

The Bermuda Triangle

Monday, September 27, 1982 Brucknerhaus, Main Hall

THE BERMUDA TRIANGLE—A Science Fiction Fantasy. Tomita's Sound Performance with Ron Hays

Realized with the friendly support of MOBIL OIL AUSTRIA AG

This project of Ars Electronica unites for the first time two pioneers of electronics for joint artistic work: Isao Tomita, the star of electronics, who uses the synthesizer for the interpretation of classical compositions, and Ron Hays, pioneering in the field of electronical visualization of music, the most distinguished multi-media artist of the time.

With "Star Wars", outer space has become an artistic challenge for both: for Tomita in his electronic interpretation of John Williams' "Star Wars Theme" at a gigantic electronics performance in Budokan (Japan) and for Ron Hays, who attracted an audience of over a hundred thousand spectators with his "Star Wars Concerts".

The audience in the Main Hall of the Brucknerhaus will also be guided through outer space by Tomita and Hays: The spectator is surrounded by music from a special five-channel pyramid system invented by Tomita. The opus starts with a Hommage to Anton Bruckner, with Bruckner's music symbolizing the enormous extension of outer space. Isao Tomita on his impressions connected with this event:

"A storm rages in the ocean near Bermuda—the area of mysterious disappearances of many ships and aircrafts, the dreaded Devil's Triangle. In the mist of the storm something approaches from the sky guided by an eerie signal from below the water. It is a craft from outer space—an UFO. The fantasy conjures up a gigantic pyramid built on the bottom of the sea by a highly civilized ancient people. They have contact with outer space and guide the UFO to the pyramid. The story unfolds through the moods of the music: friendly encounter, exploration of the earth and the sky, exchange of information and finally revelation of the way to achieve a super-dimension world and we are left with sweet melody once more as the UFO departs into space...—all of which we are drawn into by and experience in our fantasy, through the stimulus of sound and Ron Hays' Video-Art.

Perhaps this is a new concept: science fiction in sound. Can we overcome through this the realities of everyday life, our time and physical limitation and contact our fantasy, our imagination? We can, and thus we are able to reach out into the limitless space, to touch the super-intellect, be any object or being and cast ourselves, all powerful, into the universe."

Isao Tomita and the Plasma Symphony Orchestra:

Conductor: Isao Tomita

Assistant conductor: Roland mc-8/mc-4

Concert Master: Moog III 1st violin: Moog III /Moog system 55

2nd violin: Roland System 100

Viola: Synclavier II

Flute, Piccolo: Moog III /Synclavier II

Oboe, English Horn: Prophet 5/Synclavier II

Clarinet, Bass-Clarinet: Prophet 5

Bassoon: Moog III /Yamaha CS 80
Horn: Synclavier II /Moog III /Emulator (Mute-Roland GE-810)
Trumpet: Synclavier II /Prophet 5 (Mute-Roland GE-810)
Trombone: Moog III (Mute-Roland GE-810)
Tuba: Moog III
Percussion: Linn LM-1/Drum Computer/Roland Rhythm-Composer TR 808
Timpani: Emulator Harp Yamaha CS 80/Roland Jupiter 4
Guitar: Synclavier II
Piano: Yamaha Automatic Piano /Synclavier II
Celesta: Prophet 5/Synclavier II
Whistler: Moog III
Choir: Mellotron /Roland Vocoder Pulse VP-330/ Yamaha CS 80

Music program:

