

Other centres in New York for screening independent work are the Whitney Art Museum (American films only) and the Museum of Modern Art, which gives one-man shows called 'Cineprobes'.

Outside New York and San Francisco the opportunities for regular public screenings of independent cinema are very few. The occasional programme is arranged by museums and public libraries, many of which are very active in arranging film programmes (mainly classics, documentaries, etc.) Students have greater access to college and university programmes. Most film courses have budgets to allow for visiting lecturers, filmmakers, artists to come regularly and give programmes. If you are not a student then your access to independent cinema will be slight.

#### CHICAGO.

Few cities have co-ops, but Chicago has - The Center Cinema Co-op. It runs a popular Saturday night programme drawn from its catalogue, in a large pleasant church hall. There's absolutely nothing to do in Chicago, so its screenings are packed out with hundreds of lonely young people. The programme we saw was pretty indiscriminating - a rag-bag of everything from the sublime to the banal.

The School of the Art Institute of Chicago is a live centre

for serious film and video manifestations, open to interested people, though they are not advertised on a big scale. Filmmaker John Schofill runs the Film Department and his main project this year has been the series of lectures by Stan Brakhage, who flies down from Colorado once a fortnight to lecture.

John Schofill is trying to build up a small but important film study collection for student use at S.A.I.C. (every film school needs its own film study collection.) He is also building an optical printer at the School, and he has put the best of sound systems into the general screening room. He arranged for us to give a programme of our work to an appreciative group of students and teachers.

The Video Department at S.A.I.C. runs regular Video Data Bank nights arranged by staff members Phillip Morten, Dan Sandin and Jim Wiseman. In the week we were there, Shigeko Kubota came from New York to give a programme of her tapes, including the John Cage Birthday Party (60th). (This description of some of the activities of S.A.I.C. should indicate the movement and activity of film and video artists across a college network in America.)

#### LOS ANGELES.

Los Angeles - home of Hollywood, which lives on yet.

Cont. page 32.

# VIDEO ~ U.S.A.

Are American filmmakers turning to video? The answer's no - there is a large group of filmmakers who are more interested in exploring film than video. Many video workers have come to video through electronics or music rather than film.

Since our return, the most frequently asked questions concern American video, alternate television, cable TV. Because of the interest and little first-hand knowledge of video in Australia, we are publishing in this issue interviews with three of the most active, thoughtful, and influential workers in video and electronics: Woody and Steina Vasulka and Nam June Paik.

Nam June Paik is a joyful genius figure. Original and brilliant insights and observations flow from him endlessly, as does his laughter.

His activities: electronic music, concerts, happenings,

manifestoes, films, electronics, video performances, exhibitions, television programs, are diverse and exciting. His influence is enormous. For an account of some of his work see Gene Youngblood's EXPANDED CINEMA, pp 302-308.

Nam June Paik is totally relaxed, charming, fun and an absolute pleasure to be with.

Steina and Woody Vasulka and The Kitchen are names that come up constantly all across America in any conversation about video. Everyone says - you must meet the Vasulkas when you go to New York. The Kitchen is one of the most vital and successful alternative venues we've been to anywhere.

Future issues will carry interviews and articles on video artists Ron Hays and Jim Wiseman and filmmakers Robert Nelson, Red Grooms, Standish Lawder, John Whitney, Jud Yalkut, Don Levy, Siew Hwa Beh (editor of 'Women and Film') and others recorded in America.



woody & steina  
vasulka are two  
of new york's leading  
video artists (he is Czech,  
she is Icelandic.) They founded  
The Kitchen, a lively video perform-  
ance environment, at the Mercer  
Arts Center, New York City. We  
talked about alternate video, its  
evolution and its present state.

W: - Woody. S: - Steina. (( )) - us.

((Many would-be video-makers blame  
lack of access to equipment for their  
inactivity.)) W: It's not really that it  
is accessible or that it is cheap or  
that it is 'in', whatever that is, it's  
basically that you are captured and  
fascinated by the medium so much

that you have to work in it. So you  
have to make a clear decision what is  
your priority. Once you decide that  
this is what you want to do you gear  
yourself, all your living and spending,  
towards getting your own studio,  
equipment or whatever that is, which  
is not more than a car, or a nice  
apartment. Any art material costs  
money - sculptors spend incredible  
fortunes on materials - such as  
bronze or even if they work in plastics  
it can come up yearly to many thous-  
ands of dollars. Half inch is the  
first television medium that you can  
have at home on the same scale as  
the other arts. And that's what we're  
trying to do: trying to convince people  
that there's nothing exclusive about  
closed circuit presentation.

