

# VIDEO MEMO



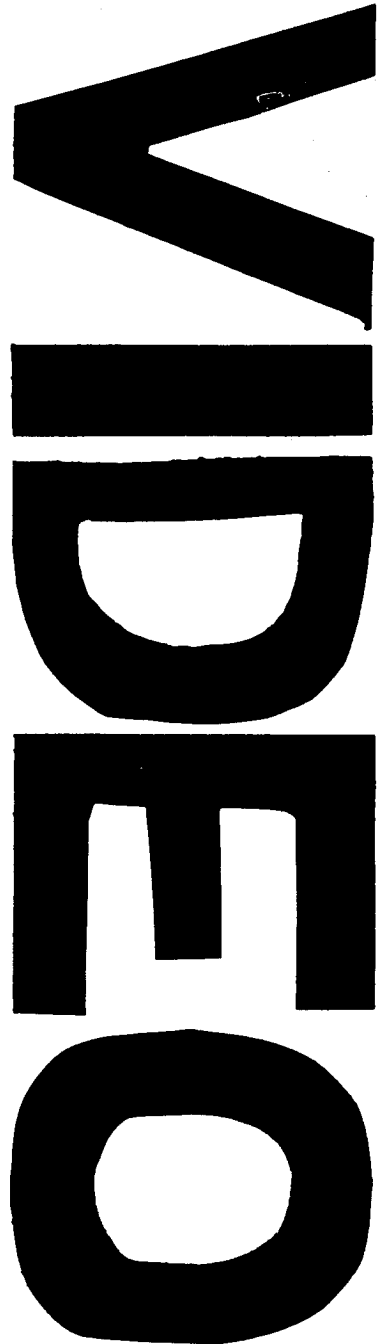
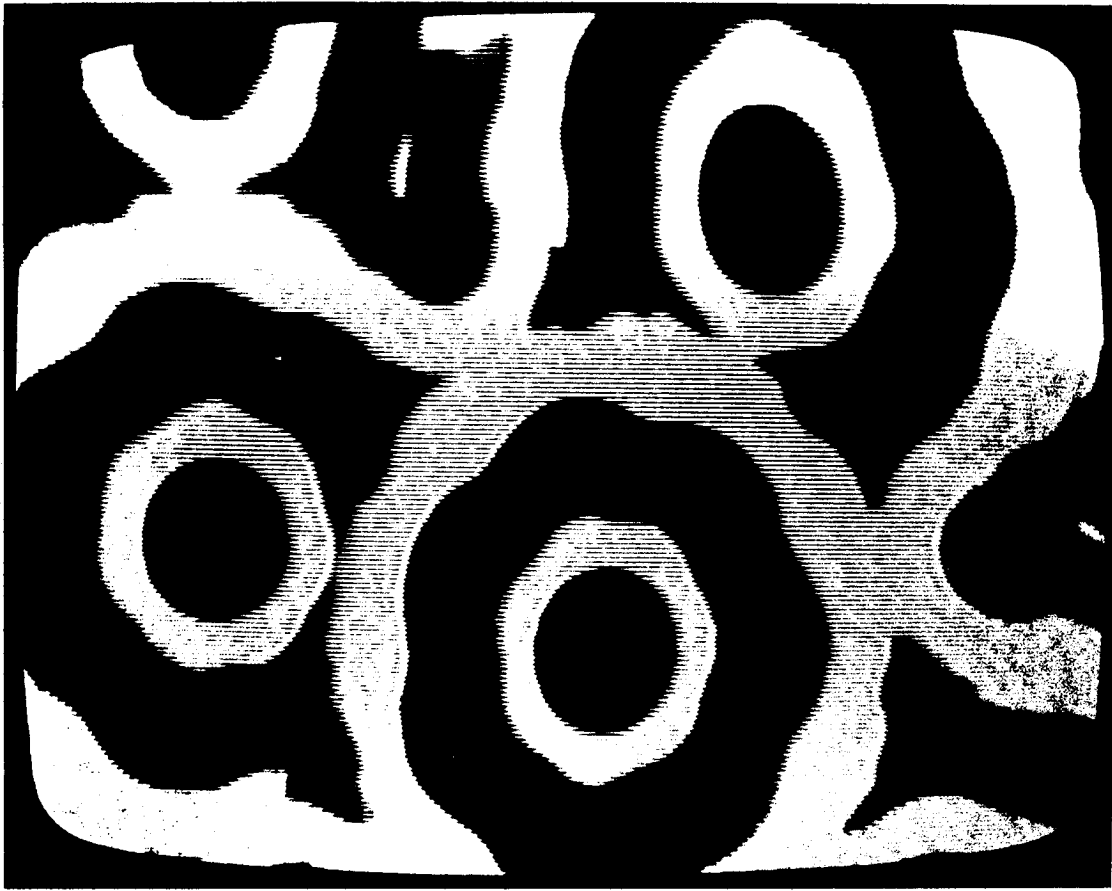
video free america, in cooperation with the PACIFIC FILM ARCHIVE  
announces