Anton Bruckner: Symphony No. 4, 3rd Movement
Isao Tomita: The Arrival of UFO and the Mysterious Electric Waves
Sergej Prokofieff: Romeo and Juliet, Suite No. 2: Montagues and Capulets
Ian Sibelius: Valse Triste
Sergej Prokofieff: The Adoration of Veles and Ala
Isao Tomita: Bridge
Maurice Ravel: Ma Mere l'Oie Suite: Les Entretiens de la Belle et de la Bête
Maurice Ravel: Ma Mere l'Oie Suite: Laideronnette, Imperatrice des Pagodes
Isao Tomita: Dororo
Sergej Prokofieff: Violin Concerto No. 1, Andantino
Sergej Prokofieff: Symphony No. 6, Allegro Moderato
Modest Moussorgsky: Pictures at an Exhibition: Samuel Goldenberg and Schmuyle
Johann Sebastian Bach: Three-Part Inventions, No. 2 in C minor
Gustav Hoist: The Planets: Mars
Isao Tomita: Bridge
Gustav Holst: The Planets: Mercury
Sergej Prokofieff: Symphony No. 6, Allegro Moderato
Gustav Host: The Planets: Jupiter
Isao Tomita: Bridge
Sergej Prokofieff: Scythian Suite: The Adoration of Veles and Ala
Ian Sibelius: Valse Triste Vocoder
Igor Strawinsky: Firebird Suite
Anton Bruckner: Symphony No. 4, 3rd Movement

Isao Tomita

The world famous greatest synthesist, Isao Tomita was born in Tokyo in 1932. He studied music under the composers Kishio Hirao and Kojiro Kubone while he was at the Keio University. He started his activity as a composer during his school days and wrote excellent music for motion pictures and television programs.

But the work which spread his name throughout the world conclusively was his first album by synthesizers entitled "SNOWFLAKES ARE DANCING", a world of fairy tales from Debussy's compositions. This album was first released in the United States in 1974 and became a great sensation immediately. The synthesizer music at that time, represented by "Switched On Bach" had a narrow, mechanical and thin sound, and people were losing

interest in it. On the other hand, Tomita's work, with its thickness in sounds, its careful constitution and coloring, its expression and deep depth, exceeded the usual synthesizer music overwhelmingly. The world was astonished at the broader expression of his work to which no orchestra could oppose. In 1975, the year following its release, this album was nominated for "Album of the Year" and in three other categories of the Grammy Awards. It was the first time that a Japanese had been nominated. In addition, it was selected as the "Best Classical Record of 1974" by N.A.R.M. (National Association of Record Merchandisers), the most important award for record sales in the United States.

After that he made hits in succession and his status was firmly established: "PICTURES AT AN EXHIBITION" received N.A.R.M.'s the "Best Classical Record of 1975" and an award for the planning of the album at the Japanese Record Grand Prix in 1975. Then he released "FIREBIRD" also in 1975 and it scored another success.

In addition to being supported by classical music fans, he became idolized among rock musicians. As a matter of fact, many rock musicians coming to Japan visited his studio.

"PLANETS" released in 1977 became his biggest hit. This work composed by the modern British composer Gustav Holst was arranged for synthesizer by Tomita. It was a space drama on a magnificent scale that began with a blast sound of a rocket and gave listeners the feeling of searching a planet in a space ship. This album was ranked the top position in the United States classical record charts (Billboard and Cash Box magazines) for the second time, following "PICTURES AT AN EXHIBITION". This record should be called the masterpiece of the world-shocking space sounds of Tomita, and the special recording effect named "Biphonic Sound" enabled listeners to hear sounds even from outside of the speakers. It became a topic.

After "PLANETS", two space music albums entitled "KOSMOS" (1978) and "BERMUDA TRIANGLE" (1978) were released, and these formed a trilogy of space sounds. With "BERMUDA TRIANGLE" Tomita experimented with the new technique of mixing the sound in not only an horizontal direction but also a vertical one. This album was nominated in the category of the "Best Engineered Record Classics" of the Grammy Award (the second time for him) in 1979.

Then he released "DAPHNIS ET CHLOE" in 1979 after the space trilogy. This was the album that brushed up the illusional sounds and the brilliant beauty in color much more than those in his first album of Debussy. This album guided the listeners into a fantastic dream world. In this year, the readers of the American "Contemporary Keyboard" Magazine voted him the "Best Studio Synthesist" for his distinguished services so far.

That is a sketch of Isao Tomita's life in record business. His records are sold not only in Japan and the United States but also almost all over the world. All of them have made big hits and received many awards and/or prizes everywhere in the world. He has sold over one million LP's in Japan. The most remarkable thing is that he has created all the sounds in his symphonic synthesizer music by himself. This is apt to be overlooked.

