

# The Frontier



Signal area of WNET-TV, Channel 17, Buffalo

Supported by the New York State Council on the Arts,  
The National Endowment for the Arts,  
and the  
Canada Council-Conseil Des Arts Du Canada

# THE PRODUCERS & DIRECTORS



James Blue 1930-1980

THE FRONTIER is dedicated to the memory of James Blue who died in June, 1980. He served as Executive Producer for THE FRONTIER in its first season. He was its founding force, just as he had given birth to THE TERRITORY, a series which is aired in Houston, Texas.

James Blue gave much of his energy to bringing independent film and

video makers to the attention of their regional public television station audiences. He did this in his role as producer of programs in two cities, through his participation in a variety of federal and state government funding agencies, by his teaching at universities in the South, the West and the Northeast, and in his writings. He himself had made films in all the

regions of the globe — on all of its continents. In the end, he returned from Europe, Africa, the Orient and South America and began to produce and plan his documentary works in Houston and Buffalo. Of all his contemporaries, his was the most intense commitment to independence and interdependence, to the making of boundaries into frontiers.

Gerald O'Grady

photo by Jane Hartney



Tom Sharpe

**TOM SHARPE** is currently a Director for WNED-TV, Channel 17 in Buffalo. He previously worked in industrial television for GET in Stamford, Connecticut. In 1977 he produced and directed a videotape which won a Gold Award at the International Film and Television Festival in New York City. He studied Television Production at Temple University and Lighting Design with Imero Fiorentino Associates in New York City. He has taught workshops on studio and location lighting techniques at Media Study/Buffalo.

**BARBARA LATTANZI** has taught filmmaking workshops at Media Study/Buffalo, and has worked as a film technician in laboratories in Chicago and San Francisco. She received her Master's degree in filmmaking from the Center For Media Study at SUNY/Buffalo. She has had shows at the Cinematheque in San Francisco, Berks Filmmakers in Pennsylvania, the University of Wisconsin/Milwaukee, the Collective for Living Cinema, Media Study/Buffalo, and as part of the Beau Fleuve program in France. Her film, *Rings* will be shown in THE FRONTIER series.



Gerald O'Grady

**GERALD O'GRADY** is founder and President of Media Study/Buffalo, and Director of the Educational Communications Center and the Center for Media Study at State University of New York at Buffalo. In 1976, he hosted "Filmmaking," a series of thirteen interviews with experimental filmmakers — Stan Brakhage, Donn Pennebaker, Peter Kubelka and others — for Channel 17, and it was later aired by many PBS stations. In 1978, he was Project Director for "American Lost and Found," an interpretative documentary of the 1930's produced and directed by Tom Johnson and Lance Bird on grants from the National Endowment for the Humanities and The Documentary Fund of Channel 13, New York, supported in turn by the National Endowment for the Arts and The Ford Foundation. The film was aired twice on the PBS system, granted awards at film festivals, including a Blue Ribbon by the American Film



Wiley Hance

Festival, and is scheduled for transmission on European television. He is also Project Director for *The World of Tomorrow*, a Johnson-Bird film on the New York World's Fair of 1939, supported by the New York Council for the Humanities.

**WILEY HANCE** is Executive Producer of all programs, network and local, originated by WNED-TV, Channel 17 in Buffalo. He is producer of the *Mark Russell Comedy Specials* for Public Broadcasting Service and was Executive Producer/Producer for *The Joffrey Ballet Live From Artpark* and *A Tribute to Martin Luther King*, both two-hour "live" presentations for PBS. He was Manager of Public Affairs for the radio and television networks of the American Broadcasting Company from 1951-1971, and in 1972-73 was Producer-



Lynn Corcoran

Director in charge of *Pilot Project*, a unit established to determine the feasibility of utilizing the resources and personnel of TIME, INC. as the basis for television programs and series. His *The Eyes Have It* was awarded a Silver Medal at the 1973 International Film and TV Festival in New York. He also did independent production for Times Four Productions, including the award-winning *El Greco* and *The Changing Image*. He has produced programs on opera, ballet, drama and music as well as archeology, the campus politics of the 1960's, and drug rehabilitation.

**LYNN CORCORAN** is an independent producer of videotape documentaries which examine social issues. Her work includes *Engine 18 Squad 10*, made in collaboration with Glen Muschio, which received the award for Best Video Documentary at the



Barbara Lattanzi

1976 Athens Film Festival. *Fighting Back: The Ellicott District Concerned Taxpayers* (1975) and *Here at the LBJ* (1977) both examined housing issues important to the local community. *Heavy Drinking* (1979) considered the experiences of alcoholics. In 1979 she did camera work for *The Invisible City*, a five-part experimental documentary series for public television in Houston, Texas. She has just completed *In Our Own Backyard*, an examination of the complex issues raised by the Love Canal disaster. The project was supported by grants from the New York Council for the Humanities and the Artists TV Workshop of WXXI-TV. She has taught documentary video production at State University of New York at Buffalo and at Media Study/Buffalo. Corcoran was also producer of THE FRONTIER's first season of programming in 1979-1980.

# PRODUCTION OF THE FRONTIER

by Lynn Corcoran



Lynn Corcoran, Producer

THE FRONTIER, a series of six new programs featuring the work of independent filmmakers and videomakers from the signal area of WNED-TV, the Buffalo, New York P.B.S. affiliate, premieres on Channel 17 Saturday, October 3, at 10:30 PM. This is the second season of programming for THE FRONTIER. Sixteen hour and half-hour programs from Western New York and Southern Ontario artists were broadcast in 1979 and 1980.

The use of the term "independent" may be unfamiliar to many television viewers, and the fact that it is points to an important reason for presenting this series. Independent filmmakers and videomakers do not produce their work for a client or a sponsor who provides not only the financial support, but also determines the content of the work. The films and videotapes of independent producers freely express their own creative imagination and vision.

But independents have limited opportunities for showing their work. With THE FRONTIER, we hope to change that, and, at the same time, to make television audiences more familiar with independent work.

The six FRONTIER programs will introduce the Channel 17 audience to a variety of independent approaches, subjects and styles, including experimental, personal and documentary work. The 19 films and videotapes shown are the work of 14 film and video makers, four of whom work in Buffalo and ten in the Toronto area. The programs were compiled from more than 75 works submitted by artists from across this region. The series includes 16mm and super-8mm film, and 3/4" video originals, varying in length from 3 minutes to 27 minutes.

The filmmakers' and videomakers' fascination with the contradictions, the secrets, and the possibilities of manipulation of the processes of film and video recurs throughout the six weekly programs. John Porter's short films use pixilated, or speeded-up, techniques. Rick Hancox's *Wild Sync* is a humorous film-essay on the filmmaker's problems recording synchronous sound, and Jim Hartel's videotapes make the camera and the television monitor not only the tools, but the subjects of his work.

Barbara Lattanzi considers the possibilities of "films" that are a few seconds long, themselves part of a larger film in *Rings*, and in *This is the Title of my Film*, Drew Morey calls attention to the dramatic function of dialogue by having his actors deliver descriptions of their lines instead of the lines themselves.

Several films are biographical or autobiographical. In *Wedding Before Me*, Patrick Jenkins uses a home movie of his parents' wedding and interprets the event by re-photographing and re-editing the images. Richard Kerr recalls memories of growing up on the Welland Canal in *Canal*, and Marcelle Pecot's *Volatile Memories* represents on film a pattern of mental images which express a range of emotions.

A question for all artists, particularly for those who work in film and video, is asked by the Toronto video and performance group, General Idea, in *Test Tube*. They borrow from, and at the same time comment on, familiar television styles while asking how artists can express themselves in the modern era of mass communications.

THE FRONTIER is produced by Media Study/Buffalo, in cooperation with WNED-TV, a collaboration between a regional media center and a public television station that has been accomplished in only a few cities nationwide. Media Study/Buffalo selects the individual films and videotapes and plans each of the programs, while WNED-TV provides the technical support to package the programs on videotape.

Grants from the New York State Council on the Arts and the Canada Council provide fees for each artist whose work is broadcast. For Media Study/Buffalo, Lynn Corcoran is Producer and Gerald O'Grady is Executive Producer. Wiley Hance is Executive Producer for Channel 17.

Whenever possible, the filmmakers and videomakers were present in the Channel 17 studios during the transfer of their work to broadcast videotape. The television engineers provided an explanation of the transfer process and discussed any technical problems which occurred. The transition from film to videotape can bring about major changes in the appearance of the work. Colors sometimes shift, the edges of a film (seen clearly when the film is projected) are masked by the frame on the front screen of a television set when the film is transferred to video. Many other subtle changes occur. The experiences in the Channel 17 studios will prove valuable to the video and film makers as they produce work in the future with possible broadcast distribution in mind.

Viewers will find the format of THE FRONTIER unique. It reflects a primary emphasis on the films and videotapes, not on the packaging of the programs. There is no host to mediate between the work and the audience. No material was re-edited or excerpted, and there are no themes to tie works in a single program together.

