With this issue of Radical Software we are initiating a video-tape distribution and exchange plan which we hope will be the genesis of a true alternate television network (see page 11).

Others have detailed the need for whole alternate economic support systems, but they have neglected media. Our feeling is that unless there's an alternate media as well, not just alternate content played over the existing structures, a lot of very positive energy may end up as just content for the existing context. Our contribution, we hope, will be in suggesting some (but not all) directions an information economy might take.

The upshot of all this is that Radical Software may be nearing its end as a print publication. Granted, the state-of-the-art of print (in terms of portability, random access and cost) is still more practical than video, but it's a different type of information. And after a few more issues we feel we'll have said all we want to say about TV. Then we'll just want to show it.

So we are only committing ourselves through Radical Software number six (Winter 1971). By then we will have either decided to take Radical Software into other areas which must be restructured as high access tools (e.g. computers, biological sciences—IF YOU'VE GOT FEEDBACK ABOUT THIS SEND IT IN NOW), or transfer it completely to videotape.

Meanwhile, however, a group from Canada (the organizers of Free Video in Montreal, see FEEDBACK) has asked if they can do the next issue themselves.

There is a good chance this will happen as Canada is far ahead of America in decentralized media and a scan on a different culture would be a good thing. Their knowledge would trend towards complimenting ours, rather than overlapping.

Also, while we don't see Radical Software as a high access support system, neither do we see it as an exclusive one just for us. In other words, if the structure we have set up (publishing, distribution, etc.) can aid others then we are open to different inputs. Letting others do the next Radical Software would also give us time to concentrate our full energies on getting the alternate network underway.

With the first issue of Radical Software we initiated the above symbol: a xerox mark. It was meant as the antithesis of copyright, i.e. do copy. Our logic was that if you've paid for a copy of Radical Software the information becomes your tool for your own uses. Our economic safeguard was that it would just be cheaper to buy more Radical Softwares than to reprint huge sections for widespread redistribution.

Since issue one we've seen excerpts from Radical Software offset in a number of different places, all of which were themselves offering one kind or another of survival information.

However, Dr. Gregory Bateson, whose article appears on page three, wrote to us saying that while he had no objection to his piece running under xerox mark, it would ironically leave him open to being ripped-off by copyright laws.

Specifically, Dr. Bateson pointed out that if he didn't copyright his article when it appeared in print, someone else could. And then they could paraphrase it, claim authorship and even royalties. Because there is no legal precedent for xerox-right, we have copyrighted Dr. Bateson's writing.
We have raised our price from $1.25 to $1.50 a copy. The following will tell you why:

Issue Number Three Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Veloxes</td>
<td>$55.00</td>
</tr>
<tr>
<td>Art Supplies</td>
<td>$150.00</td>
</tr>
<tr>
<td>Typestats</td>
<td>$224.00</td>
</tr>
<tr>
<td>Printing (10,000 copies)</td>
<td>$700.00</td>
</tr>
<tr>
<td>TOTAL PRODUCTION COSTS OF ISSUE NUMBER THREE</td>
<td>$3870.00</td>
</tr>
</tbody>
</table>

This means that the material costs for each copy are $38.71. BUT THAT DOESN'T COVER ANY SALARIES OR OVERHEAD.

The labor required has been once one person fulltime for three months, another fulltime for two months, one parttime for two months; and finally four people fulltime for a month. That's an aggregate total of 30 man-weeks of work.

During that time we've had no money for salaries. Our loft overhead has been covered by gigs at colleges. Our printing expenses for the previous issues are coming back from sales.

Since then we've received a $35,000 grant from the New York State Council on the Arts. It covers thirty weeks and is broken down: $24,000 for salaries (eight people) and $6,000 for production expenses of three issues of Radical Software, i.e. $2,000 an issue. (The salaries above are for more than Radical Software and the additional $5000 is for videotape and administrative expenses e.g. accounting).

So that means we must recoup $1870 on production expenses plus another $500 or so per month for Radical Software's share of our (Raindance's) loft overhead and maintenance (about 60%). Figuring one issue every three months, that's another $1500.

In other words, our total expenses, not counting salaries, were approximately $3370 for this issue. With the grant to defray costs that drops to $3370. But Radical Software will have been defeated if it must rely on charity (not to say we're not thankful for the grant, we are) as ultimately anything more than seed money. Only if it's self-sustaining will it have succeeded as a total information resource.

So we figure we can make back the following on this issue:

Of this run about a third will be distributed by us (we have 750 subscribers, the rest for single mail orders). Our mailing and packaging expenses run 26c a copy (22c postage, 4c envelope). Thus, out of the $1.50 selling price we net $0.5374 ($1.50 minus .9374 plus 26c, again not counting salaries or overhead.

The rest of our run, assuming it's all sold, will be consumed through distributors who get 50% off or pay $0.75 a copy.

That's a total of $5265 net to us from both second party and our own distribution before salary or expenses are taken away.

It's hard to say what salaries are because we don't think that way. But figure from the above listed personnel at $100 a week (the structure listed in the grant) and you get $3000 for this issue. Thus, if conditions are optimal we can net approximately $3265 for this issue. With the grant that comes to $5260 approximately.

However, we have a deficit covering nine months for the last two issues during which time only material expenses were returned to Radical Software, no overhead or salaries. During that time the money to pay for Radical Software's process was essentially put up from other Raindance sources. As we didn't really consider salaries then, just figuring $500 a month overhead that equals $500 times nine or $4500. Subtract that from $5265 and you get, at optimal conditions, $765 total to cover back pay.

So, in short, assuming grant money and no demands for back salaries we're just about breaking even if this issue goes well.

HARDWARE: DESIGN AND CONSEQUENCES

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16 Captain Rip-Off by Glen Birbeck
17 Excerpt from Expanded Cinema by Gene Youngblood
18 Hardware Design Rap
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FEEDBACK

21 Index and addresses of people
22 People
Traditional guerrilla warfare is concerned with climate and weather. We must concern ourselves with decoding the information contours of the culture. How does power function here? How is this system of communications and control maintained? What information is habitually withheld and how? Ought it to be jammed? How do we jam it? How do we keep the action small enough so it is relevant to real people? How do we build up an indigenous database? Where do we move and strike next?

Traditional guerrilla warfare is concerned with knowing the terrain. We must expand this to a full understanding of the ecological thresholds within which we move. We must know ourselves in a cybernetic way, know the enemy in a cybernetic way, and know the ecology so that we can take and take care of the planet intact.

The traditional concern is for good generals. What's desirable for us is ad hoc heterarchies of power which have their logistics down. Cybernetics understands that power is distributed throughout the system. Relevant pathways shift and change with the conditions. The navy has developed war plans where the command is a fleet moves from ship to ship every fifteen minutes. It is near impossible to knock out the command vessel.

The traditional tricks of guerrilla warfare are remarkably suited for cybernetic action in an information environment. To scan briefly.

Mixing "straight" moves with "freak" moves. Using straight moves to engage the enemy, freak moves to beat him and not letting the enemy know which is which.

Running away when it's just too heavy. Leave the enemy's strong places and seek the weak. Go where you can make a difference.

Shaping the enemy's forces and keeping our own uncoiled, stretch, breathing the many with the few...

Part II ATTEMPTING A CALCULUS OF INTENTION

Calculus of intention was a concept developed over many years by the cybernetic wizard, Warren McCulloch. He was in the business of brain circuits. McCulloch felt that dialogue breakdowns occurred largely because we lacked a logic that could handle triadic relationships. Here is his description of the problem of the calculus of intention.

The relations we need are triadic, not diadic. Once you give me triadic relations, I can make N-adic relations; but out of diadic relations I can't go anywhere, I can build strings and I can build circles, and there it ends.

The great problem of the nervous system is the one concerning its core, the so-called reticular formation... This reticular core is that thing that decides whether you'd better run or whether you'd better fight, whether you should wait, whether you should make love. This is its business and it has never relinquished that business. It is a structure incredibly simple when you look at it, but the problem that I'm up against is the problem of organisation of many components, each of which is a living thing, each of which in some sense, senses the world, each of which tells others what it has sensed, and somehow a couple million of these cells get themselves organised enough to commit the whole organism. We do not yet have any theory that is capable of handling such a structure.
tualsystems. Uniqueness is premium in a noospheric culture that thrives and can process information according to the uniqueness of their perceptions, pseudomythologies or withheld information. The information economy introduced the portable video system to this country in 1967, at a price low enough for the Japanese, the people we dropped the A-Bomb on in '45, to buy it and begin to experiment. This experimentation, this experience, carries within it the logic of cybernetic guerrilla warfare.

Warfare... because having total control over the processing of video puts you in direct conflict with that system of perceptual impersonalism called broadcast television that puts a terminal in your home and thereby controls your access to information. This situation of conflict also exists as a matter of fact between people using portable video for feedback and in situations such as schools that operate through withholding and controlling the flow of information.

Guerrilla warfare... because the portable video tool only enables you to fight on a small scale in an irregular way at this time. Running to the networks with portable video material seems rear view mirror and reactionary at worst. What is critical is to develop an infrastructure to cable in situations where feedback and relevant access routes can be set up as part of the process.

Cybernetic guerrilla warfare... because the tool of portable video is a cybernetic extension of man and because cybernetics is the only language of intelligence and power that is ecologically viable. Guerrilla warfare as the Weathermen have been engaging in up to now and revolution as they have articulated it is simply playing on the stage of history in an ahistorical context. Guerrilla theatre, doing it for the hell of it on their stage doesn't make it either. We need develop biologically viable information structures on a planetary scale. Nothing short of that will work. We move now in this present information environment in a phase that finds its best analogue in those stages of human struggle called guerrilla warfare.

Yet this is not China in the 1970's. Though there is much to learn from Mao and traditional guerrilla warfare this is not the same. Critically, for instance, in an economy that operates on the transformation of differences a hundred flowers must bloom from the beginning. In order to "win" in cybernetic guerrilla warfare, differences must be cherished, not temporarily suppressed for the sake of "victory." A la McLuhan, war is education. Conflict defines differences. We need to know what not to be enough to internally calculate our own becoming earth-large noosphere. The more we are able to internally process differences among us the more we will be able to process "spoils" of conflict with the entropic establishment—i.e., understanding the significant differences between us and them in such a way as to avoid processing what is dangerous and death producing. Learn what you can from the Egyptians, the cedrus is cybernetic.

I have not made a thorough study of McLuhan. It would take years. I do not know if what follows satisfies that criterion he established for such a calculus. I have maintained a certain organization of ignorance relative to formal cybernetics and formal topology. In fact, what follows would not, it seems, satisfy the kind of discreteness, one-two-three, that McLuhan seemed to want. However, such discreteness may not be necessary.

My approach stems from work with McLuhan that preoccupied me with the problem of how to maintain concurrence between our intentions and our extensions. McLuhan talked of orchestration of media and sense ratios. Neither cut it. Orchestras just aren't around and sense ratios or sense commanis is a medieval model, essentially a simile of meta touch. Gibson's book on the senses considered as perceptual systems is richer in description of ways of eating bullshit; it is critical we develop such a language with each other. The high variety of self organizing social systems we are working toward will be unable to co-cybernet re each other the ecology without such a calculus of intent.

This calculus of intention is done in mathematical topology. Topology is a non-metric elastic geometry. It is concerned with transformations of shapes and properties such as nearness, inside and outside. Topology has been able to describe the birth of a baby in terms of topological necessity. There is a feeling among some topologists that while math has failed to describe the world quantitatively, it may be able to describe the world qualitatively. Work is being done on topological description of verbs that seem common to all languages. Piaget felt that topology was close to the core of the way children think. Truck drivers have been found to be people who are most able to learn new jobs. While driving truck for Ballantine one summer, it became apparent to me why. Hard an experienced driver a stack of delivery tickets and he could route in five minutes what would take you an hour. It was a recurring problem of mapping topologically how to get through this network in the shortest amount of time given one way streets etc.

I should say that my own topological explorations have a lot to do with a personal perceptive system that never learned phonetics, can't spell or sing, and took to topology the way they took to playing music. The strongest experience with topology I've had came via a painter friend, Claude Poncelet, whose handling of complex topological patterns on canvas convinced me that a non-verbal coherent graphic thing was possible. The following transformations on the Klein bottle—kern worms, if you will—came in the context of working with Warren Brody on soft computer using plastic membranes. Behind the wheel of experience infolding videotape. I checked these formulations with a Ph.D. topologist. He had not seen them before, questioned whether they were strictly topological. As far as I know, they are original.
Relative to acid metaprogramming I am not recommending LSD-25 to anyone nor am I endorsing Leary’s approach. I am simply looking at some of the work that John Lily has done and suggesting this calculus might be useful in that context. Both in Programming and Metaprogramming in the Human Biocomputer and in Mind of the Dolphin Lily uses the notion of interlock to describe communication between people and between species. In Programming and MetaProgramming, he describes a personal experience with acid that in some way undercuts the metaphor of interlock, and to me suggests that the Kleinworms might be a better way to describe the process he calls “interlock.” Here is Lily’s description of that experience he titles “the key is no key.”

