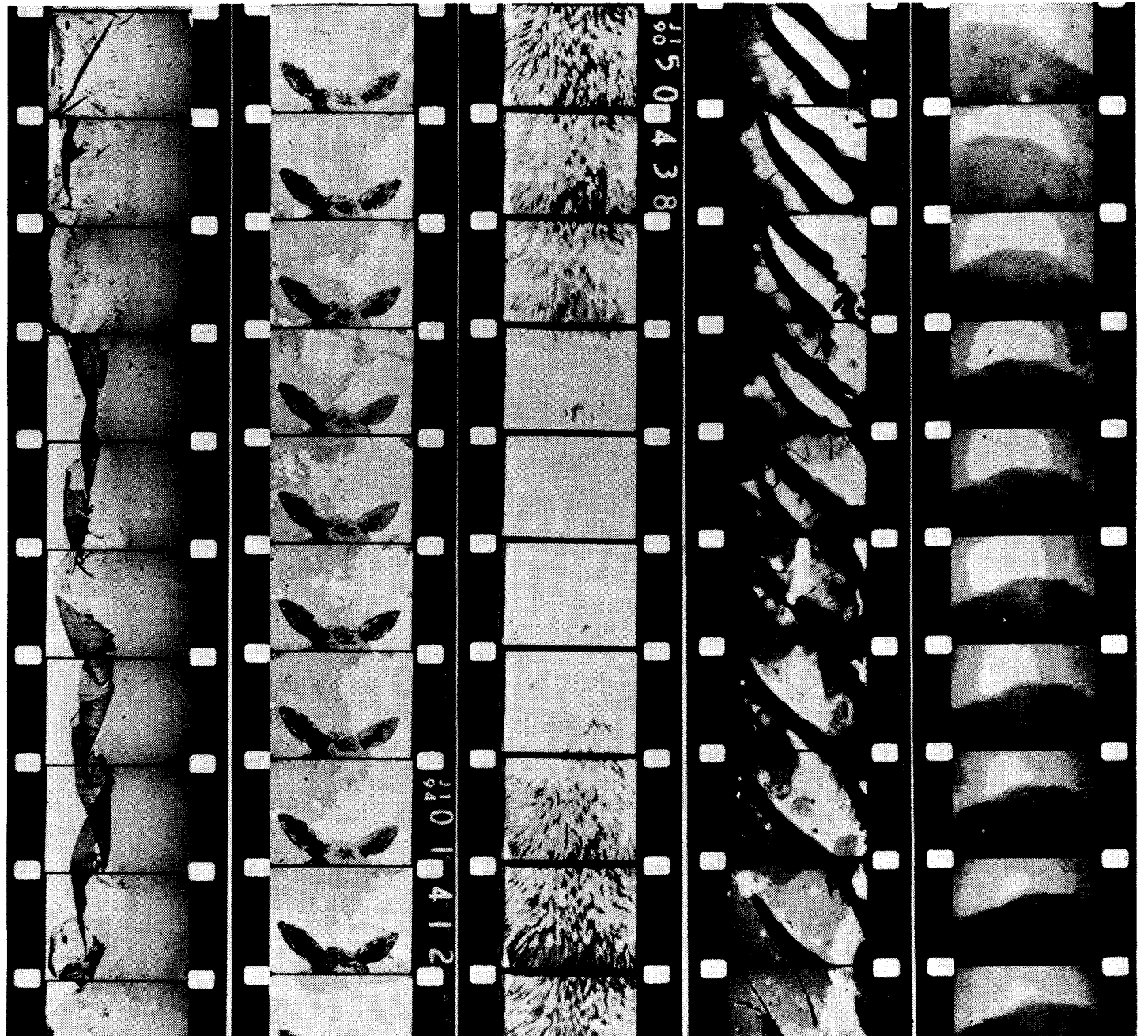
—C.W.

### Gently Down the Stream (1981)

By Su Friedrich. Black and White. Silent. 14 minutes.

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

—S.F.



Frames from Barbara Lattanzi's *Skins*.



Image from Su Friedrich's *Gently Down The Stream*.

### Projection Instructions (1976)

By Morgan Fisher. Black and White. Sound. 4 minutes.

This film is a score to be performed by the projectionist, ordinarily a passive mechanic who interferes to the minimum with the film's uneventful passage through his machine. The film consists only of a succession of writ-

ten cards that are simultaneously read by a narrator. This text, written and spoken, is a set of instructions to the projectionist to manipulate the controls of his machine. Under ordinary circumstances this would be an egregious disruption of the film, but in this case only by doing so is the projectionist projecting the film correctly.

—M.F.

### Closer Outside (1979-81)

By Vincent Grenier. Color. Silent. 10 minutes.

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

—V.G.