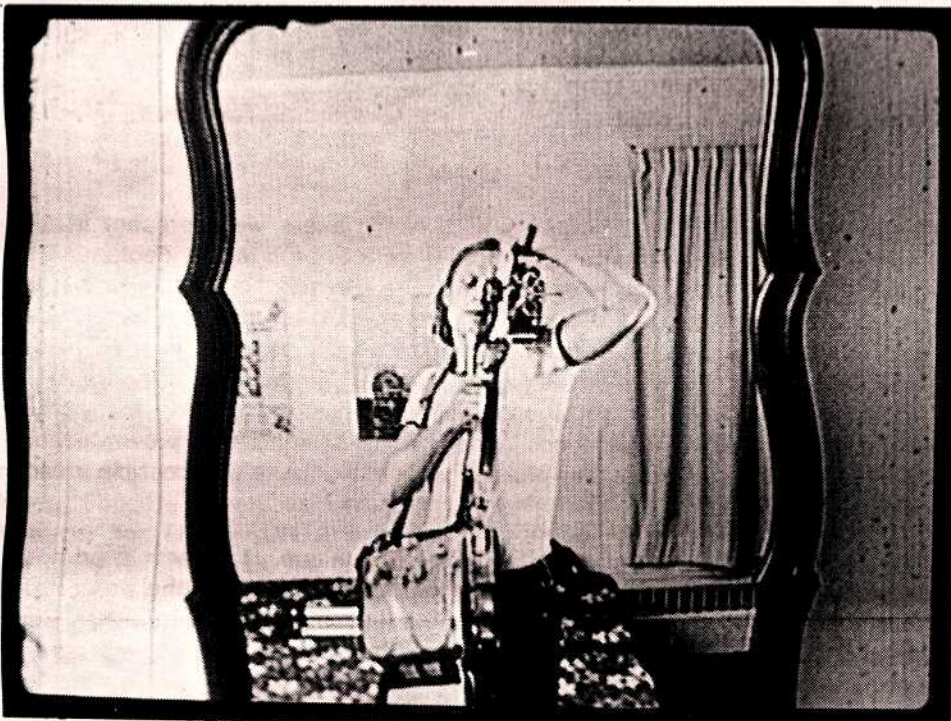
An important aspect of the presentation of the films and videotapes is the use of brief introductions to some works by the artist. It is essential to introduce those films and tapes which use less familiar forms or techniques, in order to make the work accessible to a wide audience. The purpose of an introduction is not to explain or describe the work, but rather to identify it as coming from a personal concern or experience of the artist.

The current series is dedicated to James Blue, Executive Producer of THE FRONTIER's first season of programming, who died in 1980. THE FRONTIER was Blue's idea. It was one of many ways he used imagination and a great deal of hard work to help independent producers. An independent filmmaker himself, he taught young filmmakers, helped them get started in their careers, worked to see that funding agencies and media centers gave them the support they needed, and with efforts like THE FRONTIER, he established new possibilities for exhibiting the films and videotapes they produced. A dedication to James Blue by THE FRONTIER's Executive Producer, Gerald O'Grady, appears in this publication.

## A Canadian Festival

Paralleling its broadcast of Canadian work on THE FRONTIER, Media Study/Buffalo has programmed a Canadian Festival, presenting other Canadian film and video artists in Buffalo this fall. In September, Norman White of the Ontario School of Art installed electronic sculptures and lectured on "Art as Onlooker", and was followed by videomakers A.A. Bronson, Clive Robertson and Lisa Steele, and filmmakers R. Bruce Elder, David Rimmer, Chris Gallagher, Kathy Li, Robert Rayher, Veronika Soul, and James B. Kelly. On October 2, filmmaker Al Razutis will appear at Media Study/Buffalo and on October 8, Michael Snow will present his new work, *Presents*, in the Evenings for New Film program at the Albright Knox Art Gallery under the combined auspices of the Gallery, Media Study/Buffalo and the Center for Media Study, SUNY at Buffalo. Media Study/Buffalo's Canadian Festival was supported by the Canadian Consulate in Buffalo.

# THE PROGRAMS/THE MAKERS



From *Wild Sync* by Rick Hancox

## Program #1

### RICK HANCOX

*Wild Sync* (1973) 16mm film, color, sound, 9 minutes

An impulse which manifests itself in much of Hancox's work, and notably in *Wild Sync*, is the maker's intentional de-mystification of the film-making process.

As a student at Ohio University, Hancox first began to react against a type of filmmaking which based its standards of quality upon a film's degree of professional veneer. He observed there, among certain filmmakers, an intoxication with "high technology" as an end in itself. He also strongly reacted against the peculiar pretense of that type of filmmaking that an audience participate in the filmic illusion to the degree that it entirely ignore the film's artifice, that is, ignore the fact that it is watching a film at all!

In *Wild Sync*, Hancox pointedly subverts such mystification by letting the filmmaking process itself be the subject of the film. At the same time Hancox reveals his love of 2 filmic forms — the autobiographical form and home movies. According to the filmmaker, *Wild Sync*, which features

Hancox himself with friends, is "a combination Christmas home movie/instructional film on how to make lip-sync sound films with only your average wind-up camera and wild tape recorder."

Rick Hancox was awarded a Canada Council grant for graduate work in film, and received the degree of Master of Fine Arts, after studying at New York University and Ohio University. As a student, his films won virtually every major prize in the Canadian Student Film Festival, as well as several American and international awards. After working in the New York City film industry, he returned to Canada to teach film at Sheridan College, in Oakville, Ontario, where he continues to experiment in the film medium. *Zum Ditter* and *House Movie* were broadcast on the first FRONTIER series.

For information about distribution contact:

Canadian Filmmakers Distribution Centre  
144 Front Street West, Suite 430  
Toronto, Ontario M5J 2L7  
Canada

### JIM HARTEL

*Captured Tool* (1977) 3/4" videotape, black & white, sound, 3 minutes

*Reflection* (1979), 3/4" videotape, black & white, sound, 4 minutes

Jim Hartel, a sculptor, uses the video monitor as a sculptural form — a physical space — in which, through both irony and visual paradox, the video medium is allowed to comment upon itself.

Hartel's work also presents puzzling contradictions between our perception of an image and our comprehension of it, as with the steady centered gaze of the rapidly spinning camera in *Reflection*. On this piece Hartel writes, "*Reflection* not only refers to what happens as the mirror 'reflects' the camera's eye back at itself, but it also characterizes a state of introspection that occurs in the mind when thought itself is made the object of thought."

*Captured Tool* and *Reflection* will be shown with an introduction by the videomaker.

Jim Hartel studied fine arts at New York University, State University College at Buffalo and the University of Colorado/Boulder, where he studied sculpture and served as Assistant Curator in the University Art Museum. He was a teaching assistant at the Center For Media Study at the State University of New York at Buffalo, where he received his Master's degree in video. Hartel has exhibited his work in the Denver Art Museum, the University of Colorado, the State University College at Buffalo in conjunction with Hallwalls Gallery, Media Study/Buffalo, and as part of the "Beau Fleuve" exhibition in France.

For distribution information contact:  
Media Study/Buffalo  
207 Delaware Avenue  
Buffalo, New York 14202



Production still from *Captured Tool*



From *Reflection* by Jim Hartel



From *This Is the Title of My Film* by Drew Morey

## DREW MOREY

**This Is the Title of My Film** (1979)  
16mm film, black & white, sound, 7 minutes

"Communication is only as effective as the motive is pure. Each of us every day makes someone else think we mean something other than we do, in order to achieve our own ends. This phenomenon, is clearly seen in business and political language.

"*This Is the Title of My Film*, on a surface level, is a soap opera satire in which stage directions, actor motives and descriptions of dialogue replace the dialogue itself. Underlying this outward form is a subtle exposition of the tragic purposelessness in the lives of people, seen in the parody of the shallow, soap opera conflict."

— Drew Morey

Drew Morey began filmmaking at age 12, working on his own animations in super-8mm. He made *This Is the Title of My Film* while a student of the filmmaker, Rick Hancox, at Sheridan College in Oakville, Ontario.

*This Is the Title of My Film* received the "Special Jury Award" in 1980 at the 11th Canadian Student Film Festival in Montreal. Also in 1980, the film won an award at the Ann Arbor Film Festival and was an American Film Festival finalist.

For distribution information contact:  
Canadian Filmmakers Distribution Centre  
144 Front Street West, Suite 430  
Toronto, Ontario M5J 2L7  
Canada



From *Down on Me* by John Porter

## Program #2

### JOHN PORTER

**Santa Claus Parade** (1976) super-8mm, color, silent, 3.5 minutes

"In 1976 I got a permanent, full-time job and spent my first pay cheque on a Braun Nizo super-8 camera with an automatic intervalometer and a constantly open shutter. Like no other camera, it enabled me to freely experiment with two of my oldest ideas: animation and pixilation which is quick and easy to shoot; and the wiping of images with time exposures. I started shooting pixilated portraits or documents of my favorite subject: people and their actions. I shot over 100 films in this series which I call *Porter's Condensed Rituals*. Most of them are a single, continuous shot, from a very high viewpoint, of an entire event.

"I had filmed Toronto's Santa Claus Parade for three years trying to capture the humor I saw in it, but without success. In 1976 I tried filming it with my new camera using its automatic single-frame motor. The result was so successful that I went on to shoot as many parades and similar events as I could find.

"For this film I obtained permission to shoot from the roof of an office building where I used to work. It is eight floors high and right at the end of Toronto's widest street, on the parade route. The camera ran at three seconds per frame and turned a three hour event into a three minute film."

— John Porter

**Amusement Park** (1978) super-8mm, color, silent, 6 minutes

"After shooting time-lapse films (single-framing with time exposures on each frame) for almost three years, I favoured brightly-lit subjects at night. The bright movement against a dark background created exaggerated wiping or blurring with pastel colours, and there was almost no chance of over-exposure.

"The spinning coloured lights of the rides at the Canadian National Exhibition were the perfect subject. In 1978 I shot closeups of each ride at one second per frame. In 1979 I took an overall shot from the top of a tower and tried an experiment in over-exposure. I kept slowing the camera down, eventually to twenty seconds per frame causing twenty-second exposures on each frame, and it still looked good."

