

UPDATE ! UPDATE ! UPDATE ! UPDATE !

Bruce Marchfelder
315 Greenwich St.
NYC, NY 10013

Dear Bruce,

VIOLIN POWER

RECOLLECTIONS

List of credits:

Actors: Tim Thompson, Daniel Nagrin
Dancer: Saburo Teshigawara
Voice: Joan La Barbara
SOFTWARE:

Sincerely,

Steina

P. S.

Dear Bruce,

In this yesterday's fax I forgot the software people:
Russel Gritz, William Heckel and Bruce Hamilton

I hope this is not too inconvenient

~~Best~~ Best, Steina



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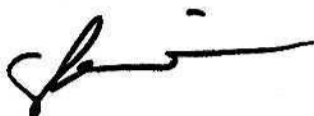
ATTN: SARA

Dear Bruce,

These are some writings I pulled out of existing files, I hope they will do - use any way you wish...

Sincerely,

Steina



VIOLIN POWER

History:

After having successfully interfaced my acoustic violin with a variable speed video tape player, I bought a MIDI violin. I then had the video transferred to a laser disk playable on a video disk player with an instant random access to images, speed and direction. The software, written by Russel Gritzko is still being upgraded as my understanding of the instrument improves.

Violin Power is an ongoing continuous project with an ever increasing "repertoire". So far I have made five videodisks and I change the program for every performance.

Media Concept:

The ZETA Violin is a five stringed electric violin with a MIDI output. The assignment at the moment is that the fingering on the A and E strings point to locations on the disk. The D and G strings control speed and direction and the locations on the C string point to special segments of the disks.

I am working on another programming scheme where the C string will assign control to the upper strings, as I experiment to make the performance more musical.

Although the equipment for both The interactive installation "RECOLLECTIONS" and the performance "Violin Power" is in part shared, RECOLLECTIONS will be played by the audience via drum pads with sampler sounds.

Statement:

I loved playing my violin, but when faced with the prospect of being a professional musician, I realized I had made a dreadful mistake. I found myself in New York going from gig to gig wondering if there was not more to life than black dress and meager fees. I had met Woody in the early sixties in Prague, where I was studying music at the time, and by mid-sixties we arrived in New York. Woody was a film maker, and through his film contacts he came across video in 1969, and both of our lives were changed forever. Woody introduced me to his new discovery - video. What a rush! It was like falling in love, I never looked back. As soon as I had a video camera in my hand - as soon as I had that *majestic flow of time* in under control, I knew I had my medium.

Dear Woody,

Cynthia Goodman called to-day for an estimate. She says a ball park figure for various projects is 10,000 with 3,000 reserved as travel expenses. How much should I ask for me and my equipment? Separate or together? Could it be "Audience interactive"? What would that budget be? This is for Kwangju biennale, Korea. Once you give me the good feedback I will send Cynthia this letter.

V I O L I N P O W E R

History:

After having successfully interfaced my acoustic violin with a variable speed tape player, which is what Nam June saw here in Santa Fe, I bought my MIDI violin . I then upgraded the video part to a Pioneer disk player with random access and a much wider range of permutations. The initial software, written by Russel Gritz is still being upgraded as my understanding of the instrument improves.

Violin Power is a ongoing continuous project with an ever increasing "repertoire". So far I have made five videodisks and I change the program for every performance.

Media Concept:

The ZETA Violin is a five stringed electric violin with a MIDI output. The assignment at the moment is that the stops on the A and E strings point to locations on the disk. The D and G strings control speed and direction and the C string locations point to special segments of the disks.

I am working on another programming scheme where the C string will assign control to the upper strings, as I experiment to make the performance more musical.

I have so far been quite lucky in my research to transplant Violin Power to an interactive station. No real obstacles, just time and money.

"VIOLIN POWER" is a performance which needs a space such as an auditorium or a stage. I need to know the environment of the performance. Is this in a context with more events where a large stage with a video wall or a big projection, good sound system is being shared?

The interactive installation "RECOLLECTIONS" of course needs a very different environment. It should be in some kind of a sound and light insulated room ca. 5 by 7 meters with high

ceilings. Ideally, it should have a video wall or a projector suspended from the ceiling and a decent sound system. This is all stated in the standard forms.

Although the equipment for both events is in part shared (Violon Power has additional equipment not needed in Recollections), the performance will most likely be in a different location from the installation and so sound system and projection or video wall would not go from the one space to the other, although I presume it could.

Stataement:

I loved playing my violin, but when faced with the prospect of being a professional musician, I realized I had made a dreadful mistake. I found myself in New York going from gig to gig wondering if there was not more to life than black dress and meager fees. I had met Woody in the early sixties in Prague, where I was studying music at the time, and by mid-sixties we arrived in New York. Woody was a film maker, and through his film contacts he came across video in 1969, and both of our lives were changed forever. Woody introduced me to his new discovery - video. What a rush! It was like falling in love, I never looked back. As soon as I had a video camera in my hand - as soon as I had that *majestic flow of time* in under control, I knew I had my medium.

6/30/97

Dear Steins,

Thanks very much for participating in "New Music / Video" at the St. Louis Art Museum.

Enclosed is a small honorarium (the musicians worked for free, with no admission charged).

I hope you've had a chance to look at the copy of RADIO ISLAND that I sent. Its been quite well received in Europe. I can't imagine how the Japanese will react to it.

As usual, I'd be interested in some information on your & Woody's activities, including printed material.

I'm currently editing a piece shot in Luxor, Egypt & Luxor, Las Vegas.

Best Wishes,
Van