

Nov 15, 69 S.VanDerBeek WGBH

A Rough Outline of the "Violence Sonata" concept for tv..

or/ TV as a media feed/back/forward sensory experience..?

or/ TV as a media wrap/rap around....?

or/ TV as a media wrap/rap around a man with no close..(clothes??)

or TV as pre-theatre and post television, in a coming age of street and community action/theatre...riots and demos....

"VIOLENCE SONATA" as an experiment in new electronic theatre....
(how can we be so sure about the future if we can't predict the present...???)

"Violence Sonata" as an experiment in TV scale and media/overlap..

MAN

MAN TO MAN

MAN TO WOMAN

are the basic elements of the drama, the drama is basically a study in non-verbal communication....

The elements for communication (the electronic nervous system) are..

TV....simultaneous television.... (two channels)

THEATRE...live actors with a multi-media intergrated live tv coverage..

TELEPHONE...call in "partitioning"/participation..for listeners to talk to one of three panelists who have determined positions...ie: radical student, police officer, conservative. and....or: a call in yes number/no number for mass voting.

PRINT.....pre-published booklet co-authored by the Center for the Study of Violence, as part of the tv guide booklet of WGBH

RE:USE....that the elements of the essay on violence, can be reproduced for reuse by other local TV stations and theatres in the country for a local interpretation and adaptation of the central premise...in other words a local theatre of the future will not just have a script of a play to work from but a "kit" of material including a script, films to be used as "sets", slides, tapes, and miscellaneous ingredients (video tapes for local tv station use for a simultaneous broadcast..etc...)

In short an experiment to explore the electronic and media nervous system we have all over our country....as an intergrated part of responding to the problems and confrontations of our time

In short we have the means at hand to explore and inter/educate our senses and beliefs,if we can use the premise that "understanding" is a decontaminate,and that it is possible to balacne the senses by a theatre of life in whihc we can all "play" our role and become part of life...this calls for a "new" theatre and "new" reality...

TV as an "information concert".....
TV as a "sensory experience."..
TV as a form of new "pre-fab theatre."..
TV as psycho-drama and feedback..

FEEDBACK...the return to the input of part of the output of a machine,system,or process...the partial revision of the effects of a process to its source or to its pre-ceeding stage...

REALITY IS OBSOLETE....THE FUTURE IS NOT WHAT IT USED TO BE.....

We can alter and change our lives in "real" time, as it happens to us ,and perhaps in what better way than in TV "prime" time..???



SUPPORT GOOD GUYS







Los Angeles Times

BATTLE IN SKIES

Yanks Fight MIGs Near Hanoi

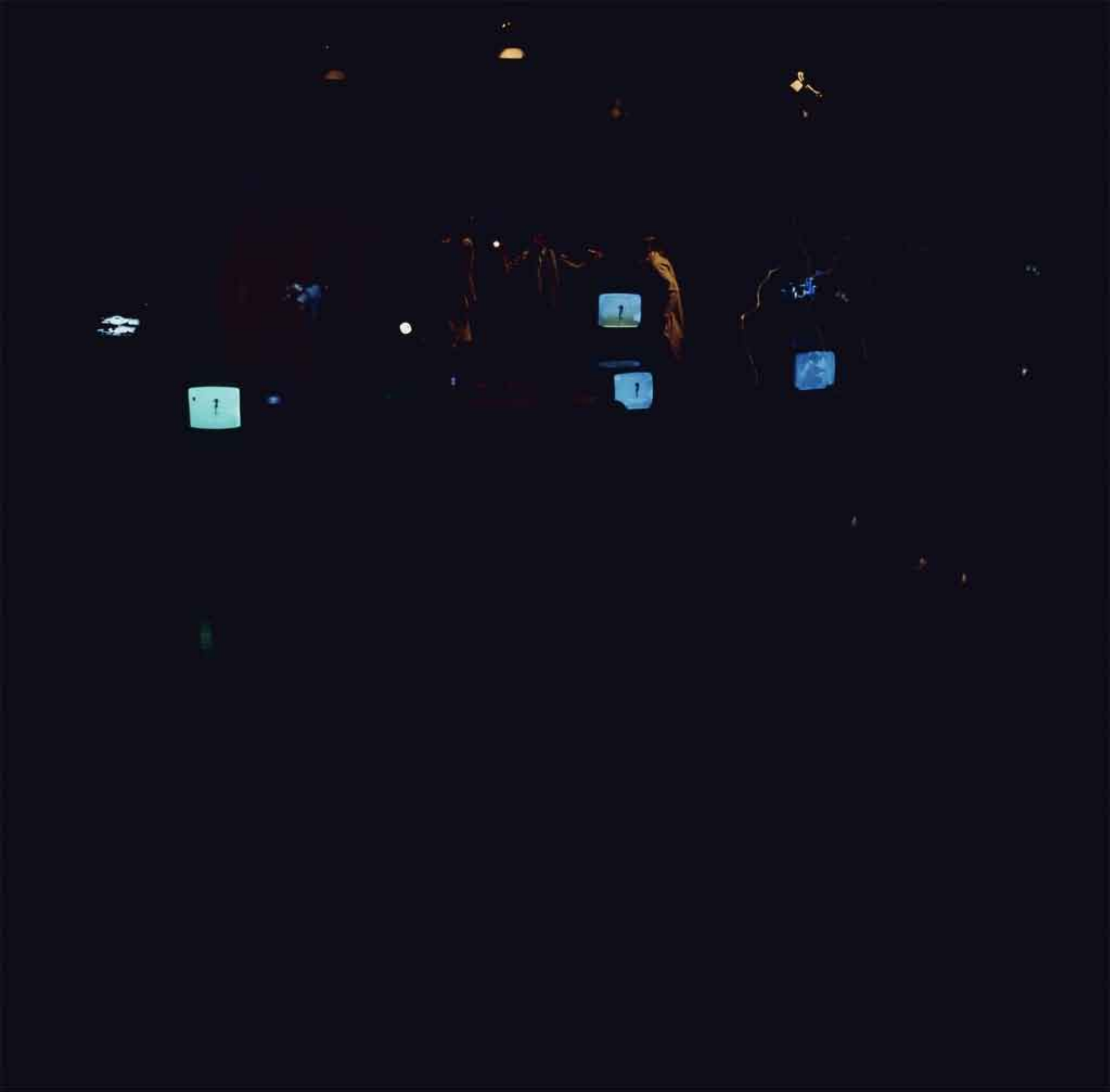








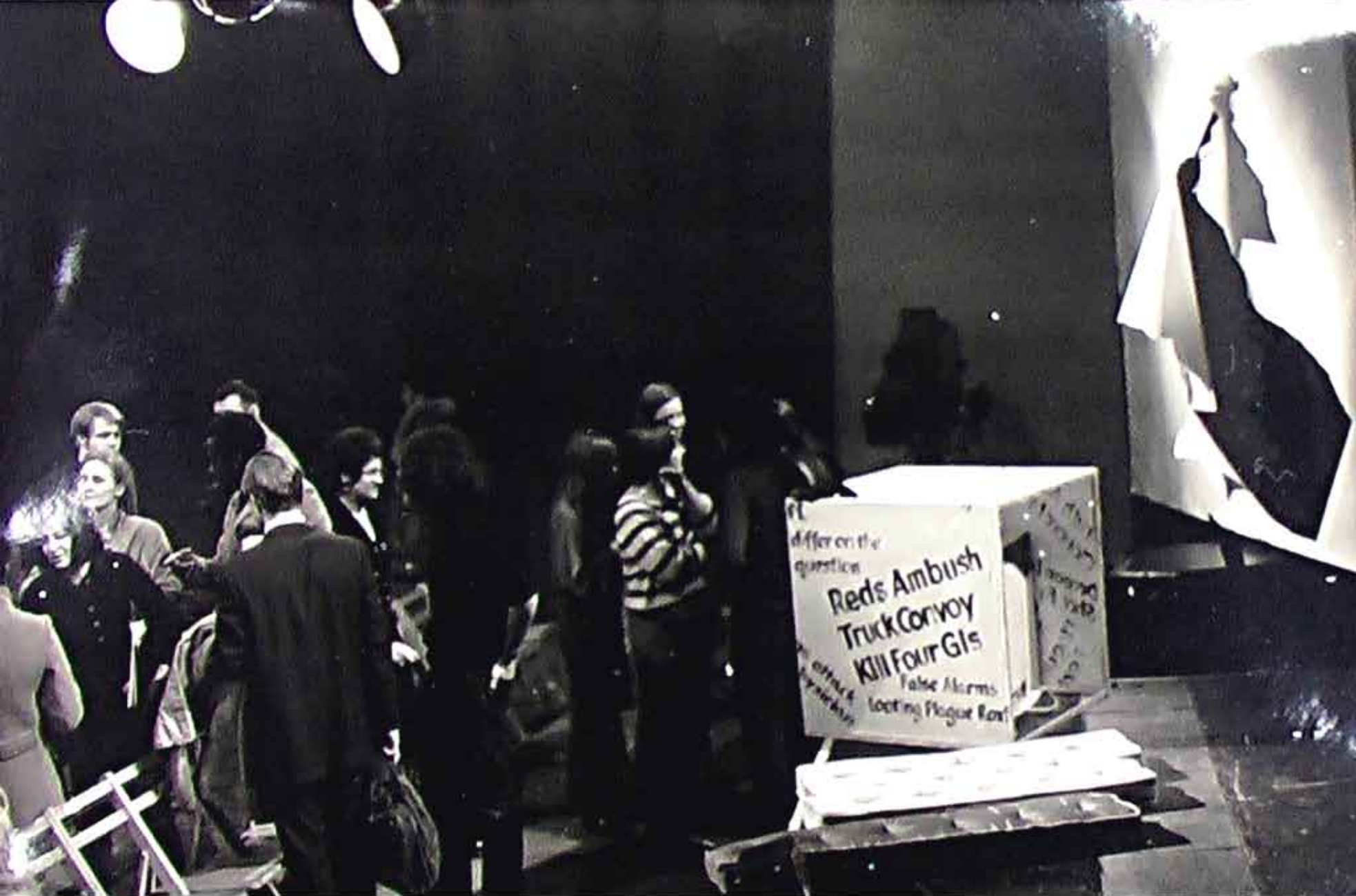








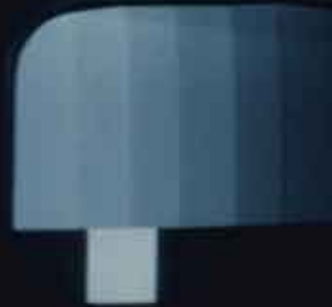




... differ on the
question
**Reds Ambush
Truck Convoy
Kill Four GIs**
False Alarms
Looting Plague Rat

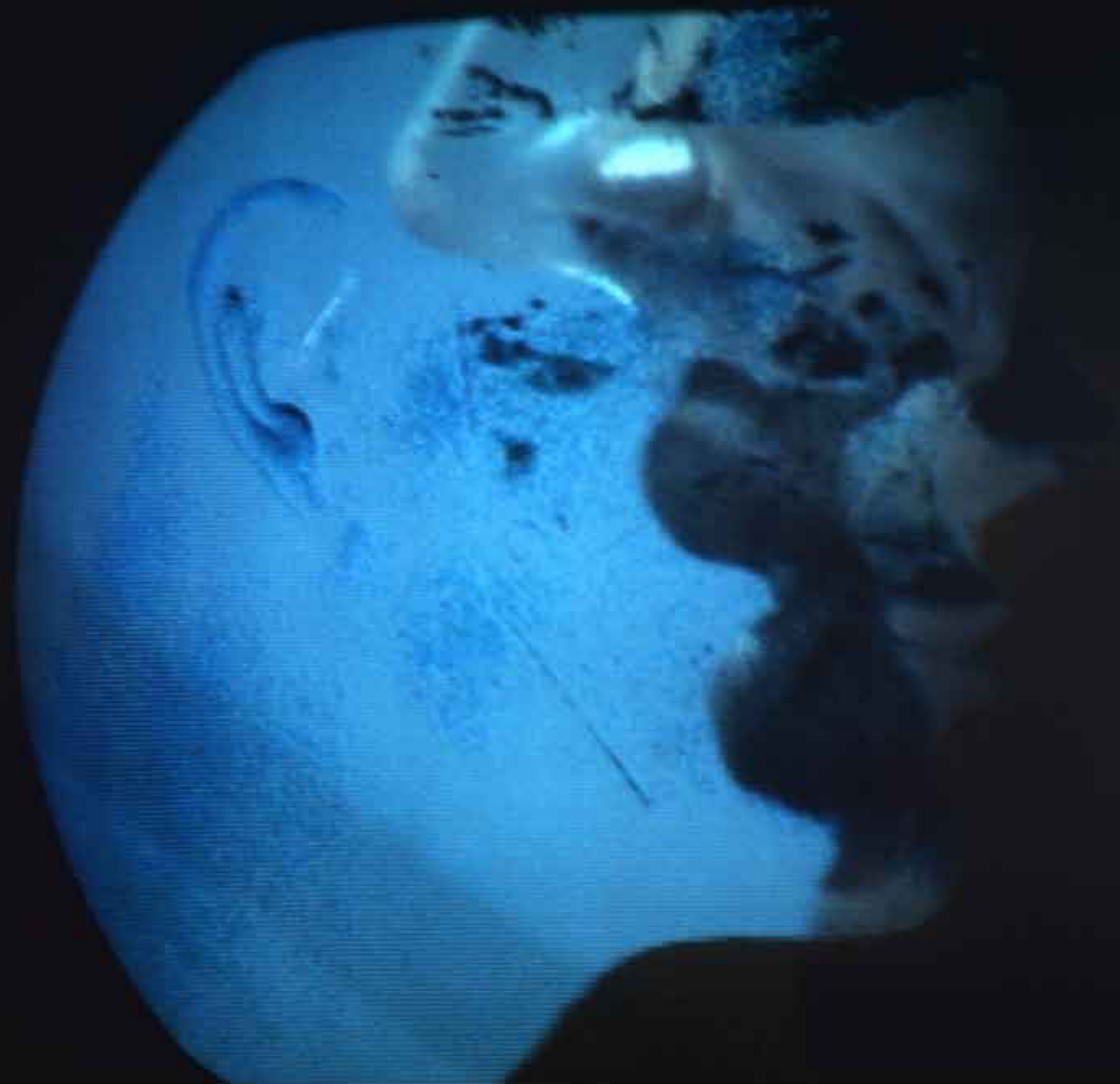












"VIOLENCE SONATA"