— John Porter

**Angel Baby** (1979) super-8mm film, color, silent, 2 minutes

The filmmaker acknowledges his debt to Norman McLaren who gave him the idea for *Angel Baby*. In this film Porter speculates upon what it would be like to fly.

**Down On Me** (1980) super-8mm film, silent, 4 minutes

"*Down On Me* combines many feelings which affect my films. Flight, depth, speed, and vertigo.

"I wanted to film myself from the viewpoint of a falling camera so I threw a simple, light camera, running at normal speed, up in the air on a small parachute. It was too difficult to get under it and catch it and the resulting film was too blurry and abstract. So I bought a strong fishing pole and tied the line to my automatic single-frame camera, running at one second per frame. Stephen stood with the pole at the tops of roofs, bridges and staircases and slowly lowered and raised the camera while I waited and posed at the bottom.

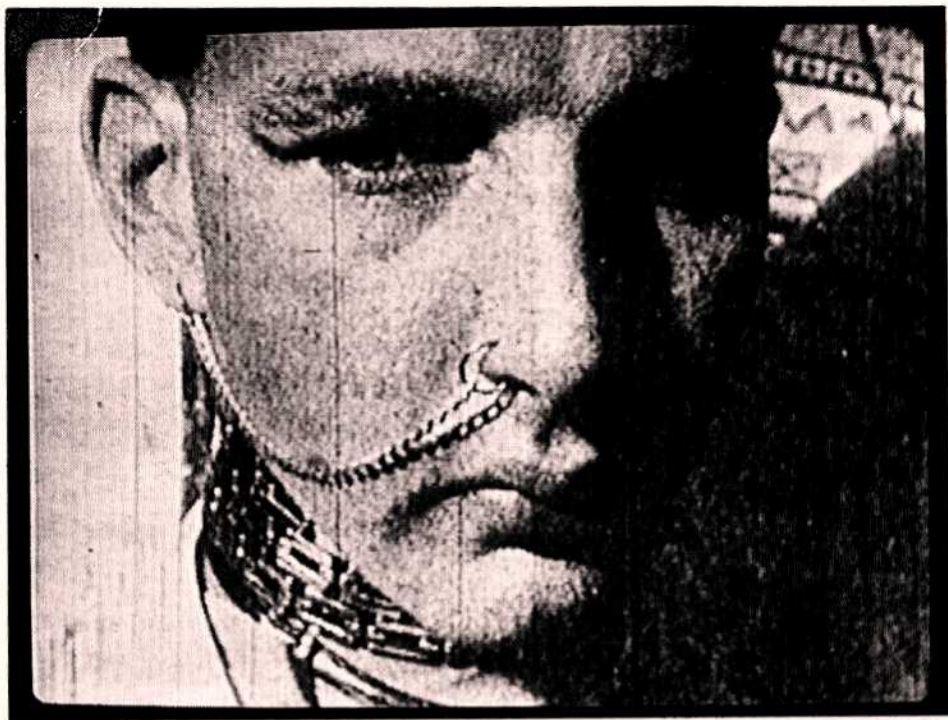
"This film is still expanding as we find more locations to shoot from."

—John Porter

*Santa Claus Parade, Amusement Park, Angel Baby, and Down On Me* will be shown with an introduction by the filmmaker.

Since an early age, John Porter has been seriously involved in acting and photography. In 1975 he studied cartooning, illustration, ballet dancing and attempted to start a filmmakers' theatre. In 1978 he joined The Funnel Experimental Film Theatre, of which he became vice-president in 1980. Porter recently was awarded a grant for filmmaking from the Ontario Arts Council.

For distribution information contact:  
The Funnel  
507 King Street East  
Toronto, Ontario M5A 1M3  
Canada



From *Mondo Punk* by Suzanne Naughton

## SUZANNE NAUGHTON

*Mondo Punk* (1978) 16mm film, color, sound, 7 minutes

"It is everything most people never

wanted to see about 'Punk' — 340 shots in six minutes cut to four edited classic music selections. In order: Beethoven's 9th Symphony *Song of Joy* (my reference to Kubrick's

brilliant *Clockwork Orange*), Ramones' *Blitzkrieg Bop*, Sex Pistols' *Anarchy in the U.K.*, and God Save the Queen. Visuals of real punks were hard to come by in the Fall of 1977 but there are some from magazines and record covers combined with live footage from New Rose, a party, live studio footage and pixilation. Several still photographers contributed local material and this all went onto the animation stand along with the actual 16mm workprint, some of which I re-photographed frame for frame (7 or 9 frames to one) to optically slow the action down. I deliberately mixed negative and positive stocks, black and white and colour film, filmed off xerox 35mm contact sheets, colour-filtered black and white and monochromed colour to give the film a raw aggravating edge. A few razor blade special effects were done live by pixilation right on the animation stand which allowed the filmmaker to give vicarious thrills while escaping relatively unscathed (although there

is real human blood in this film but you will have to keep guessing which scenes are real)."

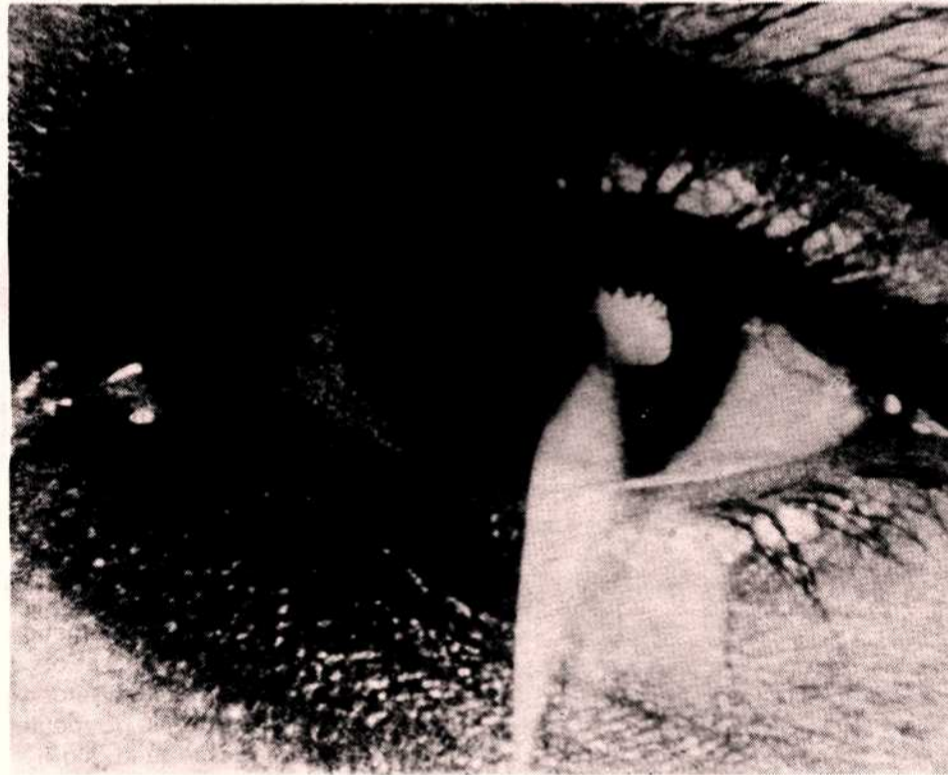
—Suzanne Naughton

Previous to her filmmaking studies at the Ryerson Polytechnical Institute, Suzanne Naughton gained a wide range of experience in commercial and technical still photography, both in England and in Canada. R.P.I., where Naughton received her degree in film and photography in 1978, was the filmmaker's "home base" at the time of making *Mondo Punk*.

Her involvement in Canadian film and television has included work as a free-lance film editor and as an assistant producer for commercial television productions. She has directed *I'll Be Waiting*, a film adaptation of the Raymond Chandler short story.

For information about distribution contact:

Canadian Filmmakers Distribution Centre  
144 Front Street West, Suite 430  
Toronto, Ontario M5J 2L7  
Canada



From *Volatile Memories* by Marcelle Pecot

## Program #3

### MARCELLE PECOT

*Volatile Memories* (1980) 16mm film, black & white, silent, 3 minutes

"Images we make are part of our minds; they are living organisms that carry on our mental lives for us darkly, whether we pay them any mind or not."

—Hollis Frampton

*Volatile Memories* derives from personal experiences of the filmmaker. Yet the film is not autobiographical in the sense of narrating these experiences. The shards of evidence exist right there on the screen — without intervention of narrative continuity to impose a psychological distance upon them (an "imposition", given the necessities of this film's making). They exist in as straightforward a way as possible as actual images/memories from Pecot's life.

The word "volatile" derives from the Latin term, *volare*, meaning "to fly". And the images of the film DO explode out in the shifting patterns of light which hit the screen and render them visible. Yet the images are as persistent as memory, re-membered

in every projection which animates them on the screen once again.

*Volatile Memories* will be shown with an introduction by the filmmaker.

Marcelle Pecot began her work as a painter, moved to still photography, and eventually turned to filmmaking while an undergraduate attending the University of Southwestern Louisiana. She received a Master of Arts degree in filmmaking from the Center for Media Study at the State University of New York at Buffalo. Screenings of her films have taken place at the Albright Knox Art Gallery, at the Art Institute of Chicago, and at Global Village in New York City. Pecot's films have also been part of group shows of work from Buffalo screened at The Funnel in Toronto, the Neighborhood Film Project in Philadelphia, Miami-Dade Community College, and as part of the 1979 "Beau Fleuve" exhibition in France. *But, I'll Never Be a Dancer* and *Give Over Air My Mind* were included on the previous FRONTIER series.