## TAPES FROM ALL TRIBES

A month long presentation of alternative, experimental, underground  
video tapes. JULY 21-AUGUST 15 at the POSTER GALLERY  
UNIVERSITY ART MUSEUM

- WEDNESDAY**      OPEN STUDIO and PREVIEWS      3-10 PM  
JULY 21  
Drop in, rap about video--politics, art, technology, economics, porno,  
or whatever; pick up schedules and watch while we try to get it together for the first  
**THURSDAY**      showings on Friday. No admission chg.  
JULY 22
- FRIDAY**      EQUINOX - EQUINOX      8 & 10 PM  
JULY 23  
At first, a documentary of the 1970 fall equinox celebration in Golden Gate Park,  
including Soufi Sam Lewis, members of the Ali Akbar Khan school of music,  
Yogi Bajan, and the San Francisco Police; then recycled electronically to give  
alternate video realities. By Video Free America. Color and black & white. 90min.
- SATURDAY**      AN EVENING WITH THE VASULKAS      8 & 10 PM  
JULY 24  
Electronic visual and sound compositions by Woody and Steena Vasulka.  
"There is time, time to sit down and just surrender. There is no reason to  
entertain minds anymore, because that has been done and did not help; it just  
does not help and there is no help anyway, there is just surrender, the way  
you surrender to the Atlantic Ocean, the way you listen to the wind, or the  
way you watch the sun set, and that is the time you don't regret that you had  
nothing else to do." -The Vasulkas. Color and black & white. 90 min.
- SUNDAY**      An evening by JACKIE CASSEN      8 & 10 PM  
JULY 25  
NEW VRINDABAN 1970  
A lyrical rendering of a week-long celebration of Krishna's birthday held  
at the Society for Krishna Consciousness' communal farm in West Virginia.  
Black and white. 45 min.
- ECOLOG  
A media poem about the same. Color, 45 min.
- A PORTRAIT of CHARLOTTE MOORMAN  
EXPLORATIONS of ERIC SIEGAL'S VIDEO SYNTHESIZER

A NEW KIND OF TV FOR A NEW KIND OF AUDIENCE



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WEDNESDAY  
JULY 28

- 8:00 The Philo T. Farnsworth Video Obelisk, a tribute to the inventor of T.V. and the first known long-running S.F. video show. By Electric Eye. 80 min. B&W.
- 10:00 What Would We Do Without TV, by Sam Egan and Jeff Levine. 32 min. B&W.
- Community TV Guerilla Handbook, all information has bias, still the medium should be liberated for the transmission of all bias. By Johnny Videotape. 50 min. B&W.

THURSDAY  
JULY 29

- 8:00 Swami Satchadenanda, his message at Hunter College on April 30, 1971. By Video Access and Integral Yoga Institute. 2 hrs. B&W.
- 10:00 Mayday in Washington, by the Mayday Video Collective, sent by Thomas Klein. 30 min. B&W.
- Kissinger My Ass, interviews with those involved in the Berigan conspiracy. By Alan Schulman. 40 min. B&W.

FRIDAY  
JULY 30

- 8:00 Tapes by John Reilly and Rudi Stern of Global Village, The Ballad of A.J. Weberman, Central Park Video Poem, Rip Torn as Dick Nixon, Edgar Winter and others. 90 min. Color & B&W.
- 10:00 Voyage of the Cyrano (sailing up the Hudson) and others. By Doug White. 55 min. B&W.
- The Big Frisbee, featuring the Berkeley Frisbee Group. By Kate Coleman and VFA. 30 min. B&W.