Besides the work for synthesizers, he composed music for grand television dramas, broadcast for a year, such as "Hanano Shogai" (1960), "Ten-to Chi-to" (1969), "Shin Heke Monogatari" (1972), and "Katsu Kaishu" (1974). He wrote the opening and closing music for television programs such as "Shin-Nihon Kilko", "Gendaino Eizp", and "Kaikyo". He also composed for the motion pictures "Senya Ichiya Monogatari", "Kga Kaikyo", and "Nosutradams-no

Daiyogen". He received a Television Grand Prix in 1974 for his contribution to television culture.

Works arranged or composed for synthesizer and performed by Isao Tomita

SNOWFLAKES ARE DANCING—from "Children's Corner" No. 4 (Debussy)
REVERIE (Debussy)
GARDENS IN THE RAIN—from "Estampes" No. 3 (Debussy)
CLAIRE DE LUNE—from Suite "BERGAMASQUE" No. 3 (Debussy)
ARABESQUE No. 1 (Debussy)
THE ENGULFED CATHEDRAL—from "Preludes, Book " No. 10 (Debussy)
PASSEPIED—from Suite "Bergamasque" No. 4 (Debussy)
THE GIRL WITH THE FLAXEN HAIR—from "Preludes, Book I" No. 8 (Debussy)
GOLLIWOG'S CAKEWALK—from "Children's Corner" No. 8 (Debussy)
FOOTPRINTS IN THE SNOW—from "Preludes, Book I" No. 6 (Debussy)
PICTURES AT AN EXHIBITION (Mussorgsky)
Promenade—Gnomes—Promenade—The Old Castle—Promenade—Tuileries—Bydlo—Promenade—
Ballet of the Chicks in their Shell—Samuel Goldenberg and Schmuyle—The Market Place at
Limoges—Catacombs—Cum Mortuis in Lingua Mortua—The Hut of Baba Yaga—The Great
Gate at Kiev
Suite from "THE FIREBIRD" (Stravinsky)
Introduction—The Firebird and its Dance—Variation of the Firebird —The Round of the
Princesses Internal Dance of King Kastchei—Lullaby —Finale
PRELUDE TO THE AFTERNOON OF A FAUN (Debussy)
A NIGHT ON BALD MOUNTAIN (Moussorgsky)
Suite "THE PLANETS" (Holst)
I. Mars, II. Venus, III. Mercury, IV. Jupiter, V. Saturn, VI. Uranus, VII. Neptune
SPACE FANTASY (R. Strauss-Wagner)
PACIFIC 231 (Honegger)
UNANSWERED QUESTION (Ives)
STAR WARS THEME (John Williams)
ARANJUEZ (Rodrigo)
SOLVEIG'S SONG (Grieg)
HORA STACCATO (Dinicu-Heifetz)
THE SEA NAMED "SOLARIS" (J. S. Bach)
MONTAGUES AND CAPULETS—from "Romeo And Juliet" Suite No. 2 (Prokofieff)
VALSTE TRISTE (Sibelius)
THE ADORATION OF VELES AND ALA—from "Scythian Suite" (Prokofieff)
CLOSE ENCOUNTERS OF THE THIRD KIND (John Williams)
Allegro marcato—from Symphony No. 5 (Prokofieff)
DORORO (Tomita)
Andante—from Violin Concerto No. 1 in D (Prokofieff)
Allegro moderato—from Symphony No. 6 (Prokofieff)
Moderato /Allegro moderato—from Violin Concerto No. 1 in D (Prokofieff)
"DAPHNIS ET CHLOE" Suite No. 2 (Ravel)
Lever du Jour—Pantomime—Danse general
PAVANE POUR UNE INFANTE DEFUNTE (Ravel)
BOLERO (Ravel)
MA MERE L'OIE Suite (Ravel)
Pavane de la belle au bois dormant—Petit poucet—Laideronnette, imperatrice des Pagodes—Les
entretiens de la belle et de la bete—Le jardin feerique

Ron Hays

Ron Hays visualizes music using computers, lasers, video and film techniques. His work with visual music has been supported for eight years by the Rockefeller and Ford Foundations, the National Endowment for the Arts, MIT, and the entertainment industry.