We decided that we should exist  
outside the industry, because the TV  
industry does not really interest us -  
especially the lack of privacy in doing

something: you are somehow intimid-  
ated by the whole system of the studio.  
Now after 3 or 4 years working in  
video we are going to make a move  
and work in the professional broad-  
cast studio, but I would advise every-  
body first of all to find his aesthetic  
need for the medium.

S: I think it's quite an American  
attitude to buy it and take it home. I  
cannot imagine anyone in Europe who  
would build up their own studio from  
scratch. There the synthesizers are  
all institution-owned, not by individ-  
uals. And it's not the money, it's  
the attitude. There you expect the  
government to pay and provide you  
with facilities. And here none of us,  
when we were starting, had that atti-  
tude. It emerged that the N.Y. State  
Council would support some groups,  
but the first year they supported only  
four groups, and the rest of us were  
hunting around - but there was this

incredible energy, and the need to do it yourself and not count on anybody.

W: Of course, we started from a social angle - the use of video as a social tool. And we were associated with other media centres from the beginning. It was the only way we could get involved directly with the medium and the audience. All we had done before was for closed circuit small audiences. Also because there was a need: there was a vacuum, and a lot of attention was paid to that. And also because that part of video was very much sponsored by various organisations. We had a liking for and a knowledge of working with  $\frac{1}{2}$  inch which at that time very few people had, so we established ourselves in that particular direction, but always our private work was towards a more personal expression.

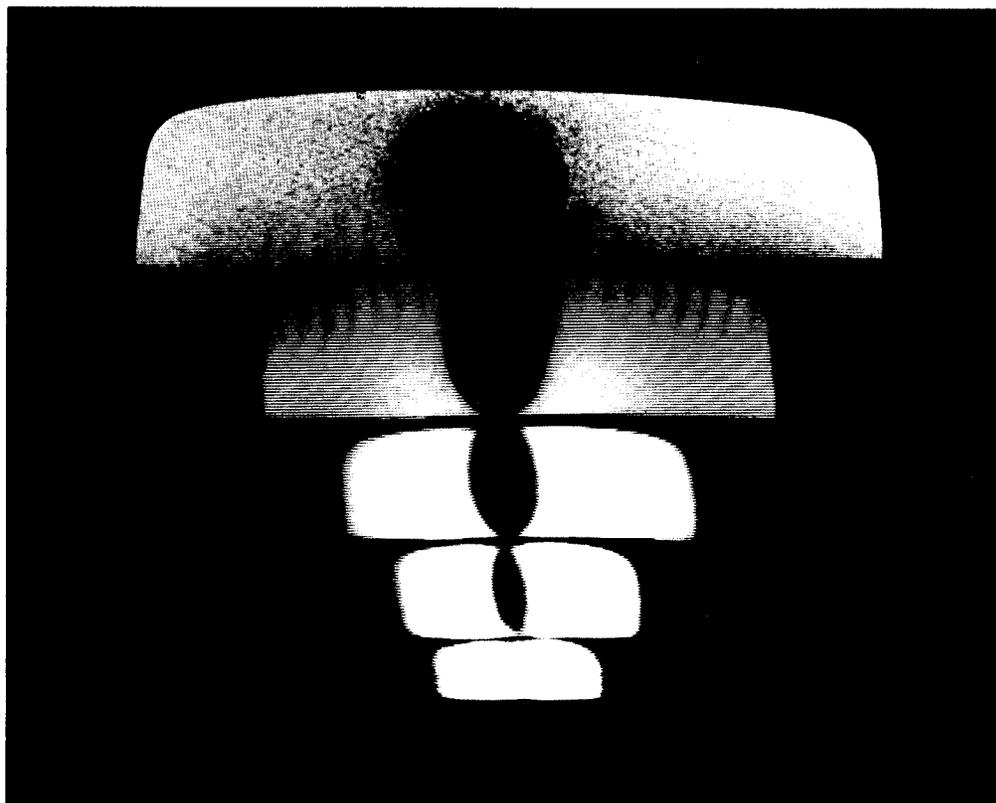
The whole myth of the past: working together to make a social change, to a visual revolution, alternative video networks - all these ideas were wonderful, but they were never realised. And we always said, videotape is a good idea. It doesn't exist as a product, but it's a beautiful idea. And it still is. You came here probably with the idea of finding a huge body of aesthetic work in video. It doesn't exist. Video is used here as the daily paper - it's a medium of abundant disposal of visions. It's a wastebasket of the new generation. So that's why it's important actually, that it becomes as casual as the other media. Because film is something sacred. I came from films; I was educated in the Film School of Prague, the Academy of Film. And I was always working with 35mm - documentaries mostly. ((For the Czech government?)) At that time we were quite independent at school, then after school I had a chance to travel to Africa. S: It was for the government. There was no independence for the

moviemakers in Czechoslovakia.