SATURDAY  
JULY 31

- 8:00 on An Experience in Video Process. A full evening of live cameras, replays, audience involvement, with both people and technology. Also tapes of Sam's Cafe, the Whole Earth Catalog Demise party, truckin' tapes, and alternative living structures. By Ant Farm, Alternetworks, and Media Access (the video wing of Portola Institute).

SUNDAY  
AUGUST 1

- 8:00 An Evening with the Vasulkas, electric visual and sound compositions by Woody and Steina Vasulka. Color & B&W. 90 min.
- 10:00 Tapes by Eric Siegel, Einstine, Symphony of the Planets, Tomorrow Never Knows, and World Peace Brain.

Cripple and Cracks by Bill Creston and Carl Methfessel  
Excerpts from Television as Abstract Art, from Creighton U., sent by Eric Somer:  
1 hr. Color & B&W.



A NEW KIND OF TV FOR A NEW KIND OF AUDIENCE

Admission: 75 cents



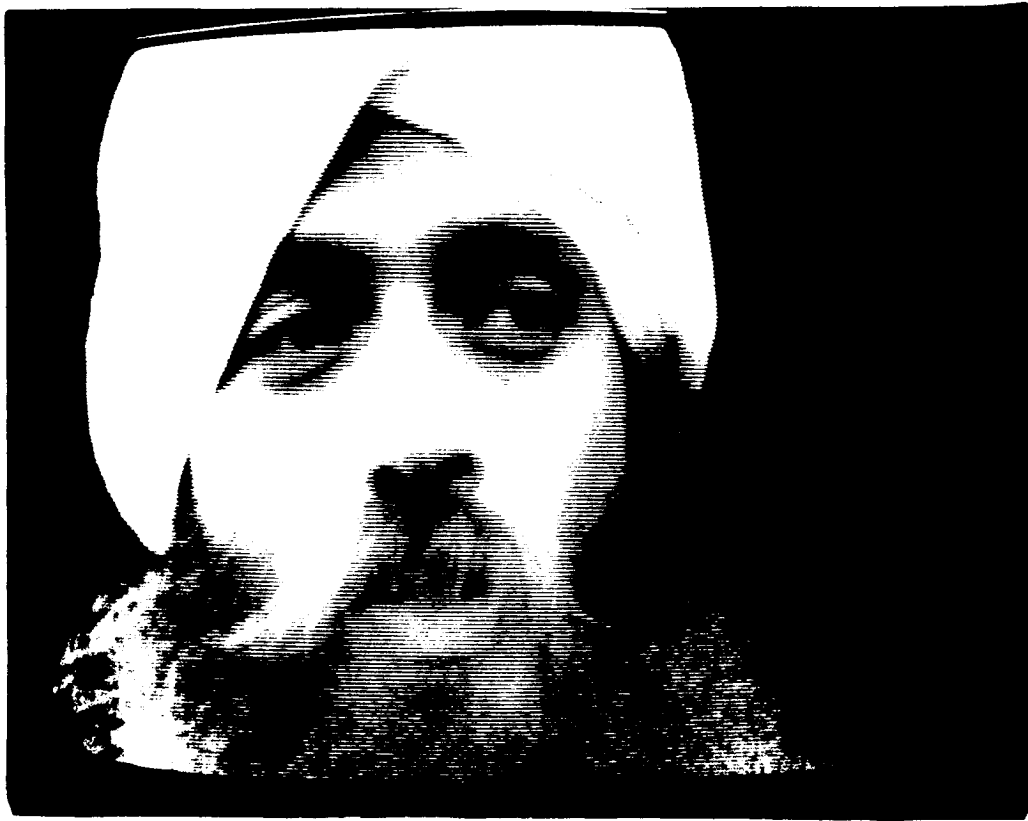
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UNIVERSITY ART MUSEUM 75 cents