Ron is the creator of the first full multimedia visual music concerts which integrate lights and lasers, widescreen video, and film projections of "Music Images": multi-image slides and pyrotechnique, fireworks and special stage effects. He won an Emmy for his video visual effects and is the first visual music artist/producer to have his work distributed commercially world wide.

After graduating from Northwestern University with a Bachelor of Science Degree in radio, television and film, he produced over 100 television programs for WCAU-TV, CBS in Philadelphia, receiving the 1968 Broadcast Media Award and the AMA Program of the Year Award in the process.

Ron's first piece of visualized music, Ravel's "Daphnis and Chloe" commissioned by RCA, won the Third International Festival of Short Films in 1970. This led to a grant from the National Endowment for the Arts, in association with WGBH-TV, Boston, and the Rockefeller Foundation.

Ron's first major work, "The Prelude and Liebestod" from Wagner's "Tristan und Isolde", was commissioned by Leonard Bernstein and broadcast nationwide during Mr. Bernstein's Norton Lecture Series at Harvard. It has since been broadcast in many other countries and has brought Ron Hays international artistic renown.

Two and a half years later, Ron was awarded a second Rockefeller grant to study the applications of music and image in multimedia situations at the Center for Advanced Visual Studies at MIT. With this grant, Ron was to research multimedia technology and new video and film projection formats.

After moving to Hollywood five years ago, Ron began to work with television producers and film-makers. He created the music image sequences for SGT. PEPPER'S LONELY HEARTS CLUB BAND, DEMON SEED and CAN'T STOP THE MUSIC. Ron won his Emmy for the "Krofft Superstar Hour" and he also created the special effects for the "Logan's Run" television series.

Over 150,000 people have attended the STAR WARS Concerts in the United States and in Montreal, Canada that Ron directed. The ODYSSEY, on both video cassette and disc, is available in 14,000 retail stores throughout the world. Ron's first dome show, "Synesphere: A Music-image Odyssey", has been shown for a six month period in Tucson, Arizona at the Flandrau Planetarium. Ron has created the images for many promotional tapes by major artists, including Manhattan Transfer, Donna Summer and, most recently, "Earth, Wind and Fire".

Ron Hays: Background information

Since the days when Walt Disney brought to the screen an artistic revolution called "Fantasia", the field of visual music has not evolved at the pace of its own technology. Ron

Hays, the world renowned Emmy winning visual music artist/producer is one of the few exceptions—his visions of magic and wizardry have mesmerized audiences the world over.

Through the use of video, film and multimedia techniques, Ron has developed a unique and exciting gift. Putting all his "media types" together, he has entertained thousands as the director of the first multimedia "Star Wars Concerts". The first electronically animated visual music laser disc is "Odyssey" by Ron Hays, which is now selling in over 14,000 retail outlets worldwide and is proving to be yet another of Ron's critical and financial successes. Ron's work on certain special effects for Sgt. Pepper's , Demon Seed, Can't Stop The Music and Grease, to highlight a few, continues to bring him success.

As entrepreneur, Ron has conquered the challenge that so many artists face—"the myth of the struggling artist". Ron has integrated his artistic gifts with a keen "business sensibility" that make his production company a model for all artists working on the cutting edge of entertainment technology. Bringing all these talents together, Ron successfully leads us into the new world of electronic and computer animation, music, lasers and multi-media special effects, composing for us his vision of music.

RON HAYS SPECIAL PROJECTS

1981 OMNI: THE NEW FRONTIER—Opening Titles and special effects for the national half-hour television series.

THE MOODY BLUES CONCERT—"Gemini Dream", special effects for big screen projection.

SWEDISH TELEVISION—ELECTRONIC MUSIC COMMISSION—Special commission from Swedish TV to visualize the music of Ragnar Grippe, famous electronic music artist in Sweden, for presentation as a network special.

1980-1981 BARRY MANILOW IN CONCERT—Big screen projection of special Music-Image effects.

1978-1980 ODYSSEY: A VIDEO MUSIC ALBUM—The industry's first electronic and computer animated visual music album, Odyssey combines visuals with classical, jazz fusion and contemporary dance music. The album is released through Twentieth Century-Fox /Magnetic Video, Pioneer Laserdisc, Japan and is distributed in other countries by independent distributors.