Mathematical transformations were next tried in the approach to the locked rooms. The concept of the key fitting into the lock and the necessity of finding the key were abandoned and the rooms were approached as “topological puzzles.” In the multidimensional cognitive and visual space the rooms were now manipulated without the necessity of the key in the lock. Using the transitional concept that the lock is a hole in the door through which one can exert an effort for a topological transformation, one could turn the room into another topological form other than a closed box. The room in effect was turned inside out through the hole, through the lock leaving the contents outside and the room now a collapsed balloon placed farther from the self-metaprogrammer. Room after room was thus defined as turned inside out with the contents speared forth using the self-metaprogrammer. Once this control “key” worked, it continued automatically to its own limits.

With this sort of an “intellectual crutch” as it were, entire new areas of basic beliefs were entered upon. Most of the rooms which before had appeared as strong rooms with big powerful walls, doors, and locks now became hollow. The walls defined no longer the boundaries of the room; they were simply the first steps towards other rooms.

Relative to video infolding it is near impossible to describe in words even using Kleinworm graphs what I’m talking about. The following will mean little to anyone except those who have had some experience in tapping themselves at different levels.

To replay the tape for yourself is to contain it in your perceptual system.

Taping something new with yourself is a part uncontrolled.

Taping yourself playing with the replay is to contain both on a new tape.

To replay for oneself tape of self with tape of self is to contain that process in a new dimension.

Parts left out of that process are parts uncontrolled.

All of this is mapable on computer graphic terminologies.

Illustrations by Claude Ponsot
Civilizations have risen and fallen. A new technology for the exploitation of nature or a new problem, since I know little about Manhattan, I have chosen two books by authors who are experts about biological systems; and 2. An attempt to apply these generalities to practical problems.

This position paper consists of the following parts: 1. A rather lengthy gathering of generalities about biological systems; and 2. An attempt to apply these generalities to practical problems. I have chosen two books by authors who are interested in problems of city life and planning and have applied the touchstone of theory to the study.

First, it will be convenient to have a not an ultimate goal, but only some sort of abstract image of what we might mean by ecological health. Such a general notion will both guide the collection of data and guide the evaluation of observed trends.

I suggest then that a healthy ecology of human civilization would be somewhat as follows:

A single system of environment combined with high human civilization in which the flexibility of the civilization shall match that of the environment to create an ongoing complex system, open-ended for slow change of even basic (hard-programmed) characteristics.

We now proceed to consider some of the terms in this definition of systemic health and to relate them to conditions in the existing world.

I. A High Civilization. It appears that the man-environment system has certainly been progressively unstable since the introduction of metals, the wheel, and script. The deforestation of Europe and the man-made deserts of the Middle East and North Africa are evidence for this statement.

Following Ross Ashby, I assume that any biological system (e.g., the ecological environment) and the system which is the combination of these two) is describable in terms of interlinked variables such that for any given variable there is an upper and a lower threshold of tolerance beyond which discomfort, pathology and ultimately death must occur. Within these limits, the variable can move (and is moved) in order to achieve adaptation. When, under stress, a variable must take a value close to its upper limit of tolerance, it becomes then necessary to work towards a definition of “high.

A. It would not be wise (even if possible) to return to the innocence of the Australian aborigines, the Eskimo and the Bushmen. Such a return would involve loss of the wisdom which prompted the return and would only start the whole process over.

B. A “high” civilization should therefore be presumed to have, on the technological side, whatever gadgets are necessary to promote, maintain (and even increase) wisdom of this general sort. This may well include computers and complex communication devices.

C. A “high” civilization shall contain whatever is necessary (in educational and religious institutions) to maintain the necessary wisdom in the human population and to give physical, aesthetic, and creative satisfaction to people. There shall be a matching between the flexibility of people and that of the civilization. There shall be diversity in the civilization, not only to accommodate the genetic and experiential diversity of persons, but also to provide the flexibility of “pre-adaptation” necessary for change (e.g., the heterozygosity of wild species.)

D. A “high” civilization shall be strictly limited in its transactions with environment. It shall consume irreplacable natural resources only as a means to facilitate necessary change (as a chrysalis in metamorphosis must live on its fat). For the rest, the metabolism of the civilization must depend upon the energy income which Spaceship Earth derives from the sun. In this connection, great technical advance is necessary. With present technology, it is probable that the world could only maintain a small fraction of its present human population, using as energy sources only photosynthesis, wind, tide, and water power.

II. Flexibility. To achieve, in a few generations, anything like the healthy system dreamed of above or even to get out of the grooves of fatal destiny in which our civilization is now caught, very great flexibility will be needed. It is right, therefore, to examine this concept with some care. Indeed, this is a crucial concept. We should evaluate in our surves, not so much the values and trends of relevant variables, as the relation between these trends and ecological flexibility.

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A Klein Worm couch is a suggestion of a possible way of moving in that direction. It could be built of strong polyurethane, filled with air, perhaps by a constant flow from a pump. People might interrelate kinetically through the changes in the air pressure. Design of the actual couch could be arrived at experimentally by combinations and transformations of the structures described above.

Continued on Next Page
Social Flexibility is a resource as precious as oil or titanium and must be budgeted in appropriate ways, to be spent (like fat) upon needed change. Broadly, the "eating up" of flexibility is due to regenerative (i.e., escalating) subsystems within the civilization. It is, in the end, these that must be controlled.

It is worth noting here that flexibility is to specialization as entropy is to negentropy. Flexibility may be defined as uncommitted potentiality for change.

A telephone exchange exhibits maximum negentropy, maximum specialization, maximum information load, and maximum rigidity when all its circuits are in use and one more call would jam the system. It exhibits maximum entropy and maximum flexibility when none of its pathways are committed. (In this particular example, the state of non-use is not a committed state.) It will be noted that the budget of flexibility is multiplicative or fractionating (not subtractive, as is a budget of money or energy).

III. Distribution of Flexibility. Again following Ashby, the distribution of flexibility among the many variables of a system is a matter of very great importance.

The healthy system, dreamed of above, may be compared to an acrobat on a high-wire. To maintain the ongoing truth of his basic premise ("I am on the wire"), he must be free to move from one position of instability to another, i.e., certain variables such as the position of his arms and the rate of movement of his arms must have great flexibility, which he uses to maintain the stability of other more fundamental and general characteristics. If his arms are fixed or paralyzed (isolated from communication), he must fall.

"In this connection, it is interesting to consider the ecology of our legal system. For obvious reasons, it is difficult to control by law those basic principles upon which the social system depends. Indeed, historically, the United States was founded upon the premise of freedom of religion and freedom of thought—the separation of Church and State being the classic example. On the other hand, it is rather easy to write laws which shall fix the more episodic and superficial details of human behavior. In other words, as laws proliferate, our acrobat is progressively limited in his arm movement but is given free permission to fall off the wire. Note, in passing, that the analogy of the acrobat can be applied at a higher level. During the period when the acrobat is learning to move his arms in an appropriate way, it is necessary to have a safety net under him, i.e., precisely to give him the freedom to fall off the wire. Freedom and flexibility in regard to the most basic variables may be necessary during the process of learning and creating the new system.

These are the paradoxes of order and disorder, which the ecological analyst and planner must weigh.

Be all that as it may, it is at least arguable that the trend of social change in the last 100 years, especially in the USA, has been towards an inappropriate distribution of flexibility among the variables of our civilization. Those variables which should be flexible have been pegged, while those which should be comparatively steady, changing only slowly, have been cast loose. But still and all, the law is surely not the appropriate method of stabilizing the fundamental variables. This must be done by the processes of education and character formation—those parts of our social system which are currently and expectably undergoing maximum perturbation.

But in mental evolution, there is also an economy of flexibility. Ideas which survive repeated use are actually handled in a special way which is different from the way in which the mind handles new ideas. The phenomenon of habit formation sorts out the ideas which survive repeated use and puts them in a more or less separate category. These trusted ideas then become available for immediate use without thoughtful inspection, while the more flexible parts of the mind can be saved for use on newer matters.

In other words, the frequency of use of a given idea becomes a determinant of its survival in that ecology of ideas which we call Mind; and beyond that the survival of a frequently used idea is further promoted by the fact that habit formation tends to remove the idea from the field of critical inspection.

But the survival of an idea is also certainly determined by its relations with other ideas. Ideas may support or contradict each other; they may combine more or less readily. They may influence each other in complex unknown ways in polarized systems.

Moreover, it is commonly the more generalized and abstract ideas that survive repeated use. The more generalized ideas thus tend to become premises upon which other ideas depend. These premises become relatively inflexible.

In other words, in the ecology of ideas there is an evolutionary process, related to the economics of flexibility, and this process determines which ideas shall become hard-programmed. The same process determines that these hard-programmed ideas become nuclear or nodal within constellations of other ideas, because the survival of these other ideas depends on how they fit with the hard-programmed ideas. It follows that any change in the hard-programmed ideas may involve change in the whole related constellation.

(Analogue relations certainly obtain in the ecology of a redwood forest or a coral reef. The most frequent or "dominant" species are likely to be nodal to constellations of other species, because the survival of a newcomer to the system will commonly be determined by how its way of life fits with that of one or more dominant species.

In these contexts—both ecological and mental—the word "fit" is a low-level analogue of "matching flexibility.

V. Exercise of Flexibility. It is asserted above that the overall flexibility of a system depends upon keeping many of its variables in the middle of their tolerable limits. But there is a partial converse of this generalization:

Owing to the fact that inevitably many of the subsystems of the society are regenerative, the system as a whole tends to "expand" into any area of unused freedom. It used to be said that "Nature abhors a vacuum," and indeed something of the sort seems to be true of unused potentiality for change in any biological system.

In other words, if a given variable remains too long at some middle value, other variables will encroach upon its freedom, narrowing the tolerance limits until its freedom to move is zero, or, more precisely, until any future movement can only be achieved at the price of disturbing the encroaching variables.

In other words, the variable which does not change its value becomes ipso facto hard-programmed. And, indeed, this way of stating the genesis of hard-programmed variables is only another way of describing habit formation.

As a Japanese Zen master once told me, "To become accustomed to anything is a terrible thing." From all of this it follows that to maintain the flexibility of a given variable, either that flexibility must be exercised, or the encroaching variables must be directly controlled.

We live in a civilization which seems to prefer prohibition to positive requirement, and therefore we try to legislate (e.g., with anti-trust laws) against the encroaching variables; and we try to defend "civil liberties" by legally slapping the wrists of encroaching authority.

We try to prohibit certain prohibitions, but it might be more effective to encourage people to know their freedoms and flexibilities and to use them more often.

Characteristically the exercise of even the physiological body, whose proper function is to maintain the flexibility of many of its variables by pushing them to extreme values, becomes a "spectator sport," and the same is true of the flexibility of social norms. We go to the movies or the courts—or read newspapers—for vicarious experience of exceptional behavior. And per contra, our flexible variables are monstrously exercised in war and revolution.

(How did Ancient Rome prevent the Saturnalia from becoming addictive?)


The book is about making mature human beings in city environments. He argues:

1. At adolescence (and he is presumably but not explicitly concerned with male adolescence) a person's powers of action are disproportionately great, compared with his experience. There is thus a temptation to withdraw from action into a purified and simplified philosophy of life which will avoid recognizing the rough-and-tumble which is life's fullness.

2. This, Sennett argues, is the theme of suburban middle
These are the paradoxes of order and disorder, which the ecological analyst and planner must weigh. Be all that as it may, it is at least arguable that the trend of social change in the last 100 years, especially in the USA, has been towards an inappropriate distribution of flexibility among the variables of our civilization. Those variables which should be flexible have been pegged, while those which should be comparatively steady, changing only slowly, have been cast loose. But still and all, the law is surely not the appropriate method of stabilizing the fundamental variables. This must be done by the processes of education and character formation—those parts of our social system which are currently and expectably undergoing maximum perturbation.

IV. Flexibility of Ideas. A civilization runs on ideas of all degrees of generality. These ideas are present (some explicit, some implicit) in the actions and interactions of persons—some conscious and clearly defined, others vague, and many unconscious. Some of these ideas are widely shared, others differentiated in various subsystems of the society.

If a budget of flexibility is to be a central component of our understanding of how the environment—civilization works and a category of pathology is related to unwise spending of this budget, then surely the flexibility of ideas will play an important role in our theory and practice. But frequency of validation of an idea within a given segment of time is not the same as proof that the idea is either true or pragmatically useful over long time. We are discovering today that several of the premises which are deeply ingrained in our way of life are simple, untrue and become pathogen when implemented with modern technology. (Several of these ecologically pathogenic ideas are marked with asterisks below.)

A few examples: The Golden Rule, an eye for an eye, and Justice.

"The commonsense of scarcity economies" versus "the commonsense of affluence."

"The name of that thing is "chair" and many of the reifying premises of language.

The survival of the fittest versus the survival of organism-plus-environment.

Premises of aesthetics, mass production, challenge, pride, etc., etc., etc.

The premises of transference, ideas about how character is determined, theories of education, of all biological fields.

Patterns of personal relatedness, dominance, love, etc.

The ideas in a civilization are (like all other variables) interlinked, partly by some sort of psycho-logic and partly by perceptual consensus about the quasi-concrete effects of action.

It is characteristic of this complex network of determination of ideas (and actions) that particular links in the net are often weak but that any given idea or action is subject to multiple determination by many interwoven strands. The effect of this multipledeterminism has been called "over-determinism" and is characteristic of all biological fields.

Against this complex background it is not easy to construct a theory of flexibility of ideas and to conceive of a budget of flexibility.