- WEDNESDAY  
AUGUST 4** 8:00 Four varied approaches to the new medium.  
Three Dances for the Black Racer. By Stuart Robertson. 31 min B&W.  
Mayday in Washington. By the Mayday Video Collective. 25 min. B&W.  
The Screening. By Bruce Bermelin. 20 min. B&W.  
Two Pieces. By Frederick Chafie. 8 min. B&W.
- 10:00 preview---  
The Continuing Story of Carol & Ferd, a video verite, counter-cultural  
documentary soap opera. A work-in-progress by Video Free America and  
we'd like to get audience feedback. 90 min. B&W.
- THURSDAY  
AUGUST 5** 8:00 The opening of the University Art Museum and studies of exercise and move-  
ment by Ann Halprin's Dancer's Workshop. Tapes by Connie Beeson. 40 min  
B&W.  
Tapes by Eric Siegel. Einstine, Symphony of the Planets, Tomorrow Never  
Knows, World Peace Brain. Color. 50 min.
- 10:00 Two Forms of pure video  
God Will Conquer. By Michael Porter. 63 min. B&W.  
Feedback by Skip Sweeney. Skip Sweeney. 25 min. B&W.
- FRIDAY  
AUGUST 6** 8:00 An evening by Jackie Cassen. An exploration of Eric Siegel's Synthesizer,  
Ecolog, a media poem, A Portrait of Charlotte Moorman, New Vrindaban 1970.  
90 min. Color & B&W.
- 10:00 Video and Rock. A collection of 90 minutes or more of varied video treat-  
ments of rock music. Including--Commander Cody at Sky River, the Young-  
bloods at Provo Park July 4th, pieces from Westpole, Big Brother (Janis'  
first TV appearance) and on Dick Cavett (her last). By Bob Zagone and  
Video Free America. Come and get it on with a TV set.
- SATURDAY  
AUGUST 7** 8:00 Tapes by John Reilly and Rudi Stern of Global Village. The Ballad of A.J.  
Weberman, by John Reilly. Video Journal, by Rudi Stern. These earliest  
experimenters in alternate video have sent some of their latest work.  
90 Min.
- 10:00 Video Rock. Same as Friday 10 PM.
- SUNDAY  
AUGUST 8** 8:00 Both amateurs and pros contributing to this program of early examples of  
video erotica, including Family 02, by Pablo Ferro, Feedback Fuck, by VFA,  
Emily's Place, by Larry Lieberman, Captain Video, by Captain Video Willy.  
Come and get it off with a television. 90 min.
- 10:00 The Philo T. Farnsworth Video Obelisk. By Electric Eye. 80 min. B&W.



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UNIVERSITY ART MUSEUM 75 cents

- |                        |       |  |
|------------------------|-------|--|
| Wednesday<br>August 11 | 8:00  | Some surprising tapes by students of the Marin Country Day School<br>+Tapes by Doug Davis, <u>Look Out:</u> A documentary videotape by many hands<br><u>Numbers:</u> A videotape event for the Boston Symphony Orch.   |
|                        | 10:00 | <u>Voyage of the Cyrano</u> (sailing up the Hudson), and others by Doug White<br><u>The Endless Frisbee</u> by VFA   |
| Thursday<br>August 12  | 8:00  | A mellow hour or so with Branchwater and Friends   |
|                        | 10:00 | <u>Big Ass Color Video Tape</u> by the Environmental Media Workshop, California<br>Institute of the Arts<br><u>Sam's Cafe</u> revisited by Alternetworks, a behind-the-screen view of electro-<br>nic media  |
| Friday<br>August 13    | 8:00  | <u>A Message to California</u> , by Peoples' Video Theater of New York<br><u>Mayday in Washington</u> , by the Mayday Video Collective<br><u>Kissinger, My Ass</u> , by Alan and Tommy, a study of the people involved in the<br>so-called Berrigan conspiracy   |
|                        | 10:00 | <u>Nude Poems 1,2,3, &amp; 6</u> and other pieces by Francis Coehlo<br><u>Short Version</u> a tape by Isaac Abrams and Carol Herzer  |
| Saturday<br>August 14  | 8:00  | <u>The Moog, the Vidium, through Feedback: a synthesis of energies towards<br/>a visual music-language</u> , by Doug McKechnie, Bill Hearn, and VFA  |
|                        | 10:00 | <u>An Evening with the Vasulkas</u> electronic visual and sound compositions<br>by Woody and Steina Vasulka--"There is time, time to sit down and just<br>surrender...the way you surrender to the Atlantic Ocean, the way you listen<br>to the wind, or the way you watch the sun set, and that is the time you<br>don't regret that you had nothing else to do." |
| Sunday<br>August 15    | 2:00  | An analysis of Rhetoric through the magic of video tape, replays, stop action<br>and a demonstration with live cameras, by Michael Porter  |
|                        | 8:00  | <u>Ecolog, Portrait of Charlotte Moorman, New Vrindaban 1970, Explorations<br/>of Eric Siegel's color synthesizer</u> , by Jackie Cassen   |
|                        | 10:00 | <u>Ballad of A.J. Weberman:</u> Bob Dylan appears to use Clorox; if this fact<br>seems to interest you, this tape is for you.<br><u>Video Journal</u> tapes by John Reilly and Rudi Stern of Global Village<br>of New York   |