1980 THE OSMONDS IN CONCERT—A multimedia concert which Ron designed and which was videotaped for television using music images and visual effects.

SOLID GOLD—Television music program, visualization of "Xanadu".

CAN'T STOP THE MUSIC—"Certain" special effects for the Allan Carr film starring the Village People.

THE PALACE—Special consultant for video visual effects and multimedia for a proposed entertainment center.

1979 NBC KROFFT SUPERSTAR HOUR—Special effects and video music sequences— 1979 Emmy, Best Graphic Design, starring the Bay City Rollers.

THE CINEMA OF THE FUTURE—Paramount Studios financed a look at the future of film entertainment. Hays designed and directed a forty minute glimpse into the experience of a non-narrative visual-music experience using film and slide projections, lasers, special effects and advanced sound techniques.

GREASE—"Certain" special effects for the motion picture.

BUCK ROGERS—Television series, "certain" visual effects.

1977-1978 SGT. PEPPER'S LONELY HEARTS CLUB BAND—Special effects and visual music sequence with Alice Cooper for the Robert Stigwood film starring the Bee Gees.

1978 LOGAN'S RUN—Special effects for the CBSTV Series, eighteen one-hour programs with computer animated effects.

KCET, AFTERPIECES—Series of seven short music image sequences for appearance following PBS programs.

1976-1977 DEMON SEED—Special effects and sequences for MGM Studios and the Herb Jaffe film.

LILY TOMLIN SPECIAL—A variety of special effects for the PBS show.

1974 CBS CAMERA THREE—George Crumb's "Ancient Voices of Children" with mezzo soprano Jan DeGaetani, Merrill Brockway, director. Special visualizations of music with live performance.

THE GLOUCESTERMEN—Forty-five minute documentary, visual music program on the Gloucester fishermen.

MUSIC-IMAGE WORKSHOP—Twenty-three late evening broadcasts in Boston of "Video Light" performances by Ron Hays using the Paik-Abe Video Synthesizer.

MULTIMEDIA

1982 FUTUREVISION: THEATRE OF IMAGINATION—Orlando, Florida at the Great Southern Music Hall. Twenty-nine shows per week in an old Cinerama theatre. Ron's music-images on film are integrated with live lasers, multi-image slides and live dancers. Projections appear on an 85 foot wide screen.

1981 HUNT-WESSON COMPANY MULTIMEDIA BUSINESS MEETING SHOW—Director of a multi-image, motion picture film program with a cast of fifty starring Pat Boone.

1979 STAR WARS CONCERTS—Director of multimedia (projections, lasers, lights, etc.).

ANAHEIM STADIUM: Concert with the Los Angeles Philharmonic, 25,000 in attendance.

HOLLYWOOD BOWL: 36,000 in attendance for "The Great Music-Image and Laser Concert" with projection on screen with the Los Angeles Philharmonic.

MONTREAL: 65,000 in attendance, integrating lasers, lights and fireworks in the largest multimedia concert in history.

1980-1981 Ron Hays' music-images provided for SACRAMENTO-SYMPHONY, 4,000 in attendance, 1982.

TAMPA GULF COAST SYMPHONY, 60,000 in attendance, 1982.

ROCHESTER PHILHARMONIC, two concerts, 4,000 in attendance at each, 1980.

HONOLULU SYMPHONY, two concerts, 10,000 in attendance at each, 1980.

1979-1980 SIX FLAGS AMUSEMENT PARK SHOW Multimedia laser show produced with Laser Media of Los Angeles, The twenty-five minute telemetry controlled show appeared in six of the Six Flags Amusement Parks. The show combined music image with live lasers and slides.

1979 SYNESPHERE—A MULTIMEDIA PLANETARIUM DOME SHOW—A six month run fourteen times a week in a 140 seat planetarium with 35 mm film projections of music-image on a 60 foot dome.

PARAMOUNT STUDIOS WRAP PARTY -A 20x40 foot background video screen on stage for performances by The Doobie Brothers, The Pointer Sisters, Roger Vadouris and others.