There are, however, two clues to the major theoretical problem. Both of these are derived from the stochastic process of evolution or learning whereby such interconnected systems of ideas come into being. First we consider the "natural selection" which governs which ideas shall survive longest, and second we shall consider how this process sometimes works to create evolutionary culs de sac. (More broadly, we regard the grooves of destiny into which our civilization has entered as a special case of evolutionary cul de sac. Courses which offered short-term advantages have been adopted, have become rigidly programmed, and have begun to prove disastrous over longer time. This is the paradox for extinction by way of loss of flexibility.)

In a simple learning experiment (or any other experience), an organism, especially a human being, acquires a vast variety of information. He learns something about the smell of the lab; he learns something about the patterns of the experimenter's behavior; he learns something about his own capacity to learn and how it feels to be "right" or "wrong"; he learns that there is "right" and "wrong" in the world. And so on.

If he now is subjected to another learning experiment (or experience), he will acquire some new items of information; some of the items of the first experiment will be repeated or affirmed; some will be contradicted.

In a word, some of the ideas acquired in the first experience will survive the second experience, and natural selection will tautologically insist that those ideas which survive will survive longer than those which do not survive. This paper has now opened more questions than I can answer. So I need your help


The book is about making mature human beings in city environments. He argues:

1. At adolescence (and he is presumably but not explicitly concerned with male adolescence) a person's powers of action are disproportionately great, compared with his experience. There is thus a temptation to withdraw from action into a purified and simplified philosophy of life which will avoid recognizing the rough-and-tumble which is life's fullness.

2. The purified and simplified philosophy, Sennett argues, is the theme of suburban middle class life and of modern city planning, slum clearance. In general, the attempt to achieve clarity in life plans and designs is an expression of this withdrawal.

3. In poverty-stricken and racially mixed neighborhoods, men grow up with multiple contacts and multiple struggle. This makes for a greater richness in daily life—and perhaps for human beings who did not need to erupt from time to time in major explosions of war.

This thesis is closely akin to what I have said above about the need to exercise the flexibility of some of the variables which define an ecological system. But I suspect that Sennett may be going too far. It is not the case that all variables and parameters must be flexible.

I argued above that (in the case of the acrobat) certain variables must be flexible in order that other variables and parameters may remain more or less constant.

Flexibility is not an absolute value to be pursued for its own sake but is a necessary condition for the survival and stability of certain other conditions of life.

Which conditions or parameters should we seek to perpetuate? Sennett recommends the use of disorder for the preservation of some possibly higher order—but the precise sort of order which is to be preserved is undefined except by the contrast which Sennett draws between "adolescence" and "maturity." The "disorder" of Sennett's ideal city is to shake people out of their tendency to withdraw from the fullness of life into some sort of "head trip." As I read it (and I may be wrong), Sennett recommends an "ego trip" in the hurly burly of the city as a cure for withdrawal into a head trip.

I believe that this is only another way of avoiding the fullness of life, a way which is already conventional in many parts of our civilization and a way which is already bankrupted by the uses to which we put technology, when guided by competition and ego premises.

Alexander's book is a very different kettle of fish. He is concerned with minimizing the sorts of misfit between a technological product (a kettle or a city) and the uses of that product. He does not discuss the effect of using his product upon the souls of the people who use it. The book is, in fact, illustrated by an example in which Alexander works out in detail the steps for designing an Indian village for 600 people. In this example, the whole complex detail of Hindu culture is taken as given—as the condition to which the product must be adapted—and which (therefore) will inevitably be perpetuated by the use of the product. We may pray for the inhabitants of his village that the philosophy of life incorporated into it is not too full of nonsense.

The question which I raised in discussing Sennett, "What variables should we preserve?" is simply answered by Alexander in terms of the synchronic characteristics of the given culture at the given moment. This would be fine and useful for the restructuring of Manhattan if we were dealing with a problem of fitting plans to an already accepted and existing philosophy and way of life. Nevertheless, Alexander has contributed importantly to the techniques of planning and design.

I return to the question, "flexibility for what?" How should we identify the sacred?

The best answer I can give to this question is in terms of cultural transmission. What little biology we know indicates that in all such systems, if there is a differentiation between reproduction and on-going life (i.e., a differentiation between soma and germ plasm), then the relative stability of the latter is essential. And all that was said above about the pathogenic result of the loss of flexibility goes to show that these pathologies expectably hit those parts of our culture which are relatively unchanging in other (healthier) cultures—i.e., the transmission system.

We return then to the old truisms that reproduction is (and should be) the spice of life—not multiplication, but replication. And that, at the social level, the core institutions are the family, the school and the church.

It is for these (or rather, the processes which these perform) that flexibility must be achieved and maintained in the remainder of the system. These should be (but today are not) the sources of delight.

It is conventionally assumed that family, school and church should be the backbone, the source of rigidity in the community. This is upside down.
The present forms of communication have proven inadequate in relating individuals to each other. We are encumbered with mass communication: one million people talking to one million people. Personal intimacy is non-existent even on the levels of small groups relating to each other. Mass communication is also lacking in depth, thoroughness, quality, and integrity whether because of the monopoly of a few giant networks over the airwaves, or because television has been thought of only as a medium for marketing merchandise. Whatever the cause, if man is to live on, evolution must take place and it will only as a medium for marketing merchandise. Whatever the over the airwaves, or because television has been thought of levels of small groups relating to each other. Mass communication: one million people talking to one million people. Personal intimacy is non-existent even on the levels of small groups relating to each other. Mass communication is also lacking in depth, thoroughness, quality, and integrity whether because of the monopoly of a few giant networks over the airwaves, or because television has been thought of only as a medium for marketing merchandise. Whatever the cause, if man is to live on, evolution must take place and it will happen only with our conscious effort. Evolution is dependent primarily on environmental pressures changing behavior patterns and eventually affecting the genetic structure of life, and for this to occur, the energy fed to the mass must be higher in content than the mass, not lower as it is now.

Our environment is inadequately and inaccurately relayed to us by present means of communication. Results are inept reactions of people to nonexistent or warped stimuli. Expansion of cable television and the introduction of video cassettes and portable video recording systems promise to change present communication structures, however, in order for any real change to occur, existing concepts of communication must be changed. If no stimulus is applied to the present system of mass information, a stagnant situation will continue.

And so? We want to hit the road not just because we like to travel, but because at the moment it's the easiest way to reach a lot of people, and it is people we are interested in. We want to catch them in the action of their daily lives, record them on our magic tape. We want to introduce people to each other and we want to saturate them with information, information about human beings, "fellow Americans." Seize the time, capture the situation! History in the making, life recorded, but not just the life we read about in our mass media, or see on our network television stations. We believe there is more to life than war, tragedy, death. We want to learn much more about our world, to see what is really happening in our country, the glad, the bad, the good and the sad, much more than anyone has ever shown us.

Once our mobile video bus is on the road, we will move to establish contact with local groups, throughout our travels, and work with them to set up video theaters where we can show the tapes we have made as well as tapes of other artists working in the video field. Universities, museums, churches, and community organizations will serve as initial inroads to the community, but as interest increases, the opportunities are limitless. At present there are already springing up all over the country, small groups of people who are working with 1/2 inch portable video recording systems, many of whom feel as disillusioned as we do with present means of communication, and who are also interested in finding an alternative. They too, want some national network of communication. Video theaters and tape exchanges are being proposed as one means to this end. In addition to this new approach we will work within the already established system of cable television and work to expand programming possibilities, hopefully to encourage a new kind of public programming.

And then—we want to turn around and show it to you, show it on your own television screen via cable tv or video cassette, if possible. And if that is difficult, you can see it on our tv because we intend to give shows. We want America to see itself as it really is, via tv. But not just television as an isolated medium. We want to create an environment with television as a focus, complemented by light and sound because we're interested in those things too. Music, beautiful images, abstract patterns of light, abstract patterns of sound, multi-channel tv. Multi-media and multi-channel. Several television screens showing us several scenes, co-ordinated, complementary. An environment where you can relax, enjoy, be moved and be entertained. Where many people can participate and possibly even see a snatch of life that is their own.

We propose an immediate video feedback, an immediate honesty between people allowing all sides to freely express themselves. An interface of ideas and emotions that can open all forces to an understanding of different approaches and outlooks toward. To show the positive forces of people and the positive relationships and beauty in all lives, even as they relate to the huge mass of energy rushing through our planet, will be a definite step forward.
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To show the positive forces of people and the positive relationships and beauty in all lives, even as they relate to the huge mass of energy rushing through our planet, will be a definitive step towards an affirmative evolution.

MEDIA BUS
IS AN ATTEMPT AT ORGANIC VIDEO NETWORK EMERGENCE

We want to plug the people into:
other people
local hardware
our tape library (cultural data bank)

Tape will be produced and played back as soon as physically possible. Our Goal is to try to create a consciousness in the community that will leave them getting their own thing together.

Pablo will work with us on interfacing slides and video.

Their experience with the older and more widespread slide and still photography medium will help broaden our research. A lot of the detail still has to be worked out (how to reach the community energy people). A few blunders are probably in front of us.
COMMUNITY VIDEO: A WORKING MODEL

SANTA CRUZ COMMUNITY SERVICE TELEVISION PROJECT

Table of Contents:
- Introduction - Philosophy
- Methods of Direct Community Involvement
- Generalizations of Content
- Statement of Standards
- Budget Considerations and Projected Output

Appendix
A. Sample Script of Approach to Content
B. Hardware Considerations

Conceived by:
Johnny Videotape and Friends

For further information contact:
Herbert Allan Frederiksen
145 Ninth Ave., Santa Cruz
(408) 427-0677

SANTA CRUZ COMMUNITY SERVICE TELEVISION PROJECT

General Introduction

A nonprofit corporation, which will also be a legal entity by January 1, 1971, is being created to produce television video in Santa Cruz for the purpose of intercommunity communication. The impetus for this project is generated by pronouncements by the Federal Communications Commission which have established a policy that compels all community cable systems with over 3,500 subscribers to begin their own programming by April 1, 1971. This programming will be financed by local paid advertising.

The Santa Cruz Community Service Television Project is to develop a greater awareness of the community of its own potential and problems.

Most of the larger cable companies, including Pacific Teleprompter (11,000 subscribers), are building studios to respond to the FCC. This is a good development, but unfortunately it leaves a vacuum within S.C.C.S.T.P. which we are seeking to fill. A studio situation is a very expensive proposition in terms of both time and money. In addition, it requires that the tape be produced by a crew and edited by a group of people before it can be shown into the community where the action is and the action is the essence of the medium.

For instance, it would be rather difficult to portray the dynamic inter-relationship between the land and sea ecologies of the Monterey Bay Area by simply utilizing without showing the physical environment that we are telling the story in. A video-tape recorder and camera can be held by a human being and carried down a narrow cliff, basically go wherever the cameraman does and capture both sound and picture records of what he experiences. This portrayal is real and authentic enough to capture experience as a performance, not as an instruction sheet.

It is becoming increasingly important for us to know not only what we think but also what we do. For instance, a program on what the average family does that pollutes the local environment and what that family can do to reduce the pollution output, would be of enormous value.

The necessary hardware (cameras, videotape recorders, etc.) is being assembled along with a group of Santa Cruz people who possess the necessary technical and creative expertise to produce and teach others to produce quality community programming. A Videotape workshop will be set up by these people to introduce the community to the techniques and some of the possible beneficial uses of the medium.

Support needs will be met by paid advertising of local businesses during S.C.C.S.T.P. airtime which would be purchased by the corporation from the local cable company. Prior to April 1, 1971, community financial support will be needed to purchase equipment and pay expenses. The money could be paid into a business trust fund from which it could be withdrawn only for certain specified reasons. This money would be paid back once the corporation is financially self-sustaining (refer to Appendix B). Once the equipment is secured and expenses are being paid, the community can reap itself directly from this service.

Philosophy

Santa Cruz Community Service Television Project (S.C.C.S.T.P.) has as its goal the opening up of whole new areas of intercommunity communications utilizing the medium of T.V. videotape. Once the form of T.V. content is away from network stereotypes, and the look of it from network rigidities, then, like the humanistic potentiality of T.V. experiences becomes limitless.

Videotape experiences can be designed to rise above the level of stereotyping and distortions. A point can be reached where people will dwell on similarities of goals and mutual interests rather than dwelling on differences that lead to polarization and define the other side. For example, both the left and right of the political spectrum agree on the necessity of the community. This is common ground where differing political philosophies can come together to work out solutions to problems of the community.

Ecological concerns are real in all communities. Rather than standing on opposite sides of the street yelling at one another, all people in the community should have the opportunity to listen and talk to one another. We have taught 7th grade public school children in a few hours how to operate the equipment and produce interesting pieces of communication.

2) An equipment access center will be established where anyone can come and learn, for a nominal fee, portable taping equipment to produce a message they wish to tell the community.

3) A tape library and viewing area will be created for the public use possible at the Santa Cruz Public Library. Many tapes produced by S.C.C.S.T.P. will be available and indexed. A playback machine will be available to the interested party.

4) Information on the coming week's programming will be published in the local news paper. All tape titles will be shown at the different libraries during the week for the viewer's convenience.