W: But we felt independent - what are you talking about?! S: Only those who stole film from the government and shot on their own!

((Soon after you graduated you left Czechoslovakia?)) W: Yes, it was quite legal: I'm still hoping to go back and study for a while there - there's no bitterness about it. There really should be bitterness, but there isn't. ((So you moved around Europe and finally came to America, and it was here that you first went into video.)) W: That's right. Through films I got involved in multi-screen editing, with Francis Thompson for Expo. Then I got involved a little in commercial exhibiting: industrial exhibits, because that was a playground at that time. You could really do things that

were interesting. I got involved in a proposal for viewing modules for the American Can Co. There were 15 viewing modules to be constructed and that was insane with film, so I decided to do it on television, and we made a 58 monitor exhibit finally. Instead of the physical product we put everything on screens. And the first time I touched the medium that was it: I could find incredible flexibility - total expansion in the medium. In film I could afford to do about 15 minutes a year on my own, but in the following year we did about 80 hours of video. Of course the quality and the aspects of it are very different - but the production involves you every day, taping. But film takes a different mentality to put together a work: it takes you over a year sometimes, sometimes 2 or 5



From a Vasulka videotape: 'Flying'.

months, but there is always a whole time lapse between you and the product. With video it is something incredibly instant, and you can map the way you think much faster. Within 3 years you can now trace the development of ideas so precisely, almost day to day. So it's not really the product which is important: it's the idea - the attitude - the way it shapes your life. Video is really something that gets you. Of course then there is an aesthetic involvement in it. Especially contrary to film, video is really a live form - it is something you can actually shape, and alter and compose on the spot. Film always involves an editing period where you re-compose and put a lot of ideas in it and make a crystal-clear product. In video it is very loose: the time is very inexpensive of course so you can relax; there's not the time pressure of film. Of course, it's possible to work in film in rather this way if you're free enough.

((Yes, everything you're saying about film doesn't apply so much to people who are working in it as we do. We produce an enormous amount of footage a year, but we don't have any wastage - we don't use one out of three, we use every frame almost. We're not so dependent on editing, but we're structuring in the camera a great deal. We get our work back fairly quickly, in fact some of us are processing our own film - shoot and process it - see it coming up in the bath. We've just been visiting Stan Lawder who has his own contact printer, so he can produce his own prints. So that many of these objections to the old way of making films have been broken down by the filmmakers, they can see the problems and are trying to solve them.))

W: Of course, in the film environment that I lived in, it was always

the case: there was always a time lag between me and the product, and the process of adaptation: you shot something and saw it five days later, and you had to adapt to it again. Here it is microseconds - you turn the knob and the result is there. So you don't have to treat what you do as an object, it's part of your experience - as organic as you. ((Like breathing or eating.)) W: Exactly. Even though it may be far from you the processing is instant, and that's a very important thing. You don't really have to worship what you're doing. In movies it is emotional: you get attached to films and prints, at least in my experience. I used to do like one 'masterpiece' a year, now I don't have to do any masterpieces, the need isn't there. But the main quality of video is that you can take the instant result and feed it back. In film you really are passive in that form - you take a picture and there it is. You cannot take a picture and re-process it. ((However, filmmakers are finding ways to do this through re-photography. We've used this technique in our film 'Island Fuse.')) S: The results look quite like video. You were saying before that few filmmakers were interested in video. You were quite right. There are only a fraction of them who are - those who process and superimpose in the camera and so on, who are interested. Most of the people who are in video come from other backgrounds - painters, musicians, architects use it very extensively, and people with any other kind of background, but not film. It's very rare.

W: You can stretch time: you can make a process last a year or a minute - it doesn't make any difference. But there is a certain behaviour of the electronic image which is unique. You can really make an