MIXED MEDIA
LIVE + TV
THEATRE

VIDEOTAPE
ON AIR +
LIVE TV

MAN TO MAN

MAN

ACTOR IN MASK

INTRO

OPENING TO FUTURE
SOUND EFFECTS OF VIOLENCE
ALARM CLOCK BONGOS, MARCH BEATS IN SPACE
FILMSTRIPPED

OLD MOVIE CLIPS

MAT INTO CUBES IN VARIOUS RHYTHMS!
CARTOONS
VIOLENCE
SPORTS
WAR

MAN + NATURE

GROWTH OF LEAF
FLUIDS
FORM FILM

MAN + HISTORY

MYTH MAN
BIRTH PICTURES

MAN + FACES

CU OF MOUTH
FIXESCAPE
SOUNDS OF MOUTH
SUSPENSE +
DIFF LANGUAGES

ACTOR ON STAGE IN GLASSWARE MASSES
MAT IN DIFF MASKS ON TV
FACE: THREE'S FRAGMENTED FILM

MAN + MACHINES

OLD FILM CLIPS OF CARS
ETC
MAN IN SPACE
INTERCUT W
CLIPS +
POLARITY

LIVE ACTING IN SANDWICHES, TOSS
EMERGENCY TV + RADIO PICK-UP
CAR ACCIDENT FILMS LOOPS
MARCHING STRONG STRONG

TO PANEL ON STAGE

VOTE IN

WHITE MAN

STRONG TYP AT CAMES

WHITE MAN

NEWS CARS + RABBIT PERSPECTIVE

BLACK MAN

GUINOT OF STUDENTS + UNIVERSITY

BLACK MAN

IN MASKS SWITCH POLARITY

WHITE MAN

MIRACULOUS KIDNAP

BLACK MAN

IN FINITY EFFECTS SUPERIMPOSED

PUPPET

PEOPLE IN TELEPHONE BOOTH

SPORTS

INTERCUT BOXING FILM CLIP
BLEED IN PEOPLE IN SAME COW

WAR

OLD FILM CLIPS PIECE TIMING OF THE TIME COMEDY
NEWS CARS WITHIN NIXON KING DEATH OF KENNEDY
STUDENT RINGS
MONEY SPINNING
POLICE SOUTHERN
CONCENTRATION CAMPS

TO PANEL ON STAGE

VOTE IN

MAN TO WOMAN

SI SQUARED EFFECTS

MAN + WOMAN IN SEPARATE SPLIT SCREEN IN MASKS

WITH MOST A BORN AND BORN

SCUM BARK TO THE SUN IN 2 SUN

MALICIOUS FROM SLEEP FEMUR

CAME AS GUITAR PLAY

THREE FEET BY FOUR FEET WING UP

?

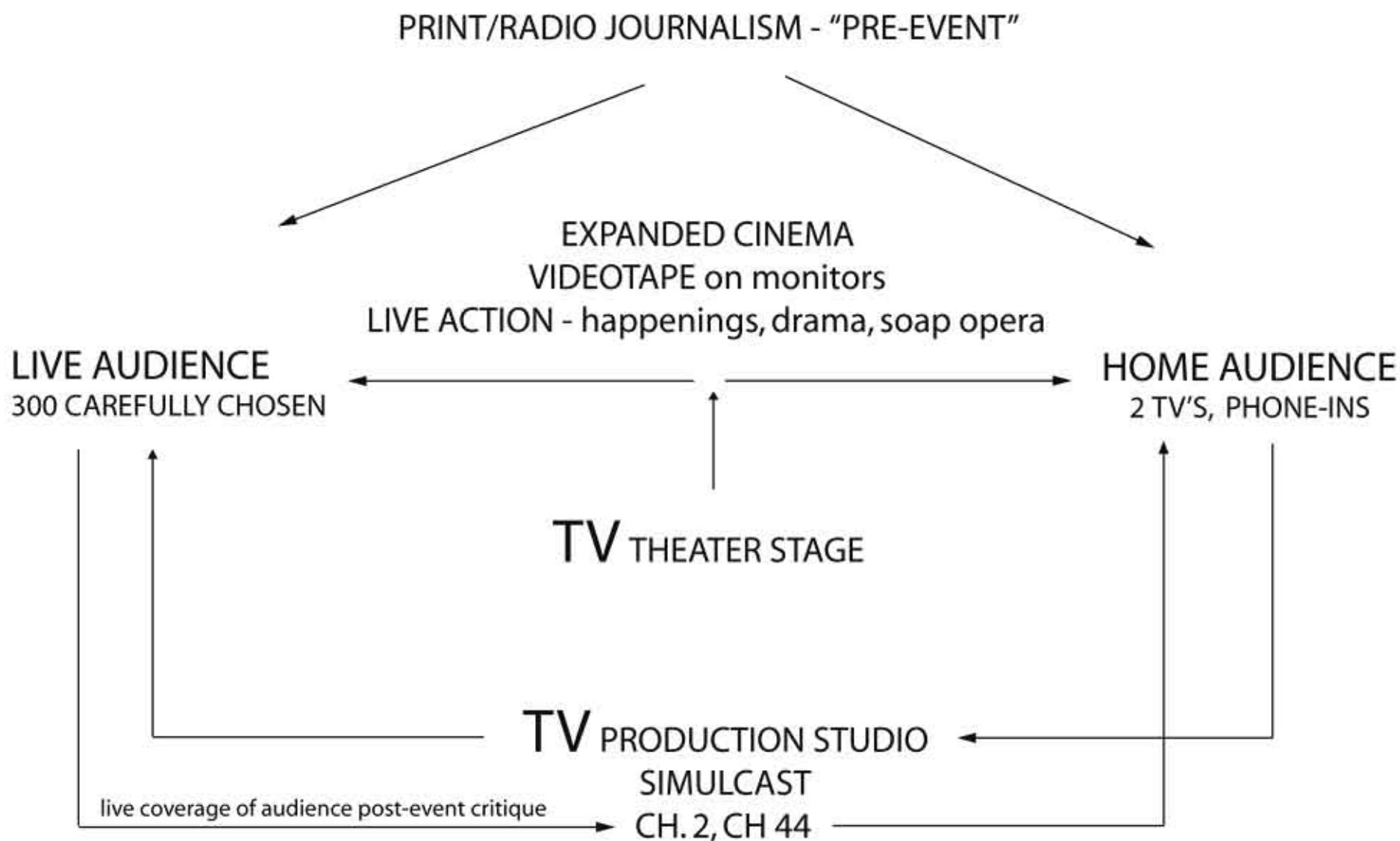
BLACK MAN WITH TV MARCH WITHIN MARCH SILENT MARCH

LOTS OF PEOPLE ON BOX

TO PANEL ON STAGE

VOTE IN

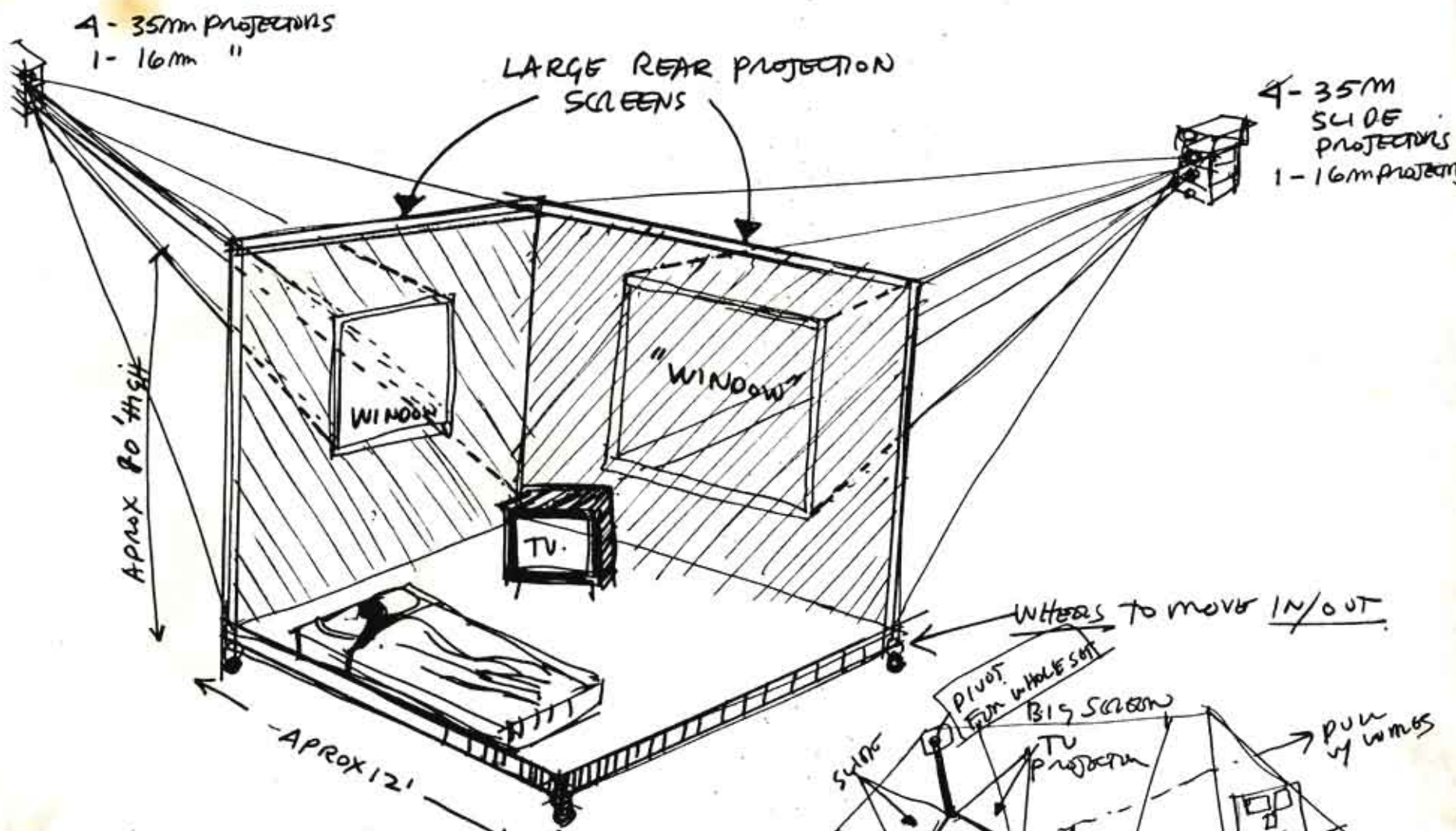
VIOLENCE SONATA FEEDBACK LOOPS



TV as an "information concert".....
TV as a "sensory experience"..
TV as a form of new "pre-fab theatre"..
TV as psycho-drama and feedback..

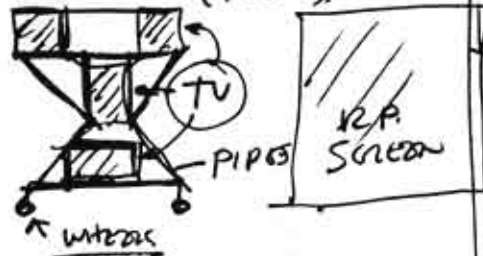
FEEDBACK...the return to the input of part of the output of a machine, system, or process...the partial revision of the effects of a process to its source or to its pre-ceeding stage...