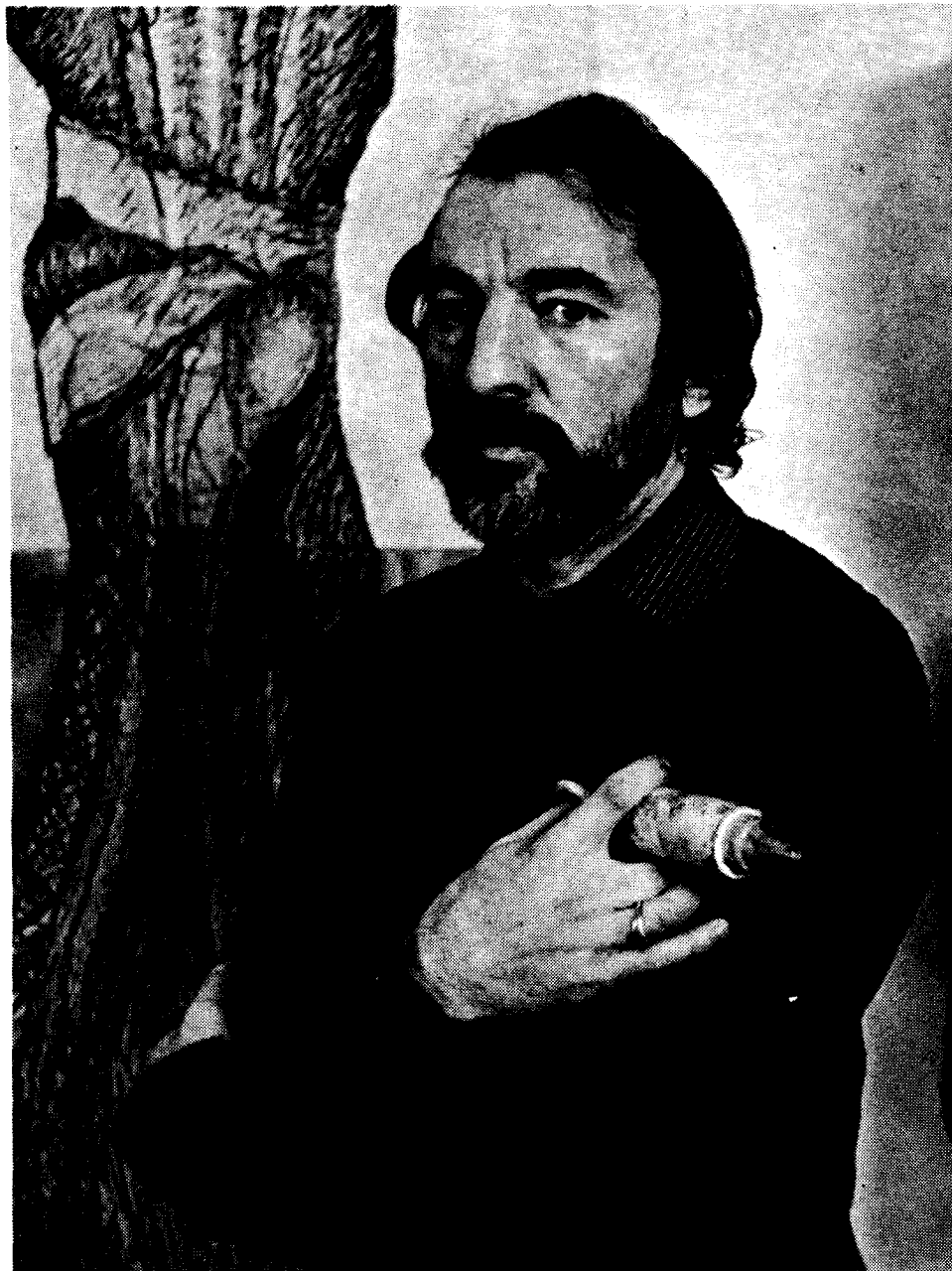
# Evenings for New Film

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

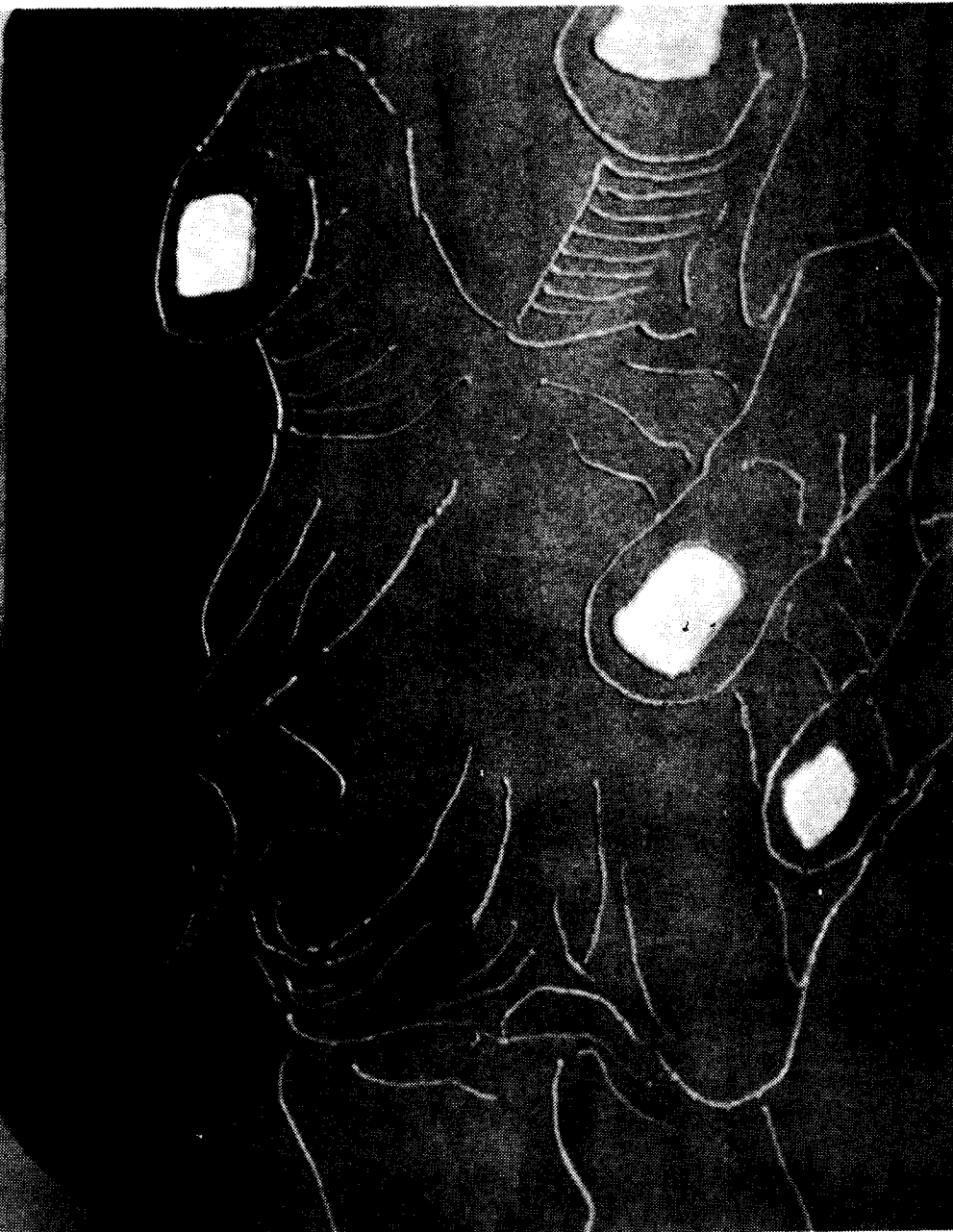
Although Paul Sharits is perhaps best known for his works in film, a large number of his paintings, sculptures, "frozen film frames," and installation pieces have received recognition throughout the United States and Europe. Trained as a painter, Sharits abandoned that medium in 1966 to work exclusively in film, where he helped to pioneer the minimalist/materialistic shift in American avant-garde filmmaking, and

his films have been screened world-wide. Recently, however, Sharits has returned to painting, while continuing his film practice. His film installations and related drawings and objects have been exhibited at the Whitney Museum of American Art, M.I.T., and the Albright-Knox, and in one-person shows at the Bykert Gallery, Droll/Kolbert Gallery and M.L. D'Arc Gallery in New York City and at the Galerie Ricke in Cologne. Sharits has had two one-person shows of his paintings at the Cirrus Gallery in Los Angeles and here in Buffalo at Nina Freudenheim Gallery. He teaches filmmaking and film analysis at the Center for Media Study, SUNY/Buffalo, where he has worked since 1973.

The Evenings for New Film series is co-sponsored by the Albright-Knox Art Gallery, the Center for Media Study of SUNY at Buffalo, and Media Study/Buffalo. Programs begin promptly at 8:30 PM in the auditorium of the Albright-Knox Art Gallery. Admission: \$2.50; \$2.00 for students, senior citizens, and gallery members.



Paul Sharits. Photo: Ken Rowe



**February 17 (Friday)**  
**8:30 PM**

**Albright-Knox Art Gallery**

## **ANEMIC CINEMA (1925)**

By Marcel Duchamp. Black and White. Silent. 7 minutes.

Made in collaboration with Man Ray, *Anemic Cinema* marked Duchamp's first experiment in film. For this work, he appropriated a number of his rotary demi-spheres that had emerged from his optical experiments in the early twenties. *Anemic Cinema* consists of ten of these kinetic disc-like devices which are animated (rotated) to create an extremely palpable sense of three-dimensional space that either projects out of the screen or seems to penetrate into its depths. After the style of more conventional silent films, Duchamp's film makes use of intertitles which are situated between the optical discs. These titles involve language that frequently turns back upon itself in punning fashion creating nonsensical

sentences that must be read in a spiraling manner off of flat rotating discs. The occasional sexual references that crop up in these titles add a new dimension to the thrusting and receding movements of the optical discs.

## **L'ETOILE DE MER (1928)**

By Man Ray. Black and White. Silent. 15 minutes.

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

## **UN CHIEN ANDALOU (1928)**

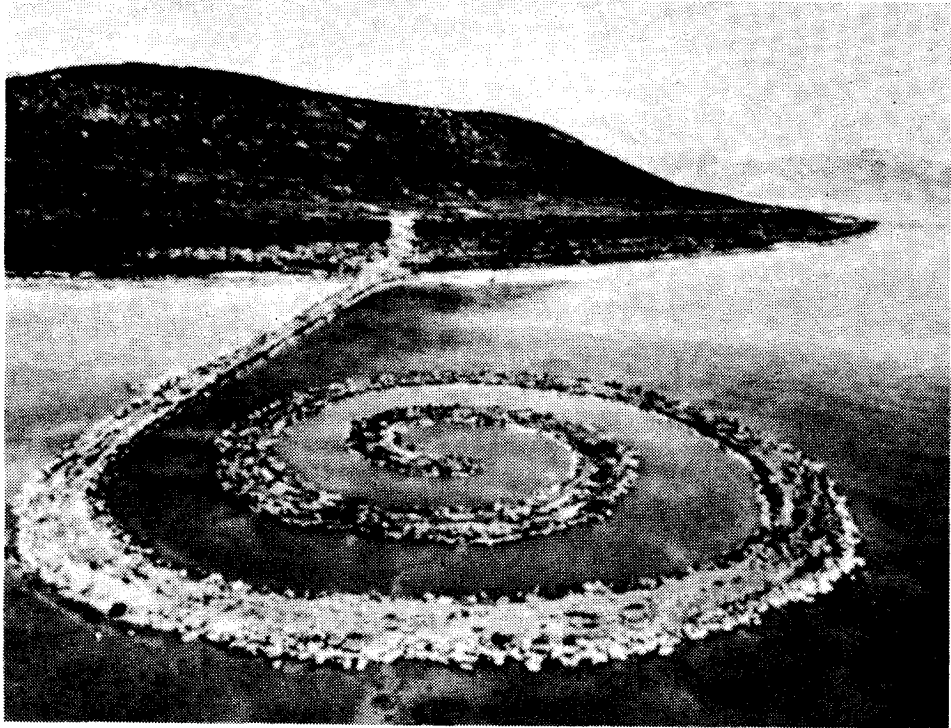
By Luis Bunuel and Salvador Dali. Black and White. Silent. 17 minutes.

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

## **DREAMS THAT MONEY CAN BUY (1944-47)**

By Hans Richter. Color. 88 minutes.

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



Robert Smithson's *Spiral Jetty*. Photo: Castelli-Sonnabend Tapes and Films, Inc.

**February 24 (Friday)**  
**8:30 PM**  
**Albright-Knox Art Gallery**

**SPIRAL JETTY (1970)**

By Robert Smithson. Color. 35 minutes.

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

**PAUL REVERE (1971)**

By Joan Jonas and Richard Serra. Black and White. 9 minutes.

