TV Dinner

Are you one of those people out there in TV land who like to eat and watch the tube simultaneously . . . but can't quite see going the Julia Child route . . . or the frozen dinner route . . . or the peanut butter route . . . WELL HERE IT IS — A MINIMUM OF EFFORT FOR A MAXIMUM EFFECT . . . or how to beat Swanson's with the gourmet touch.

TV DINNER MENU
VIDEO RABBIT
POMMES DES TERRE PAILLE
SALADE DES EPINARDS
BABAS AU RHUM
CALIFORNIA GREY REISLING
—to be served while watching Crusader Rabbit—

Video rabbit serves four. Have the butcher cut the rabbit into pieces. Dust with flour and brown the bunny in butter. Set aside in a casserole. Lightly saute one onion and two cloves garlic minced. Saute until crisp 1/4 pound well washed salt pork. Cut in dice. Add the onions, garlic and salt pork to the rabbit. Add one cup bouillion, 1/2 cup gin (drinking a little yourself). Crush juniper berries, 2 tbs tomato paste and a tied Bougnet garni (whole thyme, parsley and celery tied together so it's easily removable when you're finished cooking). Put the covered casserole in the oven at 350. Cook approximately as long as chicken — 40 to 45 minutes. Remove Bougnet garni. When almost done, drain off the juices into a sauce pan and reduce by cooking over a high heat. When thickened (you may add a little arrowroot powder mixed with water) add a half cup of cognac, ignite, and pour over the rabbit. Serve at once on heated plates with Pommes de Terre Paille.

There you are in the middle of cooking the rabbit and watching the tube . . . Captain Satellite has just been trapped in the space capsule blasting off for outer space and you can't leave the show, so . . . you buy a can of "Shoestring Potatoes" which you heat and serve . . . which is what the snappy restaurants do . . . and they don't even have an excuse. The spinach salad is started before the rabbit by soaking two bunches of spinach in water with 1/4 cup salt for 45 minutes. Drain, rinse and dry. Remove the stems and tear the leaves into pieces. Add 6 anchovies minced, crutons — garlic flavored, two pieces of crisp crumbled bacon and 3/4 cup of sliced raw mushrooms. Serve with vinagrette. Then during the commercial, set up and serve Babas au Rhum. Purchase a can of these succulent and alcoholic dainties, place in the frig before you start cooking the rabbit. Serve with lots of whipped cream. Bon Video . . . rangers.


URSA MAJOR*
by Mary Myers

Mary Myers stars in Connie Beeson's new work, "The Letter.

URSA MAJOR is a software company dedicated to the preservation and distribution of radical software. But I am not talking about video software now. Radical software has come down through the history of man as works of art . . . works which in every period evoked in the people who viewed them a sense of reflection or dynamics that is a form of communication which does not rely on words. URSA MAJOR is the vehicle of art collector and dealer Mary Myers. In 1969 she and her husband Lee Myers became America's first media art dealers . . . convinced that the most important work in American art was being done in non-traditional media, they began to specialize in the sale of experimental film prints . . . and most recently video tape. Not all film or video tape, however radical its software, can be considered a work of art, and it is here that Mary Myers has brought a highly trained and discerning eye to the selection of films and tapes which truly reflect the work of artists as differentiated from practitioners of the medium.

Mary Myers was born an Aries in Kansas City in 1938. She studied art history at Smith College, the University of Florence, Italy, and the University of Kansas where she received her master's degree. She taught American art history at the Kansas City Art Institute and at the Nelson Gallery-Atkins Museum in Kansas City. In 1967 she moved to San Francisco where she was the director of the Galeria Carl Van der Voort until she began her own business . . . it is her own gallery and her new company URSA MAJOR which have brought her to the forefront as a dealer of media art.

There is a fine distinction between what is truly the work of an artist and what is the work of a practitioner, and Mary has consistently withstood the pressures of commercial film distribution to take work which is not truly reflective of the principles of art. In this San Francisco issue of Radical Software we have tried to show that film and video are not only tools for communication but also tools for artists, and that when they become the brush of the painter or the torch of the metal sculptor the results are a highly personal, often abstract, subtle intertwaving of the technique of the medium and the inner desire of the artist to communicate basic human values and emotions to his viewers. This evocation of emotion, this ability to communicate in a non-verbal, non-linear visual medium, is a rare and subtle talent possessed by only a few filmmakers and videotape artists. So although Mary does not distribute a great number of films, those she does have are among the leading works by the major artists of the field.