For distribution information contact:  
Media Study/Buffalo  
207 Delaware Avenue  
Buffalo, New York 14202



From *Canal* by Richard Kerr

### RICHARD KERR

*Canal* (1981) 16mm film, color, sound, 21 minutes

"The imagery of *Canal* captures the activity of freighters, ships' crews, dock workers and the historical masonry that the original Welland Canal was constructed from... The film is about going to my 'own world of youth' and spontaneously documenting the canal environment as an adult."

—Richard Kerr

Through Kerr's use of both color and black & white film stocks, selectively chosen to contrast present with past events, and also through his combinations of imagery with text, the filmmaker invokes the canal as a living presence. The canal itself becomes witness to all events that have occurred or will occur along it.

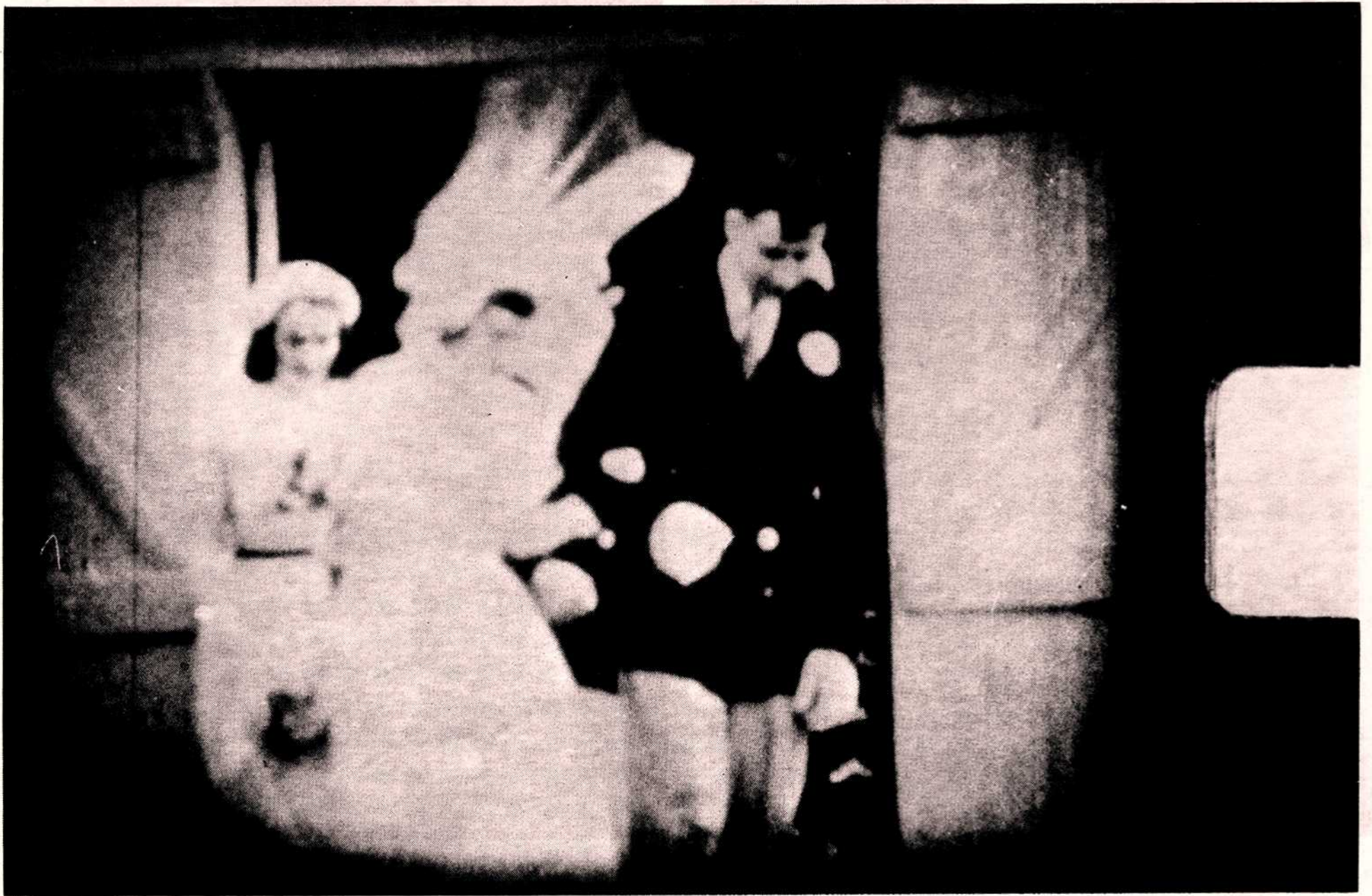
Returned to over and over in *Canal* is imagery of the passage of massive forms of freighters and rock formations as they enter the film frame, swell out to its edges, then 'empty out' of the frame in slow deliberate

movements. The film frame itself becomes "lock" for the flow of present images — particularities of light, texture, and rhythm — as they reverberate in the memory of the filmmaker.

Richard Kerr began filmmaking as an outgrowth of his work in still photography. He studied Media Production at Sheridan College in Oakville. In recent years he has also begun to explore painting and woodsmanship. Kerr's current film project is a diaristic landscape film which examines its subject-matter over a time-span of six years.

Kerr presently serves as a member of the staff at Canadian Filmmakers Distribution Centre.

For distribution information contact:  
Canadian Filmmakers Distribution Centre  
144 Front Street West, Suite 430  
Toronto, Ontario M5J 2L7  
Canada



From *Wedding Before Me* by Patrick Jenkins

Program #4

**PATRICK JENKINS**

**Wedding Before Me** (1976) super-8mm film, color, sound, 6 minutes

"*Wedding Before Me* was shot and completed in April of 1976. The original footage was shot by my Uncle John in 1953 as a record of my parents' wedding. Hence the original footage was shot before I was born.

"When I first saw this original footage in 1976 immediately I began to reflect on my feelings about family structures and social rituals (i.e. weddings, baptisms) that exist in our society. The original footage seemed to contain a lot of the repressed feelings of interpersonal tensions that family structures and ritual do so much to contain and control.

"In order to emphasize this repressed violence I repeated gestures and movements via optical printing."

—Patrick Jenkins

**Ruse** (1980) super-8mm film, color, sound, 7 minutes

"*Ruse* is an intensely poetic film. It was shot over a period of four months in my house in Toronto. The main image of the film is light penetrating glass windows, venetian blinds and glancing off objects. Similar to the paintings of the impressionists, *Ruse* explores how light affects objects and our perceptions of the world around us.

"The dictionary defines the word *ruse* as meaning, 'illusion, trick, or artifice'. By using extreme close-ups of household objects, they are given the 'illusion' of being abstract. Slowly the camera is pulled back to reveal that what we thought was abstract was only a small facet of a household object. Illusion is further explored in numerous images of layers of drapery over a window that increase our sense of the multilayered quality of light.



Preliminary sketches for *Ruse* by Patrick Jenkins

"However, *Ruse* is not intended as a mere documentation and scientific exploration of light. It is also about my reaction to my immediate living environment and my feeling that in some ways the world is an immensely deceptive and illusory place to live. The overall tone of the film is somewhat romantic and pathetic. The viewer is not quite sure what to believe in as traditionally solid objects such as tables and windows lose their solidity under the camera's eye."

—Patrick Jenkins

*Wedding Before Me* and *Ruse* will be shown with introductions by the filmmaker.

Patrick Jenkins was trained as a sculptor and mixed media artist at the Banff School of Fine Arts and York University. In 1976, Jenkins began film production with *Wedding Before Me*. Since that time Jenkins has made eight films including the controversial *Fluster* (1978) which won first prize in the experimental category of the 1979 Toronto Super-