A New Kind of Television for a New Kind of Audience

hat

camera

## INFORMATION SHEET

# VIDEO FREE AMERICA

1948  
FELL ST.  
SAN  
FRANCISCO  
CALIF.  
94117

(415) 387-5972

- Two showings per evening, Wednesday through Sunday, July 21 to August 15-- each show will be approximately 1½ hours long -- a total of 50 shows -- 75 hours total.
- Our intention is to show everything sent at least once, but we reserve the right to some selectivity. Those particularly successful will be repeated up to four times.
- We encourage you to send tapes in 1½ hour or 3 hour modules, thereby allowing us to devote a single showing or a full evening to your work. (But more, less or odd amounts are, of course, welcome).
- We prefer the tapes you send to be on EIAJ Type 1 VTR (Sony AV), Sony ½" CV or Sony 1" EV format, but we probably can provide the technology for any other format. Color is fine, as we intend to devote at least one weekend to the display of color tapes. (Again, preferably on Sony AV technology).
- Three b&w VTR inputs and up to eight monitors (18-22") will be available which we will lay out as per instructions sent with tapes.
- For those who use matrix switchers, we have a switcher of up to 6 inputs available.
- Seating capacity -- 50 chairs, room for 30 more
- We will pay postage both ways for tapes sent (special fourth class rate, special delivery) if you send tapes far enough ahead of time. (Allow 10 days for delivery). The absolute deadline for receipt of tapes is July 21, but we do urge you to get them to us by July 14 if you want to receive full benefit of our publicity and a maximum number of showings. Tapes will be returned immediately after use.
- Enclosed is an instruction sheet for tapes you will be sending. We request you send it to us in the enclosed self-addressed envelope at the same time you send tape. (It will arrive a week sooner enabling us to prepare program and publicity information in advance.)
- Mail tapes and instruction sheet to:

PACIFIC FILM ARCHIVE  
ATT: WILLARD MORRISON  
UNIVERSITY ART MUSEUM  
2625 DURANT AVENUE  
BERKELEY, CALIFORNIA 94720

stationery



camera

June 9, 1971

To Whom We Hope It Will Concern:

Some casual inquiries which we made earlier this Spring at the University of California Art Museum in Berkeley resulted suddenly in less than casual plans to convert a poster gallery into a video theater from July 21 to August 15. This provides the opportunity for us and other interested parties to show tapes under what we feel are some excellent circumstances.

The program, to be presented in cooperation with the Pacific Film Archive, has been titled "Tapes from all Tribes," stating our intention to offer as wide a spectrum of underground, alternative, experimental (or whatever) video from as many sources as possible.

Both to us and the Pacific Film Archive these showings will offer an important opportunity for a kind of double exposure: first, to expose our own Berkeley- San Francisco alternative and artistic communities for the first time on this scale to important work in alternative forms of television and, second, to expose the work of numerous video artists to a large number of relevant eyes and ears, far and wide. The publicity efforts by the University Art Museum for these showings, as for all events, range from leafletting the Berkeley community to sending releases to 400 major national and international newspapers and magazines. Extensive mailing lists and local radio and newspaper advertising are utilized.

"Tapes from all Tribes" will be running simultaneously with and adjacent to regular Pacific Film Archive film screenings which consistently draw large and lively audiences -- the people, the nearby restaurant and sculpture court, and the museum itself promise an ambiance and environment most conducive to the display of the work. Yes, folks -- all this only one and a half blocks off Telegraph Avenue.

The admission will be the "people's price" of 75 cents (same as for the films). Hardly a money trip, the receipts will go towards partially defraying the cost of postage, publicity, technology and running personnel. No doubt some financial return can be arranged for those able to provide running labor and/or special technology required for their own tapes.

So much for the sales pitch.

stationery

hat

camera

Dear Everybody:

First, thanks for submitting your tapes to Tapes From All Tribes and apologies for not getting this to you sooner. By now your tapes should have been received in return mail; if not, I'm sure you'll let us know immediately.