*originally Lee & Mary Myers
The artists whose film and tape she sells include:

**Bruce Baillie**
- Tung
- Castro Street

**Constance Beeson**
- Unfolding
- Holding

**Bruce Conner**
- A Movie
- Cosmic Ray
- Vivian
- Report
- Breakaway

**Glen Denny**
- Nyala

**Phillip Gietzen**
- Media Mind
- Massage

**Mike Kuchar**
- Chronicles

**Will Hindle**
- Pastorale d’Ete
- Non-Catholicam
- FFT/CM

**Constance Beeson**
- Chinese Firedrill
- Billabong
- Saint Flournoy
- Later That Same Night

**Bruce Conner**
- Stan Lawder
- Necrology
- Corridor

**Charles Levine**
- Bessie Smith

**Fred Padula**
- Ephesus
- Little Jesus

**John Schofill**
- Die
- Xilum

**connie & mary – women’s film fest nyc**

A significant part of her work has always been the presentation and exhibition of experimental media art . . . this year, under the sponsorship of Doubleday’s Author Lecture Service, Mary will take programs of experimental film to colleges and universities across the country. The series will feature a variety of programs such as . . . By Women Only and Films of Erotica. Quoting from the Doubleday notes on Erotica . . . “a program of erotic films made for non-commercial distribution . . . each an artistic work testifying to the immense difference between erotic art and pornography.” The program features Scott Bartlett’s Lovemaking, two films by Connie Beeson . . . Unfolding, an internationally heralded film about a man and woman making love, and Holding, a portrait of two girls in love, and Mike Kuchar’s male homosexual film Chronicles. Other programs are Classics of the Avant Garde (Bunuel, Deren, Fischinger), Recent Work by San Francisco Masters (Baillies, Bartlett, Belson), and Social Comment with films by Padula, Bob Nelson and Ralph Arlyck.
Mary says, "Although Radical Software specifically refers to video, I believe it can be aptly applied to any software, whatever the medium, which is truly avant garde. I hope that video practitioners everywhere will see these films, many of which are by videocinematographic filmmakers. Video relies as much upon the visual to bring emotions to life in viewers as film does, though they are quite different media... as different, in fact, as still photography is from film. When you view something that has come out of the spirit of an artist whose vision is as focused and refined as Jordan Belson then you have experienced something new and exciting, something you can take with you into your vision of your own work."

Besides her work as a collector of film and videotape, lecturer and art dealer, Mary has found time to star in a recent film by Connie Beeson entitled The Letter... described by Connie as a surrealistic work which explores the inner emotions and psychological barriers of a woman struggling to liberate herself. In addition to her film activities, she has arranged viewings of videotape at the Nelson Gallery-Atkins Museum in Kansas City, at the Exploratorium and American Zoetrope in San Francisco and in her own gallery on many occasions.

For a catalog of films and tapes available for sale, write:

URSA MAJOR
P.O. Box 4853,
SAN FRANCISCO, CALIFORNIA 94118

For more information about film programs, write

Author Lecture Service
DOUBLEDAY & CO., INC.
277 Park Avenue
New York, New York 10017

"The photographed image, still photography, films, video tape, the catching of momentary time and its playback, excites, absorbs, consumes my energy," says woman photographer Connie Beeson.

She also says she's a liberated human being with deliberate ties. The liberation is inside. The home, husband, children reflect my communal spirit of love, and nourishes the artistic spirit, so it is all one; the place to be includes running to the sea; running to the mountains; making love; working in the studio; working in the field. And like Reich, I think sex is great; I'm heavy on erotic imagery; the body is a poem; the smile is a miracle; movements shift in light, and behind the lens the mind-photographer selects, is disarmed, wonders, exults, recreates, feels like a painter; it is a total involvement. The mere triggering of shutters, the presumptive stilling of time, the focussed energy in seeing, is that part of the creative process that is an end in itself. I have decided that what feels right about taking photographs, moving and still, is the masculine part of my nature. But it is never enough. It is what I do with this material that is counterpart feminine in me. Editing is always a necessity. Of course I try to pre-edit, and video taping is the easiest way to turn out a creative project that is finished. Even so I am always wanting to make my tapes into a different kind of artistic whole than their original. Recently I made a video tape of lovely Anais Nin at the Women on the Move innovative program of Redwood High School (the best female image scrutiny program in the country). Along with several high school groups with their studio video cameras and set ups, I ported my Porta-Pac, hooked..."