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

**MIRACLE (1975)**

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

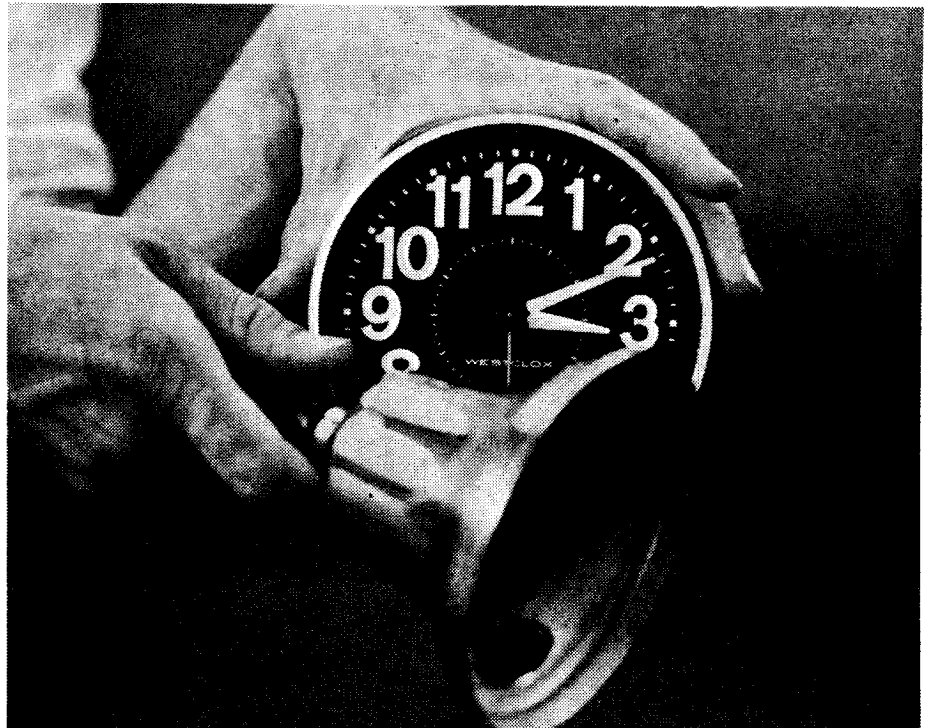
Ed Ruscha's film, *Miracle*, is a narrative about an auto mechanic confronted with the challenge of fixing a '65 Mustang with a fuel problem. The setting is pure L.A. and the mechanic's character a pure stereotype: he has photos of pin-up girls on the garage walls, eats tuna-fish sandwiches on Wonder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

**March 9 (Friday)**  
**8:30 PM**  
**Albright-Knox Art Gallery**

**VINYL (1965)**

By Andy Warhol. With Gerard Malanga, Edie Sedgwick, Bob "Ondine" Olivo, and Tosh Carillo. Black and White. 70 minutes.

*Vinyl* stars poet and Warhol-superstar Gerard Malanga as a young, juvenile delinquent punk who "keeps lighting cigarettes menacingly until he becomes the victim of some obscure and ludicrous torture arrangement, which, correctly, is all preparation." (*Art News*) According to Ronald Tavel, author of the scenario for *Vinyl*, "Gerard Malanga offers us a performance that is unique in cinema history. . . . Startling and distressing, Malanga's performance will mystify the uninitiated and upset the thoughtful." *Vinyl* also marked Edie Sedgwick's first film appearance, and it proved to be one of Warhol's most popular early narrative works.



From *Paul Revere*, by Joan Jonas and Richard Serra. Photo: Castelli-Sonnabend Tapes and Films, Inc.

**FUSES (1964-67)**

By Carolee Schneemann. Color. Silent. 23 minutes.

Described by film critic Gene Youngblood as "very Joycean and very erotic," Carolee Schneemann's *Fuses* is a record of her sexual experiences made over a three-year period using a simple hand-wind camera, natural light, and a cooperative partner. Complexly edited and organized, Schneemann composed the work according to a "fugal structure" which encompassed "gesture, color sequences, collage, montage, superimposition, painting frame-by-frame, breaking the frame."

**March 15 (Thursday)**  
**8:30 PM**  
**Albright-Knox Art Gallery**

**MIRROR (1969)**

by Robert Morris. Black and White. Silent. 9 minutes.

Morris walks in a complete circle across a landscape, holding up to the camera a large mirror which reflects the surrounding trees, snow and sky.



Image from John Baldessari's *Title*. Photo: Castelli-Sonnabend Tapes and Films, Inc.

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

**APPLICATIONS (1970)**

By Vito Acconci. Super-8. Color. Silent. 20 minutes.

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

**TITLE (1971)**

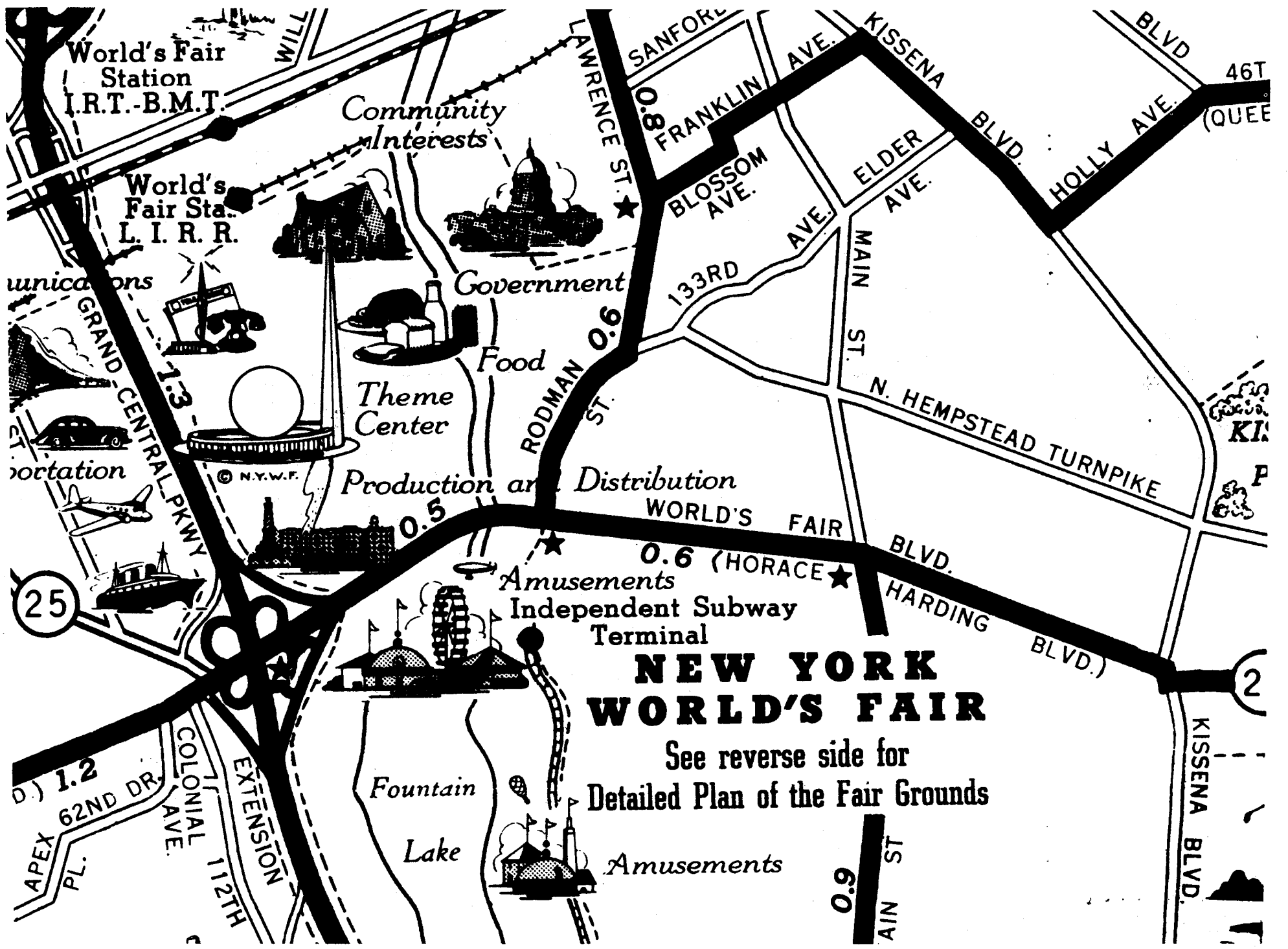
By John Baldessari. Black & White and Color. 18 minutes.

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

**RAILROAD TURNBRIDGE (1976)**

By Richard Serra. Black and White. Silent. 19 minutes.

Begun in 1975, Richard Serra's *Railroad Turnbridge* is a film portrait shot by the artist of an old drawspan turnbridge that crosses the Willamette River in Portland, Oregon. According to Serra, "I wanted to look through the camera closely at something I like and understand: steel structure. The bridge and the film became mutually interdependent: the bridge enabled me to examine movement in filmic structure; the filming became a way of isolating and concentrating certain iconic elements of bridge structure."



Map of fairgrounds — New York World's Fair (1939).