Hardware. We have taught 7th grade public school children in a few hours how to operate the equipment and produce interesting pieces of communication.
**APPENDIX B.1**
21 December, 1970

**ENTRY FORM AGREEMENT BETWEEN NATIONAL VIDEO SYSTEMS AND THE SANTA CRUZ COMMUNITY SERVICE TELEVISION PROJECT**

The Santa Cruz Community Service Television Project, through its representative Herbert Allan Frederiksen, agrees to purchase the videotaping hardware as listed on the following page of this agreement.

The purchase price to be paid by the Santa Cruz Community Television Project is $2,690.

The terms of payment are 10% down ($269) paid this day, 22 December, 1970. The balance of the purchase price ($2,421) will be paid within 60 days period from the date of this agreement.

Herbert Allan Frederiksen, Authorized agent for National Video Systems, Inc.

WITNESS

**RENTAL SPECIFICATIONS**

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**TOTAL PURCHASE PRICE**: $8,230.00

**EQUALS**: $1,144.00

**ADDITIONAL EQUIPMENT** needed to maintain all production requirements of S.C.C.S.T.P.

1. 1" Camera
2. 1" VTR Recorder
3. Accessories

**PLUG IN EQUIPMENT**: $2,850.00

**TOTAL COST**: $8,080.00

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**APPENDIX B.2**

**ENTERTAINMENT STATION AGREEMENT BETWEEN NATIONAL VIDEO SYSTEMS AND THE SANTA CRUZ COMMUNITY SERVICE TELEVISION PROJECT**

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Herbert Allan Frederiksen, Authorized agent for National Video Systems, Inc.

WITNESS
Clinton Project:
Kids and Video

If there's not enough equipment to go around, especially the portables, it's hard to keep interest high. You can send a crew of three per Porta-Pak (camera, sound man, and someone to hold the record deck) and give each group something to do. By that I mean in most cases to be some piece of equipment for each one to hold as they feel part of something.

Inside, the group breaks down into kids who want to work the equipment, those who want to perform, and monitor. Some kids are just about being taped and you can't keep some kids off the camera. We found that even the kids who were usually taped most often became very attentive watching themselves in playback.

"Don't build up a hardware mystique. The first day one kid asks how much a Porta-Pak costs ($1,495) and then wants to know 'why are you letting us kids use it?'... because they thought it was too expensive. In that situation, just place the Porta-Pak in the kids' hands and let him do something. You've just found a balance between having a kid respect equipment and not being swayed by its cost.

The Porta-Pak is not the most user-friendly, especially as far as using the hardware, mainly because the kids use it and don't want the kids to use it. Instead of demanding that kids circle around the equipment and get checked out on it as if it were an airplane or something, let them at it right away. They usually know how to work it, solve a problem, not an anticipation of one. And that's a learning mode.

"Finally, don't lay a broadcast TV trip on them. Most of what you and they see on TV is behavior artificially conditioned by money, TV... to keep them under control. Most of what you and they see on TV is behavior artificially conditioned by money... they quickly break through its context with their own spontaneity.

"Moreover, the Porta-Pak can go anywhere as copying studio equipment. They don't have to plug in. You can take kids where they are, and they can go anywhere so copying studio equipment. "If there's not enough equipment, you don't have portable equipment, you can usually go into your own community and have your own equipment."

"You can usually go anywhere, even into a high school which has a film department of the Metropolitan Museum of the Metropoli-

...and some piece of equipment for each one to hold as they feel part of something.

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"You can usually go anywhere, even into a high school which has a film department of the Metropolitan Museum of the Metropoli-
When children are totally involved in a process then learning becomes a natural result. Total involvement best describes the Englewood project. It was unique in that it involved both early and middle school students in the construction and use of an instant environment (or instant day care center) in the early school.

The environment was constructed by the middle school students. It was basically a large cardboard geometric indoor playground consisting of walk-in tetrahedrons, zigzags, polypodons and space goups. It had many nooks, crannies and different levels with places for children to slide, swing and hide.

The middle school students were divided into three groups: the Builders, the Placemakers and the Guides. The Builders went to the early school each day to fabricate and erect the environment which was held together by bolts, string, glue and tape. After the initial construction which took two days to complete, the Placemakers arrived to enrich the structure by adding color and texture.

The following day the early school children were introduced to their new environment by the third group, the Guides. They told the younger children stories, sang and played with them in their new surroundings.

There are several positive aspects that came out of this experience. First, the environment served as a catalyst to create interaction between students, teachers and administrators where no interaction had existed before. Secondly, middle school students re-established contact with their early school and actually became involved in early school education. Many of the Guides taught the younger children through their stories and songs. Thirdly, the middle school children were totally involved in a new learning experience. The Builders found new meaning in math through the construction of geometric shapes while the Placemakers gained greater sensitivity to color, texture and form. They all experienced a great sense of achievement in viewing the younger children as they happily played in their new structure.

This project was initiated by Phil Winter and Sam Kornhauser of It Works, who were involved in negotiations with the Englewood school administrators and an interested teacher, Susan Segal. It took the children eight months to work out the logistics. Since the arrangements were made, they contracted Douglas White of Alternative Environmental Futures to produce a video tape documentary of the construction of the environment in Englewood.

The concept of Information Offspring and the Regenerative Cycle is largely responsible for determining the nature and quantity of material produced. This is how it worked in Englewood.

2 Supplementary Tapes: There are several areas where tapes are needed for instruction and orientation of the middle school children before they begin actual construction.

A) Tapes showing actual construction techniques and procedures.
B) Information dealing with the theoretical aspects of the structure so that the students will understand exactly what they are doing.
C) Tapes can also be produced dealing with peripheral subjects for use after the event has happened to initiate discussion about how a particular subject relates to the experiment.

All of this information is produced to create a regenerative cycle. The end result will be a total package consisting of the materials for the construction of the environment and the accompanying tapes (in cassette form) so that they can be distributed on a national level.

Once the experiment becomes widespread it will establish a bank for proceeding with more experiments based on these same principles. There can be a new level of interaction among individual schools, students and teachers. And there can be new opportunities for public education to become a more relevant experience.

Contact through Alternative Environmental Futures, 316 West 80th St., N.Y., N.Y. 10024.
OTHER NETWORKS TO PLUG INTO...
Because we are a publication we can call up book publishers and ask for free "review" copies. In return we promise to send two copies of the review back to the publisher when it appears. The books we got were:


This book is both worth every penny and too expensive, because it should be much more accessible. The publisher says a low-cost paperback version will be out in late summer. In the meantime try and scrounge it from a library, or a friend, or something.


This is a seminal work, as they say. Some of us had read this before, some of us hadn't, all of us think it probably makes sense now that it did when it was published. Not all carry-overs from the 1950's are anachronistic. A seminal work, as they say.


John Platt is one of those scientists who thinks he knows enough to write a book. And he does. He's laid down a sort of cybernetic-systems grid on social relations as we know them. It's one of the few books around which suggest social strategies in the service of social change.


Bagdikian is an old media head, a newspaper man. This is another one of those books which you read and say, "I could have told you that," just like the Rand Reports (see Publications list), of which this is one which made it into book store.

On the other hand, his virtue is that Bagdikian is a very old media head so this is a very good book on media history and ownership.

Where it breaks down is in future projections which zoom the obvious coming technologies (public access data banks, CATV, etc.) and fail to even begin to suggest the psychic effects of this. All Bagdikian can say is that we're going to get more news than ever before, and that means more detailed news. New ways of processing that video people and even dope smokers are already into aren't even considered as new media, probably because they embody new software, not hardware, technologies.


Where to begin? Future Shock is a great title, and books which make it onto the "bestseller" list have a certain honesty about them because they speak to people's genuine needs.

This is easily the best inventory of effects and effect-causing phenomena I know of. For that reason it's worth owning, but not until it comes out in paperback this spring.

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A transition book. A step in process. Partially old textbook (with no appendices or index), partially a spreadsheet of information which is limited by the slow transfer of the written word. But it contains a pretty decent compilation of basic guidelines, etc. and extends biology into other realms.


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A biological state-of-the-art report.


Bagdikian is an old media head, a newspaper man. This is another one of those books which you read and say, "I could have told you that," just like the Rand Reports (see Publications list), of which this is one which made it into book store.

On the other hand, his virtue is that Bagdikian is a very old media head so this is a very good book on media history and ownership.

Where it breaks down is in future projections which zoom the obvious coming technologies (public access data banks, CATV, etc.) and fail to even begin to suggest the psychic effects of this. All Bagdikian can say is that we're going to get more news than ever before, and that means more detailed news. New ways of processing that video people and even dope smokers are already into aren't even considered as new media, probably because they embody new software, not hardware, technologies.


Where to begin? Future Shock is a great title, and books which make it onto the "bestseller" list have a certain honesty about them because they speak to people's genuine needs.

This is easily the best inventory of effects and effect-causing phenomena I know of. For that reason it's worth owning, but not until it comes out in paperback this spring.

**THE VERY BEST PRIMER AROUND WHICH SYNTHESIZE ALLOF THE ABOVE IN LUCID, DESCRIPTIVE LANGUAGE**.

M.S.
SOUND STRUCTURES
by
Liz Phillips

My interest when I began to build sound structures was to create a new kind of environmental space where the structure of the space was only defined by human interaction. In the space people could act as individual systems within a larger system.

To build sound structures I use electromagnetic fields where people actually become electronic components in the circuit. Therefore, the collective presence and movement of the people in the field feeds back audio responses. The field operates at radio frequencies. It takes a three-dimensional form which can be found only through physical involvement with the space. Then the structure is perceived as changes in audio tones. The tones are in response to the total actions and relationships of the participants. The people themselves, are also potential sound structures realized only through contact with other people. With the new feedback, audio and kinesthetic patterns evolve.

To build eating-interacting food ritual

TENTATIVE DESIGN FOR A FLEXIBLE VIDEO ENVIRONMENT
by Ira Schneider

The design includes three basic zones: the feedback introduction corridor, the process television interaction space, and a video information center or observation area.

The feedback introduction corridor is designed as a transitional zone between recognitions of where the entrant has been and where he is going. The monitors in the corridor will feed back live television of the entrance to the space itself, the walk up the staircase and/or the elevator exit, and a preview of what the entrant will experience in the process television interaction space and the observation area. Such a preview helps reduce the initial self-consciousness which people experience upon first seeing themselves "on television." (e.g., "Hi mom, I'm on TV!).

Upon turning the corner the entrant finds himself in a more brightly lit space in which he can observe (through a two-way glass pane) others participating in the process TV interaction space. There is a possibility at this point that the entrant is picked up on a camera held by participants in light pool C.

After this point the entrant can choose to be a participant by entering into the process television interaction space. If one of the cameras which hangs from the ceiling is free then he can become an operator or he can enter the space as an actor. As an operator the participant can interact with other operators or mirrors or two-way mirrors. If the entrant chooses not to participate he can pass on to the observation area and watch live TV of the antics of the actors and operators and perhaps of the observers, himself included. He may then choose to become a participant at some level or to remain and observe himself in the private self-observation chamber. The entrant therefore has the choice of being a passive observer or an active participant, either in a social space or in relative private. Unlike other museum video pieces (e.g. the "Information" show at the Modern), the participant is given maximum control over his own feedback.

If it is desired the gallery can be easily converted into a video information center (for showings of pre-taped programs) by simply turning off the cameras (and raising them to the ceiling or removing them) and possibly providing cushions for additional seating. The pre-tape programs can be played back through any or all of the monitors.

The gallery can also serve as a studio where tapes are recorded of the ongoing activity or of other planned activities. (In the latter case the two-way mirror can be removed to provide more space, while the self-observation chamber can be used as a control booth).

Storage of equipment not being used is provided for under the partitions and monitor stands.

Video cable can be strung across the ceiling beams and dropped through the hollows of the frame construction partitions to the built-in monitors and hanging cameras.
ALTERNATIVE FOR ALTERNATE MEDIA II
PEOPLE'S VIDEO THEATRE HANDBOOK

On the basis of relinquished responsibility by the many, few have been able to monopolize power. Power is access to resources and control of access to resources. The technologies of mass media communications (satellite, broadcast, cable, and closed circuit) make available a people's tool for access and input by the many into the decision making function of whatever social system prevails at any given moment. Here exists the arsenal of weapons by which to confront the imperialization of human intellect inherent in our present systems of education, economics, government and culture. Relinquished power must be reasserted by the people forcing those whose vested interests are consummerships, constituencies, congregations, audiences, etc. to respond or go under in the mire of their own economics of dog eat dog competition. News is not information disseminated from a place of responsibility down to places of relinquished responsibility. We support government to have men oversee necessary bureaucracies but we do not hand over to them our rights of defining reality nor can we condone censorship and manipulation by information brokers salaried by any elite in the power struggle. The power struggle belongs to the people.

The closed circuit video tape system is the basic component of electronic media. Playback is instantaneous and the tools of production are one and the same with those of distribution: the VTR and monitor which can be carried into any situation; i.e., living room, the street, a school, a TV broadcast station or cable channel for further transmission by air or line. Depending on the content, one could find their living room functioning as a city council chamber, the street, a psychology lab, a school, study halls in the Library of Congress, TV stations and cable channels as national and local polling precincts.