REALITY IS OBSOLETE....THE FUTURE IS NOT WHAT IT USED TO BE.....

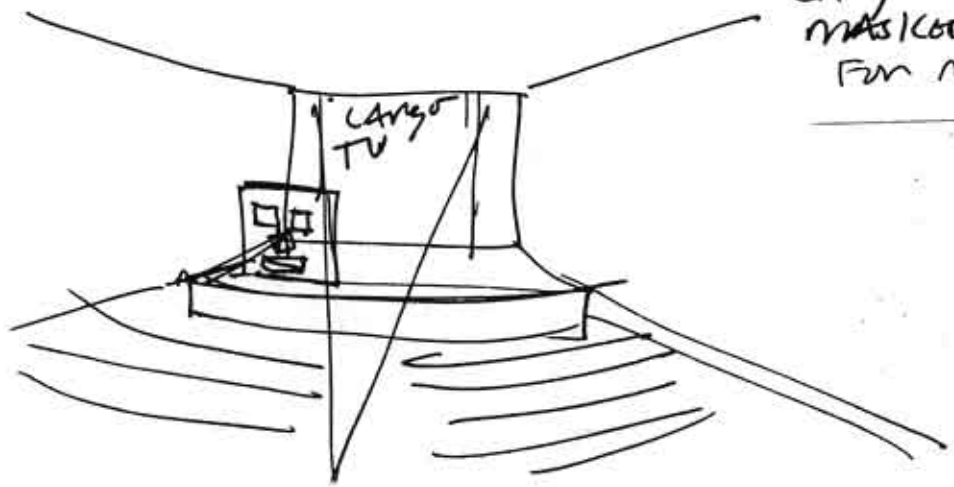
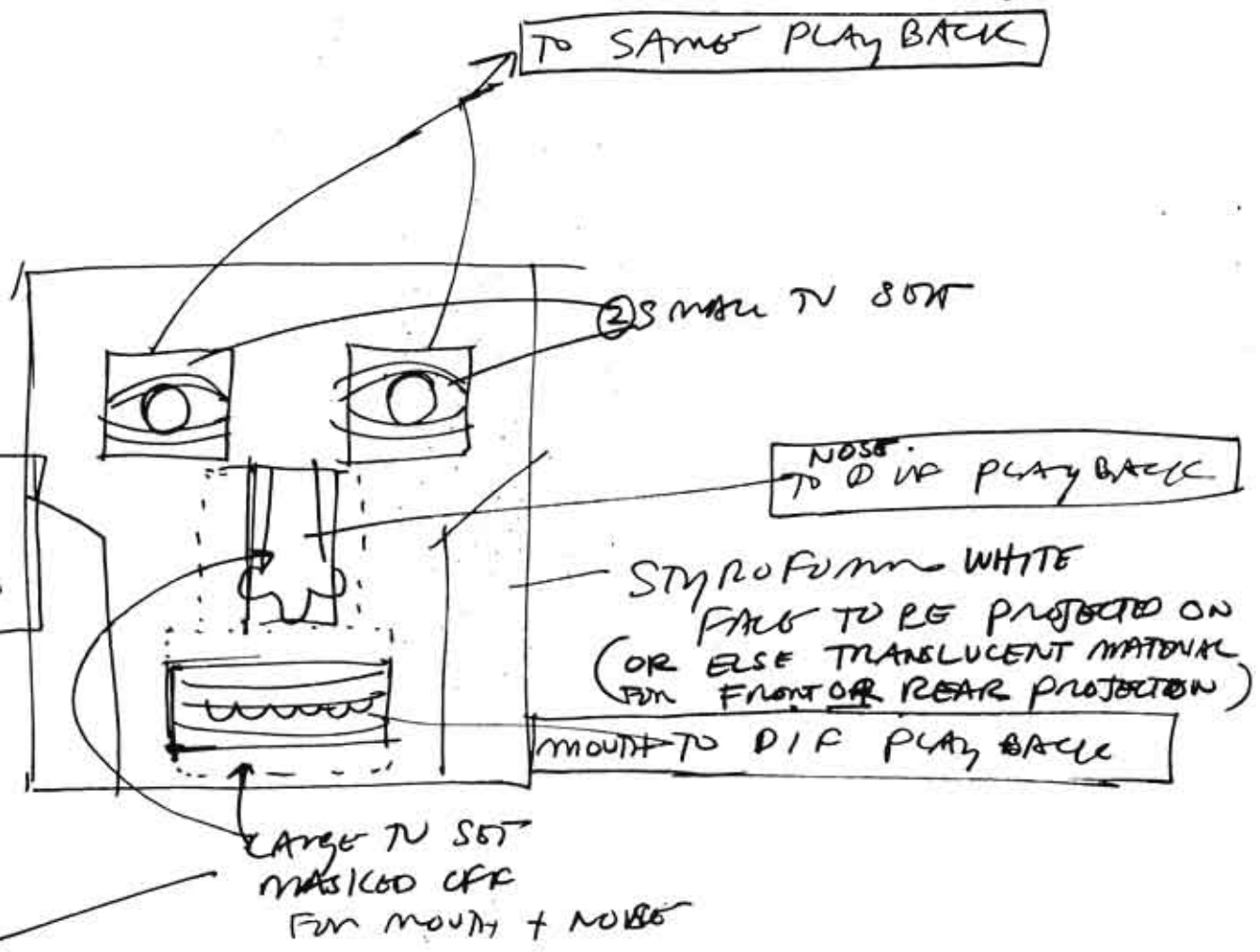


TV FACE COVERED w/ CURTAIN ON BUS & RE P. ADJUST TO PROJECT OVER SLIDER OVER.

NOTE
 1) HAVE TV SETS
 ON SEPARATE STRUCTURE
 (PIPES)

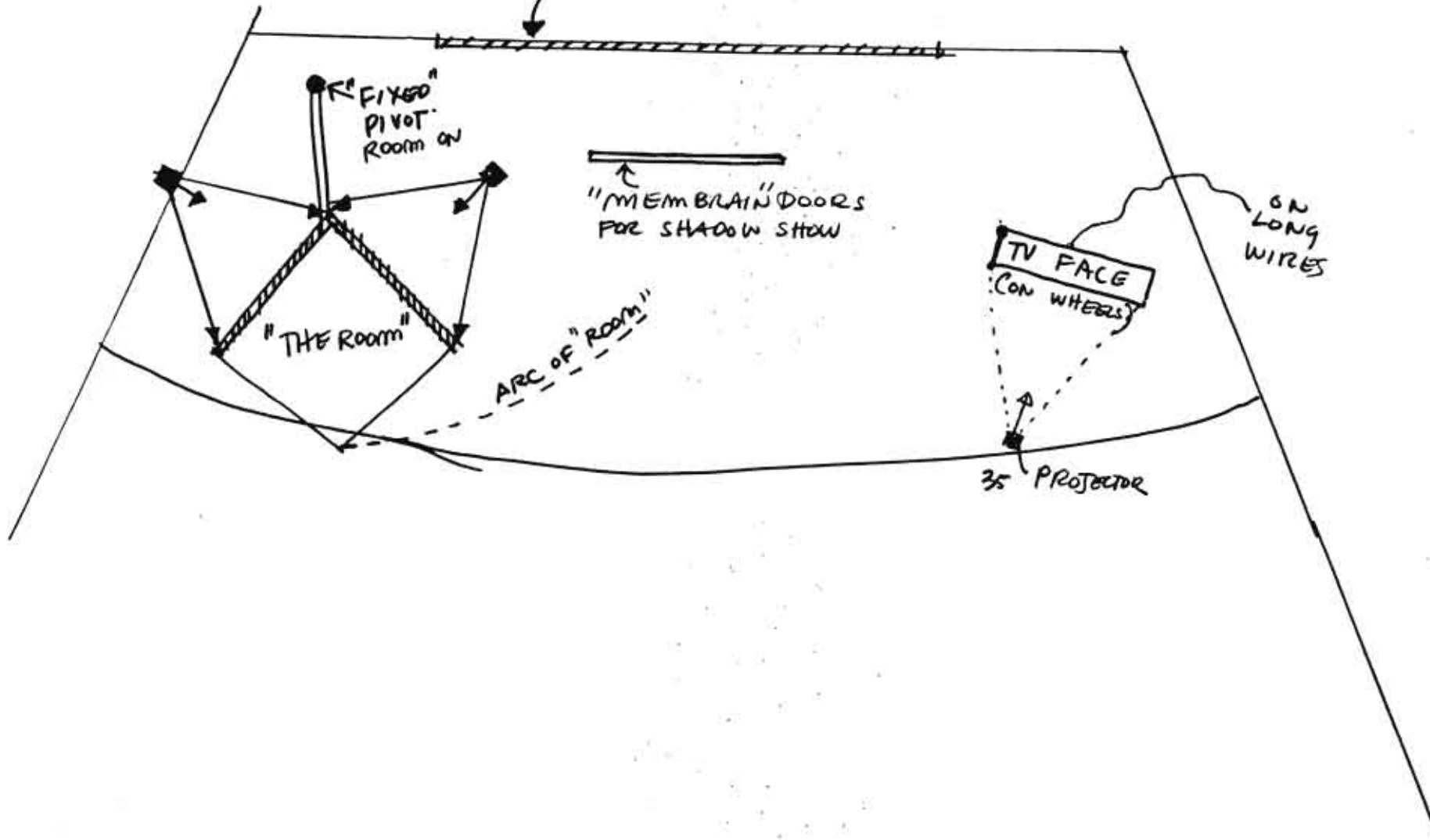


2) USE OVERHEAD PROJ
 FOR PATTERNS + "LIVE
 DRAWING" ON R.P.



NOTE

LARGE TV SCREEN



FIXED PIVOT ROOM ON

MEMBRANE DOORS FOR SHADOW SHOW

THE ROOM

ARC OF "ROOM"

TV FACE (ON WIRES)

ON LONG WIRES

35 PROJECTOR



IF I HAD A NICKEL FOR EVERY TIME I'VE BEEN TOLD I'M DOOMED, I'D BE TOO RICH TO BOTHER WITH YOU NOW!







Confrontation in Harvard Yard

THY POWER
BIDS FAIR
TO RIVAL
MINE!

BUT ETERNAL
ASGARD
MUST
NE'ER BE
THREATENED!

YOU
STRIKE IN
VAIN! MY
GALACTIAN
BARRIER
NOW STANDS
BETWEEN
US!



THE NEW YORK TIMES, SUNDAY, OCTOBER 1968

Comsat Offers Plan to Build a Domestic Satellite TV System

ONCE AGAIN,

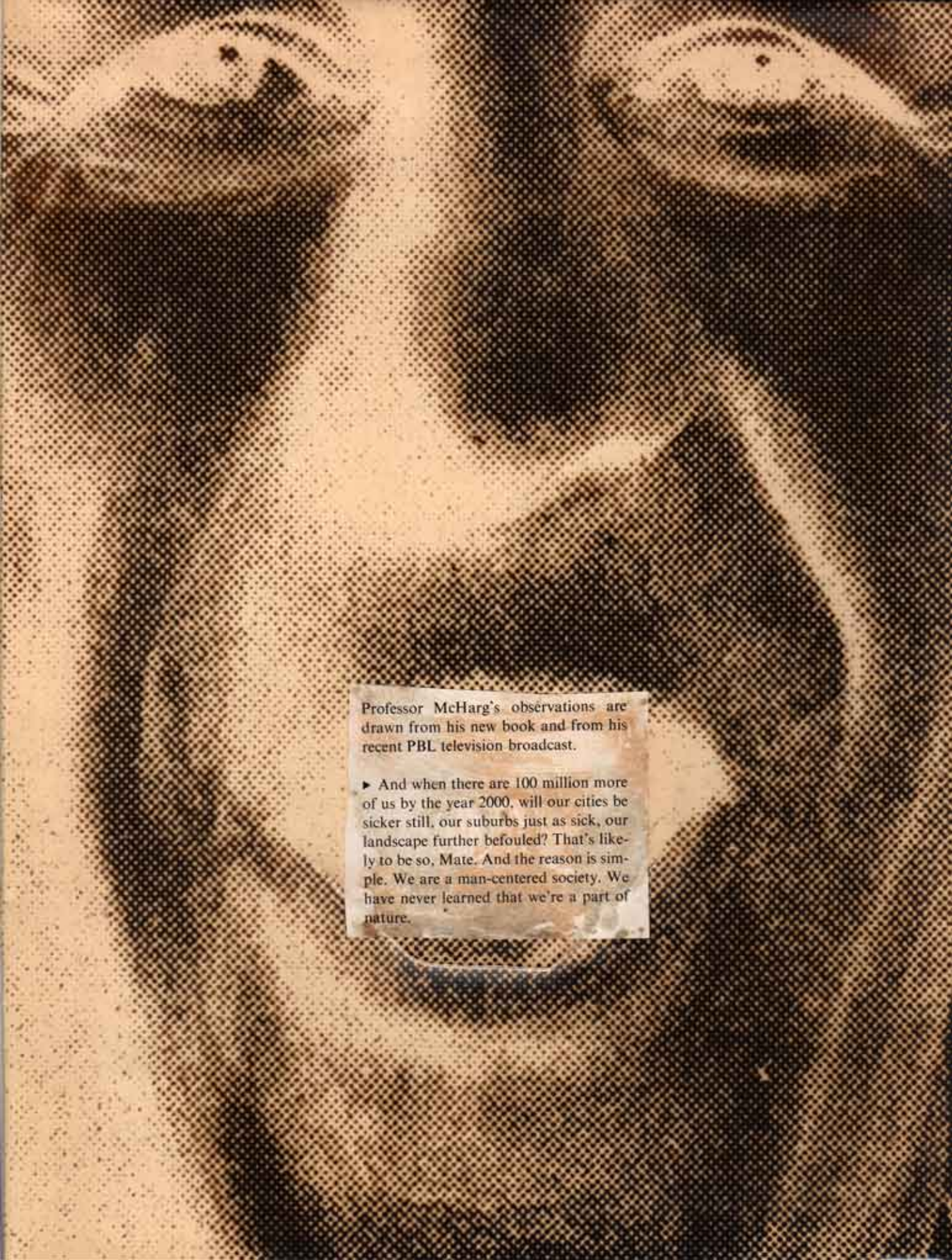
WE
AV

continued from Page 1, Col. 7 and relieved part of the two costumed crusaders pays off...