# Media Study/ Buffalo

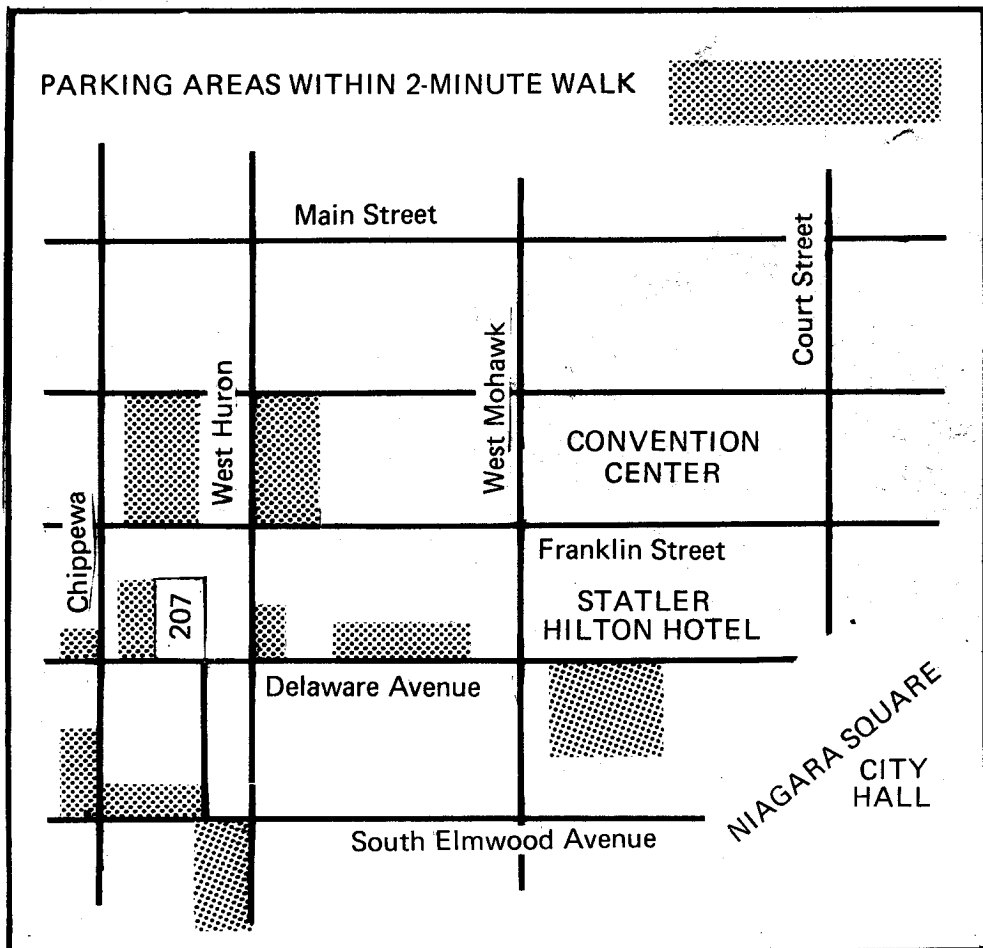
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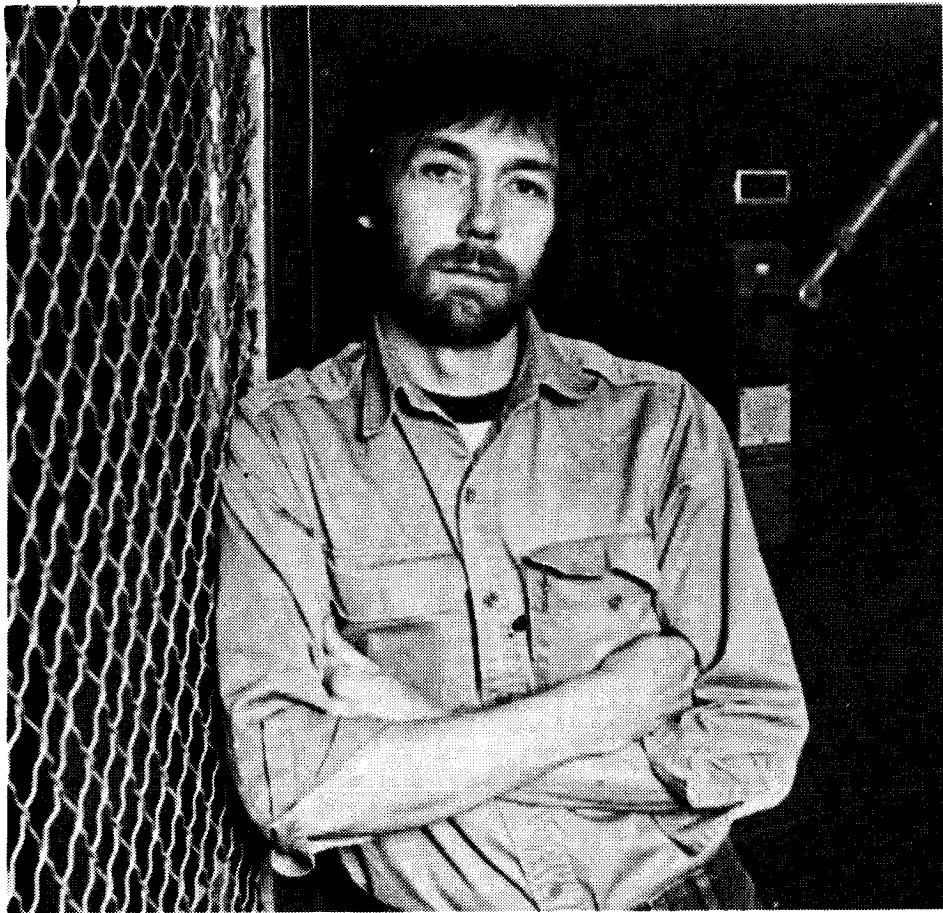
Tom Streich

Photo by Ken Rowe

### SOUND RECORDING TECHNIQUES

**Eight Weeks, February 7 - March 27, Tuesday evenings, 7:30-10:30 PM**  
**Fee: \$50. Instructor: Tom Streich**

This Workshop will concentrate on an introduction to basic electronics; proper use of recording equipment; history of recording; broadcast, video, film, and multi-track music production. Areas that will be covered include proper miking for different sound sources and situations, stereo and multi-track recording and mixing techniques, and audio processing. The use of equipment and a variety of microphones will be taught through hands-on demonstration. Participants may schedule studio time in addition to normal workshop hours.



Vernon Norwood

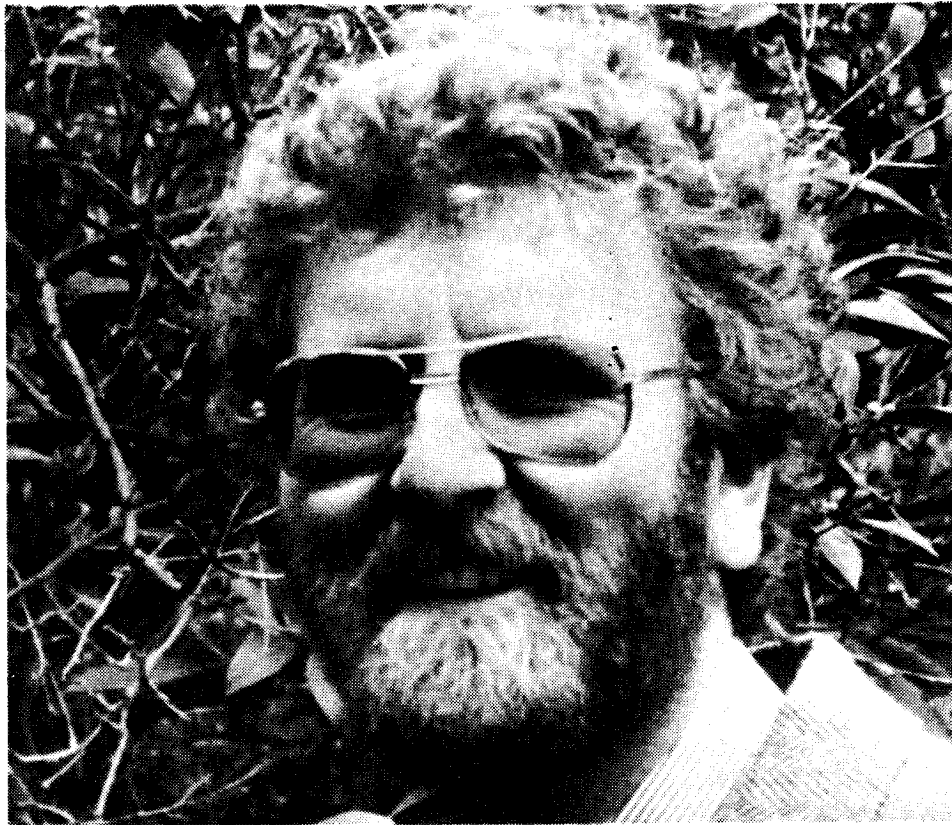
Photo by Ken Rowe

### BASIC AUDIO SYNTHESIS

**Two Days, Saturday and Sunday, March 24 & 25, 10:00 AM - 5:00 PM**  
**Fee: \$25. Instructor: Vernon Norwood**

The workshop will concentrate on fundamental acoustic and electronic principles, as applied to synthesizers and signal processing. The Aries System 300 synthesizer will be used as a model for generating and altering sound; as well as equalizers, delay lines etc.