There are three basic areas in structuring a video theatre which is the basic unit for the production and exposure of individual information: 1) the facility, 2) content, and 3) broadening exposure. Facility refers to advertising, personnel, environment and admission charges. In NYC the Village Voice carries ads for about $17.00 weekly which in size and reach will suffice. Posters and fliers also help. Posters giving information on theatre location and hours of operation can be made up for about $50.00 per 1000 on cardboard. At least two people to take admission of tapes is necessary. PVT has, since its inception, conducted the Live-Forum during showings. This type of feedback format necessitates, then, a shooting crew (camera and interviewer). The environment—seating, number of monitors, size of space, etc., can be simply chairs facing one monitor or as has been created by Raindance in NYC, a multiplicity of space, alcoves, platforms facing a number of monitors placed in a variety of locations at different viewing levels providing a comfortable lounging atmosphere. Global Village (also in NYC) orient their audience towards nine monitors placed at one end of an open large loft space. PVT has evolved from a one monitor format to a livingroom, rug covered space, using three monitors in a half circle facing a larger half circle for seating on couches, chairs and on the floor. Lighting is sufficient for indoor shooting using 150 watt floods hung from ceiling pipes. Generally, a space designed to stimulate interaction between members is most applicable to the video experience. Videoexxes, for example, has people up to their NYC production studio loft creating an atmosphere of intimacy between themselves and the audience. As to admission, whatever the traffic bears to cover at least advertising costs. In NYC a fair fare is $2.00. In Memphis, a group has access to a local movie house and shows tapes prior to film showings asking 25 cents above regular admission.

Content is not only the tapes shown but the program of tapes and the format. It can be anything from continuous showing of a variety of tapes, to tape-jockeying with live introductions to one tape, one subject shows, to showings of tapes interspersed with live-forums for audience involvement. A proper show length is between 5 and 7 hours. The best structures provide for maximum audience interaction. Video is not the frontal oriented theatre of movie house consumerism of product: it is process. On Thanksgiving 1970, the American Indians held a variety of demonstrations at Plymouth Rock. Out of PVT coverage was produced a 40 minute video newsreel. The following two weeks at PVT in NYC the tape was shown to Indian and non-Indian audiences. The Live-Forum that followed promoted dialogue between the various represented ethnic groups producing a tape having a unique interest of its own.

Presently PVT is cooperating with the Young Lords Party's Inmates Liberation Front (a group relating to the jails in NYC) in a three part, three week People's Video Forum. Besides showings of tapes on the issue, speakers are also present. It is videotaped in process and one week's tape provides the tape shown the next week. Each consecutive forum will involve more and various inputs of points of view. At this juncture, "Broadening Exposure" need be discussed. The production and exposure of information, whether entertainment or news, within the present video theatre context is limited. Cross communications between video theatres need be developed. Tape exchanges are a way. Considering the growth of this country video people must address themselves to the macrocosm of the rapidly developing technology. For example, People's Video Forums on the jails could be extended via cable to larger audiences. The Forum format as a cablecast program could be made up of tapes produced at the theatre forums with speakers in the studio answering phone-in questions from people throughout the city in living rooms. A resource of input could be activated and a city-wide consciousness of the issue raised.

As we have seen, especially on FM radio in the music field, entertainment tapes could be aired on tape jockeying shows to a multiplicity of cultural and ethnic audiences. Locally originated and special-interest news programs produced by the newsmakers themselves could provide more insightful public service programming. It must be remembered that media exposure is power and journalistic objectivity a romantic myth. The only potential for any semblance of fairness is to provide each citizen with an amplifier for the expression of self to others. There can be no better report on housing than the Spanish or broken English statements of a Puerto Rican telling and showing his or her East Harlem living condition of a rat infested, garbage stinking, 2 room, fifth floor walkup. The video theatre can function as a local information producing unit gaining the support of a constituency of citizens made up of individuals and groups based in the community. Local information services to the constituents, as to material, public services, health, etc., resources can become a new kind of advertising at low-low cost to the advertiser and can be of prime support value to the survival of the theatre. All this might be seen as community communication's centers, self-sustained by the community, open and accessible to all members of the community. Both as to production and exposure of their information. These centers then having access to cable could realize much needed media power. It is obvious that to cable owners this kind of situation would maximize subscription to their service, for the programs aired would be the desired fare of the people in the community since they'd produce them.

Some idea of cost for a producing/exposing theatre are as follows: 1) space—$150 monthly rental, 2) equipment—$5000 worth of equipment including 1/2" video units and support systems; 3) tape—$1000.00 yearly; 4) Telephone, utilities, stationery, $700 yearly; 5) advertising—$2500; 6) transportation—$2000 yearly; and 7) personnel—4 full-time staff at $5000 each with a support video producers' collective who are compensated for working performed only and who share profits of tapes which prove to be lucrative. About $35,000 the first year can be cut in successive years as major equipment disbursements are no longer needed and community support through advertising and services is realized. Keep in mind that the above outlines the ideal condition from which to start. PVT (see Radical Software II—Alternative for Alternate Media (1) was started with $1700 worth of equipment and a paid for loft space. However, due to the growth of cable many foundations are becoming interested in supporting independent video producers. Federal and state granting agencies are also beginning to act, if there can be enough collective insistence on funders, on cable owners, and local community powers. For development of community communications centers, the people can affect the course of events in controlling the imperialism of human intellect. As it stands now, cable ownership is monopolizing right under our noses not only hardware but software production and distribution. The FCC, which has questionable jurisdiction over cable because in most or all cases there's no crossing of state lines, must also be challenged. We, the people, must demand rights to access and exposure to cable lines of communications. None of us should sign cable service contracts without clauses which guarantee access to our program without censorship. None of us should sign cable service contracts without clauses which guarantee access to our program without censorship. None of us should sign cable service contracts without clauses which guarantee access to our program without censorship. The FCC, which has questionable jurisdiction over cable because in most or all cases there's no crossing of state lines, must also be challenged. We, the people, must demand rights to access and exposure to cable lines of communications. None of us should sign cable service contracts without clauses which guarantee access to our program without censorship. None of us should sign cable service contracts without clauses which guarantee access to our program without censorship.

ALL MEDIA TO ALL THE PEOPLE.

In response to the above we invite your intellectual and material feedback to assist PVT in forming The Committee for Democratization of Electronic Media (COMDEM). Donations will go to establish a legal staff to approach redefining cable contracts, FCC rights over cable, campaigning for better cable, etc. COMDEM—P.O. Box 344, 6th Ave., NYC 10011, 212-691-3254.
Information Exchange

How is video being used in psychotherapy?

At these early stages of experimentation, we are all still learning what video can do with our minds. You might refer to Milton Berger's book, Video Techniques in Psychiatric Training and Treatment. Merriam Passel of Box 151, Shawbridge, Quebec is writing an article about video and therapy. She feels that video confrontation in itself has therapeutic value, although psychotherapists are quick to add that, with a trained therapist, the video is more effective. Joyce Wyden has been using video as feedback in working with groups back in working with groups (see Radical Software).

We would of course be interested in hearing from people who are experimenting in these areas.

Interested in underground uses of feedback? Interesting methods of setting up TV for bizarre performances?

Simple feedback (camera pointed into monitor recording itself, itself, itself, etc., and varying contrast and patterns) is probably one of the first video fun games most people discover. Other setups of varying complexity have also been developed, one of which is the double feedback delay loop (see diagram), which allows you to see yourself from front and back during different time sequences, present, 2 seconds past, 5 seconds past, and further and further into the past. Hmmmm!

Try it by yourself using different combinations of monitors, tape decks, and cameras.

Video feedback is one of the simplest and most powerful means of controlling images. Many abstract images can be formed using a video synthesizer. The Sony special effects generator (SEG) can be used to create fades, wipes, double exposures, negative images, etc. Using two or more live monitors, shooting off a monitor simultaneously with weird effects and varying brightness, contrast, and vertical and horizontal holds can increase abstraction.

How did I get a rhythmic drop-out throughout a 1/2 inch tape that doesn't show up frame by frame?

Drop out is usually caused by dirty heads. However, sometimes the tape has been recycled too many times or is the old brown line which is black lines or white streaks across the picture may be caused by dirty rings. (Rings are on the white plastic cylinder at the axis of the two tape heads.) Refer to the Sony or whatever manual which will tell you the areas on the machine to be kept clean. Sometimes you can record over, but with clean heads.

Are there any groups working around Denver or Boulder (OR ANYWHERE ELSE we haven't mentioned!?)

Yes! Surely you're there but how can we find you if you don't speak up? Start a video theater. Build a video environment. Take to the streets. Start taping your community. Instant replay. Give shows. Travel. Seek out other video people. Exchange tapes. There is no teacher, no school that can replace the experience of doing it yourself. And the price is right. Buying a Porta-pak is like buying a friend!

Want more information on video theaters, what they are doing, what they are showing.

...next step is video. Where do I start?

BUY A PORTA-PAK! Beg or borrow one. Take out a loan. Set up your camera. Go out. Farm a video pool more can be done in groups anyway and it's more fun. Turn on your friends. Once you have the equipment in hand, the rest follows naturally. Start a video theater. Build a video environment. Take to the streets. Start taping your community. Instant replay. Give shows. Travel. Seek out other video people. Exchange tapes. There is no teacher, no school that can replace the experience of doing it yourself. And the price is right. Buying a Porta-pak is like buying a friend!

Can you suggest some ads for 1/2 inch video tape?

Distribution systems are certainly being considered by many producers of video tapes. In fact, since the established channels have failed to meet our needs, philosophically and financially, we must certainly come up with our own answers. Simple tape exchanges are the first step toward getting our tapes distributed, but we must also assure ourselves of some means of support. Rather than go into detail in this space, I refer you to articles by |ra Schonkelder, Paul Ryan, Allen Fischer, and Michel Schumming in the distribution section of this issue. We would be interested in all the feedback we can get on this subject as it is such an important aspect of our video lives.

Please print more information on foundations grants.

Foundations are slowly coming around to supporting the kind of work we are doing, but slowly. They held the carpet in front of your nose and will put you through exchanges! N.Y. State Council on the Arts has promised large sums to local video groups but has yet to produce!

The alternate method of support of course is offering your services in return for funds. There are, we are finding, many community related projects for which you might be tapped to work. (See the proposals submitted by the Watts Community Television Project for style and content).

Are contracts necessary for individuals appearing in tapes that are not news oriented?

Look around! You can see the kinds of things other people are doing which are a lot more than you do. You don't know your own life, your own niche, and just imagine you could show to others. Every experience of people you don't even know. What are you? Where is your head? What are you doing? Believe it or not, you can be known, seen in your environment. Teach us something we haven't yet come to know. Give us an experience we haven't yet had.
We will be showing tapes and operating an ongoing new avenue of education/entertainment.

I'll hear about or from them through your publics—maybe there's hope for me and my kind.

We would be happy to be a video information center.

We are opening our first 100 seat video tape theater in downtown Toronto as a prototype.

We are opening a first-class video translation center in Amherst.

We are opening an underground video studio of a frame television circuit.

Nine of the dean of the high school in Springfield whereby students can see the tapes, interiors, people living in domes. We've set up a domes here of different types. We're setting on tapes, interiors, people living in domes. We've got 17 domes here of different types. We're setting up a new community as soon as we can find the funds, try to tap the whole process. I'm trying to get Pacific to, to buy a trip rather than hire any more teachers.

We are opening our first 100 seat video tape theater in downtown Toronto as a prototype. We are going to be making tapes and operating an ongoing new avenue of education/entertainment.

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**Raindance**

1 hr. edit of Dave Frieder tapes by Junior High School students. Traces video class from the first session to the latest.

1 hr. edit. Tender is the Tape II, a basic exercise in the grammar of video, a media primer. Video as a cybernetic tool. Assembled by Paul Ryan.

20 min. Knowledge & Industry III, an assemblage of a number of possibilities in the use of portable video equipment. Crisis in straight and alternate culture illustrated.

20 min. Media Primer, all about ty with Nicholas Johnson at Raindance, Drs. Al Schefflin and Vic Giovino discussing the body language of David Brinkley, on-the-scene at Buckley HQ election night, a country wedding in New Hampshire, and assorted shots from the Raindance data bank.

10 min. CUKO, street theater with a wine

10 min. edit. Tender is the Tape III, a basic exercise in the grammar of video, a media primer. Video as a cybernetic tool. Assembled by Paul Ryan.

15 min. Oklahoma City. An eerie study of oilwells looming up out of shantytown backyards.

Also: (fantasy) Eddie the Oil Well Slayer

A day at Pacific High School Los Gatos, Calif.

Life in a dome, a visit with Lloyd & Sarah Kahn, the dome makers, and their students (free school)

10 min. edit. Canal Street General Store. "We don't make money here, but we have a lot of fun." Really New York.

1/2 hr. Standard Oil Man at Project One, San Francisco. Efforts by young ecology and communications people to explain their views. They also discuss their very effective communications system which operates out of the S.F. Switchboard, and which was of major assistance in mobilizing the community in a time of crisis (thousands of gallons of oil dumped into the Bay causing inestimable damage to the beaches and wildlife). .

30 min. "Our Street" (getting to know our town, our neighborhood, what have you).

Kids with crackers, kick ball in the streets, and lots of kids, young and old freckling out on motorcycles.

30 min. edit. THE FAMILY. Haight-Ashbury. A very positive, productive group of 20-30 young people involved in self-rehabilitation and community service. A survey of their projects including a non-profit organic grocery store, an organic juice factory, renovation of a condemned apartment building, an old hotel, and a Victorian mansion, all with emphasis on creating a total environment through recycling old objects, refining, and bringing back their natural beauty.