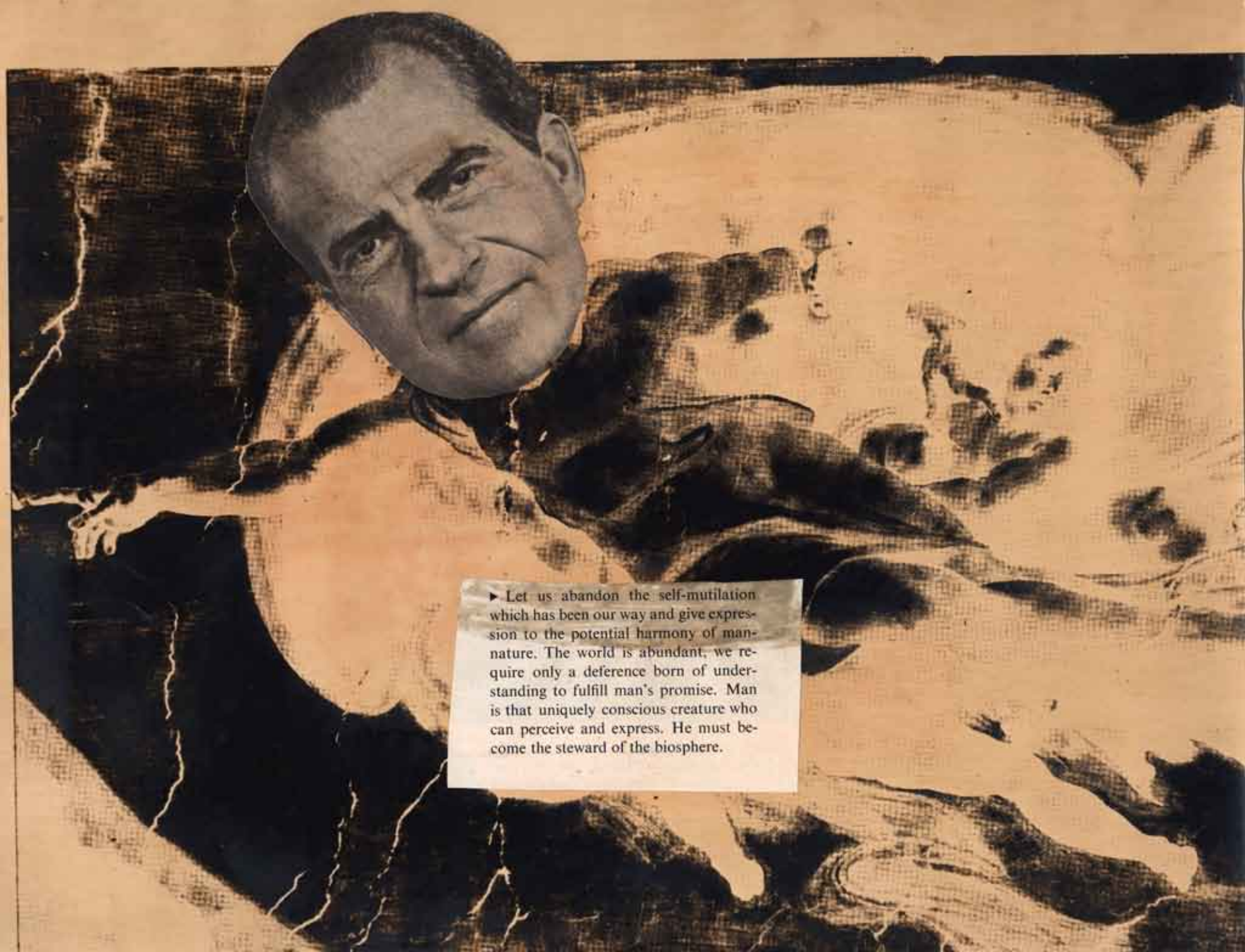


COMPLETE AND UNABRIDGED
THE MOST COMPREHENSIVE,
AUTHORITATIVE STUDY
OF VIOLENCE EVER PUBLISHED

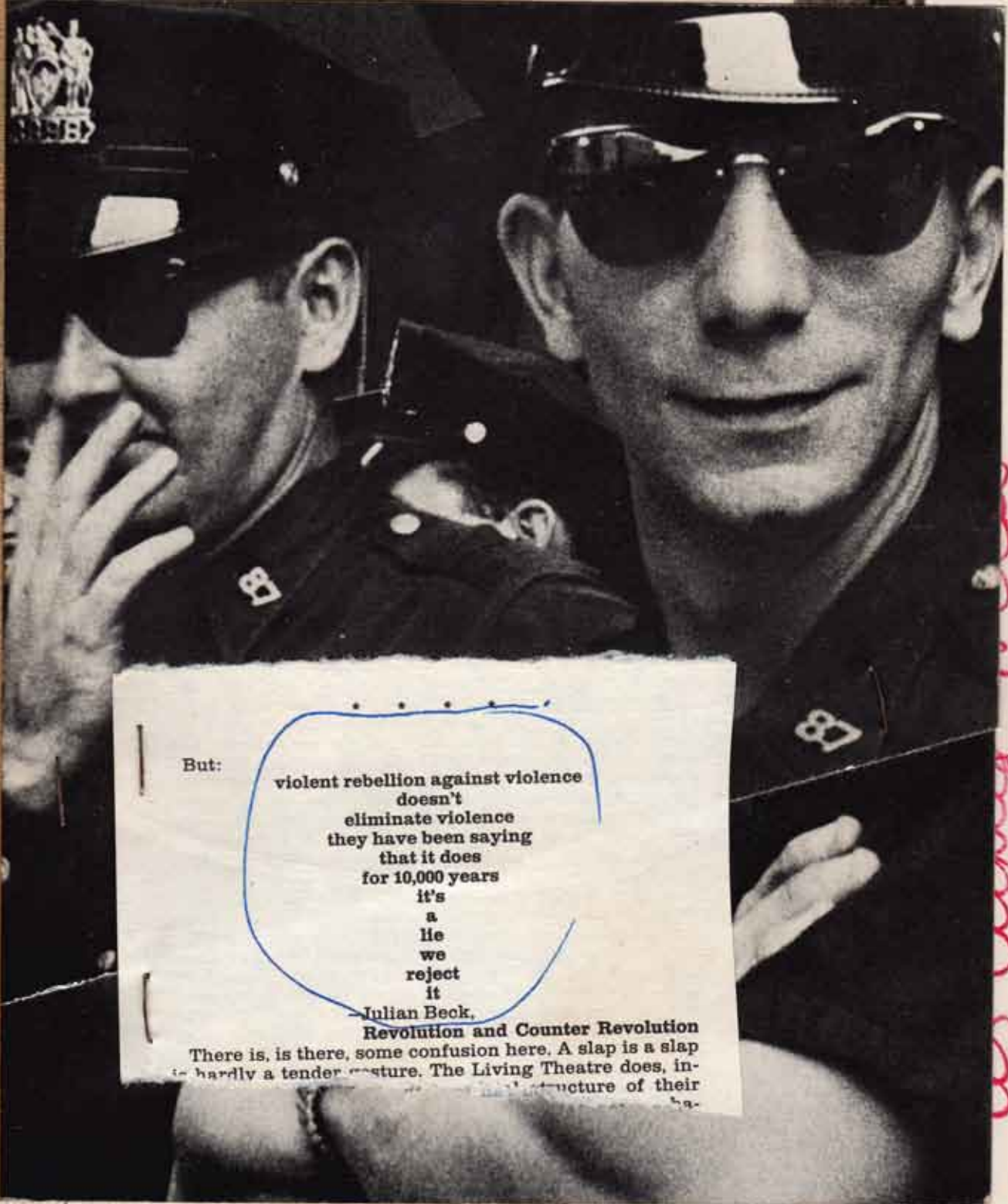


Professor McHarg's observations are drawn from his new book and from his recent PBL television broadcast.

► And when there are 100 million more of us by the year 2000, will our cities be sicker still, our suburbs just as sick, our landscape further befouled? That's likely to be so, Mate. And the reason is simple. We are a man-centered society. We have never learned that we're a part of nature.



► Let us abandon the self-mutilation which has been our way and give expression to the potential harmony of man-nature. The world is abundant; we require only a deference born of understanding to fulfill man's promise. Man is that uniquely conscious creature who can perceive and express. He must become the steward of the biosphere.



But:

violent rebellion against violence
 doesn't
 eliminate violence
 they have been saying
 that it does
 for 10,000 years
 it's
 a
 lie
 we
 reject
 it

—Julian Beck.

Revolution and Counter Revolution

There is, is there, some confusion here. A slap is a slap
to hardly a tender gesture. The Living Theatre does, in
the structure of their

(FX8-Feb.10)—OPERATION SAILOR HAT—The first 500-ton charge in the
 Navy's Sailor Hat test series was detonated on Kahoolawe Island in
 Hawaii Saturday, as the test target cruiser Atlanta, fully manned takes
 force of explosion broadside. Purpose of the tests are to find out if
 Navy ships can survive a "near miss" nuclear attack. No nuclear devices
 were involved in the test. The 500-tons of TNT generates a blast wave
 of sufficient intensity and time duration to correspond closely to that
 developed by an atomic explosion. None of the crew who stood at their
 battle stations during the test received injuries. Smoke puffs on
 cruiser unexplained. (██████████ 1040hp) —1965