Waveforms, e.q. curves, signal flow, audio spectrum, frequency response and modulation will be discussed and applied to various methods of sound generation.



Michael Hauge

### HOW TO WRITE AND SELL YOUR SCREENPLAY

**Two Days, Saturday and Sunday, March 24 & 25, 10:00 AM - 5:00 PM**  
**Fee: \$75. Instructor: Michael Hauge**

The goal of this workshop is to provide participants with the knowledge and tools necessary to complete, evaluate and market a screenplay for a feature film, movie for television, series episode or independent film. The primary focus will be the understanding of screenwriting practices as they apply to the Hollywood film and television industry, and how they differ from traditional local, independent and university filmmaking instruction and methods. Each participant will be provided with a sample screenplay for a current feature film and for a current TV series episode; a sample treatment; a sample synopsis; a current listing of agents; the current table of Writers Guild minimum fees; and a sample deal memo.

### INSTRUCTORS:

**JOHN HASSENFRTZ** has worked as a director, cinematographer, editor, and sound engineer in the production of motion pictures for television, business, and industry. He was Vice President in charge of production at Concepts in Communication, and is currently an independent producer in communications media.

**MICHAEL HAUGE** is an Independent Producer, and President of Hilltop Productions, responsible for all aspects of acquisition, development, and production of feature films, movies for television, and series. He is also a screenwriting and film instructor at UCLA and other institutions, responsible for creating, organizing and conducting classes, workshops and seminars.

**NANCY STALNAKER NORWOOD** is an independent videomaker who received her B.F.A. in photography from the Memphis Academy of Arts and her M.F.A. from the Visual Studies Workshop, Rochester, New York where she was Media Program Coordinator and Video Instructor from 1981-83.\* She is currently Assistant Producer of the Frontier Series and Assistant Video/Electronic Arts Curator and New Music Programmer at Media Study/Buffalo. Her videotapes and installations have been exhibited throughout New York State.

**VERNON NORWOOD** is an electronic composer, percussionist, videomaker, and audio engineer.

**KEN ROWE** received his Masters Degree from the Center for Media Study, SUNY/Buffalo. He has worked as a director and cinematographer for television commercials, industrial and educational films and has taught film and photography at Arizona State University. He is presently working at Media Study/Buffalo as Access and Workshop Coordinator.

**RICHARD SMALKO** has his own video repair company and has been serving Media Study/Buffalo's equipment over the past year. He has an A.A.S. degree in Electrical Technology and is Technical Assistant/Television Engineer for Niagara Community College.

**TOM STREICH** is the Chief Engineer for Trackmaster Audio, Inc., where he is responsible for sound engineering for both broadcast and multi-track music production.

These workshops are dependent on minimum registration requirements, so please register early by sending full payment or \$10 deposit. Make checks payable to Media Study/Buffalo and sent to:

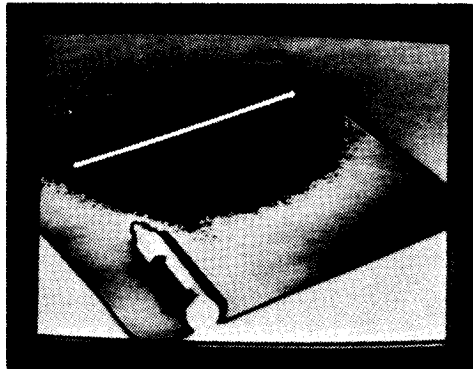
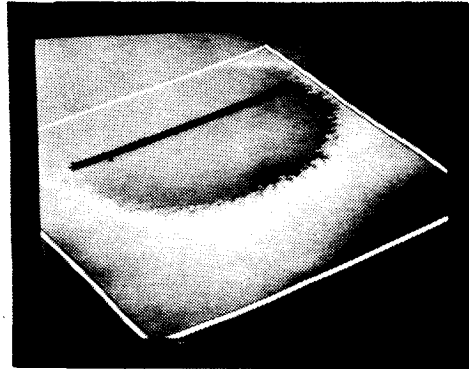
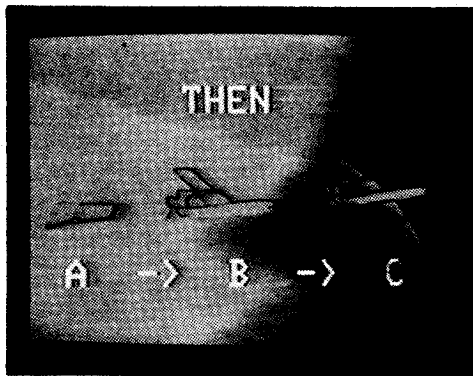
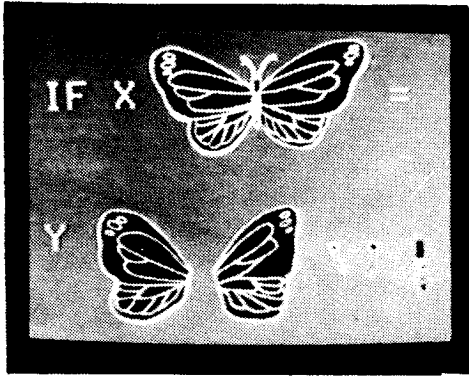
MEDIA STUDY/BUFFALO  
 207 Delaware Avenue  
 Buffalo, New York 14202

Attn: Workshops

For additional information call Media Study/Buffalo at 847-2555.

These workshops are made possible, in part, with public funds from the New York State Council on the Arts.

# Video/Electronic Arts



From Barbara Buckner's *Analogs*. (Photo by Ed Reed)



Barbara Buckner

**February 8 (Wednesday)  
8:00 PM**

207 Delaware Avenue

## BARBARA BUCKNER:

Opening of *Analogs* - an Interactive Video Installation (to continue through February 21)

*Analogs* is an interactive investigation of analogous properties existing between things, events, and forces. The word "analog" comes from the Latin "analogia" meaning proportion.

In this work, the user is encouraged to apprehend differences and similarities between corresponding entities, and so create metaphor.

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

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

After viewing the two-channel Analog, she or he answers the *Query* by making a choice from a set of terms and phrases which relate the two channels of video just seen. As a result of the

user's choice, the computer displays a new text analog which relates both the user's choice and the two channels of video seen. The art work is a "branch of meaning" consisting of physical data, the user's perception, and the user's response which actually completes the work.

For the past ten years, Barbara Buckner has explored the expressive potential of video synthesizers, colorizers, keyers and most recently, computers. She has exhibited her video works internationally, and her tapes have been included in the 1979, 1981, and 1983 Whitney Museum Biennial; the Museum of Modern Art in New York City; and the 1982 Sydney Biennial. Buckner has received grants and fellowships from the New York State Council on the Arts, the National Endowment for the Arts, and CAPS, and was an Artist-in-Residence at the WNET T.V. Lab. Her videotapes are in numerous public and private collections and have been reviewed in such publications as *Artforum*, *The Village Voice*, and *Art in America*. She has taught at several universities around the country including the School of the Art Institute of Chicago; the School of Visual Arts, New York City; New York University; SUNY/Binghamton; and most recently as Visiting Professor at the Center for Media Study, SUNY/Buffalo.

**February 11 (Saturday)  
10:00 a.m. - 1:00 p.m. and  
3:00 p.m. - 6:00 p.m.**  
207 Delaware Avenue

## THE ELECTRONIC NARRATIVE —

A Daylong "Exploration"

Participants:

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

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

Tony Conrad is an internationally recognized artist in experimental film, video and music. He is perhaps best known for his films, *The Flicker* (1966) and *Articulations of Boolean Algebra for Film Opticals* (1975), for his 'cinema performances,' and for his recent video installations. From 1963-67, Conrad was a composer/performer in the Theatre of Eternal Music, which included LaMonte Young, Marian Zazeela, John Cale, Terry Riley and Angus MacLise, and a recording of his music, *Outside the Dream Syndicate*, has been released on Caroline Records. He has received awards for his work in film, music and video from the Rockefeller Foundation, the Cassandra Foundation, CAPS and the American Film Institute. Most recently, he was awarded a Senior Fellowship from the Visual Arts Department of the National Endowment for the Arts to complete *Sunnyside High*, the last of a trilogy of experimental narrative films which include *Combat Status Go* and *Jail Jail*.

Woody Vasulka came to the United States from Brno, Czechoslovakia in 1965. He had studied metal technology and hydraulic mechanics at the state school of industrial engineering before entering the filmmaking program of the prestigious Academy of Performing Arts in Prague. He began explorations in electronic sound and stroboscopic lighting in New York,

where he founded The Kitchen, one of the major U.S. exhibition centers for the electronic arts. He became Associate Professor at the Center for Media Study at SUNY/Buffalo in 1974 and began his investigations in computer-controlled video, designing the "Vasulka Imaging System." He was named a Guggenheim Fellow in 1979. In 1982, he was awarded a Senior Fellowship from the Visual Arts Department of the National Endowment for the Arts to complete *The Commission*, a video opera based on the life of Nicolai Paganini and one of the first non-narrative works to extensively incorporate digitalized images.