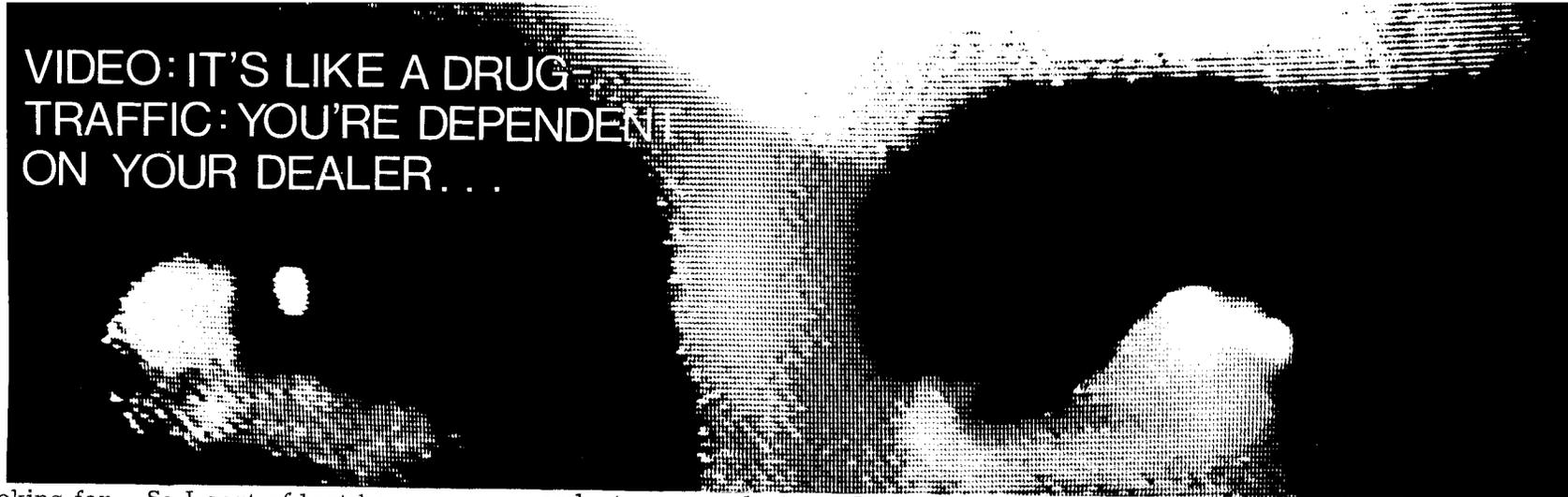
electronic actor: you don't need outside motion. It's liquid, it's shapable, it's clay, it's an art material, it exists independently.

((What did you do after the video trade exhibition?)) W: Of course, we discovered accidentally video feedback: pointing the camera at the monitor. And then it happened. Once you get caught by that particular development of the image it becomes a leading force. So we stayed in the studio. Steina was a musician before, so for the first time in our life we could work together on something. So we stayed in the studio at nights doing all sorts of video experiments. S: Then he brought the equipment home here and I started experimenting all day long while he was in the studio and I would have a piece for him when he came home, and he became so jealous that he quit work and we worked together. W: She quit music and I quit films and that. All we needed was a year without dependence on outside work, so we were lucky enough to get sponsored from Iceland through Steina's family. It wasn't really the American scene that helped us as much as Iceland!

S: It was the attitude, the do-it-yourself attitude that is very prevalent in this country.

W: Of those seeking access, most want simply to use the tools, which is a step, but we were too much involved in the image itself just to use the tools. We had to get closer to it. That's why we don't feel that access to the tools is the most important - it is the attitude to develop, the necessity of having the equipment is more important. Some people have access to video equipment, but they wouldn't touch it, especially moviemakers, even if they have the audio-visual talent. But there is no attempt unless the aesthetic result is what you're

# VIDEO: IT'S LIKE A DRUG- TRAFFIC: YOU'RE DEPENDENT ON YOUR DEALER...



looking for. So I sort of lost hope, you know, for the revolution, the social change through video, because it changes you instead of society, which is, of course, a social change.

S: Every now and then you come across a really good tape - it may be just a meeting at a school, but the cameraman knows what to do, he picks out the right things, pans at the right moment, and there's half an hour of beautiful images. But there is a lot of bad work being done, too.

((I'm surprised that private individuals can have all this equipment, it seems very expensive. I feel it's not cheaper than film. But you think it is?)) S: No, but we get everything second-hand. Every cable here is bought at a wholesale price in a big box. You have to fix half of the them. W: It's mostly junk, what you see here. S: For instance, we know how to get heads: every now and then they are available from a firm that breaks up, and you buy a couple or three of them. You have to know those dealers and you buy the things when they are available, not when you need it. And then, replacing them: you can do it yourself, or if you have a problem you call in a friend. W: It's like a drug traffic: you're dep-