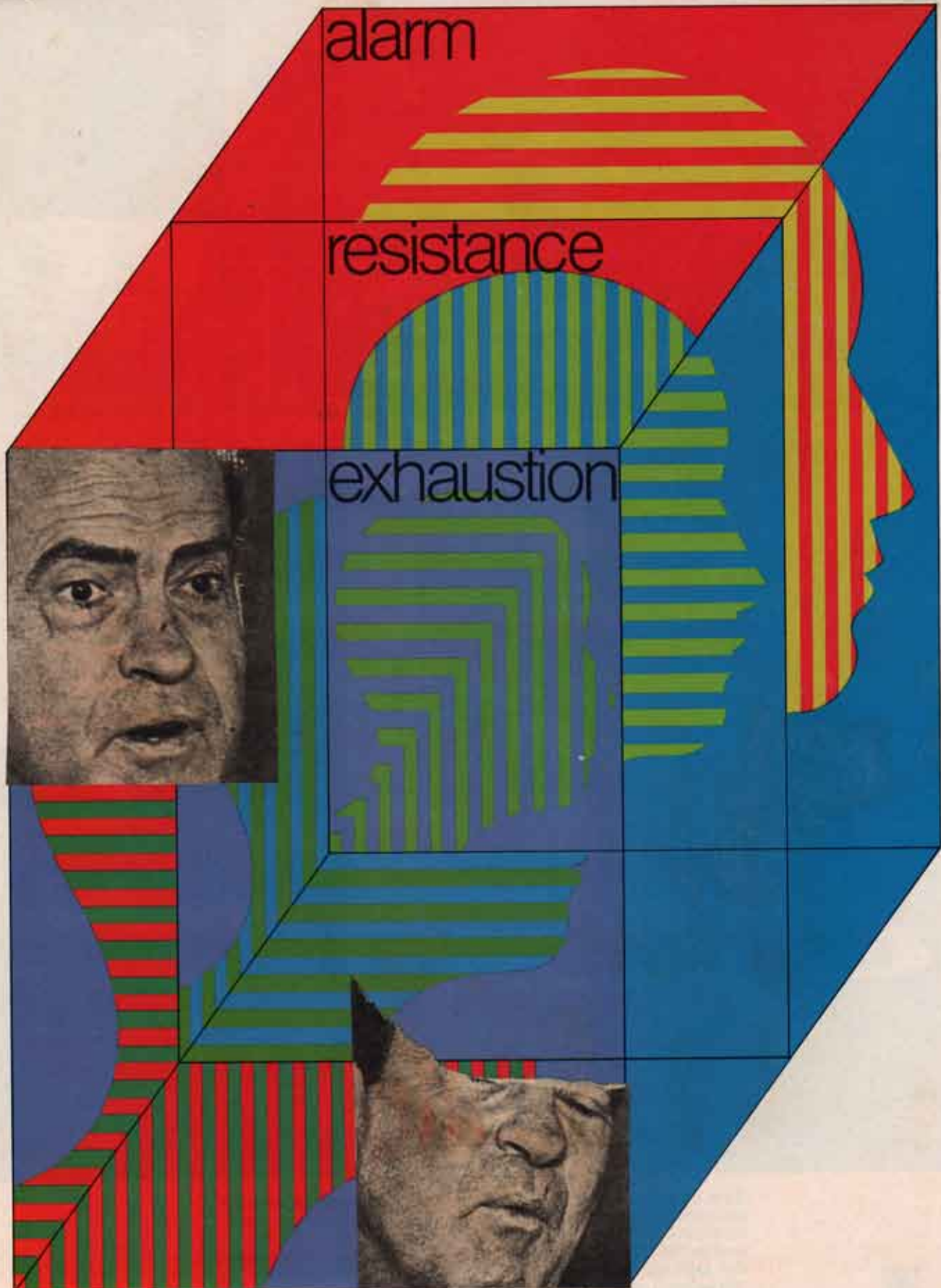


UPI
give Mr. Nixon an extra bargaining point.

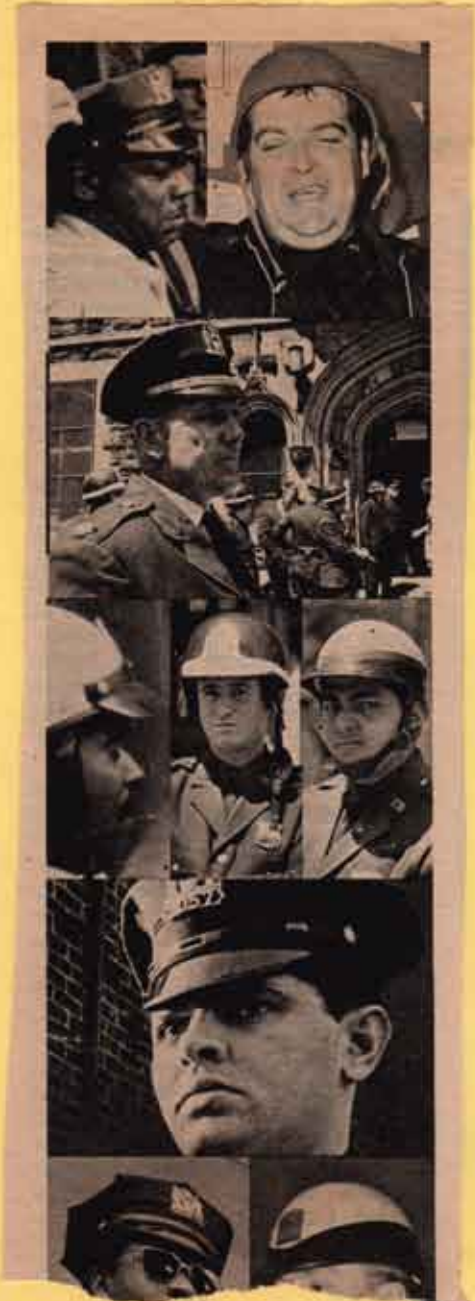
alarm

resistance

exhaustion







Police Power
Police Abuses



SONATA

JAN 12

VIOLENCE

MONDAY.



Frantz Fanon

Nor are we kept waiting. Abdoulaye Sadj, in *Nini*,¹³ offers us a description of how black men can behave in contact with Europeans. I have said that Negrophobes exist. It is not hatred of the Negro, however, that motivates them; they lack the courage for that, or they have lost it. Hate is not inborn; it has to be constantly cultivated, to be brought into being, in conflict with more or less recognized guilt complexes. Hate demands existence, and he who hates has to show his hate in appropriate actions and behavior; in a sense, he has to become hate. That is why the Americans have substituted discrimination for lynching. Each to his own side of the street! Therefore we are not surprised that in the cities of (French?) black Africa there are European quarters. Mournier's work, *L'éveil de l'Afrique noire*, had already attracted my interest, but I was impatiently awaiting an African voice. Thanks to Alioune Diop's magazine, I have been able to coordinate the psychological motivations that govern men of color.

There is wonder, in the most religious sense of the word, in this passage:

scribes are in one way or another either semi-criminals or "sho' good" niggers.

In addition—and from this one can foresee what is to come—it is legitimate to say that Mayotte Capécia has definitively turned her back on her country. In both her books only one course is left for her heroines: to go away. This country of niggers is decidedly accursed. In fact, there is an aura of malediction surrounding Mayotte Capécia. But she is centrifugal. Mayotte Capécia is barred from herself.

May she add no more to the mass of her imbecilities.

Depart in peace, mudslinging storyteller. . . . But remember that, beyond your 500 anemic pages, it will always be possible to regain the honorable road that leads to the heart.

In spite of you.

13. In *Présence Africaine*, 1-2-3.

9 TP 10:30 CHNL 2 + 99
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VIOLENCE SONATA

Channels 2 and 44 (Color)
Monday, Jan. 12, 9-10 pm



STAN VANDERBEEK'S "VIOLENCE SONATA"

REALIZED IN AND ON

CHANNELS 2 AND 44, WGBH-TV, BOSTON

JANUARY 12, 1970

by Gerald O'Grady

Stan VanDerBeek's "Violence Sonata" will involve the city of Boston in a many-media community play originating on WGBH-TV Monday evening, January 12, 1970, from 9:00 to 10:30. It is a post-television, pre-theatre experience combining television, live drama, and telephone feedback, all aimed at exploring ways in which the new electronic media can be used to defuse and immunize violence.

From the production of "Mankinda" and "Breathdeath" in the late 50's to "Skullduggery" and "Summit" in the mid 60's, VanDerBeek's ten-year career as a prize-winning experimental filmmaker has focussed on the issues of life and death on our planet. No other contemporary filmmaker has explored so many of the graphic arts and image technologies - from the hand-painted film to computer graphics - in an attempt to expound and refine a portrayal of man's fate with the relevance and intensity made possible by the new media. His computer graphics, done at the Bell Telephone Laboratory in Murray Hill, New Jersey, explore images produced by man-machine dialogue and his movie-mural experiments are integrated concerts of aesthetic information.

The forty-year old artist from Stoney Point, New York has been a pioneer in the concept of expanded cinema and, five years ago, built his own movie-drome, an audio-visual laboratory in which simultaneous images of all sorts are projected on a spherical overhead screen. His animation,

collage, computer and multi-screen films have been central to the rise of the New American Cinema during the past decade, and have received awards and been placed in museum collections from London to Tokyo. Films like "Spherical Space" and "See, Saw, Seams," both of which won top awards at New York's Lincoln Center Film Festival, and "Panels for the Walls of the World" and "Poemfields of the Mind" have been landmarks of the celluloid explosion.

VanDerBeek's film courses, devised during his residencies at the State University of New York at Stonybrook and The Media Center in Houston, Texas (now the Institute of the Arts at Rice University) and a dozen other schools from the University of Southern California to Columbia, have been key experiments in visual education programs.

During this period, he has been working on a Rockefeller Grant for Studies in Non-Verbal Communication and a Ford Foundation Grant for Experimentation in Film. He has also been a grantee of the American Film Institute and is currently Artist in Television at WGBH-TV and in residence at the Massachusetts Institute of Technology Center for Advanced Visual Study.

II

In relation to his forthcoming TV drama on world violence, VanDerBeek thinks that man has no natural enemy left to annihilate except his own kind. He points to Ashley Montagu's thesis that as man has advanced in civilization he has become increasingly violent and warlike. "Our violence," he says, "is the digestive act of our inability to communicate. Man's frustration at not being able to communicate with words leads him to violence. Centuries of words have meant centuries of violence. We must explore all other ways to communicate if we hope to live non-violent lives."

The essential purpose of the January 12 show is to make the communication media an integral part of the city's communal nervous system and to progress from the concept of electronic media as information input or "report-back" to an idea of them as aesthetic wrap-around. He wants to use the media to integrate the populace through the group enactment of psycho-social issues in which watchers become participants.

The home-viewer can best participate in VanDerBeek's "Violence Sonata" by watching on two sets at once. It will be composed of three double-screen collage videotapes, each lasting about fifteen minutes. Channel 2 will carry the primary material - a mono-video form understandable to viewers with one set - while Channel 44 will carry a collection of thematic comments. The titles of the three videotapes are "Man," "Man to Woman," and "Man to Man." They are mixtures of parts of VanDerBeek's past films, films from the archives and newsreel footage from around the globe, films and live-action videotapes shot in Boston specially for the show, and slides and photographs superimposed on the final tapes by matting. On many sections of the videotapes, as many as six images have been packed on top of each other. The overlay becomes a form of television sculpture and like VanDerBeek's other recent work presents an image of the future. The show will be a fitting inaugural for the 1970's in which the visual material in our society will increase tenfold and move toward three-dimensional forms.

Between each of the three screenacts of this collision-collage, questions will be put to home-viewers and they will be able to telephone comments to three studio panelists. Meanwhile, in Studio A at WGBH, the same images going into local homes will be blown up to movie-size on eidofors for viewing by a special audience of 100 invited participants. In front of

the screens, as well as behind them in a kind of shadow drama, masked live actors will perform a play which VanDerBeek has written for the event with the intent of gradually involving the in-station audience in TV-play.

After the show, the studio audience will conduct a "thrash-out" of the issues which it has raised, and this live action will be carried to the home audiences on both channels. The home viewers can again join the discussion by phoning in at any point.

VanDerBeek also plans to treat the studio audience to a pre-program happening involving simulated violence from today's streets - macing, tear-gas, police dogs, cattle prods, army squads, etc. "From one point of view," he says, "World War III is already here. Throughout the world violence and revolt are patterns of our hour. For five years now, there has been violence in our schools, factories, and streets. By moving from the screen and stage presentation out to the studio audience and then to all viewers in the community, I'm hoping to find new ways to confront the issues but to cool the violence."

His experiment, which investigates how contemporary street theatre and the new electronic media can interact with each other to heal today's conflicts, pose some new questions for the new arts: How can electronic media participate in the new concepts of drama like street theatre and mythical reenactment combined, for example, in the recent Washington "March Against Death?" Can the much criticised passivity of the video experience be activated - "Can TV come off the floor and into the streets, can TV move from floor model to street actor?" "Is prime time the right time to change the real time of our lives?"

III

Another highlight of the experiment is VanDerBeek's concept of the re-use of his materials. He thinks of them as elements of an "ever-changing essay" on violence which form a kind of prefabricated theatre. This portable theatre would include the videotapes which would be kinesiographed for use as film-sets for the drama which could then originate at any local TV station, the drama's scripts and masks which he has also designed, and a kit of slides and tapes. As the "essay" would be broadcast and experienced locally, he envisions each station adding its own units of immediate topical interest, making for continually changing responses from participants who are involved in ever new situations.

VanDerBeek sees the end of one-way theatre. He is attempting to integrate his own mythic statement of man's perpetual violence with the audience's experience of contemporary violence, meanwhile keeping all lines of the community's media open for a talk-out - rather than a shoot-out. "Ideally," he says, "the program would involve newspaper editorials on violence, which might prompt letters to the editor, and a discussion of the issues on radio talkshows. My concept is not one of media saturation, but of communal integration in which all the media participate in a modern art form designed to represent the conflicts and relieve the problems of today's polis. Unlike the Greek city, ours are micro-macro structures in which urb interacts with orb, ghetto with globe, the media providing a new kind of stage or "sounding-board."

IV

His work is featured in this month's issue of the Tokyo-published "Graphic Design," and in a forthcoming issue of "Art in America." His own

essays on his work have appeared in Film Culture, Film Quarterly and Dance Magazine. "Re:Vision" appeared in The American Scholar (Spring, 1966), "Culture Intercom and Expanded Media" in Tulane Drama Review (Fall, 1966), "Movies, Disposable Art, Synthetic Media and Artificial Intelligence" in the Journal of the First Congress on Religion, Architecture and the Visual Arts (1969).