Steina, born in Iceland, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the United States the following year, and has been a seminal force in the development of the electronic arts since 1970, both as a video artist and as co-founder of The Kitchen, a major video exhibition center in New York City. Her tapes have been exhibited and broadcast widely in the United States and Europe, and she has worked at The National Center for Experiments in Television at KQED in San Francisco, at The Television Laboratory of WNET in New York, and at KTCA in St. Paul, Minnesota, as an artist-in-residence. She was a Guggenheim Fellow in Video (1976) and has received grants from the New York State Council on the Arts and the National Endowment for the Arts.

Brian Henderson, who is Associate Professor in the Center for Media Study at SUNY/Buffalo, received a B.A. in Philosophy from Johns Hopkins University, a J.D. from Harvard Law School, and a Ph.D. from the University of California at Santa Cruz, with a dissertation on film theory. He has written extensively on film subjects for such journals as *Film Quarterly*, *Film Comment* and *Film Heritage*. His writings have also been included in the anthologies *Focus on the Horror Film* (1972), *Movies and Methods* (1976), *Conflict and Control in the Cinema* (1977) and *Film Theory and Criticism* (1979). He is a member of the editorial board of *Film Quarterly*, and his book, *A Critique of Film Theory* was published by E.P. Dutton in 1980.

Gerald O'Grady is the founder and President of the Board of Directors of Media Study/Buffalo, founder and Director of the Center for Media Study at SUNY/Buffalo, and Director of the Educational Communications Center at SUNY/Buffalo. He received his Ph.D. from the University of Wisconsin and was a Marshall Scholar for post-doctoral work in Medieval Literature at Oxford University. He founded the Media Center at Rice University in Houston, Texas, and has since taught, lectured and published worldwide. In addition to having been a panelist and judge for many agencies and festivals, he has organized and directed many institutes, seminars and conferences on film/media. He is currently Executive Producer of *The Independents*, a series of 24 hour-long programs of works by independent film and video makers, to be satellite cablecast/broadcast by The Learning Channel beginning Fall, 1984.

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



Robert Ashley



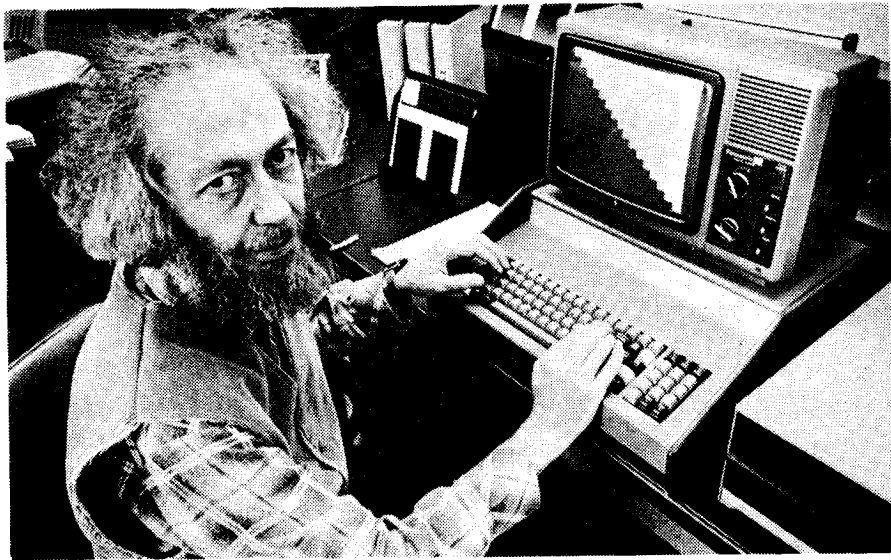
Gerald O'Grady



Woody Vasulka



Steina



Hollis Frampton

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

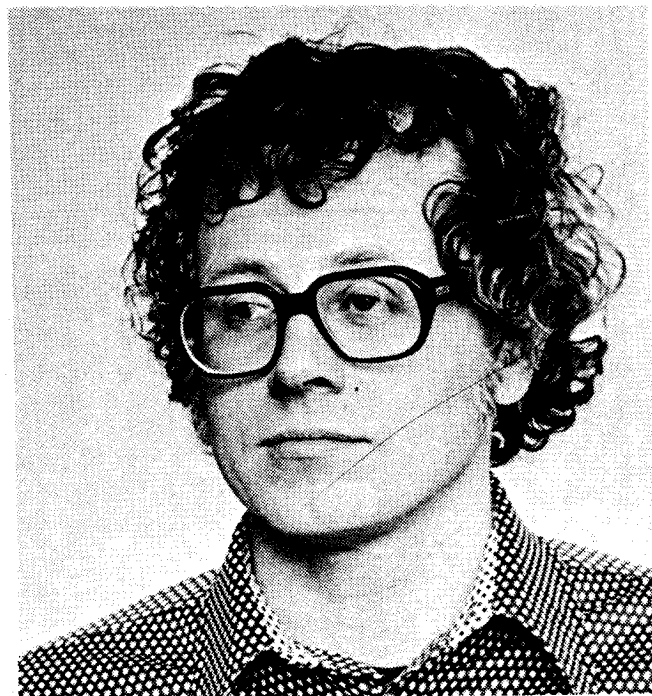
Filmmaker and visual artist Paul Sharits is currently an Associate Professor at the Center for Media Study at SUNY/Buffalo. Major exhibitions of his work include *Dream Displacement and Other Projects* at the Albright-Knox Art Gallery in 1976, and a retrospective at Anthology Film Archives in New York in 1980, in conjunction with the publication of a special double-issue of *Film Culture* dedicated to Sharits' collected writings on film. He has received grants from the American Film Institute for the production of *Razor Blades* in 1968, grants from the National Endowment for the Arts to produce multi-screen installations in 1974 and 1979, and a Bicentennial Grant from the New York State Council on the Arts to produce *Declarative Mode* in 1976. Sharits recently received an Individual Artist Grant from the Media Arts Program of the NEA to complete several new works which will explore the potentials of a microprocessor-governed electronic color-generator system which was developed in collaboration with Woody Vasulka and Tony Conrad, and which was programmed by David Held.



Paul Sharits



Tony Conrad



Brian Henderson



Lance Loud

**February 15 (Wednesday)  
8:00 PM**

**207 Delaware Avenue**

**SUSAN and ALAN RAYMOND:  
Screening and Presentation of  
*American Family Revisted***

Ten years ago the William Loud family of Santa Barbara, California, shared their private lives with millions of television viewers as the subjects of *An American Family*. This PBS 12-hour cinema verite documentary series chronicled seven months of the family's life and recorded the sensitive moments of the parents' divorce and the eldest son's gay lifestyle. Broadcast in the spring of 1973, the series captured the attention of the American public and soon the Loud family became media celebrities for just being themselves.

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

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

**February 22 (Wednesday)  
8:00 PM**

**207 Delaware Avenue**

**TONY BILLONI:**

Presentation and Discussion of Recent Videotapes

Tony Billoni, a Buffalo-based artist working in many different media, will present two videotapes, *The Fifth Beetle* and *Acting on Information Provided*.

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

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

— Tony Billoni



Tony Billoni (photo by Steve Gallagher)

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

**March 7 (Wednesday)  
8:00 PM**

**207 Delaware Avenue**

**AMY GREENFIELD:**

Presentation and Discussion of Dance Videotapes

Choreographer, film and video artist Amy Greenfield will present a series of dance videotapes produced over the last decade, including *Dialogue for Cameraman & Dancer* (1974), *Videotape for a Woman & a Man* (1978-79), and *4 Solos for 4 Women* (1981).

*4 Solos for 4 Women* centers on an intensely emotional communication by each of the dancers through a vocabulary of dramatic/personal movement designed for the close-up, handheld video camera. Greenfield says, "The daring of dance for camera is not the daring of the leap. It is the complex, close-up revelation of a human being.

Our space in *4 Solos* was the space of the lens, the drama of our relation to the camera." Richard Leacock acted as cameraman for this work.

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

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

—John Gruen, *Dance Magazine*

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

March 24 (Saturday)

8:00 PM

The Historical Society

### QUEEN KELLY (1928)

Directed by Erich von Stroheim. With Gloria Swanson, Walter Byron, Seena Owen and Tully Marshall. Black and White. 96 minutes. Silent with live musical accompaniment.

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

Following approval by the Hays Office which, among other things, had Stroheim transform the brothel into a hotel, the production began and proceeded with complete equanimity between star and director. However, as

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

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



Director Erich von Stroheim. Photo: MOMA Film Stills Archive.

March 31 (Saturday)

8:00 PM

The Historical Society

### DÍARY OF A LOST GIRL (1929)

(Das Tagebuch Einer Verlorenen)

Directed by G. W. Pabst. With Louise Brooks, Josef Rovensky, Fritz Rasp and Vera Pavlova. Black and White. 100 minutes. Silent with live musical accompaniment.

