

THE OFFICIAL WHEATBREAD PAYOLA'N POLITICAL FAVORS PAGE

Speaker's Forum to Host UFO Symposium: Intergalactic Students Association (ISA) Outraged: "They're Treating Us Like Aliens"

—PRESS RELEASE FOLLOWS—

"To place a man in a multistage rocket and project him into the controlling gravitational field of the moon, where the passengers can make scientific observations, perhaps land alive, and then return to earth: all that constitutes a wild dream worthy of Jules Verne. I am bold enough to say that such a man made moon voyage will never occur regardless of all the future scientific advances." —Dr. Lee DeForest, twelve years before Apollo II.

The statement by Dr. DeForest, a man referred to as the father of modern electronics, shows how our habituated perceptions and paradigms can fail us. For on March 16th, Clark University celebrated the seventieth anniversary of Robert Goddard's initial rocket launch in Worcester Massachusetts, praising him as the *forefather of the U.S. space program*.

Major advances in human development seem to inevitably bring about equally great resistance. Goddard is a timely reminder of this. Less than 50 years ago it was a common opinion in the main stream press and among professional scientists that his rocketry research was foolish. Manned space flight was simply impossible based upon our understanding of physics. And for every new generation to come we win have a new challenge to our sensibilities. This process of upheaval in science seems to define the character of every new generation. With a beginner's mind, each successive wave of adults carries us on to rethink our world.

We are constantly learning more about the nature of our world, and from time to time a new truth unfolds to meet our senses. What will we find next? And how will we meet this new challenge? If the challenge to our sensibilities is grand then you will probably witness once again skepticism and dismissal. But equally we will always have great people who are willing to look deeper, willing to challenge their assumptions and risk looking foolish because they are seeking truth. The answers are rarely obvious but the initial questions can lead us to a deeper awareness.

In honor of the 70th anniversary of Robert Goddard's rocketry technology, Clark University's Speakers' Forum and Worcester Polytechnical Institute's Pugwash Society have organized a free lecture series to explore research concerning: **Evidence for artifacts, technology & Alien life form presence and their relationship to human origins from deep antiquity.** We hope that you will join us to view the research of two individuals who have explored this controversial topic for several decades now.

Nuclear physicist Stanton Friedman received his BSc and MSc from the University of Chicago in 1955 and 1956. He has worked as a nuclear physicist for McDonnell Douglas, GE, TRW, and Acrojet General Nucleonics among others. Much of his work focused on advanced and highly classified projects such as nuclear aircraft, fission and fusion rockets, and

nuclear powerplants for space. He has been a pioneer in UFO research based in part on his work on the Betty Hill star map [Zeta Reticuli] and his research on secret government documents referred to as the MJ-12 documents. He has published over 70 papers in his career. He will present his research on Thursday 3/21 at 7:00pm in Dana commons at Clark University. This lecture will be followed by Dr. Richard Thompson's presentation at WPI on Friday 3/22 at 7:00 pm in Kinnicutt Hall.

Richard Thompson received his Ph.D. in mathematics from Cornell University, specializing in probability theory and statistical mechanics. He is the author of five books on science and philosophy in addition to articles on evolutionary biology. His presentation "Apes, angels and virtual reality- a theory of human origins" includes evidential material supporting the existence of anatomically modern humans as well as civilization since before the Cambrian Boundary. The lecture will also

incorporate topics from his most recent book *Alien Identities* which explores the connection between ancient Vedic texts and modern UFO phenomenon.

The consortium van will run both evenings from 6-7 and 9-11 between Clark and WPI. The pick up location at Clark will be in front of Atwood. If you have any questions about the event please call Todd at 752-3569.

"FLYING SAUCERS
ARE REAL!"

AN ILLUSTRATED LECTURE



BY
NUCLEAR
PHYSICIST-
LECTURER
STANTON T. FRIEDMAN

Would You Believe This Man Can Tell Us
About Life on Other Planets? You Can?