His next work will be Telephone Mural. From MIT he will transmit via Zerox Telecopier a series of 8½ x 11 inch images to eight museums at different points in the U.S. He will work six hours a day over a three-week period, generating one tele-ponic visual every six minutes. The images are carried over the telephone wires and restructured at the receiving museums, each of which will eventually exhibit a collage 18 feet high and 50 feet long - an artistic commentary on contemporary affairs. VanDerBeek sees this as the first step toward originating a world-wide telecopier "conversation" in which a score or more of artists situated at different points on earth could "d-eye-alogue" visually with each other. The drawings for his March, 1970 solo performance, done by hand, are thematically related to a long videotape called "Newsreel of Dreams," a project perpetually in progress since it involves "realizing," to use the term which has become the trademark of his titles, his changing visions of the worlds of yesterday, today, and tomorrow.

Why don't you listen to me
Why don't you answer me
Why don't you help me
Can you hear me
Listen
I don't understand you
I don't want to understand you
I'm telling you something
Listen
Who are you
Who do you think you are
I can't stand it much more
Is anybody listening

Boston-(AP)-A survey of seven days of network television shows showed 81 killings in 85½ hours of programming in prime evening hours and on Saturday morning, The Christian Science Monitor reported.

Staff members recorded 372 acts of violence or threats of violence, including 162 on Saturday morning, generally regarded as children's hours, the paper said.

The survey found the most violent evening hours were between 7:30 and 9 p.m., when, according to official network estimates, 26.7 million children between the ages of 2 and 17 are watching television.

"In those early evening hours, violent incidents occurred on an average of once every 16.3 minutes. After 9 p.m., violence tapered off quickly, with incidents occurring once every 35 minutes," the paper said.

"In the early evening, there was a murder or killing once every 31 minutes. Later, once every two hours."

A contrasting accounting has begun. For 25 years "national defense" has consumed the country's major energies and resources--a total of one trillion, five hundred billion dollars (\$1,500,000,000,000) since 1945. The resulting domestic neglect has left deep human scars as well as a misshapen economy and a polluted environment. "We must realize that national security has other dimensions than just arms," states one influential Senator. "We must recognize that there is a point of diminishing return where 'defense' begins to destroy that society which it seeks to protect."

"I pledge to you the new leadership will end the war and win peace in the Pacific."

-Boston Herald Traveler,
March 6, 1968

44,798 American soldiers had died.

93,738 South Vietnamese Government troops had died.

546, 804 NLF and North Vietnamese soldiers had died.

-Official Department of
Defense figures

"We have renounced an imposed military solution...the time has come to end this war."

-Boston Globe, Sept. 17, 1969

"I refuse to be the first President to preside over an American defeat."

-Boston Globe, Oct. 2, 1969

By 1970 the United States will have spent \$110 billion on this war. This is 10 times the amount spent on Medicare, 14 times the amount spent on housing and community development during the same period.

-Boston Globe, July 6, 1969

"PANEL LINKS VIOLENCE TO THAT ON TV"

-N.Y. Times

Washington, Sept. 17-The National Commission on the Causes and Prevention of Violence is expected to ratify tomorrow a final draft report, which concludes that violence on television encourages real violence, especially among the children of poor, disorganized families.

WASHINGTON-Two years ago a young black militant named Rap Brown went about the country urging Negroes to take up arms. He justified his actions by saying that "violence is as American as cherry pie." The use of nonviolence as preached for a decade by the Rev. Dr. Martin Luther King Jr. was on its way out.

my original sv

Record American, Boston, Wed., Jan. 14, 1970

Anthony LaCamera

Special on Violence Wastes Time, Film

"Violence," a background voice kept saying, "is the digestive act of our inability to communicate." And if ever there was a flagrant example of this inability (or unwillingness) to communicate, it was the 90-minute program on which that voice was heard—a terribly wasteful exercise in technical self-indulgence entitled "Violence Sonata."

Why Channel 2, which brings us such pertinent fare as Sesame Street, The Advocates, NET Playhouse and Senior Citizens' Voice, would stoop to this needlessly costly inanity poses a mystery equalled only by the chaotic contents of the presentation itself. Somehow I've always been under the impression that our educational station simply didn't have that kind of money to throw around.

"Violence Sonata," produced by an experimental film-maker named Stan VanDerBeek, was one of those multi-image viewing experiences which we were supposed to absorb by watching two TV sets placed either side by side or below and above. Despite the urging of host-moderator Don Fauser, I resolutely stuck to one set tuned to Channel 2 and eschewed the simultaneous goings-on on Channel 4.

I had at least three very good reasons for confining my senses to a single set: (1) I had been burned by that two-set business before, in another Channel 2 mishmash called "Space Game"; (2) furniture-moving is not my bag, and (3) my wife wanted to catch the NBC movie, "El Cid," on our other set. Any in itself was reason enough.

As it turned out, watching the oh-so-art-y-and meaningful hodge-podge that filled one screen should have provided an ample test of anybody's pain threshold. In an alleged exploration of how the "electronic" media can be used to defuse and immunize violence," the pretentious production utilized every film trick in the book—split screens, montages, juxtaposition of silent-movie scenes with real-life shots of mass war and individual violence, unrelated sound, informational crawls.

It was a fragmented, disorganized, noisy, weird and even mindless offering in which the overwhelming technique all but obliterated whatever it was trying to say. One may well have left the program feeling more violent than ever—against, that is, those who would dare perpetrate this sort of thing in the name of communications.

In addition to the tricky film, the program included questions, comments and philosophical excursions from a studio audience of almost 300 and from telephone callers-in. Since most of them didn't seem to know what it was all about, either, they might have profited more from a closed-circuit showing of that recent Channel 4 special, "The Savage Roots," which dealt with the various aspects of human violence in clear, organized and intelligent fashion. "Violence Sonata" had nothing new or as effective to offer.

While so much was taking place on the screen (or screens) "live theater" was going on in the Channel 2 studio—something we at home, sadly enough, had to miss. There were karate and judo exhibitions, the parading of a police dog, a demonstration by a meat-cutter who turns killer and a few other "relevant" vignettes. Apparently it was "amateur night" not only on the set.

Before the on-screen program got under way, incidentally, host Fauser announced that "if you have children you don't want to see this, send them to bed." The announcement may have been made to forestall complaints concerning a lengthy and quite frank love scene between a young man and woman who happened to be white and black, respectively. No matter what the color of its participants, the scene went pretty far.

With or without that scene, I wish the station had sent some of us older viewers to bed, too. If ever there was a time to catch up on one's sleep, it was during the 90 minutes of "Violence Sonata," which did not help either to defuse or to immunize violence.



15 more

Ch. 2 Violence Sonata like bad LSD trip

By ELEANOR ROBERTS
 HT Television Editor

The nearest thing to the descriptions I've read of a bad LSD trip was sitting in Ch. 2's studios last night watching on three large screens and four TV monitors a 90-minute film called "Violence Sonata" by avant-garde film maker Stan VanDerBeek.

You think the blue lines on Johnny Carson are bad or the risqué sketches on "Laugh-In"? They're kindergarten stuff compared to the segment showing a sexy, beautiful black girl in bed with a white, auburn-haired All-American type boy discussing the unhappy consequences of interracial love. She was asking the questions—what about our children? Would she have to be a day maid? His answer was, "Just let's do our thing."

Commercial TV would be murdered for it. But educational TV and Ch. 2 can get away with it in the guise of "art." Not that there was so much hanky-panky—she kept asking him if he'd like a Chiclet—until the end when they wound up clutched in each other's arms, half-naked, clobbered by the cruel mob with feather pillows who apparently represented Society or the Establishment.

I KNOW. You see much worse in the movies.

But in Ch. 2's studio audience were 25 students from the Weeks Junior High School in Newton, brought by a Mrs. Bickelman. And since the program was telecast from 9 to 10:30 p.m., imagine the number of youngsters who tuned in to our proper educational station and saw this! There is a difference—since TV comes into the home. But Ch. 2 say, at 10:45 p.m. it had only 7 calls violently opposing the segment to 43 approving.

In justice to Ch. 2, the producer warned viewers that there were some things on the program that parents might not want little ones to see or hear. If so, he suggested, pack them off to bed.

The purpose in going to Ch. 2, rather than watching on the office TV set, was to get what they called "the total experience." It was sheer cacophony, with death-head figures, weird images, far-out designs, knives and swords on the Ch. 2 screen all pointing out how horrible violence is.

On the side screens, Ch. 44, there were other images such as a life-size Crucifixion on one side, a dying Vietcong writhing in agony and torn apart on the other side. You needed six pair of eyes.

Adding to the distraction was Ch. 2's own circus sideshow . . . live and in color . . . blood-red from a bottle.

AN ACTOR, dressed as a butcher with a cleaver in-hand, hacked away at a hunk of meat and just as you turned your head to see what the home audience was watching, you looked back and the butcher was hacking away at a man.

Presto, turn your head, like at a Wimbledon tennis match, and on the left side, a Negro doctor emerges—the spirit of healing. He gets into a brawl—on-stage—with the butcher covering the screen and the poor victim is tossed from one to another. Man's inhumanity to man—or his unwillingness to communicate?

There were messages galore in this 90-minutes of speeded-up film and strange images. On the Ch. 44 screen, distorted faces of Walter Cronkite and David Brinkley appeared. No words. Just a yakety-yak silent mouthing. Streamers under the figures-in-motion on the Ch. 2 screen proclaimed how many had been murdered by napalm, how many lives lost in auto crashes.

Two square boxes appeared on the screen, a voice from one crying for help. A voice from the other, refusing to listen.

IF THIS WAS a sonata on violence, anyone who has watched the films on newscasts from Vietnam or the bloody campus riots, could get a far more coherent amount of the real thing.

The "camp" sideshows that Ch. 2 put on were in a Ringling Brothers circus class. A man with a flag draped around one shoulder and silver shorts—presumably representing the government trying to get our boys or do the taxpayer in—wrestled with a civilian who looked too old to me for the draft.

A soldier-guard, carrying a bayonet, like someone patrolling the Berlin Wall, walked across the stage. As you entered on the lower level, guests were finger-printed. Police dogs prowled. A few men, who must have been hired from a karate school, put on a half-hearted exhibition.

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pericious son-in-law, Philip Hastings, who is re- at-10 slot—but not here.

round of clubs, ar got only two tricks: suit. Down one.

Spectators participated in Ch. 2's 'violence'

By Percy Shain
Globe Staff

Ch. 2's violent tract against violence, which occupied 90 minutes of air time last night, boom-ranged in an unexpected way when a packed studio audience which was part of the show reacted with vehemence to the presentation.

Far from accepting its lesson of the stupidity of violence, the predominantly young throng—ranging in age from junior high to early adulthood—were more combative at the end than before the program, titled "Violence Sonata," started.

One man got up to scream that "violence is hate, hate, hate." Another shouted that "we're all dishonest." A schoolboy observed that "we're all uptight here" and urged everybody to "cool it."

The TV audience, given a chance to telephone in its comments, responded in like manner. The calls were, in turn, "curious, obscene, irate, baffled," according to host Don Fouser. Some called it a big hoax.

A few got on the air. One man commented, "The better you get to know people, the more you want to kill them," which drew an uproarious response at the studio.

There were 66 phone calls while the show was in

progress. Most of them wanted to say something about the controversial "bed scene" between a white man and a black woman, which featured the second segment, titled "Man to Woman."

The count, surprisingly, was strongly in favor of interracial romance.

There was also an opportunity to vote "yes" or "no" to the question, "Can man communicate?" The "yes" vote snowballed at a ratio of about 200 to 1. At one stage there were 711 "yesses" and 4 "nos."

The program itself the work of a young filmmaker, Stan VanDerBeek, was a whirling, dizzying montage of multiple images, disconnected dialogue, discordant sounds, and other devices ranging from slapstick to anguish, meant to be watched on two sets, all designed to stress the absurdity and tragedy of violence.

All had to submit to fingerprinting as the price of admission.

While the show was on, live actors with transparent masks roamed the studios, getting into mock fights. Three large screens (two of them ultimately ripped up) and four TV sets went at the same time, providing a bombardment of impressions for the audience.

No wonder they called it a "thrashout."

NOT HARD

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RADIO HIGHLIGHT

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VanDerBeek's 'Violence' invites

THE VIEWS OF VIEWERS

"Our violence," said the artist, "is the digestive act of our inability to communicate. Man's frustration at not being able to communicate with words leads him to violence."