endent on your dealer. If you have a good dealer, you're secure. If you don't have a dealer, you're lost. If you go somewhere where there is no network of services, then that means that you had better have 3 or 4 machines, or you will be in film, like in Australia! I understand it would be quite a problem. W: Here, on every corner you can find a talented kid who can make modifications to equipment and so on. Here in New York City the concentration of electronic services is great. We went to Santa Fe, and it was a whole agony to get something repaired. And in South America it's sheer adventure to have electronic equipment of this kind. S: I think there's something peculiar to this country: there are a lot of high school kids who start when they are 11 or 12, assembling AM and FM radios from kits and they go on to building their own TV camera by the age of 14. W: We are not engineers; we can learn what we need. Most of it is conceptual anyway: to know a box goes where, and just connect it. S: Or you know what kind of image you want and you start connecting boxes. ((So you haven't spent a fortune on this equipment.)) W: You don't see any carpets in here: you have to exchange your life.

((I notice that you don't talk about using  $\frac{1}{4}$ " , although quite a few people are using it in Australia.))

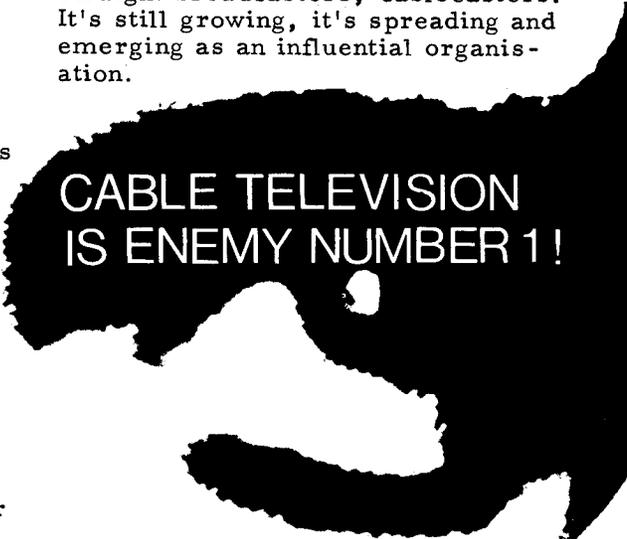
W: Here everyone is obsessed by the American Way: to get the most quality for reasonable money.

S: And also interchangeability, and Akai  $\frac{1}{4}$ " came on the market much later. W: And now Panasonic and Sony finally are interchangeable. To try to do a network on  $\frac{1}{4}$ " at this point is impossible. S: And the quality is not so good: when you go to 2nd or 3rd generation, Akai begins to deteriorate. W:  $\frac{1}{2}$ " quality is quite good.

((What about the cost of tapes? I think one of the myths is that you reuse the tapes. I've never met anyone who reuses their tapes.)) W: We don't, but there are many who do. S: Again you go to your local dealer because every so often there comes a big shipment and it's so big that they have to shoot it fast, so we have been able to get tapes for \$9 a half hour - that's cheap - but you buy them in bulk: \$200 worth. But then you are equipped for 5 months and you can really bathe in it and keep putting on tape after tape. And it makes you produce more. The list price here is \$18, I think, so getting it for nine is cheap. ((Were you involved with the Radical Software people, 'Raindance'?)

W: On the contrary. They were the group that established the video scene and we came from a totally different direction to it. They were the generation that emerged with the manifestoes of social change. S: We felt the political situation here was fine, compared to where we came from! It wasn't really fine, but we had nothing to fight for on that level. They were immediately bitter from the beginning because they were fighting not only the establishment, but their childhood romance with TV. We never had any childhood romance with TV - we didn't know the Westerns or Mickey Mouse or anything. So they were bitterly fighting something that we had no relationship to. We'd bought our first TV set a year before We love it: it's like this life here. It pulsates 60 times a second. I have no personal animosity towards network work: I have nothing to do with it. ((And this was the main motivation for the other radical television people.)) W: Exactly. If you open any Radical Software you see that broadcast television is enemy number one. (( "Perceptual Imperialism" )) S: And they are right, they are very right; it just never bothered me. ((However, you were involved with alternate television at the outset.)) W: It was through NYU and the Alternate Media Center. It's a privately funded local cable programming group. It was a research group at the beginning and then went into production. But we were involved in a technical sense; we are fascinated by anything the medium does. It's broadcastable; but the fact of broadcast is more fascinating to us than the message. We were friends with George Stoney at NYU. He was the director of a Canadian program, 'Challenge For Change' - it dealt with  $\frac{1}{2}$ " local cable broadcast, and he came from that scene in Canada to

NYU as professor - undergraduate film studies or something - and there he and Red Burnes, also from Canada, put forward the idea of an alternate media center, and got sponsored by a foundation. It was set up as a professional place, it used the power of NYU and its organisation, and had the potential to make an impact on straight broadcasters, cablecasters. It's still growing, it's spreading and emerging as an influential organisation.