30 min. The Nude Beach. South of Pacifica, Calif. An ordinary day at an ordinary beach. An environment.

Yolo County Fair. Cows, pigs, prizes, and people.

30 min. edit. Hanging out in the school playground, Berkeley, West Village.

1 hr. California edit. Driving West, Judy & Ben in L.A., Ben at recording session, Barry Gott on electromagnetsphere, Palm Springs, last days of Topanga, Tony & Frana picnic in Tilden Park.

Rand Corporation, Santa Monica. An interview with Nathaniel Feldman and Leland Johnson who have just completed a study on cable television, discussing the necessity for new kinds of low cost, community originated programming.

Eric Siegel. Discussion and demonstration of his electronic color video synthesizer.

30 min. edit. Guitar Factory. Creative guitar making from beginning to end.

**CULTURAL DATA BANK**

**Ultimate Mirror**

Betty Friedan at the Columbia University Graduate School of Business

Junk 1971

Abstracts for the Colorizer

Clay Whitehead—Director of Telecommunications policy—the White House—first policy speech

Columbia-DuPont Awards for Broadcast Journalism 1970-71

All of the above Sony AV series

for more information about tapes available

contact Richard Rubinstein, 308 West 82nd St., NYC 10024

**Media Access**

VIDEO POTATOES (30 min) High-variety assemblage including content on wilderness survival, old people, the San Francisco Bay oil slick, a local right over billboard construction, the legal rights of juveniles, the desert, random street encounters. Much tapping by area high school students.

LIVING SPACE COMPOSITE No. 2 (30 min) Focus on alternate living experiments and accessible shelter materials. Home-made and hy-tech dome structures, inflatables, tigles, raps with owner-built homesteaders, building with waste materials, experimental playground constructions.

All tapes (Media Access and Ant Farm) Sony AV series 1/2". Available on Sony AV 1/2", Sony CV 1/2", and probably Ampex 1" formats. Along with specific request, please send raw tape of your own liking (if not, retail costs), a $15 service fee, and approximate mailing costs. Open to exchange or barter on a one-to-one basis. Make contact.

**Intermedia Video Band**

Bear Paw—anti-western cowboy ghost town stagecoach nature dance

14 hours Dec 70

B.C. Almanac—selfreflective documentation photographers National Film Board Show 1/2 hour Nov 70

Mushroom Walk—search for the elusive mushroom and back

1/2 hour Nov 70

Channel Eight Interface—guerilla video in TV studio feedback

1/2 hour Dec 70

A/Experiment in Theater and Perception of the Self—Vancouver Art Gallery

4 hour Oct 70

Satellite Gallery—percussion concert documentation
Global Village

INTERVIEWS:
Street Interviews on the Moon Landing, Essex St. & Orchard St.
Jaakob Kohn and Lennox Raphael
Street Interviews on the Generation Gap
Tomkins Square, November 20, 1970

Music:
David Peel & the Lower East Side at GV studio, Dec. 1970
White Panther Rally (3-camera mix)

Opening of show:
speeches dance group, flag burning
Press conference, Federal court building, NYC 2-5-71
Protest at Museum of Modern Art
Second Avenue Street Interviews on Flag Bust Theme 12-70
Flag Bust Interview—Judson Church
Rev. Moody, Jean Toche, John Hendricks,
Faith Rheingold.

THEATER:
Blue Soap, a play by Lennox Raphael at the Free Store Theater (3 cameras)
Tape A. "Stalin"—"Red Lip"—play by Ed Wode at Free Store Theater
Tape B. "Stalin"—"Red Lip" (etc.) Jan. 16, 71
Tape A. Open Theater Exercises
Tape B. Open Theater Exercises

OTHER:
Women's Liberation Demonstration
5th Street Building Jan. 16, 1971
Tape A. Kent Artists—Interview & Exhibition at Museum Nov. 14, 1970
Tape B. Kent Artists (etc.)
Tape A. Club Orgy—The Sexual Act on the Stage Jan. 1971
Tape B. Club Orgy—Interviews with Performers, and Manager of Club.
Tape C. Club Orgy—Play "Bushes"
Tape D. Club Orgy—Interviews
Tape E. Club Orgy—Book Store and Interviews

National Conference of Christians & Jews (12-7-70)
Tape A. Video Group Feedback
Tape B. Video Group Feedback
Tape C. Witch—in Central Park 10-31-70
Tape D. Witch—in Central Park 10-31-70
Tape A. Paul Silkey's Massage Trip
Tape B. Massage Techniques

Chinese New Year Dragon Dance ("Year of the Pig") 1-27-71
Hierophant Connection & Company at GV (3 camera mix)
Tape A. Eddie Howard & Group Jan. 1971
Tape B. Eddie Howard & Group
Tape C. Eddie Howard & Group

Tape A. The Inside Story of Bob Dylan Feb. 1971
Tape B. The Inside Story of Bob Dylan

Derick & The Dominoes—(on air)
Review of '70 N.Y.C. riots etc.—(on air)

KINETIC & EXPERIMENTAL:
Design Feedback Jan. 1971
Multi-camera Feedback—With the Vasulkas (JLR) Jan. 1971
Solarization Tape Jan. 1971
Bob Baker Experimental Tape Feb. 1971
Lower East Side Video Poem Feb. 1971

Edited Tapes:
"Subject to Change" I, II 1/2 Sony and PAN
White Lake 1969 CV
Cloisters 1969 CV
From "Subject to Change" program: Morgan, Mason and Downs, Buzzy ("I've Been Searchin', "Reputation"), Major Wiley (Music) Circa Del Arte (Circus Arts), Free High School in California AV
Videofreex Catalogue: Special Effects, Fred Hampton, Mrs. Bobby Seale, Abbie in Chicago, Women's Lib, Hell's Angels, NRBQ, Indian Poet, White Lake, Dr. Hippocrates, Fuck Flick, Dome AV

Mountain AV
Women's Lib AV
Fred Hampton AV
Dr. Hippocrates AV
Dome AV
Special Effects AV
Taffel AV
Ferro Cement I, II AV
To Nantucket AV
What's This For? AV
Money AV
Snow AC
Art II AV
Parry's Rap to the Rotary Club AV
Supermarkets for Progress: Organic Development—Conscious Interaction; The Food Line; The Group; Group Games (Rough) AV

Incomplete listing. Contact Freex for complete one.
FOR IMMEDIATE RELEASE

CBS Cleans House: Rural Shows Out, Law and Order In

No Beverly Hillbilies? No Hee Haw? No Andy Griffith or Mayberry R.F.D. or Green Acres? No. Not even Family Affair? This is CBS? Next fall it is. The network went the rumor mill one better—it didn't just "de-ruralize" its prime-time line-up. It cleaned house as never before at a season's end. Out, besides all those "corn pone shows," as one CBS official dubbed them, went Ed Sullivan's 23-year-old Doddle hour, Jim Nabors, Men at Law, The Interns, Hogan's Heroes, To Rome with Love and Lassie. Altogether, 13 series, to be replaced by eight new ones (four hours a week having to be turned back to local outlets under the FCC's new three-hour rule). The new entries: a 95-minute movie made for TV (giving CBS three movie nights weekly); Glenn Ford in Cade's County, hopefully a 1971 version of Gunsmoke; William Conrad as Cannon, a 1971 private-eye modeled after Dick Boone's role in Hare Gun—Will Travel; David Janssen as O'Hara, a Treasury agent; Rod Taylor and Dennis Cole in an unnamed drama about two 1914-style crime chasers; Dick Van Dyke in the role of a small-town Johnny Carson; Sandy Duncan in Funny Face, based on a 1957 Audrey Hepburn-Fred Astaire movie; and Dean Jones in The Chicago Teddy Bears, ribbing Chicago's 1920 gang days. Conspicuously missing from the line-up: Jackie Gleason. Also gone: 60 Minutes, being moved to 8:00 on five out of seven nights and most probably will be replaced by eight new ones (four hours a week having to be turned back to local outlets under the FCC's new three-hour rule). The new entries: a 95-minute movie made for TV (giving CBS three movie nights weekly); Glenn Ford in Cade's County, hopefully a 1971 version of Gunsmoke; William Conrad as Cannon, a 1971 private-eye modeled after Dick Boone's role in Hare Gun—Will Travel; David Janssen as O'Hara, a Treasury agent; Rod Taylor and Dennis Cole in an unnamed drama about two 1914-style crime chasers; Dick Van Dyke in the role of a small-town Johnny Carson; Sandy Duncan in Funny Face, based on a 1957 Audrey Hepburn-Fred Astaire movie; and Dean Jones in The Chicago Teddy Bears, ribbing Chicago's 1920 gang days. Conspicuously missing from the line-up: Jackie Gleason. Also gone: 60 Minutes, being moved to Sundays at 6 P.M. (ET). But CBS

FOR IMMEDIATE RELEASE

"CARTOON CLASSICS" AND "ROGER RAMJET" SERIES SET FOR CARTRIVISION;
TWO MAJOR CARTOON PROGRAMMING AGREEMENTS ANNOUNCED

Viewers watching their TV at 7:30 (ET) in the evening next fall can expect to see many an old familiar series they thought the networks had dropped. Reason: local outlets will be required to fill the time with retired network fare. The FCC asked the networks to program 8-10, but granted waivers (requested by ABC and NBC) permitting 7:30 starts on Tuesday and Sunday nights.

Survival Television

Broadcast TV has low survival value. Channel and time scarcity mean high money, low access. Either artificial superstars affect behavior, or "announcers" interface between you and the camera. Seeing yourself, or people who relate to your lifestyle, is impossible. Yet broadcast TV is our dominant media environment.

Many of us working in portable video do it not just as a means of personal and collective expression, but also as an antidote to the psychic straightjacket of commercial television. TV is just too powerful a tool to leave to the advertisers alone.

For the past year at Raindance we've been talking about alternate information systems and a decentralized video information communications network. Judging from the feedback we've been getting lately (letters to Radical Software, phone calls, people coming to our Saturday night shows) more and more people are getting into using portable 1/2" video taperecorders and making
For the past year at Raindance, we've been talking about alternate information systems and a decentralized video information communications network. Judging from the feedback we've been getting lately (letters to Radical Software, phone calls, people coming to our Saturday night shows) more and more people are getting into using portable 1/2" video tape recorders and making tapes of their schools, their streets, their environs, and the people who inhabit them. We've had inquiries from people trying to set up videotape facilities, or groups, or theatres at universities or in communities who would like to see videotapes of other places made by other people.

As with any high survival mode, decentralized TV is of a high variety which just can't be supported by 50 million people like a broadcast television show.

This means that a true alternate network, or distribution system, must respect diversity. It has to be able to pass around one copy of a tape as easily as a hundred, or a thousand.

We would like to set up a model for a videotape exchange and equitable distribution service. We have approximately $1000 to do this experiment. If the model proves viable we welcome anybody to use it in setting up their own distribution network. In this experiment we will be selecting video material and assembling taped information packages somewhat representative of the video information sent to us. In addition we will publish a Process Print-Out detailing what video information tape has been sent to us, who sent it, where we are sending the video information packages, how much we're charging, what our costs are, etc.

With your help, we'd like to develop this Video Information-Tape Exchange as an exchange of videotapes which are basically recordings of reality of what's going on around us: information about things that are important for our survival; tapes of people who are getting into things; tapes that will help people watching them to understand and feel the environment and experience recorded on the tape. Because the information is indigenous to real needs, and not produced in anticipation of a commercial outlet, it trends towards high survival value.

**Videotape Exchange**

**How it Works**

We are assembling several videotape packages of 30 and 60 minutes (Sony AV series, or Type One Standard) which include our material and video material by other groups and individuals in the U.S., Canada, and elsewhere. We would like to exchange these for a half-hour or hour of video information tapes which you've made.

In other words, you send us thirty minutes of your software, we send you thirty of ours. You send us sixty, we send you sixty. And so on. You get to see what we've taped and we get to see what you've taped.

That's the first round.

Then we'd like to assemble all or part of the tapes we've received into a Video Access Catalog. This will be a composite tape which will both have information value in itself and display the range and kind of tapes being made. Unless you designate otherwise, we will assume that you have no objections to the tape you've sent us being included in a subsequent package.

We would like to offer the Video Access Catalog tapes, both the ones we've assembled and the ones we will be assembling, for $55 an hour outright purchase (both raw tape and software) or $28 a half-hour.

Or, if buyers send us a blank tape, then we will dub the software onto it for $30 per hour, and $15 per half hour. Those are the information charges.
After ten months as a "venture", Time-Life Video has now matured into a formal "service" that is committed to producing video record programs in a variety of hardwired formats, starting with Avco's Cartrivision.

Bruce Palmer, general manager, has spent much of that time cross-country looking at hardware systems and program packages, and now says that the program will be produced in Avco's Cartrivision format, and is expected to be out in early 1972. Time says it'll market "primarily" by nail (no surprise in view of its "table Life" told KIR "we haven't seen them yet," but CBS insisted the cartridges had in-

ton March 5 to sell 1.1 billion shares at a maximum price of $20 per share .

Still the reports give credence to a widely held view that Selectavision is a name used by other companies about their magnetic tape systems .


Volume: Based on about $1,000 start-up money, if we sell no tape pack-
ages and have to buy tape to send out our exchanges, then we could only
send out 20-25 exchanges.