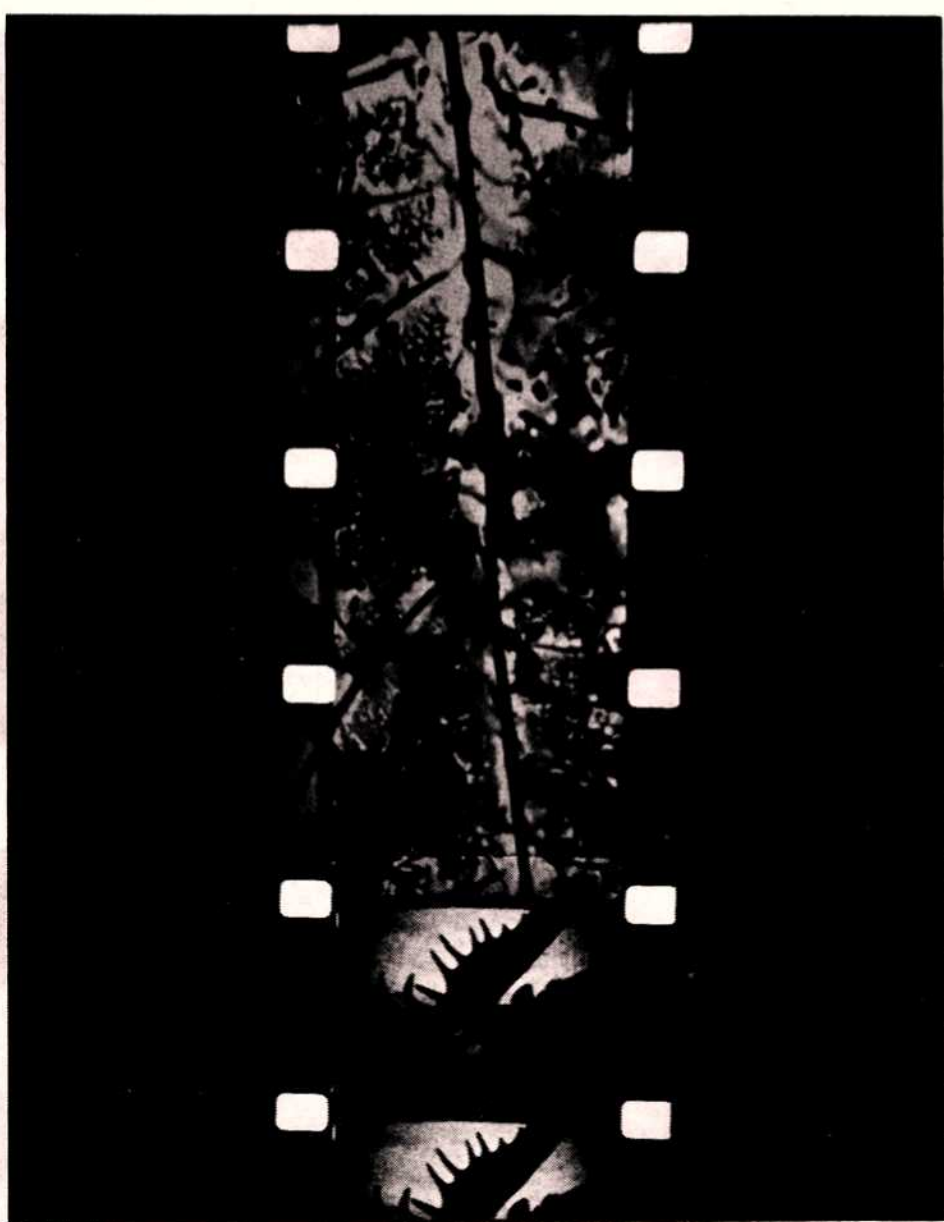
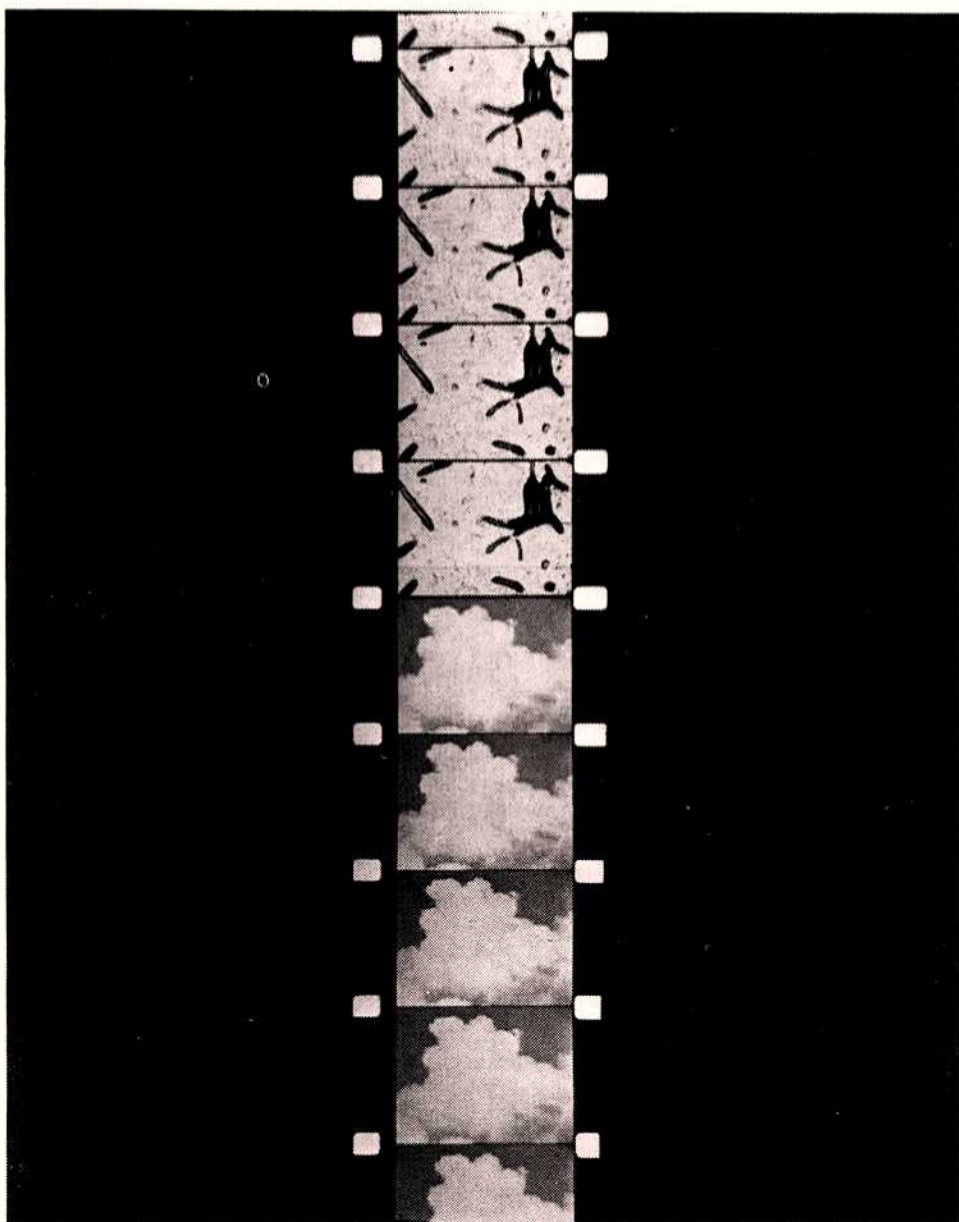


8 Film Festival. Jenkins' work has been seen in numerous solo and group shows in Canada, U.S.A., South America and England including Media Study/Buffalo; S.W.A.M.P. Houston, Texas; and the Art Gallery of Ontario, Toronto. Reviews of his film and visual art activities have appeared in *Vanguard Magazine*, *Cinema Canada*, *Art Magazine* and the *Globe and Mail*. Recently Mr.

Jenkins was awarded an Ontario Arts Council Film Grant to continue his explorations of the film medium.

For information about distribution contact:

Patrick Jenkins  
#167-798 Richmond Street West  
Toronto, Ontario M6J 3P3  
Canada



From *Rings* by Barbara Lattanzi

## BARBARA LATTANZI

*Rings* (begun 1980) 16mm film, color, silent, 3 minutes

"*Rings*, a work-in-progress, is comprised of a series of brief films, each less than 10 seconds in length. Each film, or 'ring', is self-contained and complete within itself. Between each 'ring' occurs a blank segment, approximately 5 seconds long, which gives the spectator an interlude for the final plodding stages in visual cognition of the 'ring' preceding. By this I mean that since there is no time to both see and think about the visual ideas, the spectator must reflexively construct them out of nearly nothing, out of brief glimpses.

"The temporal shapeliness of each 'ring' is analogous to the shapes that a juggler traces in thin air with objects which he must keep in constant motion. The idea that visual integrities were possible within such narrow time-frames was crystallized for me by Tony Conrad, to whom I am very grateful."

—Barbara Lattanzi

*Rings* will be shown with an introduction by the filmmaker.

Barbara Lattanzi has taught filmmaking workshops at Media Study/Buffalo, and has worked as a film technician in laboratories in Chicago and San Francisco. She received her Master's degree in Filmmaking from the Center for Media Study at the State University of New York at Buffalo. She has had shows at the Cinematheque in San Francisco, Berks Filmmakers in Pennsylvania, the University of Wisconsin/Milwaukee, the Collective for Living Cinema, Media Study/Buffalo, and as part of the Beau Fleuve program in France. She is the Assistant to the Producer for THE FRONTIER.

For information about distribution contact:

Media Study/Buffalo  
207 Delaware Avenue  
Buffalo, New York 14202



From *Abroad; Peeled Skin & Cheers* by Michael G. Mathews

## MICHAEL G. MATHEWS

*Abroad; Peeled Skin & Cheers* (1977) 16mm film, color, sound, 7 minutes

"*Abroad; Peeled Skin & Cheers* is a short, poetic interpretation of a young man's personal reflections upon traveling outside his homeland for the very first time. Centered around the writing of a letter, the film attempts through various signs and symbols (and ultimately through the narrative structure of the film itself) to address the marvelous fear and beauty resulting from culture shock and assimilation. Filmed in Surrey, England in the summer of 1977.

*Abroad*, was but one of several short films produced by a group of American independent filmmakers who traveled throughout England assisting one another in the production of their respective films."

—Michael G. Mathews

Michael G. Mathews is a commercial cinematographer and film editor whose work includes local and national television spots, state educational films, and most recently the motion picture *Tuck Everlasting*. Born in Buffalo, New York, Mr. Mathews received his B.S. degree in Advertising/Public Relations from

Syracuse University where he was poetry editor for the school's literary arts magazine. Currently he is working on a screenplay for a feature length film he hopes to produce in the near future, and has been hired to film the motion picture *The Eyes of the Amaryllis* this fall in Nantucket, Mass.

For information about distribution contact:

Media Study/Buffalo  
207 Delaware Avenue  
Buffalo, New York 14202



Program #5

JIM ANDERSON

Canada Mini-Notes (1975) 16mm film, color, sound, 14 minutes

Canada Mini-Notes is a playful investigation into the mechanics of the film process. Using as his subject the flipbook, Anderson invites consideration of how film works: like a flipbook, a film is a series of still images viewed in rapid succession.