## CABLE TELEVISION IS ENEMY NUMBER 1!

((What's your opinion of cable television?)) I think it's totally wrong. For example, the direct transmission from satellite is the ultimate freedom, because that signal can reach anywhere without using any sort of roading system, and you can accept the medium as free - and that's what it's for: you should be able to sit here and get all the signals broadcast from all over the world. And there are some areas in the United States where you can get only two channels from cable, and that is the total limitation of the whole system. This year they've launched the first satellite with the power of transmission, usually they are used for reflecting transmissions, as they don't have enough power to reach your home.

That idea is totally acceptable for me. To see Canadian programs in your home - and nobody is going to put that on cable. They tell you they will, but they won't. ((So you see the cable as a reversal in the evolution of television broadcasting; a negation of the Buckminster Fuller ethic "do more with less".)) W: That's right. At the end the extension of this system is that everybody is going to be wired to everybody - it's not visual thinking. It's a social application: being wired to your library, business. People would like to work at home. That need for security: being with something. It's totally unnecessary. You don't have to be wired to anything or be part of the company in order to produce. On the contrary. People here tend to become part of institutions, but really everybody should become his own institution; but it may be too difficult. That's why there is conformism here, and cable is one of these conformisms. Once you have the freedom of all channels then you don't feel as comfortable as if you had the limitation of 50. In five years they say they'll send you 35 channels. But there won't be any channels from Asia; one or two at the most. There'll be much politics, local influences. This society likes these regular, limited programs, because they become part of the daily routine. ((Creating an impression of security.)) W: They demand that particular program, there is no drive towards freedom of choice. If we project it further, there is really no need for art. That's why there is no art today. If people don't need it it won't be there. So if there is no wish for an infinite number of channels, then there will be cable here, and that's what will be. So I think cable is enemy number one. All the ideas of cosmic communication, free access to frequencies, the dreams of the

utopists, Buckminster Fullerites, Futurists, it's just in vain.

((In a way, the neighbourhood television developments are also narrowing down the global possibilities.)) S: Neighbourhood television has been more fun than anything, like pirate radio, but it's never been on a big scale. W: I respect these attempts like Peoples Video Theatre, Art Media Survival. They are trying to break down the cable system into local origination points.

The subdivision goes like this. The big establishment is in Washington. Then there is CBS. Everyone would like to go to CBS and broadcast. The next subdivision is Channel 13, something we all have access to. Then there's something underneath that which is the cable system in Manhattan, and then there is the neighbourhood, street-corner television. Finally it's going to be into the house: closer, closer to you. All these stages are ahead. They're conceptualized, they're demanded. S: Even so there are good examples of using it. I was reading in Radical Software of the group who take their Volkswagen bus up the hill, and they take their little deck and fasten it to the cable on the pole with two alligator clips, and they send over to the village below programs originated in the village. Then they put on ads and they say "if you have anything to say please contact us" and then they sign off, half an hour or so later. And there is no engineer, no technician, nothing. They also have a lot of problems, like the sound and image not going together. But that I have to respect very much, that's a beautiful trip.

W: But you have to really want it, because it's a lot of work to produce a half hour every day. I don't think people have the capacity to do that besides their own life.

((How is cable television operating in New York?)) W: Well, almost anybody can put a tape on cable television. ((How do you go about doing this?)) W: Well, I'd call up the centre in Manhattan, ask for the public access representative who is in charge and I would schedule my time. ((And it's not so flooded with requests that it's booked up ahead a long time?)) W: I haven't heard of anything like that. On the contrary, I've heard that they would encourage even problematic things: a friend of ours has proposed a weekly half hour

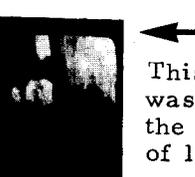
coverage of the gay scene, and there seems to be no objection. There's a lot of obscenity in it, but it's all right. ((And if you feed a half hour into the cable, is there any payment for this?)) W: No, of course not. Although there is now some pressure on cablecasters to pay for material of local origin: it's in their franchise to use local material, but it hasn't been worked out yet. It's a complex political problem. Up to now the cablecasters have been covering the expenses of playback and signal distribution to your home, but there can be no commercials, or commercial aspect to the broadcasting. There is only the service which is their responsibility. There wouldn't be any return money or profits as in the other channels. S: There's some controversy about cablecasters putting on worthless programs that nobody wants to see just to comply with FCC ruling. The cable casters claim that they are getting a lot of subscriptions by putting those programs on, but the cable authorities claim that nobody has any interest in the programs and that's why they're not paying for it.