Tapes were still arriving as of the fifth week's extension of the showings, and audiences grew steadily. If it were up to us, we'd still be showing. Audiences totaled about 2000 people over the five week period. (Exact figures aren't available due to our somewhat less than militant policy towards free admissions, but it's an average of around 40 per show.) A surprising number of people attended regularly on a "drastically reduced" season ticket plan. The feedback was, with a few exceptions, quite positive. Our own evaluation in brief goes something like this:

What we did right (first, of course):

Made invitations to submit as public as possible; the result: a broad spectrum of tapes from a variety of sources.

Provided (for 5 weeks anyhow) a focus of video activity in the S.F. Bay Area, where video and non-video folks got together to watch and rap (endlessly), often to the consternation of the museum staff.

Helped many people complete projects "in progress," in some cases by providing technology or editing assistance, and in others simply by creating a display situation with a guaranteed audience and deadline.

Made accessible for viewing, for the first time in the Bay Area, a representative collection of alternate video from around the country.

Plugged in a number of artists looking for access to video resources. One instance: artists using a Moog, Vidium, and Feedback got together, resulting in a showing assembled specifically for Tapes From All Tribes.

Generated some pretty mellow evenings for a lot of people.

Learned a lot about ourselves (and even more about some others).

VIDEO  
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AMERICA

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FELL ST.

SAN FRANCISCO

CALIF.

94117

(415) 387-5972

Mistakes (to be corrected "next time"):

We failed to get specific feedback, either written, or more appropriately, on tape, from audiences to the artists. Any attempt to reconstruct now what we got informally seems futile. This is probably the biggest single disappointment to us.

We didn't ask for program notes about philosophy, production techniques, or whatever from the artists to be distributed at the showings.

Publicity could have been more pointed towards political, community, artistic, and educational sources, particularly about relevance of specific tapes.

Some attention should have been paid to programming in alternate video for children (If it doesn't exist, perhaps it's a concern for all of us).

Some method of remuneration for contributing artists and groups should have been arranged, through grants, fees, or percent of a more substantial admission price. Impossible due to time factors in this instance, but a must for subsequent efforts. Ideal, of course, would be a financial sponsorship which would cover our expenses and thus alleviate the need for even the nominal 75 cent admission charge.

Utilizing both the positive energy generated, and the lessons learned, from Tapes From All Tribes, Video Free America will soon begin operating a video environment, gallery, studio, etc. at 442 Shotwell Street in San Francisco. We hope to begin showings by mid-October, and we invite people to get in touch about showings and exchanging tapes.

Also, we'd be happy to provide whatever help we can to anyone else who is thinking of organizing showings in the future.

Thanks again for both your participation and your patience.

peace,

Arthur Ginsberg





PACIFIC FILM ARCHIVE

Six free video workshops led by Video Free America will be held at the University Art Museum, Berkeley, in connection with "Tapes from All Tribes," the Pacific Film Archive videotape presentation showing at the Museum from July 21 through August 15.

Workshops are scheduled for Thursday and Sunday afternoons, from 3 to 5 P.M., in the Theater Gallery (lowest level) of the Museum.

Workshop dates are July 29, August 1, August 5, August 8, August 12, and August 15.

Participants in these informal, open-house sessions with Video Free America will explore what video is, how it can be used, and how tapes are actually made.

No advance registration required.

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For further information please contact Bonnie Baskin 642-1438

20July71



## tapes from all tribes

a month-long presentation of alternate ,  
experimental, underground, video tapes  
at the University Art Museum, Berkeley

presented by Video Free America, in co-  
operation with the Pacific Film Archives.  
July 21 - August 15.

Shows will be at 8:00 and 10:00 PM, Wednesday  
through Sunday. Admission: 75 cents.

July 19, 1971

The idea for "Tapes from all Tribes" came about when we approached Sheldon Renan at the Pacific Film Archives to provide a showing place for a weekend as part of a college video tour we organized on five campuses earlier this spring (around April and May). After seeing the University Art Museum and talking to Sheldon, we agreed that the opportunity was there to present video in some broader context, ergo this program.

He agreed to provide space and logistical support, we are doing the organizing and programming. Over 100 invitations have been sent to video artists to contribute tapes to the presentation, in an effort to present as broad a spectrum of work and as interesting a collection of video as possible. The result is that we'll be showing work by "underground" video groups and individual artists, some people who work for cable TV, for broadcast TV, and many who have at some time happened to have made a video tape, though it's not the medium they normally work in.