1975 THE AMERICAN LUTHERAN CHURCH MULTIMEDIA PRESENTATION—Ron Hays, director, using six video projectors, music-images, dancers, indoor fireworks and lasers, held at the Louisiana Super Dome.

1975 THE TRANS—LUX CORPORATION, NEW YORK—Ron Hays, special consultant for new developments in multi media, holography and electronic computer animation.

PROMOTIONAL VIDEOTAPES

Ron Hays, producer, designer and director

1981 EARTH, WIND AND FIRE—"Let's Groove", now the highest selling single appearing on a long-playing album, co-directed with Michael Schultz.

1980 MANHATTAN TRANSFER—"Twilight Tone", NBC Big Show, Tony Sharmalee, television director.

YELLOW MAGIC ORCHESTRA—Three songs: "Computer Games", "Rydeen" and "Technopolis" Alpha Records and A & M Records.

GRANTS AND COMMISSIONS

1974-1976 THE ROCKEFELLER FOUNDATION—To investigate and/or create ways and means of projecting music-images on planetarium domes or wide screens, using film and video projectors in entertainment or artistic contexts.

1976 NATIONAL ENDOWMENT FOR THE ARTS Individual artist fellowship.

1972-1974 NATIONAL ENDOWMENT FOR THE ARTS—To create a visually aesthetic approach for the usage of film and video techniques in the creation of visual music at WGBH Television, Boston.

1972-1974 THE ROCKEFELLER FOUNDATION—To create further work at WGBH Television, using music and images, creating the MUSIC-IMAGE WORKSHOP.

1975 CONDUCTOR LEONHARD BERNSTEIN—To visualize the PRELUDE AND LOVE DEATH from Tristan and Isolde by Richard Wagner for PBS broadcast. PRELUDE has won numerous awards and honors throughout the world.

1971 RCA SELECTAVISION—A visual-music film winning the Third International Festival of Short Films.

TELEVISION PRODUCTION

1969-1972 Ron produced over seventy-five television programs for the CBS owned and operated station, WCAU-TV, Philadelphia, and PBS station WGBH Television, Boston, including talk-shows, public affairs, award-winning music and entertainment specials, documentary films and children's programs.

AWARDS

1980 WINNER, JVC TOKYO VIDEO FESTIVAL—One of twenty-five winners out of 7,80 entrants in the international video art competition.

GOLDEN REEL OF MERIT, INTERNATIONAL TELEVISION ASSOCIATION—For Ron Hays' "Music-Image Odyssey".

1979 NATIONAL EMMY, Best Graphic Design—For the Krofft Superstar Hour with The Bay City Rollers.

1975 WINNER, THE VIRGIN ISLAND FILM FESTIVAL—For "Prelude".

1971 WINNER, THIRD INTERNATIONAL FESTIVAL OF SHORT FILMS

1970 BROADCAST MEDIA AWARD—For CBS Repertoire Workshop.

1968 SOLVER OSELLA, CINE GOLDEN EAGLE AWARD—For "Pull The House Down", CBS, Philadelphia.

PRESENTATIONS AND EXHIBITIONS:

Ron has made presentations and exhibitions in over 38 museums, galleries and universities including the following:

1982 UCLA'S INTERNATIONAL VISUAL MUSIC FESTIVAL—Jury Member and Panelist.

1981 THE NATIONAL VIDEO FESTIVAL—The Kennedy Center, Washington, D.C.

INTERNATIONAL MUSIC CONFERENCE—International Seminar Center, Berlin, Germany.

1980-1981 Special Panelist, BILLBOARD'S VIDEO MUSIC CONFERENCE

1979-1981 DOCUMENTA, BERLIN, GERMANY—In Association with the Center For Advanced Visual Studies, Massachusetts Institute of Technology.

1979-1981 INTERNATIONAL DISC AND TAPE ASSOCIATION—New York City.