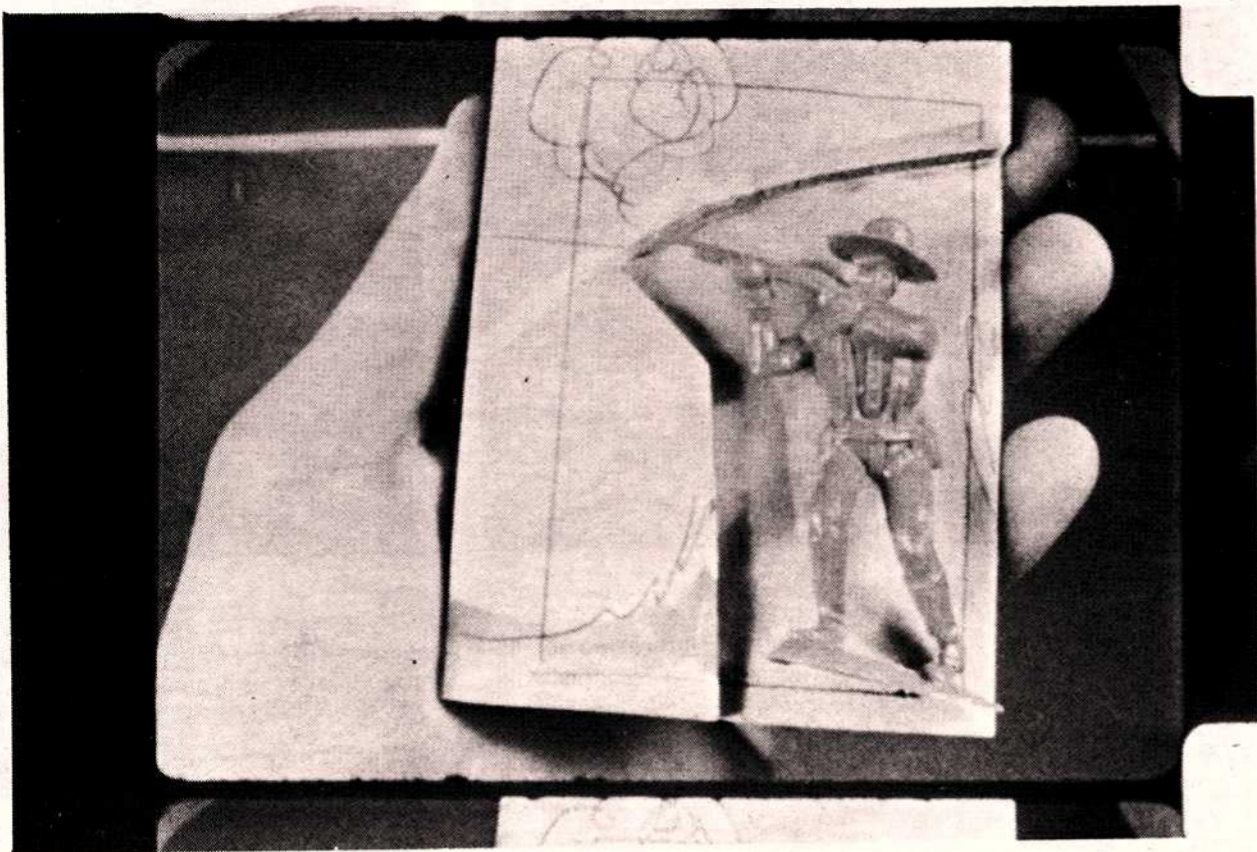
The flipbook is both child's game and proto-cinematic form and Anderson takes it to the limits of inventive possibility. For Anderson, "It sort of becomes filmed theatre or maybe it's cinema verite. The flipbook becomes a movie about a book and/or a book about a movie."

Canada Mini-Notes will be shown with an introduction by the filmmaker.

Since his involvement with the Toronto Filmmakers' Cooperative during the early 1970's, Jim Anderson has been active in the community of independent artist/filmmakers in Toronto and is currently a member of The Funnel Experimental Film Theatre. Anderson's films have been screened at Cinema Parallele in Montreal, National Gallery of Art in Ottawa, Hallwalls Gallery in Buffalo, Film Forum in New York, Oppenhausen Film Festival in Germany, as well as The Funnel. Canada Mini-Notes received an award at the 1978 Ann Arbor Film Festival. Work, Bike & Eat, co-directed by Anderson and Keith Lock, was shown in the first FRONTIER series.

For information about distribution contact:

The Funnel  
507 King Street East  
Toronto, Ontario M5A 1M3  
Canada



From Canada Mini-Notes by Jim Anderson



Production still from The Aud(vid)ition by Lin Rankin

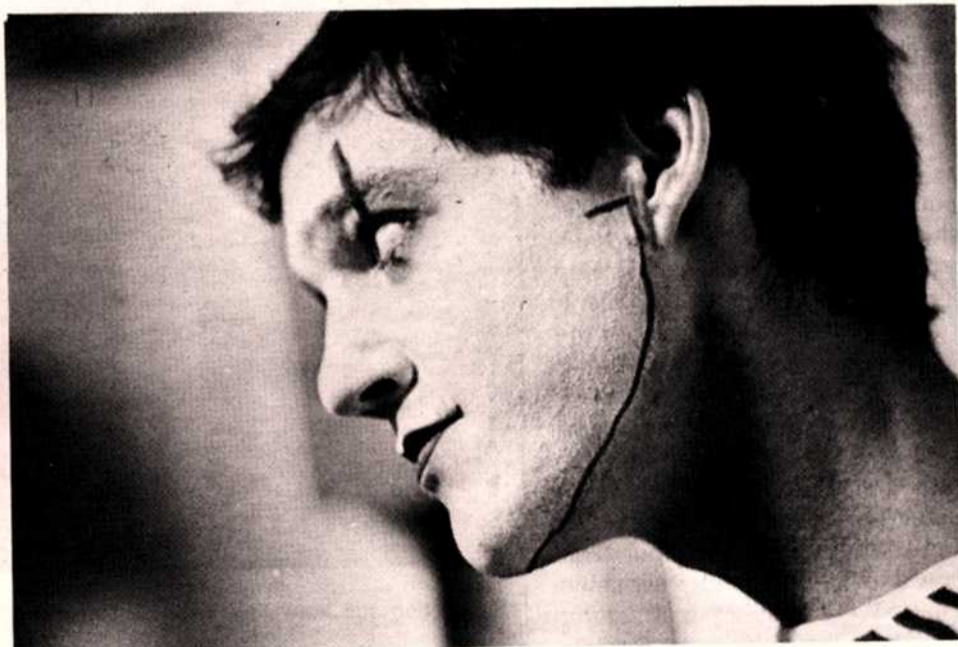
LIN RANKIN

The Aud(vid)ition (1980) 3/4" Videotape, color, sound, 5 minutes

Using a split-screen technique The Aud(vid)ition explores contrasts of color, mood, time, and movement.

The event is of the same actor auditioning for two contrasting theatrical roles — one role demand-

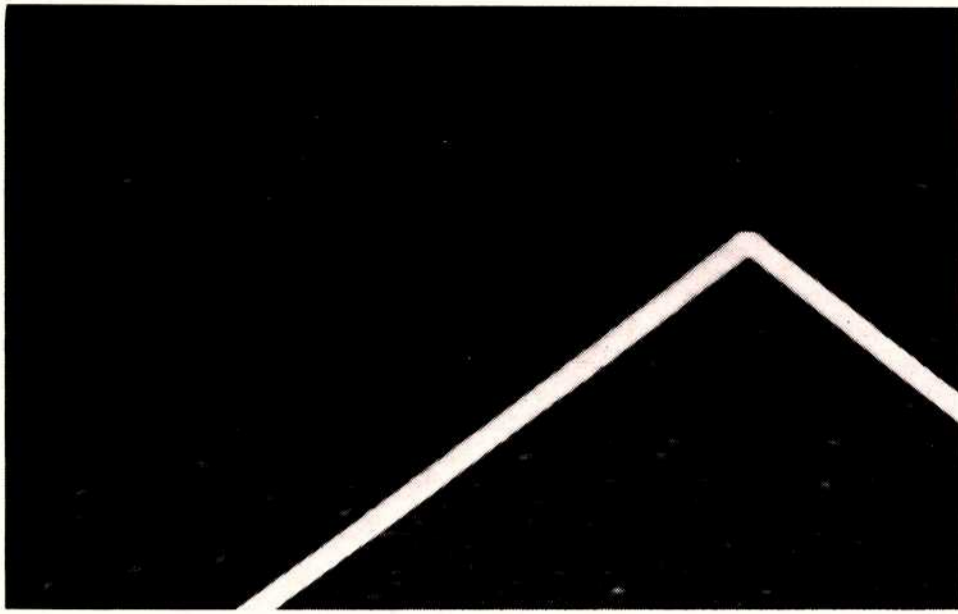
ing an understated and measured action, and the other role being more highly exaggerated and stylized. The split-frame device is used throughout the videotape, in which side-by-side the images function separately: informing each other, fighting with each other, contradicting each other, reinforcing and developing out of each other.



From The Aud(vid)ition by Lin Rankin

Lin Rankin studied video at the Ryerson Polytechnical Institute in Toronto. She has also attended the University of Toronto and the Ontario College of Art. Rankin maintains an active association with Trinity Square Video in Toronto, where The Aud(vid)ition was taped in 1980.