The artist was experimental film maker Stan VanDerBeek and Monday night on WGBH-TV he "realized" a multi-media community play, "Violence Sonata." It sought to use television as two-way communication, giving the viewer an opportunity to participate by mentally editing and telephoning in to comment on the images of violence he saw. Mr. VanDerBeek refers to his works as "realizations" in the hope of breaking the barrier between the myths perpetrated in "prime time" and the "real time" of the viewer's life. The "Sonata" played on three movie screens and four monitors before a vociferous studio audience, who also watched live actors pretend to destroy equipment and each other. Ideally the home viewer would have watched the "simulcast" on two TV sets, and then called in his reaction to the program and his answer to the question, "Can man communicate?"

ed, if not actually violent, as participants tended to shout out their own frustrations at not understanding the problem of violence, instead of listening to what others were trying to say.

Mr. VanDerBeek said later that he had been pleased with the divergent expressions of frustration which made up the audience

discussion. "The TV viewer is so saturated with input that he has never learned to articulate any output, either to himself or to his neighbor," commented the film maker. "What I am trying to do is suggest ways we can relearn to talk to each other."

The in-studio experience may have succeeded in beginning to channel this par-

ticular mass medium along more positive lines than expecting the weekly war movie from Vietnam. But at least one home viewer didn't quite get the point. Max VanDerBeek, aged 9, thought "Violence Sonata" was "really exciting" and "more fun than most of the stuff you see on TV."

S.A.

The videotapes and slides thrust a collage of familiar images of violence at the viewer. As several members of the audience mentioned in the discussion, "We've seen it all before... but violence is always entertaining, and it left us passive." Indeed the scenes of Vietnam atrocities, pro football pileups, and cowboys biting the dust, however cleverly juxtaposed by VanDerBeek, were not new and startling, having come to us via our own television sets.

What was really innovative was the artist's attempt to involve the viewer, either through actually voting on the possibility of human communication (at midpoint the tally was 710 votes yes and four no), through open discussion of reactions to the program and through extending the experience of violence and oppression to the audience as they entered the studio. (One was fingerprinted and assaulted with gunshots and karate demonstrations before he could try to "relax and enjoy the show.")

As for the discussions, they became heat-

'Violence Sonata' emotional turn-on time

By Percy Shain
Globe Staff

VIOLENCE SONATA

Ch. 2's "Violence Sonata" last night was certainly an "experience"—but more in the nature of a carnival or sideshow than a deeply felt comment on the human condition.

It seemed more anxious to overwhelm or bewilder, with its barrage of multiple images, screen "tricks," and eerie sounds, than to inquire into the nature of the brutality that is man's inheritance and burden.

In the midst of its babel and confusion, it managed to put across two messages loud and clear by constant repetition: (1) "Violence is the digestive act of the inability to communicate" and (2) "We have no natural enemy left to annihilate except ourselves."

In its violent course from slapstick to tragedy to tell its story in the form of stylized impressionism, the production seemed more anxious to stir emotions than to impart insight into our nature.

That it succeeded, at least, in this direction was evident from the response of the packed studio audience, which filled every seat in the house and spilled over into other rooms. Many made themselves comfortable on the floor. The whole thing became a part of the show that went out over the air.

The reaction was one largely of vehemence and combativeness. Obscenities were shouted. The President was insulted. People argued violently and unreasonably. Radicalism ran rampant.

The first comment, significantly, was that the show was a "hoax" because it didn't get to the root of the causes of violence, mainly the power blocs.

David Silver, who once conducted a weekly show on Ch. 2, leaped to his feet to scream that "violence is hate, hate, hate."

Another shouted that "we're all dishonest." Another was saddened by the fact that the show was exciting: "We were all entertained here." A girl saw a plot to "degrade womanhood." Another maintained violence would die when capitalism died.

INCOHERENT, EXTREME

The exchanges were carried out in extremes, and sometimes they were incoherent.

The home audience, given the opportunity to phone in its comments, responded in much the same fashion. The calls were, by turn, "curious, obscene, irate and baffled," according to host Don Fouser.

While there were 66 calls during the 60 minutes the show was in progress, fewer than a half dozen got on the air. The most enthusiastic response went to the caller who said, "The better you get to know people, the more you want to kill them."

The show produced by film-maker Stan Van Der Beck, was in three parts, titled "Man," "Man to Woman" and "Man to Man." The second segment, featuring an intimate bed scene between a white male, played by Alex Pirie, and a black woman, played by Joan White, drew by far the greatest reaction.

The station said its count showed that 43 approved of the sequence, which showed the two in bed together in scenes of conversation and mutual love,

while seven expressed shock.

There was also the opportunity to vote "yes" or "no" to the question, "Can man communicate." The callers looked overwhelmingly on the positive side, by a ratio of nearly 200 to 1.

★

ADMIT BY FINGERPRINT

The 300 in attendance at the studio had to submit to fingerprinting as the price of admission—a sign of the temper of the day. Ranging in age from junior high students (including a delegation of 20 youngsters and seven teachers from Weeks Junior High, Newton) to young adults, they had to run a gamut of "violence manifestations" from the moment they entered the station.

Shots rang out, police dogs barked, karate practitioners plied their trade, handcuffs were in evidence: a lynched "body" hung high, a soldier with gun held up patrolled a prison camp.

While the show was on, live actors with transparent masks roamed the studio, getting into mock fights, carving each other up, finally tearing two of the three large screens that brought the program to the audience.

It was all immensely titillating. But did it teach anybody anything?

★

Statisticians estimate 57 million persons watched the Super Bowl game Sunday, on the basis of a National Arbitron overnight

Boston Evening Globe Tuesday, January 13, 1970

Box 1012 + 231912

'News media can play role in lessening violence'

By COINCIDENCE IN THE SAME DAY
AS MY PRESS REVIEW

By Associated Press
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CHARLES P. SLICHTER
... Illinois physicist

Associated Press



WASHINGTON — Following is a partial text of conclusions and recommendations in a staff report to the national violence commission yesterday on violence and the news media:

Few American institutions are as free from responsible and systematic analysis as the American press. The press, which performs the role of reporter and critic for other institutions, has been reluctant to undertake self-analysis. Yet the products of equally few American institutions are as readily visible as that of the press. It should come as no surprise, therefore, to hear the press accused when the society fails to meet individual expectations. Frequently the accusations are ill-considered, in part because of the absence of reliable information. . . .

The news media can play a significant role in lessening the potential for violence by functioning as a faithful conduit for inter-group communication, providing a true marketplace for ideas, providing full access to the day's intelligence, and reducing the incentive to confrontation that sometimes erupts in violence. . . .

It is undoubtedly true that some groups have learned to use violence and the press to further their goals. They believe the press can be counted on to give violent behavior a prominent role in the day's news. The result is that when they seek publicity for their grievances, conflict and possibly violence may be one of the techniques used in the fairly certain knowledge that the press will make sure "the whole world is watching."

Although there is truth in this charge, it is probably a good deal less than seems to be popularly believed. . . .

The press does provide a marketplace for ideas, but it is not of the sort commonly supposed. The increased level of violence in the country today is partially owing to a sluggish response of our institutions to social change; but the press shares in this sluggishness, and an important part of its inadequacy is the inability of new and different voices to gain routine and peaceful access to the centralized news media.

The Federal Communications Commission can make an important contribution to upgrading the performance of broadcast

Violence Panel to Press —Report the Bad News

By Robert J. Donovan, L.A. Times

WASHINGTON — A staff report to the National Violence Commission, published yesterday, scoffed at the notion that newspapers should ignore grim news and stress good news instead.

Such "accent on the positive" may be "a good formula for song-writing in troubled times," it said, "but as a prescription for news content it is fatuous."

"As with other events," the report added, "when there is violence the public has a right to know it."

On the other hand, it held that by failing to report adequately in advance on root causes underlying current protest the press and television "have contributed to the widespread use of confrontation as an instrument of social change."

Furthermore: "The increased level of violence today is partially owing to the sluggish response of our institutions to social change."

MEDIA, Page 12

Not so
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mately 2500 broadcast license renewal applications ... If the Commission is to effectively discharge its mandate, it must develop at least broad guidelines for such determinations in order that its staff can bring to the Commission's attention those cases that raise serious questions.

F. Journalists should reexamine the degree to which existing news judgments incorporate obsolete standards, including a tendency to report violence because it is sensational, rather than because it is significant. . . .

G. Beyond reexamining existing standards for reporting violence, newsmen should reconsider the contemporary utility of well-established news-gathering practices. Perhaps most important is that interpre-

five news stories be allocated more resources and be given greater prominence.

"VIOLENCE swirled around the 1968 Democratic convention in Chicago and through

the media of television and the press "the whole world" was watching.

media without becoming involved in news content. It is the manifest duty of the licensing authority in passing upon applications or licenses or the renewal hereof, to determine whether or not the applicant is rendering or can render adequate public service.

Another proposal is to provide support for some continuing and systematic analysis of press performance.

New journalistic forms are needed. After events are reported, something

more is required — opinions, analysis, solutions. These opinions do not always come from the proverbial pillars of the community; frequently they will come from new voices which, at the present, have a very hard time getting into the media unless they appeal to traditional news values by creating conflict or violence. . . .

Specifically we recommend:

A. The Corporation for public Broadcasting be provided for with a budget for news and public affairs

programming comparable to that of the television networks.

B. The Justice Department and the Federal Communications Commission should scrutinize carefully all mergers, license applications, and license transfers which would result in great concentration of media ownership.

C. Perhaps most important is that the government must stay abreast of new technological developments in the communications industry and be prepared to assure that further concentration of control does not occur. This is particularly important with respect to CATV. . . .

D. We believe that the most the fairness doctrine should require is that the licensee give a representative portrayal of the arguments of various sides of an issue.

E. Each year the Federal Communications Commission must pass on approxi-

Boston
Globe
Jan 13 '70

BOX 6 WTS + SCRIPTS

'Violence Sonata' Explores 2-Way TV Communication

By KATHLEEN O'BRIEN
Tribune Staff Writer

Violence was a controversial subject in America in 1969. The Vietnam conflict had begun to divide the nation, and angry young people were staging demonstrations that made the national temperature run high.

During that year, Stan Vanderbeek began work in Boston on a television film called "Violence Sonata," in which he explored the thesis that violence is the result of man's inability to communicate.

His film, in an abbreviated version, will be shown today at 7:30 p.m. on Channel 16, WUSF-TV.

THE FILM WAS "experimental" in 1969, and employed techniques that were new and exciting — tricky editing, symbolic settings, loosely constructed storyline, superimposed images and montages.

The film also symbolizes man's obsession with violence — using children's toys, football, film clips from the World Wars, and excerpts from old Laurel and Hardy slapstick comedies.

These ideas don't elicit much more than a shrug from viewers now — they've been tossed about so much since then — and what might have been a very thought-provoking film in 1969 now has a slightly stale taste to it.

The filming techniques, too, are less than novel. During the past five years, most of the techniques have worked themselves into a kind of limbo — they have not become widely used, but they are no longer new, experimental ideas.

THE PROGRAM as it was originally broadcast, however, still could be considered "visionary." It explored and tested the idea of give-and-take between the audience and the television studio.

This was accomplished in several ways. First, the program was made in two different segments, which were shown simultaneously on two different TV stations. Viewers were asked to turn both on at once, and, therefore, had more than one idea coming at them at one time. They had to make a conscious choice about which idea to listen to. Vanderbeek explained, and this brought them into the experience more intimately.

The original show was presented to a live audience, with time set aside for discussion. Not only was the studio audience encouraged to participate, but also a telephone line was hooked up so that the television viewers could call in and contribute their ideas. The result is a film within a film, and the viewers themselves become actors in the program.

It is in this segment of the show that the best results are achieved. The studio audience was made up of a group of exceptionally bright people, and

Review

many of their ideas are still thought-provoking, even to this generation of critics, which has been questioning institutions and institutional violence for so long it has become almost automatic.

VANDERBEEK, a middle-aged man with chin-length blond hair and bright blue eyes, is in Tampa now, teaching video techniques at the University of South Florida.

He said he had not seen the film for several years — and never had seen it in its condensed version.

As he watched it in the WUSF studio recently, he leaned forward in his chair, and murmured, "This is very frustrating."

The program is broadcast, of course, on only one station

here, and the audience phone-in has been eliminated. But Vanderbeek smiled then, saying that he had given PBS-TV the okay to edit the film as they saw fit.

"AS FAR AS I know, this show has only been shown three times," he explained, adding that it didn't do any good to make a film if no one saw it. "So many good works just sit on the shelves..."

"Violence Sonata" has indeed come off the shelf. Channel 3, PBS-TV, aired the program last Wednesday night and Channel 16's broadcast today is a perfect chance for those who missed it Wednesday to get a look at it.

Because despite the years and the slightly musty scent that clings to parts of the film, it is a well-done experiment — an admirable attempt to alleviate the communication problem by making television a means of two-way communication.

MAN TO MAN.