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

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



The sublime actress Louise Brooks. Photo: MOMA Film Stills Archive.

April 7 (Saturday)  
8:00 PM  
The Historical Society

### CABIRIA (1914)

Directed by Giovanni Pastrone. With Letizia Quaranta, Dante Testa, Umberto Mozzato and Bartolomeo Pagano. Black and White. 122 minutes. Silent with live musical accompaniment.

The masterpiece of the "golden age" of Italian silent cinema, *Cabiria* was the first million-dollar film production. Two years in the making, the film featured mammoth sets, meticulous costume design, spectacular visual effects, poetic intertitles by the celebrated Italian writer Gabriele D'Annunzio, and a fine score by the distinguished composer Ildebrando Pizzetti. *Cabiria* proved to be an international success and revolutionized the art and commerce of filmmaking by demonstrating through aesthetic means that large-scale, feature-length productions were both possible and profitable. The film was particularly influential in the U.S. and opened the way for both Griffith's and DeMille's epic productions.

*Cabiria* depicts the rich and complex history of the Roman Empire during the Second Punic Wars through the story of a young girl, Cabiria, who is separated from her patrician parents and, as a slave, witnesses an extraordinary array of natural disasters, political upheavals and romantic intrigues: Mount Etna unleashes its volcanic fury; in Carthage, human sacrifices are fed into the fiery mouth of an enormous bronze statue; Hannibal's armies and elephants cross the snowy Alps to at-

tack Rome; the Roman fleet lays siege to Syracuse and is set afire by Archimedes' gigantic mirrors. *Cabiria* is also notable for having introduced the figure of Maciste, the kindly giant who always saves the day, and who went on to appear in numerous Italian epics over the years.

This special screening of *Cabiria* is presented in cooperation with Eighteen Frames Inc. and features the original musical score performed by New York City pianist, Elliot Finkel.

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

### BABY DOLL (1956)

Directed by Elia Kazan. With Karl Malden, Carroll Baker, Eli Wallach, and Mildred Dunnock. Black and White. 114 minutes.

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

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

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

April 21 (Saturday)  
8:00 PM  
The Historical Society

### JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES (1975)

Directed by Chantal Akerman. With Delphine Seyrig, Jan Decorte, Henri Storck and J. Doniol-Valcroze. Color. 198 minutes. French with English subtitles.

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

At 3¼ hours, *Jeanne Dielman* may seem an imposing work, and yet despite its length and Akerman's attempts to undermine the expressive devices of conventional cinema (e.g., no music, little dialogue, single locale, little real action), the film remains absolutely engaging. Ostensibly the story of three days in the routine-bound life of a widowed fortyish mother, the film opens onto a number of important questions about film and about contemporary life ranging from the representation of women to the themes of sexual repression and the oppression of the home. *Jeanne Dielman* is an epic portrayal of the domestic, of the everyday traps, of social constraints—all made visible by Akerman's (and cinematographer Babette Mangolte's) camera eye. It is a profound film and can be seen as the first modernist melodrama and one of the signal achievements of feminist filmmaking in the seventies. A film not to be missed.



A scene from the Italian epic *Cabiria*. Photo: MOMA Film Stills Archive.

# Journey Across Three Continents

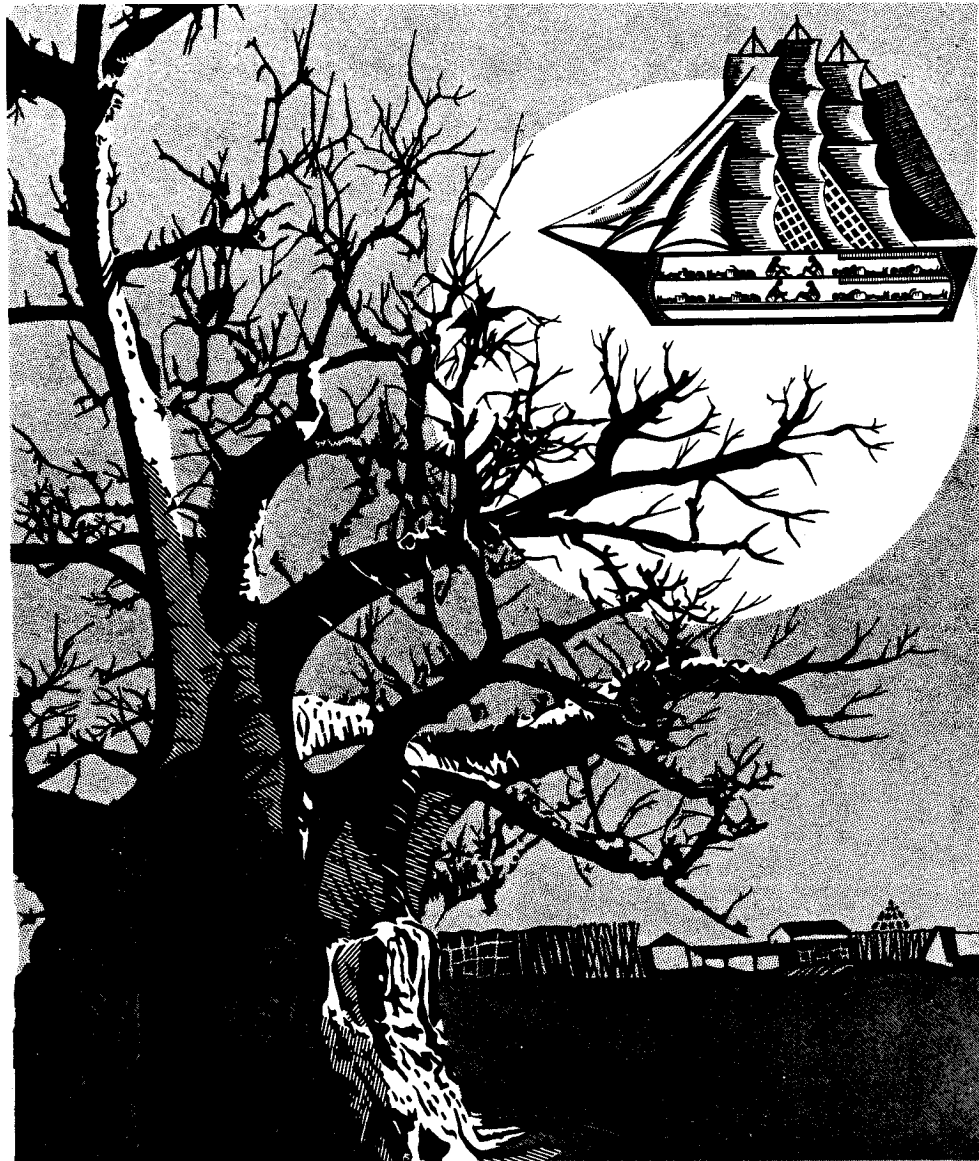
Media Study/Buffalo, in association with Third World Newsreel, is presenting selections from Third World Newsreel's 5th Annual Film Festival. Curated by film historian and Festival Director Pearl Bowser, *Journey Across Three Continents* represents twenty years of cinema from Africa and the Black Diaspora.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

This major series is the first film retrospective of its kind presented in the United States. *Journey Across Three Continents* was originally presented in the fall of 1983

by Third World Newsreel in cooperation with the Metropolitan Museum of Art and the American Museum of Natural History, with additional programs at the Auser Society of Brooklyn. The Festival was partially funded by the New York State Council on the Arts, the National Endowment for the Arts, and with support from the Film News Now Foundation.

Pearl Bowser will be present both evenings to introduce the films.

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



Festival Poster designed by Christine Choy, 1984.



A scene from *Blacks Britannica* by David Koff and Musindo Mwinyipembe.

**February 2 (Thursday)**

**8:00 PM**

**207 Delaware Avenue**

## FESTIVAL PROGRAM I

**Poko (Upper Volta, 1981)**

By Idrissa Ouedraogo. 16mm. Black and White. 20 minutes.

A short narrative about an expectant mother and the difficulties of child-bearing in a remote village without a well or medical facilities for emergency care.

**Your Children Come Back To You (USA, 1978)**

By Ailie Sharon Larkin. 16mm. Color. 32 minutes.

*Your Children Come Back to You* is a contemporary allegory about the clash of African and western values for a young Black American. Tovi is a little girl living in the United States whose inner world is divided between her Aunt Chris, who represents assimilation to European values, and her parents, who represent Pan-Africanism and traditional African values. Chris believes she must rescue Tovi from a world of welfare, winos, make-believe beggars, and Pan-African fairy tales. However, out of a personal loss, Tovi ultimately rejects Chris's western values and looks towards Africa in hope of a new and better world.

Ailie Sharon Larkin is a visual artist whose interests in creative writing and the visual arts led her to filmmaking. She studied Creative Writing at USC and received an MFA in filmmaking at UCLA. Her second film, *A Different Image*, recently appeared on Independent Focus and at the Women's International Film Festival in New York. Larkin is currently working on two film projects: *The Kitchen* and *Abena's Window*.

**First World Festival of Negro Art (USA, 1966)**

By William Greaves. 16mm. Sepia. 40 minutes.