For distribution information contact:  
Trinity Square Video  
299 Queen Street West, Suite 500  
Toronto, Ontario M5V 1Z9  
Canada



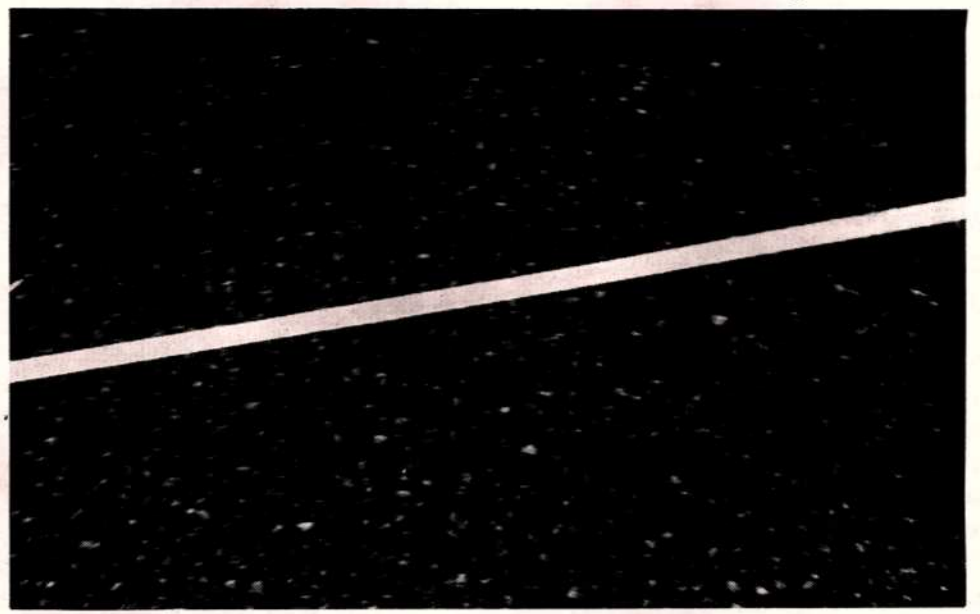
From *Untitled* (□) by Michaelle McLean

## MICHAELLE MC LEAN

**Untitled** (1980) super-8mm film, color, silent, 4 minutes

Michaelle McLean's work in filmmaking is directly related to her background as a graphic artist. But it is what McLean calls her "interest in secrets" which led her ultimately to filmmaking. In *Untitled* (□) a particular graphic — a square — is used as subject-matter for the film. For

this, McLean was interested in discovering "what would happen when this square was translated from a straight graphic into film". She marked the square out on a parking lot, stood in the middle and moved the camera around, and "in effect sort of 'drew' out a film". During the editing process McLean "disrupted and restructured the visual and temporal sequence" which enabled her "to manipulate the temporal experience of the shape".



*Untitled* (□) will be shown with an introduction by the filmmaker.

Michaelle McLean is one of the participating members of The Funnel Experimental Film Theatre, Toronto's artist-run, alternative showcase for independent film. Along with her filmmaking activities, McLean works in a variety of media and has exhibited her work at Peter Whyte Gallery in Banff, Alberta, and also at The Funnel and Mercer Union in Toronto. Her

films have been included in group shows of Toronto films screened at Media Study/Buffalo, at Chicago Filmmakers, and at the Detroit Film Project. She is a recent recipient of an Experimental Film Grant from the Ontario Arts Council.

For distribution information contact:  
The Funnel  
507 King Street East  
Toronto, Ontario M5A 1M3  
Canada

## Program #6

### GENERAL IDEA

**Test Tube** (1979) 2" and 3/4" videotape, color, sound, 27 minutes

General Idea, a Toronto-based group, was formed in 1968 by A.A. Bronson, Felix Partz and Jorge Zontal to work collaboratively in film, video, print, performance and other media. Their work generally adopts and parodies the forms of popular media — the glossy photographic periodical, the beauty pageant, the television talk show — to reflect the role of the contemporary media artist. Among General Idea's best-known works are *FILE Magazine*, a quarterly which they edit and publish, and their *Miss General Idea Pageants*, performances which began in 1970.

"*Test Tube* uses the media to create a complex visual portrait of the artist in the eighties. The program is hosted by the three members of General Idea — A.A. Bronson, Felix Partz and Jorge Zontal — in the setting of an unusual bar, the Colour Bar Lounge, in which walls and floors have been replaced by electronically generated colour. In this video environment, they are watching television, but the show they are watching is a story they have themselves constructed, about a woman artist and the dilemmas she encounters in her very modern life. This programme is interrupted by occasional television commercials for the Colour Bar Lounge itself, and its witty semantic cocktails. Within this triple structure, General Idea uses television formats and video special effects to outline the ideological, ethical and lifestyle problems facing the artist who wants to be effective in an era of mass communications. The program touches on communism, fascism, capitalism and revolution in the process of formulating its own recipe for 'trendy



Production still from *Test Tube* by General Idea

responsibility', which is of course a drink served at the Colour Bar Lounge. General Idea's *Test Tube* is the first in a series of television programs by artists being independently produced by De Appel, Amsterdam."

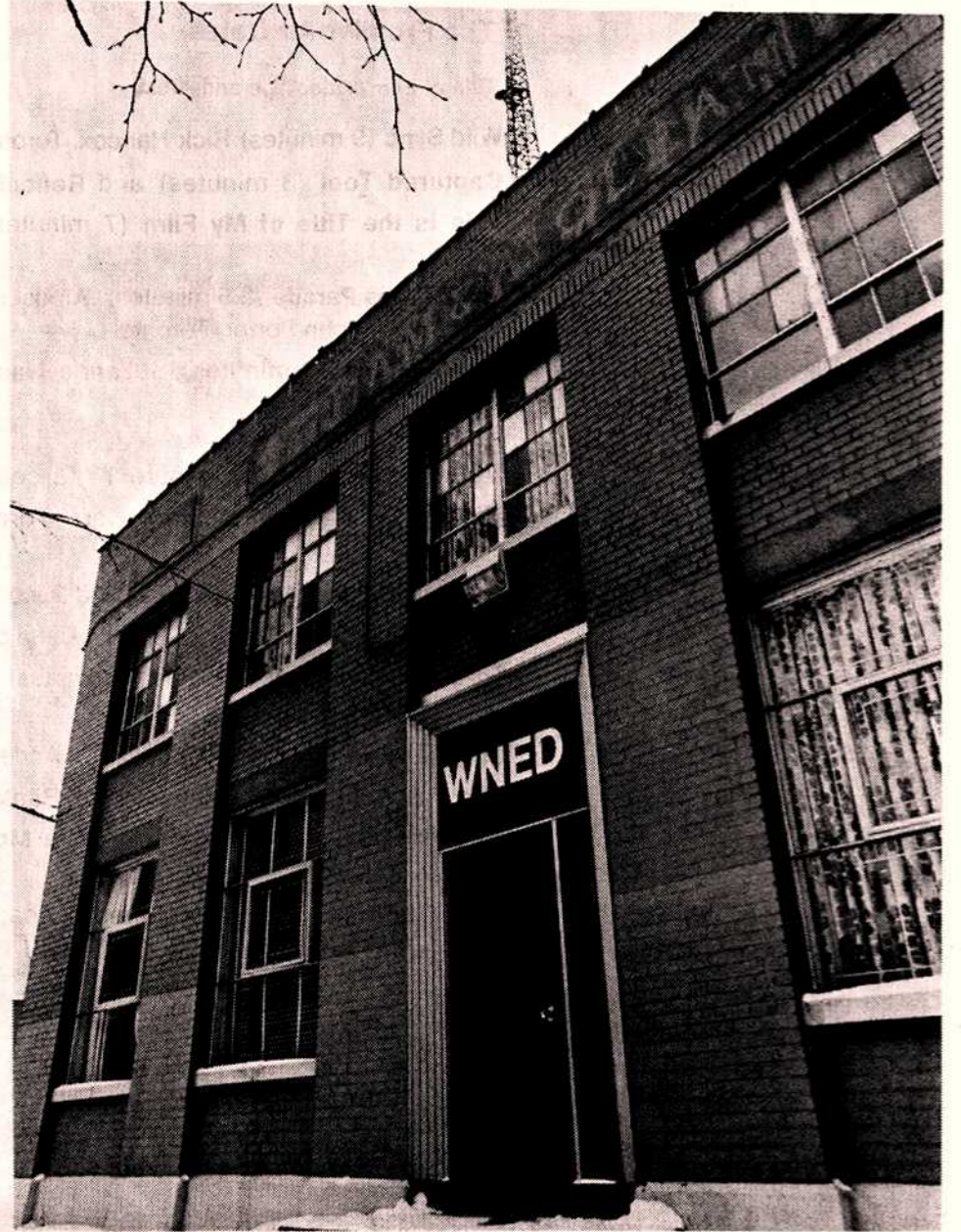
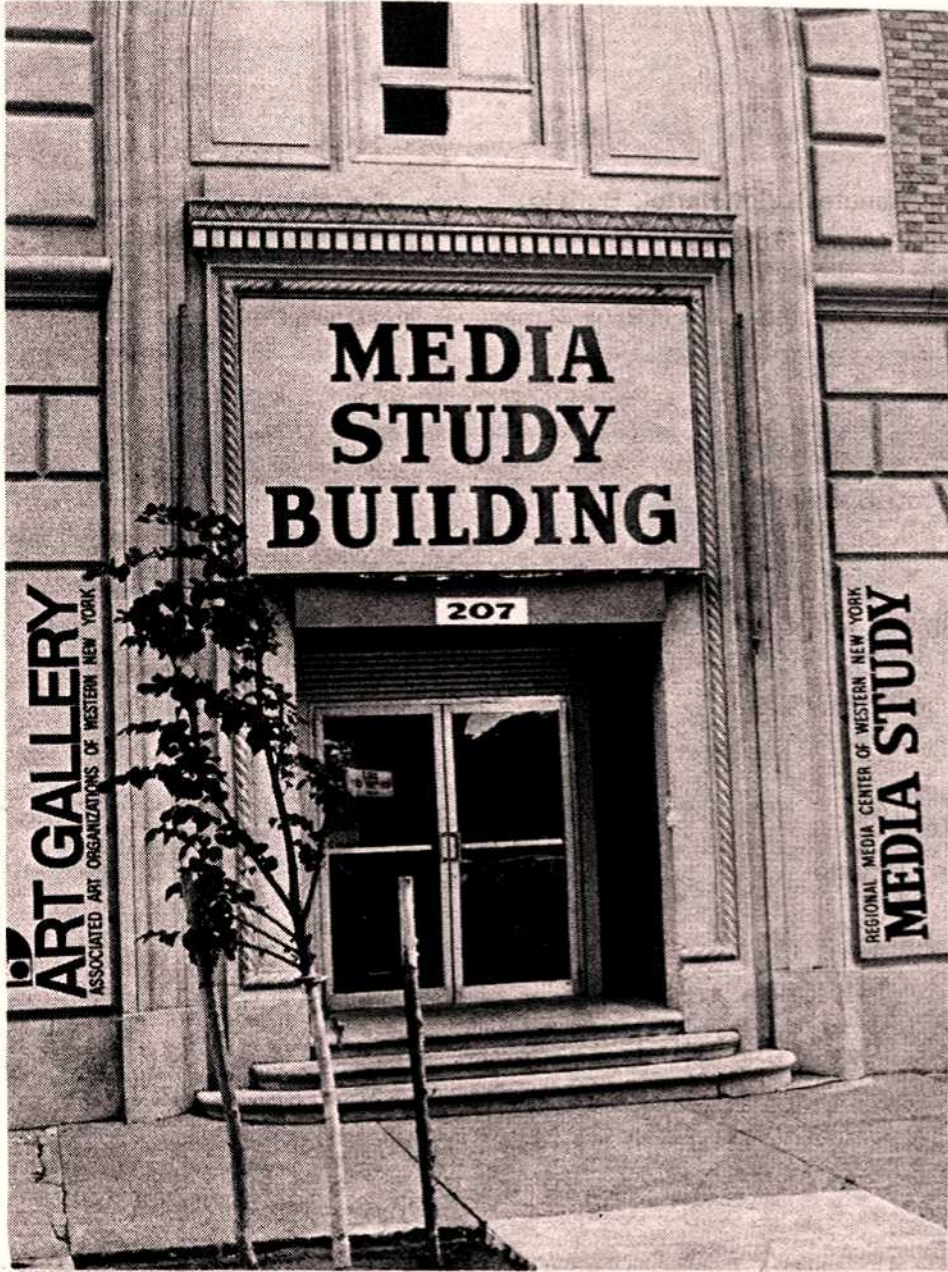
—General Idea