If, however, we can sell as many as 75-85 tapes a month, we can afford to exchange as many as 50-50 additional tapes and still return about $1,000 total to the original producers of the video information.

These volume figures are based on a maximum of 120 hours of tape which we believe we can turn out per month without having to get additional equipment and space, but does include an allowance for repairs and de-

In other words, if we sell less then we can't afford to offer as many straight exchanges. If we sell more, then we will have to borrow or buy more equipment and perhaps find more people to do the dubbing. As

Sony called its prototype "the first realistic color-TV camera, with excellent sensi-
tivity, for consumers throughout the viewing area."

This is built with tiny integrated circuits and Sony said it "functions on a small scale."

The company's in-

terest in the subject came in part from the fact that a number of the company's in-

put is $1,000 total to the original producers of the video information.

These volume figures are based on a maximum of 120 hours of tape which we believe we can turn out per month without having to get additional equipment and space, but does include an allowance for repairs and de-

The following material is taken from a "work in progress on Bernadette Devlin,"

which I am making in cooperation with
t Ralph Diamant of the American Documentary Film Group.

The final version will be a "Videofilm,"

that is a film based on the video image as the prime source of image information,

distributed by American Documentary.

Hello, Dolly! (1964): "Before the Flood" (1966)

REYNARD'S NARRATIVE RAIANDANCE Now about 9 PEOPLE WORKING INA LOFT IN N.Y.C. PUTTING OUT RADICAL SOFTWARE, MAKING

COSTS

One hour tapes will sell for $55, or $3 more than the cost of raw tape (assuming we can purchase it at $25 an hour). We have been paying $30 an hour). Half-hour tapes will sell for $28, or $15 more than the cost of raw tape.

As to the basic costs we figure it will cost about $12 per hour to duplic-
ate an assembled tape, pack it, mail it, and keep records of it. Our initial figures break down this way:

Equipment & repair (new heads, etc.) $3/hr
Labor in duplicating, packing & mailing $4/hr
Include overhead & record keeping $3/hr
Packaging, mailing & labeling $2

These costs are "fixed" costs. That is, for each tape we send out (ex-
change or sale) it costs this much plus the cost of the tape. In addition,
there is a cost involved in assembling the master tape from which copies are made. This cost is about $2 per minute across the total number of duplicates made. We're estimating this at $3 per copy for labor, equipment, and repair, subject to revision as the feedback comes in regarding volume in the exchange and sales. The rest of the money represents the informa-
tion charge to the people who recorded the original information in-
cluded in the exchange tape.
### THE FUTURE

The logical future of a tape exchange/sales network is in videocassettes and/or cable television. If we have demonstrated a sensible, working model for video information exchange then we can help those media develop sensibly.

Right now, mostly money people are at the switches in cable and cassettes. And they seem to have no sense of how to enhance indigenous video production. Right now though we certainly can't see ourselves administering distribution more than a year. We've got other things to do. Like make tape.

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**Packaging, mailing & inserting costs**

These costs are "fixed" costs. That is, for each tape we send out (exchange or sale) it costs this much plus the cost of the tape. In addition, there is a cost involved in assembling the master from which copies are made. This cost should be defrayed across the total number of dupes made. We're estimating this at $2 per copy for labor, equipment, and repair, subject to revision as the feedback comes in regarding volume in the exchange and sales. The rest of the money represents the information charge to the people who recorded the original information included in the exchange tape.

As we have stated above: the income for the included information is proportionate to the number of minutes on the assembled tape (hour or 1/4 hour) multiplied by the total sales and rentals of that tape.

If the video information which you've sent us is included in the assembled information tape which we sell (or rent) you will receive payment in proportion to the amount of your video information (minutes) included in the tape. (If you only want to exchange between "up" and "you" please specify, or if we don't feel your information tape needs to be passed on urgently then the first tape you get back from us will be recorded over the information you've sent.)

**Return to Contributors:** The charge for video information (software) is equal to the Selling Price minus the cost of the tape (where blank tape isn't sent!), minus the costs of assembling, duplication, packing, mailing, & record keeping, or roughly from $10 to $15 for one hour. More simply, if 5 minutes of the material which you have sent is included you will receive one-twelfth (5-60) of the "info charge" of from approximately 90 cents to $1.25 (or if it's 39 minutes then 39-60 equals 1:3 or $3 to $5). This may not sound like much (well it isn't) but from what I understand it is somewhat better than the % return to the originator in the information book industry. If 50 tapes are sold or rented you would receive from $40 to $55 for a 5 minute segment of from $150 to $300 for 20 minutes or if 100 are sold or rented $80 to $130 for a five minute segment and from $330 to $500 for a 20 minute segment.

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**THE FUTURE**

This is a sample of the filing cards we will be using for the videotape exchange. For now please supply the following information with the tapes you send us. We will include cards with the tapes we return to you.

<table>
<thead>
<tr>
<th>Description or Title</th>
<th>Recorded by</th>
</tr>
</thead>
<tbody>
<tr>
<td>length of tape 1/2 hour</td>
<td>hour</td>
</tr>
<tr>
<td>VideoSystem Sony AV</td>
<td>other</td>
</tr>
<tr>
<td>Subject matter Address</td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td></td>
</tr>
<tr>
<td>Plane</td>
<td></td>
</tr>
<tr>
<td>Playback maximum</td>
<td>hr</td>
</tr>
<tr>
<td>Original used</td>
<td>$</td>
</tr>
<tr>
<td>Place</td>
<td>Date Base or Return date</td>
</tr>
</tbody>
</table>

---

1. Title & Description of Tape (Subject matter)
2. Recorded by: Sent by: Address and Phone
3. Length of tape 1/2 hour or 1 hour or more?
4. Video system on which tape was made?
5. Can your playback equipment accept 1 hour tapes?

---

These volumes are based on a maximum of 125 hours of tape which we believe we can turn out per month without having to get additional equipment and space, but does include an allowance for repairs and deprecation.

In other words, if we sell less then we can't afford to offer as many straight exchanges. If we sell more, then we will have to borrow or buy more equipment and perhaps find more people to do the dubbing. As we're working in New York, where expenses are high, this plan may be possible elsewhere more cheaply. On the other hand, New York is a center for a lot of video activity which minimizes communications costs and delays.

**Our Return:** Obviously if we're just meeting expenses but receiving nothing ourselves then the plan is a burden to us. On the other hand you need protection against our profiteering.

What we want out of this is the same thing we're offering others: distribution for our tapes. We have made and want to make tapes and we want to be supported. Unless there's an equitable system for that we can't do it. Because no one else is now setting one up, we've decided to initiate it. The safeguard, we feel, is that our tapes will have no value unless other people's do.

We at Raindance expect to include some (but not too much) of the material we have video-recorded and cash in on a bit of the "information charge." Videofreex, People's Video Theater, and Media Access (Portola Institute) also have agreed to let us include some of their tapes into the video information tape exchange packages.

(The early packages will necessarily include more local contributions than when the exchange really gets rolling.)
Except for broadcast television, every major information medium in America had its genesis in men who started out because they felt they had something important to get across. Sure, they wanted to make money, but that was almost as a by-product of unique (although not always sane) visions. Think of the early days of any medium and there's a name associated with it, not an anonymous corporate structure.

Only broadcast TV began exclusively as a marketing proposition, carefully creating psychic wants instead of serving genuine need.

Videocassettes are probably the most hybrid medium of the century. Because they have a little in common with viceing genuine need.

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The problem with Avco is that they're into a heavy public relations game and one day soon each of the above tape-makers is going to find himself on a press release along with old Super Bowl games. Even though people like Ken Marsh are particularly adamant that they will be returning fair money to the subjects of their tape, somehow combining the genuine legitimacy of the disenfranchised (e.g. PVT has done a lot of work with the Young Lords) with old movies and the like is more a reaffirmation of old media style than a creation of a new one.

Optronics Library is a software house which has no particular system to hype although they reportedly are going to go with Philips.

The president, Irv Stimler, is former executive from MGM records. His catalog will contain software that only Optronics has rights to. Their most notable catch seems to be the movie, Battle of Algiers, which Optronics never ceases to publicize their rights to.

Stimler operates out of offices on 57th Street in New York and seems more in tune with how to make money out of cassettes than any particular sympathy for people who might genuinely want to get it off through video. He's not dishonest, and certainly likeable. Just business shrewd as its own end. In talking to him and scanning his company (there are only several employees including his college age son) and its board of directors (full of "names" like Clive Barnes), you get the feeling he wants nothing more than to keep his shirt together to get bought out, soon.

Stimler was absolutely non-committal about front-ending any money to alternate TV producers except to say that he is willing to listen to any proposal and might ante up some money for tape. After a tape's made, of course, he says he would be interested.

Optronics has contracted with Global Village to produce a twelve issue video magazine, the first of which is supposed to be done in July and will be about using portable video.

Video Record Corporation or America is a company up in Stamford, Connecticut around where CBS labs is located. The company's president, Dr. Stafford L. Hopwood Jr., used to work at CBS labs. Not unsurprisingly, Videorecord has selected the CBS-EVR system which is easily the worst idea in videocassette hardware (see Hardware Section).

This more or less reflects Video Record's big name board of directors which, according to Sam Gale, the company's director of communications, "is full of men who have been involved with television for years." It includes William Bernbach, co-founder of the ad agency which bears half his name, and Eugene Rostow, now a law professor at Yale but once a member of the Johnson administration.

Gale concludes that Videorecord certainly understands that the cassette medium will demand its own software, but admits he sees no problems with using the EVR system, and absolutely finds it irrelevant whether or not production is done on film or videotape (of course, the EVR system doesn't care either).

Gale was scarcely aware of any alternate TV activity in the country, but interested, and certainly friendly to Radical Software on the phone, although a little paranoid about being quoted by us.

The spectacle seems to be a lot of men who grew up in radio and if they ever had any notion of the potential of TV never quite got it together to do anything to change broadcast. In some cases, Videorecord is interested in the so-called "institutional" market which means businesses and schools.

To hell with businesses, but if Videorecord tries to move material into schools then they're to be resisted because the EVR system is just too much of a rip-off to force on our kids. Videorecord is just another company, perhaps a little more competent, which thinks the way to develop the medium is to do marketing surveys.

While I'm on the EVR system, there is a group up in Boston called the American Program Bureau which is selling a package of ten one-hour shows and an EVR unit to colleges for $3,000. APB, as it's known, handles radical speakers like Abbie Hoffman and Dick Gregory and sure enough that's what the package is all about. According to someone who's seen some of the shows: "they're like regular TV except they say 'shit' and 'fuck' and don't bleep it out."

Aside from the alleged quality of the programming, the political superstar trip is awfully dead dada/data to pump through a new medium with the potential of cassettes. If Abbie Hoffman is really into everything free and understanding media then why has he lent (sold) himself to a system which is specifically designed not to be copied (although you can get around that too)?

What's worse is the thought of some university student group putting out three grand when for the same money it could acquire a Porta-Pak, editing deck and a semester's supply of tape and begin putting out its own information instead of laying back and making "entertain us."

A similar potential rip-off is a company called NTS which is in New York City. They're the agents for Channel One and not surprisingly their package consists of two Channel One tapes. The first of the two is called "Groove Tube," a raunchy, very funny satire on broadcast TV. Channel One has been around with that stuff for five years now and it is what's now going on in alternate TV which says Jack Kerouac is the so-called "counter culture": a forerunner, but also a relic.

NTS will put equipment into colleges which includes true videotape in the form of a Sony AV1600 deck for playback, but the design is pure hype to fool the uninstructed. It is a column or monolith of monitors with the actual deck resting on the floor with a six inch clearance on top which makes it practically inaccessible. Moreover, it's hardwire-in which makes you wonder about NTS' claim that they'll solicit student tapes for what they have been hyping as their own "underground television network (UTV)."

The other part of the two show package will be a thing called "New York" which was to have been the latest Channel One show but reportedly folded after a few weeks even though it was launched with half-page ads in the Village Voice (about $670 worth of advertising each time). The show's one accolade: "The Masterpiece of the New Video" was credited to none other than NTS. In other words, the show's own agent was telling people how good it was.
Moreover, when videocassettes catch on, its going to be clear that the people producing especially for the medium, as all of us in videotapes inherently are, are going to be the major sources of the best material; just as the LP first imitated the concert hall and then became fabulously lucrative with a true electronic form: rock music.

The hipper cassette producers are keeping their lines open to some alternate TV people, but why should they reap future benefits if they're unwilling to underrate what we're doing now, which is essentially their R&D?

On the other hand, if we can get together a tape network of people making television for survival ends, if it also becomes a financial success will it pose a threat to interests like Avco or CBS who are pumping millions into what they hope will be a proprietary medium? They are already fanatic about how they will control their own distribution.

So here is the scan:

CARTVISION is a hardware system made by Avco, a conglomerate which, as I understand it, does some defense work along with conventional films and other things. The system has been licensed to Emerson for production, but from what we've seen it's not the best piece of hardware around. Avco plans to sell the deck in a package with a TV set and a separate playback unit, but both configurations are particularly cumbersome. Moreover, Avco has its own standard which will be incompatible with Sony and the Europeans.

To push their hardware Avco is very heavy into programming and has compiled an enormous list of non-exclusive rights to practically every piece of old film around.