Greaves's 1966 documentary is a lively record of the First World Festival of Negro Art, which took place in Dakar, Senegal, in that year. Originally conceived as a newsreel, Greaves expanded the project to produce a documentary film of the major cultural event. Two thousand Black artists from all over the world congregated in Dakar to celebrate their heritage and culture as Greaves and his tiny crew—a cameraman and driver-turned-sound recordist—followed such legends as Duke Ellington, Alvin Ailey, Langston Hughes, and Marjorie Dawn, the star of *Black Orpheus*.

William Greaves is the producer of over two hundred documentary films which have won a total of sixty international film festival awards. He has produced, written and directed two feature films, *The Marijuana Affair* and *Symbiopsychotaxiplasm: Take One*, and was the Executive Producer of Universal Pictures' *Bustin' Loose* starring Richard Pryor and Cicely Tyson. He recently produced and directed the production *Tribute to Paul Robeson* at Carnegie Hall for the Paul Robeson Archives. In 1980, Greaves was inducted into the Black Filmmakers Hall of Fame. He has also received an Emmy as the Executive Producer and Co-host of *Black Journal* and won 22 international awards for the documentary *From These Roots*.

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

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

**Blacks Britannica (USA, 1978)**

By David Koff and Musindo Mwinyipembe. 16mm. Color. 60 minutes.

"A relentless, hard-hitting exposure of the racial and economic oppression of Britain's black population, together with their militant resistance . . ."

— Clyde Taylor,  
*Black Collegian*

**February 3 (Friday)**

**8:00 PM**

**207 Delaware Avenue**

## FESTIVAL PROGRAM II

**Tauw (Senegal, 1970)**

By Ousmane Sembene. Color. 27 minutes. In Wolof, with English subtitles.

*Tauw* focuses on two subjects: the personal and societal problems caused by

# Ten Years of Living Cinema—Selections

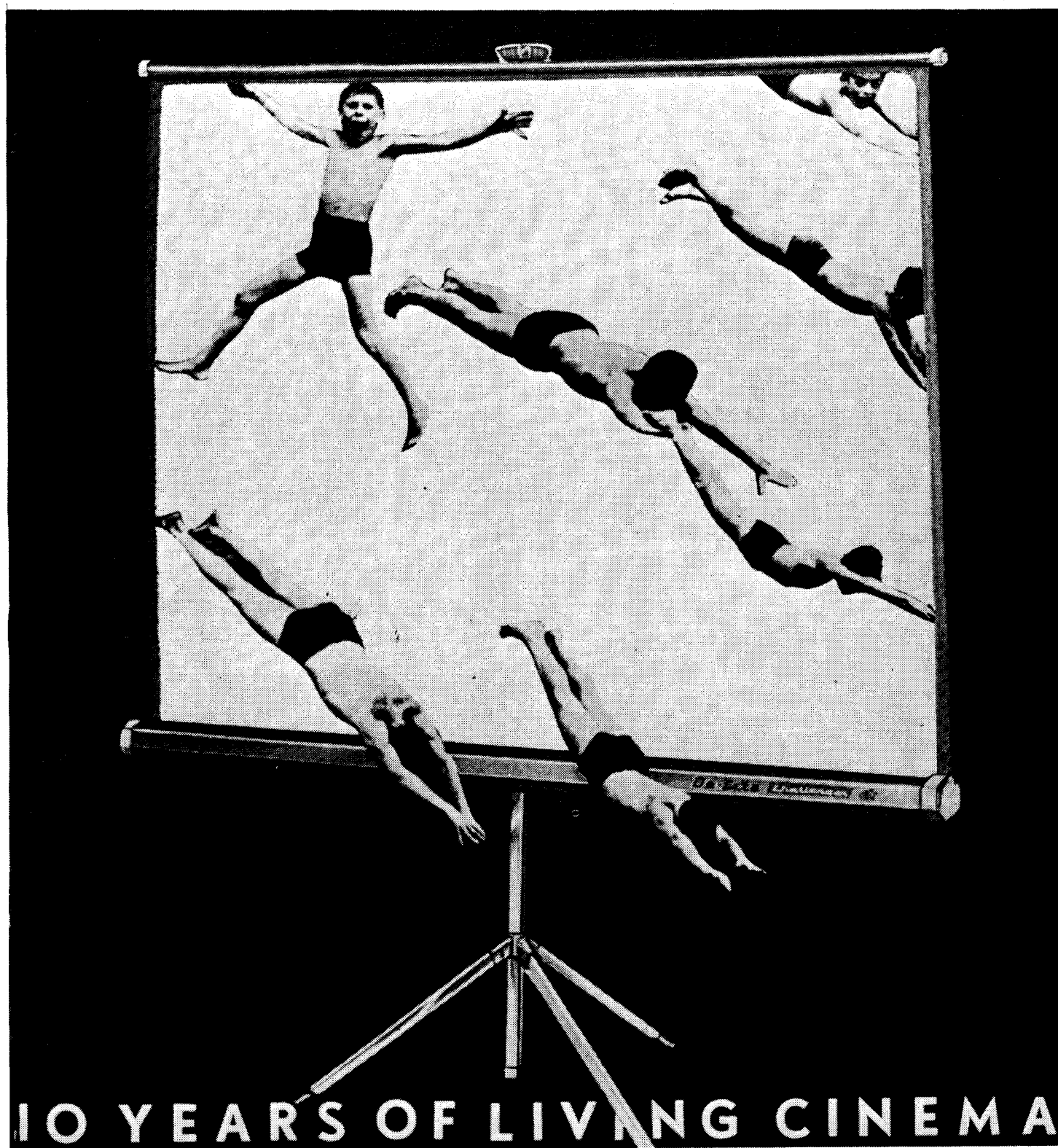
Media Study/Buffalo, in cooperation with The Collective for Living Cinema, is presenting "Ten Years of Living Cinema—Selections," a collection of some of the best films from around the country, shown during the past decade at The Collective for Living Cinema in New York City. These films were originally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

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

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

Admission: \$2.00; \$1.50 for students and senior citizens.  
Catalogues: \$6.50; \$5.00 for students and senior citizens.

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



Festival Poster designed by Esther Shatavsky, 1982.

March 29 (Thursday)  
8:00 PM  
207 Delaware Avenue

## SELECTIONS PROGRAM I TZ (1978)

By Robert Breer. Color. Sound. 8.5 minutes.

"TZ refers specifically to the Tappan Zee span of the Hudson River, and the Tappan Zee Bridge, which Breer can see from his hillside apartment in Nyack, New York, two miles away.

"... TZ (like *LMNO*) shows off a stupendous array of drawing and shooting techniques that Breer has been developing and sharpening for two decades of filmmaking... TZ is a real

concatenation (but a *specific* concatenation) of styles—a loose cartoon style which dashes into abstract riffs (and elsewhere), collage (real collage elements, and hand-drawing pseudo collage), brilliant metamorphoses, condensation and evaporation of images, assemblages of heterogeneous passages... Breer mixes, shuffles, interleaves two or more different runs of drawings so finely that the effect is a real galeforce of alternation."

—Sandy Moore

## Frames and Cages and Speeches (1976)

By Martha Haslanger. Color. Sound. 13 minutes.

About frames and framing, cages and

caging, speeches and speaking. An experimental film (a seven-act "play") dealing with a medium's narration of us and our narration of it. *Frames* are developed according to the stories one believes in, *cages* re-form experience into expression, and *speeches* translates what we know into narration. An extension of work begun in the film *Syntax*.

—M.H., 1976

## The Big Stick (1967-73)

By Saul Levine. Black and White. Silent. 15 minutes.

Made out of Chaplin's *Easy Street*, *Day in the Park*, and news footage shot from TV.

—S.L.

## Crisis in Utopia (1981)

By Ken Ross. Color. Sound. 25 minutes.

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

—K.R.

## Skins (1972-76)

By Barbara Lattanzi. Color. Silent. 7 minutes.

The emulsion/hide—unleashed.

—B.L.

"... the work is viewed ornamentally as a series of graphic fluttering curtains of pure color pigment. At the same time, because of the visible relief (shadows of the surface texture) we are conscious of the three dimensionality of the original emulsion and consequently are made to feel the gesture which separated and buckled this emulsion. Somewhat less visible is the knowledge that the animals being displayed are the 'patrons' of the gelatin which holds the film emulsion."

—Tom Brener

## Counterpane (1979)

By Jim Jennings. Color. Silent. 6 minutes.

Camera and table editing composes (plays) a film which sounds like (resembles) a counterpane (dissonant chords, harmonies).

—J.J.

## Kino Da! (1981)

By Henry Hills. Black and White. Sound. 4 minutes.

A portrait of San Francisco columnist cafe poet Jack Hirschman... Second in a series of sync-sound films I am currently undertaking (preceded by *Plagiarism* and followed by *Radio Adios*, etc.): I find each new work more interesting than its predecessor.

—H.H.

## Bedtime Story (1981)

By Esther Shatavsky. Black and White. Silent. 5.5 minutes.

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

—Kate Douvan