The actual shape of the event as of the writing of these notes is still evolving and we will be keeping it organic and flexible during the entire month as we intend to accept tapes right up until the last week.

In addition to shows and performances, Video Free America will more or less be in residence at the Pacific Film Archive as video artists during the month of the showings, utilizing the converted poster gallery as an open studio, doing some of our own work, helping others finish pieces for the show, doing workshops, demonstrating equipment, and rapping.

The specific programs will be announced weekly; particularly successful pieces will be repeated several times. Some pieces will be simply pre-recorded tapes to show, others will include live video created and generated on the spot, some will be a mixture of both. Some will be a single image presented simultaneously on 8-12 monitors (TV sets), others will feature more than a single image displayed simultaneously. Some will be color, some black and white.

Audiences at "Tapes from all Tribes" will in reality be seeing attempts to create a new kind of television of the future, which will be made possible by the growth of the cable TV and video cassette technologies. Before the end of the seventies, people will be making their own as well as watching TV of the kind we'll be presenting--self-programmed, humanized, directly relevant, personal, useful television. Taste will largely replace mass appeal as the justification for programming.

In presenting "Tapes from all Tribes", Video Free America and the Pacific Film Archives hope to be part of a thrust towards creating both a new kind of television and a new kind of television audience, and we hope the showings will help create sufficient consciousness of video as a lively, relevant, and intelligent art form and media to justify the existence of a place in the Bay Area to be devoted to the showing of tapes on a regular basis.

Page Two

If you're interested in submitting tapes and willing to read further, enclosed you will find a sheet with the hard, specific information about the showings, which we suggest you read with some care; an instruction sheet to be mailed to us in the self-addressed envelope and additional letters and forms which we'd appreciate your passing on to anyone we've missed and shouldn't have. Hoping to hear from you.

Peace,

VIDEO FREE AMERICA

# Video Free America: Underground TV

By MARGARET CRAWFORD

Television is both the most and least public of communication mediums. While TV programming has become part of a regular life style, its daily accessibility and inescapable element of the American consciousness (the first generation of "television babies" is now reaching maturity; 95 percent of American homes have television sets; program choices are limited and control over production and distribution has, until now, remained tightly in the had of corporate interests.

This situation is rapidly changing, however, due to a number of recent breakthroughs in television technology. The most important of these is the development of inexpensive, portable and easy to operate videotape recording equipment. Sony now offers a "portapak", a video camera the size of a cigar box and a recorder weighing about 5 pounds. Up to half an hour of sound and picture can be taken on one reel of 1/2 inch magnetic tape and replayed instantly — no processing is necessary. An hours worth of videotape costs less than 40 dollars and can be used 50 times. Compared to film or commercial television, this cuts costs dramatically.

The introduction of portable video opens up vast possibilities; one of the most interesting results so far has been the spontaneous generation of underground television groups all over the country. Despite varying degrees of political and/or artistic commitment, these video revolutionaries are all basically trying to find new kinds of television for a new kind of audience.

One means of reaching this new audience will undoubtedly be provided by two other recent technical advances, which are scheduled for widespread distribution by 1975: cable television systems, which will create 20 to 30 new local channels and video tape cassettes and players designed to hook up to existing television sets. Both will allow freer access to the communications potential of the medium and make it possible for the viewer to program his own television.

The beginnings of an alternative network are also currently developing. During the month of August, Video Free America, a San Francisco collective, in cooperation with the Pacific Film Archive produced a unique television event — *Tapes From All Tribes*, a month-long presentation of experimental videotapes collected from all over the country. Many tapes were sent with the understanding that this would be the first of a system of future tape exchanges.

The wide representation of tapes shown illustrated the amazing flexibility and broad application of video techniques. Despite the fact that most of the video artists are relatively new to the medium (VFA, for example, has been together for about a year), the range of effects and technical innovations used went far beyond that seen on commercial television. In contrast to straight TV stations, which depend on forms and events inherited from other media and art forms (TV as a tiny movie projec-

tion device or as a stage or sports arena reduced to 140 square inches), underground video artists tend to approach the video equipment (which, incidentally, takes almost no technical training or expertise to use) as an open-ended tool with endless possibilities for creating a new visual language.