MULTIMEDIA FESTIVAL TO ROCK CLARK INTO 21st CENTURY

*** CONFERENCE/FESTIVAL PRESS RELEASE ***

FROM: Professor Matthew Malsky, Clark University
EVENT TITLE: *The Sound of Multimedia:*
Musical Practice and Interpretation
in the Age of Digital Reproduction
DATE: Monday, March 25, 1996
LOCATION: Clark University, Worcester, Massachusetts

FOR MORE INFORMATION CONTACT:

The Music Program, Dept of Visual & Performing Arts
Clark University; (508)-793-7340 from 10am to 4pm
EMAIL: conference-info@beatrice.clarku.edu
URL: <http://beatrice.clarku.edu/conference/conference.html>

*** EVENT DESCRIPTION ***

This conference/festival will showcase contemporary electronic musical practice. In concerts, lecture/demonstrations and paper presentations, this event will feature creative artists in multimedia, experimental and commercial developers of sound technologies, and scholars of technology, music and its critical discourse.

Still pretty much in nascent form, multimedia work is often described in terms of the integration of disparate arts—graphic design, animation, videography, music composition and performance, (hypertext authoring, gastronomy (well, ok not yet)—all structured by the 'interactive power of the computer.' With a CD-ROM or network connection, a computer becomes a stage, the audience and performer collapsed into a mousewielder navigating along a 'writery' text (a la Barthes).

Yet however seemingly vestigial in the face of hype, the disciplines remain, lurking just below the surface. To be a multimedia artist still generally implies an expertise in one of the component areas, and enough dabbling (or collaborators)

to carry off the rest. This conference will focus around the notion that multimedia works are/can be constructed from a (principally) musical perspective, and that this, in turn, is changing that musical perspective.

With its strong technological bent, multimedia work in music is an extension of the longer-standing field of computer music. As an academic endeavor, computer music has always been approached as an interdisciplinary field. Acoustics, electronics, computer science, and music composition have been essential topics in the study of computer music, and (unequally) codependent skills needed for its production. The technical demands have been such that in large research institutions (MIT, Stanford, Champaign-Urbana, Princeton-Columbia, & IRCAM), a composer was often assisted by a bevy of technically inclined assistants to help with the dauntingly complex systems used to generate sound digitally.

Yet with the developments of the last decade, 'desktop' computing is beginning to change that. Powerful (and increasingly affordable) computers, MIDI (Musical Instrument Digital Interface), digital audio workstations (recorders, editors & sequencers with digital to audio converters), samplers, and other software (such as the (multimedia) object oriented programming language Max) are making the 'project studio' the site of computer music production and increasingly multimedia production. More accessible both in terms of availability (e.g. commercially produced and marketed) and ease of use, the project studio begins to sound like a tool of Attali's utopian age of Composition (Attali, *Noise: The Political Economy of Music*, 1977).

Wherein lies the change? The significance of the project studio is more than just locating the site of production in hobby rooms rather than university computer music studios. Music is represented with computers in a fundamentally different

way. It is a digital representation of music both as content (audio) and control (MIDI) signals with its incumbent storage, transport and processing potential, and this marks the shift from the analog/mechanical world of the phonograph. A current example: the Internet Underground Music Archive and HKRadio, an Internet radio station replete with a newly granted ASCAP license, are 'bit' distributors (see NegroPonte, Being Digital) Music producers no longer need to traffic in atoms (CD, CD-ROM or DAT) for distribution because the Internet, through the World Wide Web, is starting to look like a new kind of broadcast medium.

This is a change that's happening concurrently in each of the other component disciplines, too. Simultaneously, the computing tools that have changed computer music have also changed each of the other arts of multimedia. The invention of desktop publishing was contingent upon the Apple Macintosh computer and LaserWriter printer, as Photoshop and its predecessors made desktop image processing possible. With hardware and software from Avid Technologies (and others), video is also moving from the world of million-dollar editing suites to the desktop. It's conceivable that a single studio could (affordably) support work in all of the disciplines of multimedia though not quite yet. Convergence in the digital domain...?

This conference and festival will explore the contemporary state of multimedia for/by musicians by inviting both scholarly and technical papers, and by staging creative applications of sound technology as installations and concerts.

CHECK OUT THE FESTIVAL
SCHEDULE ON PAGE 7 !!!