1981 SKY ART CONFERENCE—Special guest and lecturer; multimedia and visual music
1977-1980 AMERICAN CULTURAL CENTER—Paris, France, special showings of Ron's work
1978 SAN FRANCISCO MUSEUM OF FINE ARTS- A group exhibition "Video Visionaries"
1976 MASSACHUSETTS INSTITUTE OF TECHNOLOGY'S CENTER FOR ADVANCED VISUAL STUDIES -"Art Transition ", special lecture
1975 BROADCAST OF "PRELUDE AND LOVE DEATH"—In the United States, Austria, Germany, France, Denmark, Italy and Turkey
SPECIAL SHOWING OF "PRELUDE AND LOVE DEATH"—30th Anniversary of United Nations, The Waldorf-Astoria, New York City
1974 STATE UNIVERSITY OF FLORIDA—Video Exhibitions, Lecture: "The Future of the Image"
THE MUSEUM OF MODERN ART—New York City, "Open Circuits", Presentation of representative Music-Image selections as part of the First International Conference on Video
1973 CIRCUIT SHOW: A VIDEO; INVITATIONAL- Boston Museum of Fine Arts, Boston, Massachusetts
EVERSON MUSEUM—Syracuse, New York
CRANBOOK MUSEUM OF ART—Bloomfield Hills, Michigan
HENRY GALLERY, UNIVERSITY OF WASHINGTON—Seattle, Washington
THE NATIONAL CENTER FOR EXPERIMENTS IN TELEVISION—San Francisco, California, Viewing of tapes and discussion with Center artists
ORSON WELLES VIDEO SCHOOL AND IMAGEWORKS CENTER FOR THE VISUAL ARTS—Periodic synthesizer demonstrations and explanations of video synthesis, WGBH-Boston
THE KITCHEN, MERCER ARTS CENTER—New York City, Computer Arts Festival
MEMORIAL ART GALLERY, UNIVERSITY OF ROCHESTER—Rochester, New York, Gallery Auditorium, Four-monitor presentation of tapes with question and answer period, two programs
EVERSON MUSEUM OF ART—Syracuse, New York, One-Man Exhibition, "Music and VideoFeedbackVideolight"
INSTITUTE OF CONTEMPORARY ART—Boston, Massachusetts, Part of "Exposure: Objects /Events"
HARVARD VIDEO SHOW—Harvard University, Cambridge, Massachusetts
UNIVERSITY OF ROCHESTER—Rochester, New York, three shows, four monitors in library gallery
VANCOUVER VIDEO FESTIVAL—Vancouver, British Columbia

MEDIA INTERVIEWS ON VIDEOTAPE

1981 CBC, Montreal "VISUAL MUSIC AND THE ARTIST"—An interview with Ron and four other artists working with technological tools and music Videoplay, "RON HAYS FANTASTIC STAR WARS CONCERTS"—For appearance in a nationally-distributed video cassette magazine Videowest, "LIFE AND TIMES OF RON HAYS"—For appearance on nationally-syndicated cable music show.
BBC, London, "COMPUTER ANIMATION: PAINTING WITH NUMBERS"
Tokyo, Fuji Television, Documentary on Videoart PBS, Nova, "ARTISTS IN THE LAB"
ABC, "EYEWITNESS LA"
1980 newsweek Television News Service NBC, "THE TODAY SHOW"

PROFESSIONAL MEMBERSHIPS

SIGGRAPH: Special interest group in computer graphics

International Disc and Tape Association Visual Music Alliance, Los Angeles
RIAA-Recording Industry Association of America International Television Association

PRINTED ARTICLES

Ron Hays is mentioned and featured in brief articles in over thirty magazines, periodicals and newspapers. Listed below are the major articles featuring Ron's work.

1982 OMNI MAGAZINE-Cover Story, May issue

1981 DEALERSCOPE-Cover Story, December issue, "Turning Software into Gold"

1980 ADWEEK-Feature Story

VIDEOGRAPHY MAGAZINE-Special effects article

1979 VIDEO MAGAZINE-Feature Story

VIDEOGRAPHY MAGAZINE-Cover Story

VIDEO MAGAZINE -Feature Story on Visual Music written by Ron Hays.

1978 ADVENTURER -Published by General Motors. Feature Story: Ron Hays Makes Magic With Computers and Lasers.