((At a Walter Reade cinema we saw an advertisement for subscribing to Walter Reade cable programs, which were all sporting ones.))

W: It's interesting that a cinema organisation should be into this because a year ago the cinemas were protesting against cable television. ((But Walter Reades are into everything! It's distressing to see the big organisations having so much control here, and the way creative people often have to depend on them - working with IBM to make computer films and so on. Ron Hays, for instance,



Monitor arrangement for Shigeo Kubota's "Video Birthday Party (60th) of John Cage," performed at The Kitchen, Sept., 1972.



This pattern of screens was repeated 3 times in the viewing area - a total of 12 monitors.

lost a lot of work he was doing for RCA when they decided not to go on with a project involving cassette tapes to accompany records.) W: I wouldn't pity Americans at all, I think they are just doing what they have been dreaming of - the American Way: Hollywood, Professionalism, it's the Right Way. And of course they are going to be victims of their own ideas. S: We've never sold anything to anybody. Anybody who does knows what they are going into. W: Anybody who goes into these adventures risks getting ripped off. Americans love to gamble - it's just part of the whole scene.

((At Video Free America in San Francisco we saw a program called All The Video You Can Eat - a combination of abstract video and community newsreel: a sporting festival - Frisbee playing - and a report on a sexual freedom congress.)) S: Yes, we like the abstract work there, it's done by a friend of ours, Skip Sweeney. They showed that same program at The Kitchen. It was very irrelevant to New York audiences, actually. I saw it again in California and people were laughing and really enjoying it, and that's when I understood that it was a very local program, because nobody laughed at The Kitchen.

((You pioneered the Kitchen?)) W: The Kitchen is an electronic media theatre, it's not only video, because we work with sound in the same way as with electronic image, giving performances of electronic music or sound as well as, or together with, video. There were a few earlier attempts at running a full-time video theatre in the city, but they were trying to become self-sufficient, to make a profit. This wasn't possible

at the time; there was no audience. So when we came about a year or two ago to set up a theatre it was because there was no place then to experiment with an audience with electronic sound and image. We said we cannot really run it on a profit basis, let's try and sponsor it and keep it around for a year and it will create a scene. And we were right. This was our contribution. And we got a grant from the State Council on the Arts for something else, and I added my own salary to it and we went into the space. We had a lot of help from friends in fixing it and so on and we ran it for the first half a year on a total loss, sometimes to an audience of five people. We didn't advertise. But we knew that it was going to make a scene, and it did. People started to come and show tapes, and the music was there, and it grew and it grew and now it's over-booked.

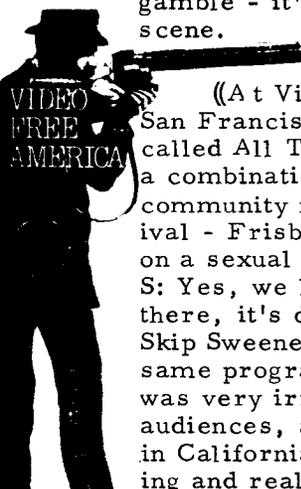
S: Now it's almost self-run. We don't know where the audience comes from, and we have a good number of people every night. W: The State Council gives us some money for the rent at the Mercer Arts Center, and for some minimal operating expenses: \$75 a week for someone to run it. ((And the equipment there?)) W: Most of it belongs to private people, half of it is ours. The chairs belong to us - the sound equipment to a friend upstairs, so it's very much a family business!

((But the Mercer Arts Center itself?)) W: The whole thing was meant as business. It's the concept of an industrialist who wanted to contribute to the arts - so he invested a great deal of money in fixing the floor and so on. But if he were only a businessman he'd have closed it down, as it makes no profits. It's a non-profit art-orientated organis-

ation. But from time to time there's a panic: investors get upset about it; so it has a fragile ecological structure behind. It is actually created by that downtown community - the whole rock scene started there. S: I'm sure if they hadn't been so hard-core commercially-minded at the beginning they could have picked up some money from either the Rockefeller Foundation or something.

It's very casual, a lot of people just drop by. Sometimes contributions are collected and the artist gets half and the Kitchen gets the other half just to operate. New York generates enough to run it interestingly, but it doesn't really guarantee you any quality. That's why we ask for contributions, but never admission because we can never guarantee any quality. We never audition, and it is all on mutual respect that the person coming in is going to present something that is going to be relevant to a certain audience, and it usually is. We had no intention of making a theatre - just providing a space for the scene to develop and it did, and that's the only success of the place.