(DONE IN 5
LANGUAGES - WITH
SPECIAL AUDIO
ECHO)

HOW CAN WE PREDICT THE PRESENT MUCH LESS THE FUTURE

In the last 18 years our scientific data has doubled, it will double again in the next 10 years. Conceivably the point might be reached when it will double in a day--perhaps an hour, one minute. Already our informational environment is so dense that the arbitrary dividing lines between fields of research and study are dissolving, market research merges with religious anthropology gets mixed up with political theory--physics into metaphysics..

At the dawn of our present era, we find that the instincts which made us the mightiest predator in history of the earth have driven us into a position where there is no natural enemy left to annihilate except ourselves. The rule of nature is firm: adapt or perish. A psychosocial evolutionary step is in the making. We have been forced into it. This step, if taken amounts to nothing more than adaptation. It means learning to cooperate. Should the step not be taken, we will perish. Ban-the-Bomb types, peaceniks, hippies, flower children and passivists represent the first mass stirrings of the psychosocial movement away from the heritage of the past. The juncture is as crucial as the one reached when "man" emerged with a larger brain and a better weapon and battered his killer ape parents into extinction.

To understand, you must realize how the context in which war is now being fought has been rearranged. Technology produces changes which cannot be predicted, simply because technological innovation alters the over-all climate in which change is taking place. The process of change itself is changed. Like a chemical solution to which another chemical has been added--the solution itself becomes new and different and what happens in it will be different from what would have happened before the second chemical was added. The nuclear stand-off now in effect is the most obvious example of how the ground rules

Application on live action
of people setting their own
filter of own life

MAN TO MAN

of the game of war have been changed. Less generally understood-- although its impact is more immediate--is the fact that the usual expressions of group aggression have been repressed because total warfare is no longer functional, merely suicidal. It must be expressed in other ways. Correspondent for the London Observer, sums up the conclusions of numerous sociologists: "The Third World War," he writes, "might take the form of a long drawn-out struggle in every country for a new and constantly changing pattern of society. Throughout the world--from China to Peru--internal divisions, rebellions and revolts are becoming the recognized pattern. The violence is ^{IN OUR} on the ^{Home} hearth, and in our universities, factories and streets." Anthropologist Ashley Montagu notes that "The fact is that as man has advanced in civilization he has become increasingly, not less, violent and warlike." Which prompts McLuhan to describe civilization as "the mother of war." Inherent human aggression has, since the dawn of civilization, found its ultimate expression in total--not limited--warfare; This is no longer possible, since the nuclear queens, essential to such a contemporary collective emotional release, are held in check. The players must turn from the military chess board and look not outward--but inward. "War" is now carried to themselves, to parents, national institutions, and social systems. The experience is the same whether it is in China, the U.S., France, Mexico, Britain, Czechoslovakia, Spain or Japan. Internal dissent, mass protest, revolt, upheaval. This is a world-wide technologically-restructured war. W.W.L.L. Now what you expected? Of course not.

The dropping of the first atomic bomb appeared to signal the end of the Second World War. This was not its crucial historical role. In fact, its main effect was to signal the beginning of the Third World War, which has been raging ever since and which is now

(3)

out in the open.

The psychosocial revolution away from predatory social behaviour has begun in earnest and is manifested in the separate revolutions going on in every major institution. Marriage, morality, government, church, communication--all are affected. In the early and middle stages of almost all major revolutions the majority of people were unaware that anything was happening beyond the immediate sphere of their own interest. At the moment, we are in the early stage. And at this juncture, the first outlying institutional fortresses to begin to focus of these profound changes are the universities. "The Establishment" is inherited from the animal world, along with the urge to fight for territory and the instincts of the predator. The pure sciences serve the old animal order. Not surprisingly, the pressure for change comes from the humanities. As O. Wright Mills says, "On every hand the individual is confronted by seemingly remote organizations: he feels dwarfed and helpless." By our technological proficiency, we have not only carried weaponry to its logical absurd conclusion, but have created huge efficient organizations too complex for us to feel any valid identification with them. Among other things the sense of community has been lost. Simultan

Father and the whole institutionalized structure of authority which radiates outward from him has been castrated by the revolution in communications. If power is knowledge, father is becoming powerless because knowledge, his greatest weapon, can be had from TV sets, radios and magazines. The central pillar of Western society is being pulled down by electronic Samsons disguised as Walter Cronkites, Batmans, and animated television salesmen. The death of father signals the

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the fall of the West. Universities at this stage still assume that father knows best. Students of the humanities know better--father is a naked, heavily-armed ape.

The West has operated on the principle: From each according to his gullibility to each according to his greed. Pursued much further, this modus operandi will end in extinction. In the context of modern weaponry, modern technostuctures, mass manipulation, and so on, it is no longer functional. On the campuses at the moment, the Boston Tea Party is taking place. The real revolution will soon begin in earnest. Historian-naturalist Richard Carrington writes: "The lessons of human history show beyond any possibility of doubt that cooperative effort is the only valid survival technique remaining to our species....In this new psychosocial phase of evolution the development of cooperative mind became the main technique of survival...Unless man learns to cooperate with his fellows his local dominance on this particular evolutionary centre in the universe is liable to cease." Universities at present are structured--like churches, industry, government, entertainment, communications, all the institutions of the West--to serve the needs of aggressive predatory exclusively competitive killer ape society. All may be seen as manifestations of a hangover from the jungle. True revolutionaries are pressing for an awakening, for the learning of new survival techniques involving cooperation and trust from the personal to the international level.

Short of contact with an extraterrestrial species, there is no important discovery, or breakthrough to be made in an evolutionary sense. in space. The space show is a Grade D movie. It functions in the same way as Gone with the Wind. Marx would call it laughing-gas for the masses. So long as we merely continue along the line of causation from the

(5)

discovery of the weapon to the setting up of colonies on Mars, we are making no real progress. It is the inner trip now which is functional both in terms of survival and discovery. Why did hallucinogenic drugs such as marijuana and peyote and mescaline not become popular during the Prohibition era? Perhaps it was a question of availability, but human ingenuity could have overcome that had there been a demand, a need. There wasn't, but there is now--despite the vastly increased opportunities for distraction and entertainment, the availability of booze and legitimate drugs. The need is for understanding. Do not underestimate it. Through education and the experience of two world wars in half a century, we have outgrown fairy tales, and simple primitive myths which guided us for thousands of years. Everything has become relative and therefore doubtful.

Now to resolve the contradiction. On the one hand, the argument has been put forward here that due in large measure to our theoretical Ape-like heritage, we are a race of weapon-makers whose weapons at last are pressed against our own heads. The experience of natural history demonstrates the inexorable law: adapt or perish. A mass movement is in the making now to break down the walls of the compartments our civilization creates and to learn cooperation or else die. Yet on the other hand, a Third World War of an unexpected technologically-inspired nature is upon us, in part because the old rules of war no longer apply. If this is, in fact, the case, what need is there for a so-called psychosocial revolution in the direction of international cooperation? Surely, so long as the nuclear queens are held in check, practical adaptation to our current situation has in effect taken place. Unfortunately, the nuclear stand-off is only a state of mind. There is no guarantee that it is anything more than temporary. Group aggres-

(6)

sion can now be expressed in the streets and within national ghettos because total international warfare no longer appears to be rationally possible. A state of rationality is easily disrupted, however, and there are other factors at work eroding the basis for what shreds of collective sanity we still preserve. This generation is experiencing the convulsions of a dying nature. The number of people on earth--well over three billion--will double itself in the next 40 years and double itself again a few decades later. Already, some three million will die this year from starvation. Three hundred to 500 million suffer caloric deficiency and one-third to one-half of the world's population suffers protein deficiency. Out of 124 nations, there are only 46 with a per capita income of over \$300 a year. More than two billion people live in countries where average annual income is less than \$200. An unstable situation, to say the least. The effect of the population explosion is to worsen it. At the same time, it has been pointed out that the sensitive balanced relationship between carbon and oxygen which allows photosynthesis to take place, making our atmosphere breathable, is now threatened for the first time in 400 million years. There is no pure air left anywhere on earth. A scientist searching for it in Antarctica last year failed to find it. The director of the Center for Climatic Research at the U. of Wisconsin reports that the average worldwide temperature has dropped seven-tenths of a degree, due to an increase of only two per cent in the amount of chemicals in the air. This may signal the initial phase of a "Greenhouse Effect," the result of which would be the melting of the ice caps and a rise in the ocean level by as much as 300 feet. At the moment, all of us living in North America are carrying around concentrations of D.D.T. in our fatty tissues averaging about 11 parts per million.

(7)

The soil and seas and waterways are so poisoned that pesticide residues have been found in the bodies of Eskimos, penguins and deep sea fish that never come any closer than 100 miles from shore. Natural resources are being depleted at a terrifying rate. The water table in the U.S. is dropping so quickly that Americans will run out of water in less than 12 years. Copper, zinc, lead, iron and petroleum reserves are disappearing. Wance Packard points out: "Some of the competition by nations for badly needed (and ever-diminishing) resources is likely to generate ugly friction that could explode into warfare." The affluent society nears the end of its golden period. What we see here is the fruit of thousands of years of savage competition. Can man domesticate himself? Who can argue against the weight of the world in its present state that failure to cooperate has been a good thing for our species? We are on the verge of perishing. What does Burn, Baby Burn mean? It means: Adapt, Baby, Adapt...or Learn, Baby, Learn.

170 minutes

700,000 people
70 minutes

(L) "violence sonata" is an attempt to use tv and simultaneous theatre as a means of intergrating the large scale of tv (a city, the country by satellite the world) and the community scale of a theatre with of 300 people... to discuss and consider the theme of violence (A)

it is a form of pre-fab theatre... the plan is to use tapes and films prepared for the show, to be offered to other communities for local rebroadcast... instead of a

and an exploration of how theatre can be intergrated into the new electronic mass media...

(1) this project is essentially exploring the role of pre-fab theatre and how television can become part of live-theatre... intergrating prerecorded video tape, live performers, films and other media, live television coverage... (MULTI-MEDIA)

(A) ideally the theatre would make extensive use of non-verbal representation and symbolic form... the visual side of television/theatre

instead of just a script for a play, the pre fab theatre would get a video tape, films, slides and ~~make~~ a suggested script... the films and tape become the sets needed for the theatre...

what happens is this: people at home see the tv play (in this case the theme is violence...) people in the community theatre see the play and see it combined with the filmed and multi media projection people at home can call in for a telephone vote (ch out)... at the end of the play, the people in the theatre consider the work and respond, this is live coverage..

Stan VanDerBeek
Cambridge, May 25, 1969

1

the techno-logical revolution
man
man machine...
man and machine...
manandmachine...
man/machine
ma/ma
n/chine
man

mansplan
art/tificial
in/telligence
in/tellichance
symbiosis
synergy
energy/
empathy
entropy
symbol/ism

evo
revo
lution
solu
tion
soul
shun
in
inter
invent
inter-vent
tion

surface
sur/ffice
re....
face
inter....
face
space

the dream
data
of
million
mind/mates
tell
a vision

o
word space
hand grace
facing
words into
artache

technological
pollution
is a risk
as is
emotional
pollution

sequence is
not a
consequence
of order

or is
attitude
a consequence
of aptitude

the
computer as a
high fidelity
amplifier
of
human
intelligence

telegraph
telepathy
telephone
television
telescope
scope

in the
motherfactory
of man

the technique of man
begets man
man is a tool
making/breaking
the man/machine

i see
 how clearly
 sometimes
 we use
 the machines
 to
 represent us

man cannot
 really face
 man
 man
 to man

in the best relationships
 of
 man to woman
 the
 eminent meaning
 is
 always the
 third
 (invisible)
 member
 two people
 mean
 a third... (the child)

it is
 easier for
 one man to
 talk to
 millions
 than to
 one other man
 sometimes...

this role of
 scale and
 transference
 puzzles me

technology
 may be
 only a symptom
 of the
 impossibility
 of people
 to deal with
 one to one
 relationships

it suggests
 that
 larger and

larger dialogue
 millions to millions
 will be
 the only
 way
 to a
 human condition

perhaps

technology as
 a symptom
 of man/myth

artificial
 intelligence
 meta
 phors
 for
 real
 intelligence
 by
 men
 women
 and
 machines...

is it possible
 we do not
 wish to talk
 to each other
 but
 around each
 other...

not with each
 other
 but
 by each other

technology as
 myth-symptom

evolutionizing
 simultaneous/ness
 identity
 identicalness
 man/matrix
 man pushed
 through the wire (telegraph)
 to the stage of
 awareness (telepathy)
 wireless

the eternal

Stan VanDerBeek

3

triangle may be
man,woman,machine

because men and women have
not found the
level of communication
technique of communication implied

IN ALL THE POSSIBILITIES/POTENTIALS
OF LIFE/LIVING