General Idea has presented its performances, installations and videotapes in many galleries and museums throughout North America and Europe, including one-person shows at the Art Gallery of Ontario and the Carmen Lamanna Gallery in Toronto, Western Front Gallery in Vancouver, Optica and Galerie B in Montreal, Winnipeg Art Gallery, Parachute Center in Calgary, Canada

House in London, England, Lucio Amelio Gallery in Naples, Canadian Cultural Center in Paris, Saman Gallery in Genoa, deAppel Gallery in Amsterdam, and Centre d'Arte Contemporain in Geneva.

For distribution information contact:  
Art Metropole  
217 Richmond Street West  
Toronto, Ontario M5V 1W2  
Canada

# THE INSTITUTIONS



Media Study/Buffalo 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/Buffalo 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.

WNET-TV signed on the air as the first educational TV station in New York State on March 30, 1959. Its purpose: to encourage the educational and cultural growth of the community.

WNET-TV is a modern, state-of-the-art TV production and broadcast center operated by a skilled staff of more than 60. Policy is set by the Western New York Public Broadcasting Association, a non-profit educational corporation chartered by the New York State Board of Regents in 1955. The Corporation has a 33-member Board of Trustees, elected from the community.

WNET-TV has one of the most powerful transmitters in the state, broadcasting with 1,150,000 watts. Its signal reaches the eight counties of Western New York and north to Toronto. Cable TV and translators extend its coverage in to Cattaraugus County and throughout Southern Ontario. Approximately 425,000 households watch Channel 17 at least once a week. Of these, some 175,000 are in the U.S. and 250,000 in Canada.

## THE AUDIENCE

It is the intention of Media Study/Buffalo and WNET-TV Channel 17 to continue THE FRONTIER program with a series of new independent film and video makers from Buffalo and Western New York in the United States and

from Toronto and Southern Ontario in Canada. Please send your comments on the current programs and your suggestions for future programs to:

**Media Study/Buffalo**  
207 Delaware Avenue  
Buffalo, New York 14202

**WNET-TV Channel 17**  
184 Barton Street  
Buffalo, New York 14240

# THE FRONTIER: SCHEDULE

Saturday Evenings 10:30 p.m. WNET-TV-Channel 17

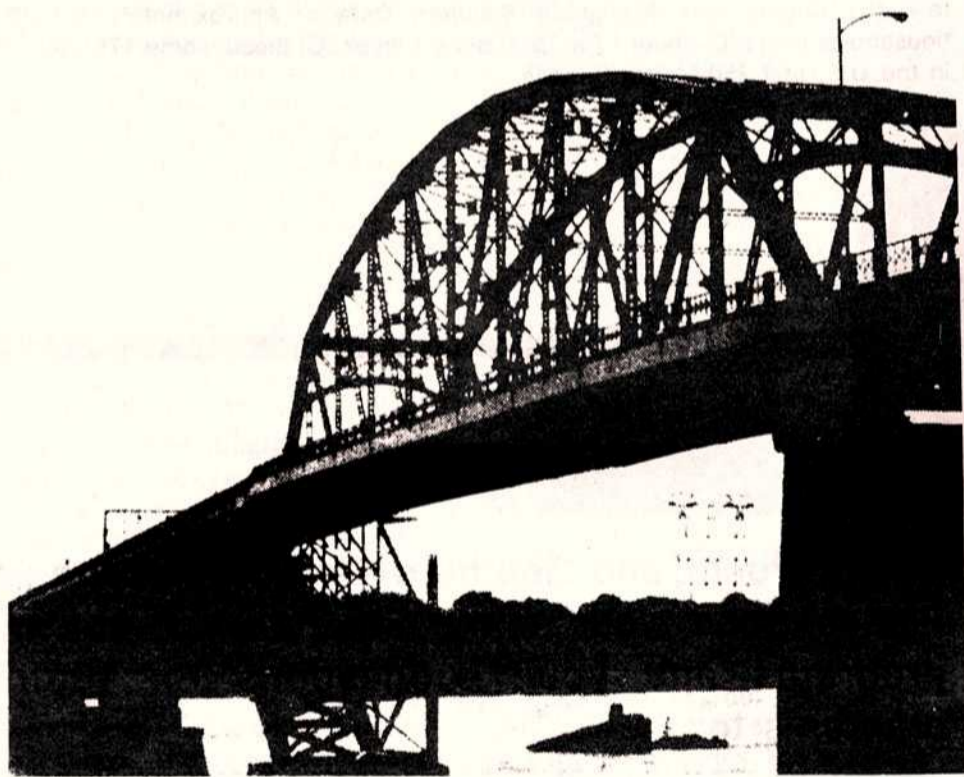
## The Frontier Air Dates

Program #	Air Date	Title of Film/Videotape and Artist
1	Oct. 3, 1981	<b>Wild Sync</b> (9 minutes) Rick Hancox, Toronto. <b>Captured Tool</b> (3 minutes) and <b>Reflection</b> (4 minutes) Jim Hartel, Buffalo. <b>This Is the Title of My Film</b> (7 minutes) Drew Morey, Toronto.
2	Oct. 10	<b>Santa Claus Parade</b> (3.5 minutes), <b>Amusement Park</b> (6 minutes), <b>Angel Baby</b> (2 minutes), and <b>Down On Me</b> (4 minutes) John Porter, Toronto. <b>Mondo Punk</b> (7 minutes) Suzanne Naughton, Toronto.
3	Oct. 17	<b>Volatile Memories</b> (3 minutes) Marcelle Pecot, Buffalo. <b>Canal</b> (21 minutes) Richard Kerr, Toronto.
4	Oct. 24	<b>Wedding Before Me</b> (6 minutes) and <b>Ruse</b> (7 minutes) Patrick Jenkins, Toronto. <b>Rings</b> (3 minutes) Barbara Lattanzi, Buffalo. <b>Abroad; Peeled Skin &amp; Cheers</b> (7 minutes) Michael Mathews, Buffalo
5	Oct. 31	<b>Canada Mini-Notes</b> (14 minutes) Jim Anderson, Toronto. <b>The Aud(vid)tion</b> (5 minutes) Lin Rankin, Toronto. <b>Untitled</b> (□) (4 minutes) Michaelle McLean, Toronto.
6	Nov. 7	<b>Test Tube</b> (27 minutes) General Idea, Toronto.

Visual Designer/Richard Macakanja

**Media Study/Buffalo**  
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Buffalo, New York 14202  
(716) 847-2555

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The Peace Bridge, Connecting Buffalo, New York with Fort Erie, Ontario, has been, since its dedication in 1927, symbolic of the close ties and friendship between Canada and the United States.