The nature of video is unique. Unlike film, it is essentially an electronic phenomenon. As such, its most important contribution is its own technological vocabulary. Even the seemingly straight-forward documentaries shown in the series (which dealt primarily with counter-culture information such as *May Day in Washington*, by the Mayday Video Collective and *New Vrindaban*, about the Krishna Communal farm in West Virginia, by Jackie Cassen) would have been impossible with film. Their spontaneity and intimacy depend on the ease and availability of the equipment.

Most of the other tapes shown were radical in form as well as subject. Since the video camera rather than recording an external image, produces the image itself, the possibilities for electronic playback and feedback, colorization and other visual effects are virtually unlimited. The great flexibility in control over both image and sound make any degree and combination from realistic images to total abstraction instantly available. Probably the most radical presentation of this nature in the series is the *Moog, Vidium and Video Feedback*, which VFA describes as "a synthesis of energies towards a visual music-language, documented by the artists. Both product and process taped and live." Although the tapes used are recorded and can be played again, this system is essentially a live performance.

The sequence begins with a Moog soundtrack (by Doug McKechnie) which is translated into a visual pattern by the Vidium (a synthesizer which changes sounds into images, invented by Bill Hern). The resulting Vidium image, shown on a TV monitor, is then recorded by a video camera, where "video feedback" (a visual infinity chamber) is added. This image is recorded by another video camera and colorization and other visual effects are added. This final image is projected onto four monitors, 2 black and white and 2 tuned to high-key electric color. Since video replay is instantaneous, the sequence is not perceived as linear but as simultaneous action. The effect is dazzling — vibrating and pulsating images distort and dissolve on 6 TV screens, forming moving abstractions of sound. The process produces different results each time it is used — the result is similar to a group of musicians jamming. Audiences also usually applaud the piece with shouts of approval as if it was an extended jam by a rock band.

This type of human feedback is very important to VFA. They consider audience reaction to be one of their tools of production so showing tapes has become an essential part of VFA production techniques. As one result of the enthusiastic response and interest generated by the Museum show, the group plans to create an informal studio/gallery situation in

San Francisco, which should be open by October. Regular showings each weekend will probably begin with *Moog Vidium and Video Feedback* and *An Experience in Video Process* (a program of live cameras replay and audience involvement with both people and technology) and continue with other VFA tapes, along with exchange tapes from many of the groups participating in the Museum show. In addition the studio will also, hopefully serve as a focus for video activities in the area. The point of all this is that people can learn to talk to each other through their television sets. And, as VFA says, "People will produce and program their own television. Thus liberated, television can at last become a participant, not just an observer in the current American revolution in popular taste and consciousness."

Berkeley Night Times

(415) 648-9040

6-20-79

Dear Woody's Steina,

Enclosed is our catalog  
for the showing series  
for 1978. Amy Gissel's  
article on you is on  
page 76. those things/  
projects are going  
well for you

Yours  
Joanne  
Kelley

(415) 648-9040

VIDEO  
FREE  
AMERICA  
442  
SHOTWELL  
SAN FRANCISCO  
CALIF.  
94110

Immediate Release

Woody and Steina Vasulka, pioneering makers of video art programs, will present a screening of their new work at Video Free America on Sunday February 27 at 8 pm. Admission is \$ 2.00. Video Free America is located at 442 Shotwell St. in San Francisco. For reservations and information call 648-9040.

The Vasulkas are presenting two Bay Area premieres, "The Commission" and "Southwest Landscapes". Their video art tapes utilize abstract images and video special effects to create a new form of video art. They were founders of the alternative artspace "The Kitchen" in New York and have taught at Media Study in Buffalo, New York. Presently living in New Mexico, their work has been widely exhibited on public televsion and in museums.

For further information and/or photos call 648-9040.

Video Free America is an artist's media center. In addition to our on going screening series, we provide low cost access to production and post production equipment, workshops, a visiting artist program, as well as original programming for public television.

The screenings are partially funded by the NEA.



Dear Friends,

Two of Video Free America's favorite video artists, New York City's own STEINA and WOODY VASULKA, will present a special showing of tapes selected from their fine creations in the realm of electronic image-making.

Please join us next THURSDAY, SEPTEMBER 14TH at 9:00 PM for this unique event. We will appreciate a \$1.00 donation at the door and there are no reservations so come early.

Peace  
Video Free America