((We went to Nam June Paik's program the other night when he played a recording of Orson Welles' "War of the Worlds" broadcast, and on an array of monitors put up lots of video images including shots of the audience, using an infra-red sensitive camera and a nearly invisible infrared light source. He afterwards had a discussion with the audience on their reactions to the experiment. But he's a remarkable personality.)) W: Yes, he's a performer by himself. ((He did say, and I'm inclined to agree, that if you walk around the block with one video camera, the result is not as interesting as your own vision which is const-



Unless otherwise indicated, admission is by contribution.

SHRIDHAR BAPAT Program Director JIM BURTON & BOB STEARNS New Music Producers  STEINA & WOODY VASULKA Video Gods  KITCHEN ASSOCIATES Rhys Chatham, Bill Etra, Susan Milano, Ben Tatti, Jane & Walter Wright		DIMITRI DEVYATKIN Co-Director MICHAEL TSCHUDIN The Midnight Opera Co.		<b>9 TUESDAY</b>  NEW MUSIC JON GIBSON 8:30 p.m.	<b>10 WEDNESDAY</b>  VIDEO Open Screening 8:00 p.m. FREE	<b>11 THURSDAY</b>  INTERMEDIA BILL & LOUISE ETRA "Video Abstractions" 9:00 p.m.	<b>12 FRIDAY</b>  VIDEO Tapes by DIMITRI DEVYATKIN 8:30 p.m.	<b>13 SATURDAY</b>  UN Conference on the Human Environment June 72 in Stockholm. Video tapes by DEAN & DUDLEY EVENSON, HOWIE ARFIN, DIMITRI DEVYATKIN 8:30 p.m.
<b>SUNDAY</b> <b>14</b>  VIDEO Henry Street Productions present LOWER EAST SIDE VIDEO TAPES 3:00 p.m.	<b>15 MONDAY</b> NEW MUSIC  LAURA GREENBERG: "Duet" for voice and synthesizer, "Thanksgiving Music" Rock, wood, ice, fire, air" performed by JIM BURTON, GARRETT LIST, FRAN PAGE, and BOB STEARNS 8:00 p.m.	<b>16</b>  VIDEO Open Screening 8:00 p.m. FREE	<b>17</b>  VIDEO Open Screening 8:00 p.m. FREE	<b>18</b>  VIDEO Selections from "KELSEY" by BILL CRESTON 9:00 p.m. FREE	<b>19</b>  CONCERT NAM JUNE PAIK "Concert Trial" 8:30 p.m.	<b>20</b>  VIDEO TAPES by IHOR CHOMUT and IVAN FECAN 8:30 p.m.		

antly cutting from long shot to close up, and he was saying to approach this effect you need maybe four cameras, all with different fields of view.) W: Maybe you shouldn't need to walk with the camera - the cameras should be set up all over your block and you can sit home and just switch from one to the other - that idea can be extended.

Nam June was always incredibly interesting in his concepts, and a certain way of presentation and his personality is great, but he doesn't really care for the visual itself, which is very interesting.

I have the same obsessions. I believe also that television could capture more, but the dream didn't come through. Television's a good idea, but it has nothing to do with the real product. The tape, the image, is very lousy in a sense. There's not really much to look at. The behaviour is fascinating, the concept is beautiful, but to pursue the public to look at it is a nuisance. Why should people come to the video theatre and look at the videos? What we watch really is that electronic drama. I don't care for people, really, presented in a drama,



VIDEO FREE AMERICA PRESENTS  
SATURDAYS 9:00 PM

the  
continuing  
story  
of  
CAREL & FERD

created by Arthur Ginsberg  
with Skip Sweeney, Sukey Wilder, Bob Klein

or even places: even the streets - that doesn't really interest me a bit. It's the drama in that tube, like looking through a little window into some electronic universe.

((One use of video we personally reject is its use to intrude into people's lives and psychologies - such as "The Continuing Story of Carel and Ferd". To me this concept is disgusting. It's a very American thing to be always talking about 'myself' and 'finding myself and finding my reality.)) W: Oh, there are symposiums on masturbation here, you know: intimate forms of masturbation, involving technology in it. "Carel and Ferd" is still very objective. It's like looking at a Hollywood movie. They are unhappy they didn't do it in more depth. ((Therefore they've made these people more guilty and more unhappy!)) S: People love to be videotaped. They ask for it. W: This is the myth of totally living on the energy of other people. When you open certain magazines you realize how far people would go in not only exposing their body: they would actually try to open their chest. Cut it all open and show it. This society has that sort of tendency.