Jeff Reiss of Avco, their programming director, is a nice, honest guy who combines a genuine sympathy for alternative television with a sense that he's buying futures: someday it will be good business. But remember that most of Reiss' time is taken up hashing the rights to old cartoons and NFL football games, etc.

Reiss has offered contracts to three groups: People's Video Theater, Media Access Center, and The Ultimate Mirror. The PVT tape will be a compilation from their archive called "Liberation 70." Media Access has offered a tape about inflatables and domes. And Richard Rubenstein of The Ultimate Mirror is giving a lovely tape of an impromptu outdoor percussion and guitar concert on the island of Ibiza.

According to each, Avco has offered about $200 as production expense towards finishing Porta-Pak tape onto a one-inch master. As even $200 is a lot of money these days, they've each accepted.

Jeff Reiss says that these three offers constitute almost all of Avco's production budget (remember they're buying pre-produced stuff) and he's certainly willing to consider other stuff. According to Ken Marsh of PVT, the contract calls for sales price as royalties.

On the other hand, if we can get together a tape network of people making television for survival ends, if it also becomes a financial success will it pose a threat to interests like Avco or CBS who are pumping millions into what they hope will be a proprietary medium? They are already fanatic about how they will control their own distribution.

Michael Shamberg

Economic Support Systems

This is the linear version of a series of raps. Credit to participants later. The hope is that you will read, think, revamp a segment or two, and then read again. The subject (global) is attitudes with respect to economic support systems for video groups and alternative networks. The aim is to ask some of the right questions, lay down explicit assumptions while clearing up misconceptions: common sense and equipment glamorous versus economic policy. The need is to experiment with economics and video information exchange simultaneously.

How do video groups generate themselves? How can they plug into existing economic support systems while seeking alternative production, distribution, and resource generation schemes. (Oops, we have to watch out for the pathology of language. There is great danger in becoming ill from the disease we hope to cure. There are pervasive properties in the existing processes—the habits and styles of thinking that can infect even the terms for a cure.) What means are available for the early growth and survival of video groups or alternative networks? What can be done, resource wise, to foster the growth of alternative networks? How can we establish a sub-economy for video groups, directly related to the big one at least in the short run, yet differently structured? How can we judge the success and balance of the new with the normal while gauging its wholesomeness and independence?

You pick your value and pay your money. The automobile, especially the Model T, represented a major value choice of modern man. It stood for mobility, freedom, and energized the knitting together of a nation. Men moved in autos from farm to industrial town. Only freaks are walking back. Most technology and industry is experience-based rather than information-based. Edison was an experienced craftsman (“Invention is 98% perspiration,” he said). But computers and television (enormously successful generators of resources until the cancellation of cigarette commercials) are early examples of the resource possibilities inherent in information. “Information is capital.”

There are opportunities for survival resources (things that we can control with respect to outcome, a moral commitment, based on participation in the network). You can rip off broadcast television, film, cassettes.

Your local cable system is going to want to put out bullshit programming and will pay a video group to do that, but only that. You can work for a university TV station, etc. The university, as bad as it is, has exploitable functions: a marketplace for ideas, a source of equipment, money to support people, a generation and incubation point for people and ideas.

One scheme for developing resources: consulting for the normal system—re hip programming. The hip/alternative network/video system group needs information right now, even if it is delivered via traditional methods. At the same time the alternate methods need development. If a hip show, for instance the Bobby Scale rap out of KQED (called “Staggerlee”) comes over TV, people with beer cans in their hands will sit in their normal mesmerized state. It is not information for them, they have no control over it. But getting Bobby Scale out is important. Producing and televising such programs (for a fee) is not just a rip-off, but is important to the subculture. If a commercial station can be convinced that a show with important content can and should be delivered, the value of the show (re info for the subculture) outweighs the harm done by the way it is delivered. The alternate system is living, once again, in the cracks of the majority culture. The danger, of course, is that the alternate system will become so used to the normal system’s way of delivery that they no longer search for alternative ways. The search will continue so long as there is dislike for the existing delivery systems.

In short, the need for information (at the moment) outweighs the negatives aspects of delivery schemes. Hopefully, the development of alternative distribution schemes will provide “better” information. In the meantime, resources flow to alternate video by consulting: “we will use your channel, but we want to open the locks at our will.” But that may well produce nickels and peanuts, while opening up a large opportunity for straight exploitation of the subculture. In Kases’ words, “Keep away from the media, man, cause that’s what done it . . . I know because I’ve been on the end of it so much. The media does a thing, it’s like this . . . .” There is a need to be damned conscientious, to spend enormous amounts of time protecting your flank, playing around with how to do while not being screwed. That may not be possible for video groups struggling to stay alive. Are there funds for survival or capital return in plugging into the existing system: Broadcast, Cable, Cassette and Film?

FEEDBACK INTO FUTURE ISSUES IDEAS ON HOW TO ESTABLISH THE STRUCTURE OF VIDEO GROUPS, SOCIAL ASPECTS, AND (NOT LEAST) THE ECONOMICS OF ALTERNATE MEDIA (VIDEO GROUPS, ALTERNATE NETWORKS, ACCESS TO SOFTWARE, EQUIPMENT INCLUDING NEW EQUIPMENT DESIGN). PART OF THE GROWTH OF ANY VIDEO THING MUST BE AN ACTIVE CONTRIBUTION TO THE WHOLE SYSTEM.

The issue: What system to set up, what goes across it (or how it is used) that makes it significantly different or worthy of resource support. Cable may be an output, a way for people, tape, and feedback to come together. Maybe regional centers where people watching video can back to those making or distributing tape. One of the problems—sustainability of equipment. How many people in the movement have compatible portapaks? Maybe 200 providing 5,000 people access via the Whole Earth Catalogue. Everyone has a formula for the success of things. When the telephone first started, ran one such formula, it was used locally in towns, communities but they didn’t talk to another community. So Bell developed a long line service to link the cities together. The Whole Earth Catalogue success, it seems, is that it performs a service; a direct, objective, touch-feel service. You read the Catalog, you mail in something, you receive and use it or read and imitate—it is possibility-expanding. It gives its readers an immediate vehicle for access and response. We all feel that about video tape, but we are yet to make it work.

Toward an Information Economy

by Paul Ryan

“There is an internally recognized beauty of motion and balance on a man-beautiful planet,” Keynes said. “You see in this beauty a dynamic stabilizing effect essential to all life. Its aim is simple: to maintain and produce coordinated patterns of greater, and greater diversity. Life is simple: it has evolved to maintain and produce coordinated patterns of greater, more and more the same, uniformity via homogenous quantification. By contrast an information economy thrives on variety and diversity, quality not quantity, differences that make differences. More simply stated the problem is one of how do you work in such a way that the flow of money follows the desired flow of information and not vice-versa? And how do you insulate that is enough money to do it? There is a critical mass, a certain amount of machines and money necessary without which there is no way to manage transformations of differences. More simply stated the problem is one of how do you work in such a way that the flow of money follows the desired flow of information and not vice-versa? And how do you insulate that is enough money to do it? There is a critical mass, a certain amount of machines and money necessary without which there is no way to manage transformations of differences.

In order to get video going on such a service, we must get the hardware to the people. Just viewing a television set and cassette playback is not enough—the need is for cameras, tape and knowledge of how to use—like learning to write. We need some hold on hardware design, a toehold in reproduction and distribution. But the alternative culture arises away from technology. Technology itself is so far a self-devouring thing. Something is designed and produced, it becomes the demand basis for something that is better. Everyone is waiting anxiously for the cassette, but waiting so long to become obsolete portapaks. Can video survive an exponential rate of obsolescence? Suppose you have developed your own gear, how would it work? We have to consider design and distribution. We have to consider design and distribution. We have to consider design and distribution. We have to consider design and distribution. We have to consider design and distribution. We have to consider design and distribution.

But maybe we are looking in the wrong direction for wisdom. There is recently a lot of speculation on new mediums of exchange (see the discussion of tokens in the January '71 Supplement to Whole Earth). Maybe “access” itself is a higher form of exchange. How does it work to get things done? My information favors to you today will be returned someday by you or someone else—the old bloodbuck trick.

Everyone is now talking about networks. It seems we need to avoid the “massive encompassing one” or “the one” that would destroy autonomy. If you begin at a particular point with an expertise (Lloyd Kahn and domeing) you should work towards orienting your network around that existing interest. Avoid central systems and hierarchies. Networks are not imposed, they happen or grow. But we still need to invent or discover ways to generate the resources by which they can grow or survive. The connecting mechanism should be subtle, preserving the cells. The networks will be diverse and diverse-sharing, maybe, certain assumptions and say to develop, grow, have.

A recurring conviction. If it is not well done, it will fail. Things that are really good get picked up on. It is not going to happen without responsible competence. Just isn’t possible to talk your way into a new kind of life that will allow everyone to be happy, a good attitude is not enough. It is necessary to run bookstores or printing presses, to work hard at generating things that are marketable and salable if the money part of thing goes.

For video groups: Just because you’ve read Radical Software and are into the video thing, don’t think people are going to hand you money out of good faith. Video groups must be other than aesthetic dandies. It is easy to play with video, to make Daedalusque little things by intercutting off-air video with the man on the street. Video must somehow generate a new form of audio-visual information. Too many people are into turn-on television. There is so much that can be used for this purpose with no residual effect or worth. Maybe the difference is between outsider and insider—those who observe and report and those who participate in the process. Availability of easy rip-off mechanisms in video are everywhere. But to do so means selling soul, raping principles, and fouling up the energy balance.

The service of telling other people what you as a video group are doing is not that good. Media to the people of easy rip-off mechanisms in video are everywhere. But to do someans sellingsoul; raping principles, and foul-up the energy balance.

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Enough philosophy. Next we’d like to deal with concrete ideas on economics, distribution, and the like—or at least the ground rules for these. If you are really interested write to Media Access Center at Portola Institute, 1115 Merrill Street, Menlo Park, California 94025.
AN INFORMATION ECONOMY
by Paul Ryan

"There is an internally recognized beauty of motion and balance on any man-healthy planet," Kryes said. "You see this beauty a dynamic stabilizing effect essential to all life. Its aim is simple: to maintain and produce coordinated patterns of greater, and greater diversity. Life improves the closed system's capacity to sustain life. Life-all life—is the service of life. Necessary nutrients are made available to life by life in greater and greater richness as the diversity of life increases. The entire landscape comes alive, filled with relationships and relationships within relationships."

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We have to accept that there is no way to manage transformations of different kinds. To cultivate a consciousness congruent with current complexity one must have enough quantifiable resources to pass critical thresholds and recycle what is relevant. Buddhism is beautiful but it is an oversimplification for the need increasing the diversity of life. Spiritual riches via voluntary poverty may be a cop out. God is not transcendent, he is immanent in our experience. Emotions are embodied in mind, not disembodied. There is enough to go round. There are enough people interested in relevant communication so that we can begin to pay each other fairly for services rendered. Open accounting will help prevent some rip off. We cannot be giving it away all the time for free in dramatic gestures, while the capitalist economy packages the drama for its own development, giving not a shit for alternate culture. When someone suggested to Warner Brothers that they air Woodstock footage over network television as a serial in keeping with what would be proper electric liturgy he was told, "ah—we're making over 50 million on the movie, don't bother us with that."

We need to think our way through the horns of the profit, non-profit dilemma into an information economy. Deliberate minimization of a variable such as profit (the non-profit ethic) is as dangerous cybertecially as maximizing profit or in the purity of non-profit, but distributed throughout the biosphere in accord with patterns of relevant information flow.

In our current situation there are a number of mechanisms that disenfranchise people from the economy companies, taxes and an insensitive government, and educational institutions which thrive on real estate and the power to certify knowledge rather than the ability to process information for people. The great virtue of the Whole Earth Catalog has been no bullshit information based on use and consequence of use. Contrast this with TV advertising and manipulation mythologies out in subliminal ways. In the Whole Earth Catalogue the flow of money began to follow the flow of information.

Infomorph One
Organization of Ignorance

Since only the user is in a position to know what is relevant for him and how he wants to access relevance and information exchange must include the user from the beginning. Much of this happens naturally in just watching different tape and becoming aware of wanting to see more of this and no more of that.

At another level it is necessary to deal with desired information in a more coherent way. A healthy relation to the unknown is critical. Otherwise we grow rigid and die the death of explicitness and repetition. "I love Abbie Hoffman" returns become reactionary. The lab should be open with what it knows can contain a good guessing way. Openness to the unknown is part of having a feel for what is relevant as things develop. A sense of the significant differences while there is still time to make a difference. Such access to relevancy is part of the freedom to self-correct that information economy can supply. What we don't know is an infinite resource. It should be used industriously. It is out of ignorance a culture with a fullness of feedback such that we would not be currently faced with the choice between cannibalizing the human relations we have or solo-tripping to regions where we cannot relate to those we love nor ask them to trust.

A coherent relation to the unknown is possible through an organization of ignorance. Organization of ignorance is a research technique Peter Drucker explains in Landmarks of Tomorrow. By discussing Mendeleev's discovery of the periodic table of chemical elements. At the time Mendeleev was working only 60 odd elements were known. Rather than trying to puzzle together the known elements, Mendeleev began to ask himself what he had to know about what he did not know in order to make sense out of what he knew. He allowed the intervals, the gaps in his knowledge, to play a part in his conceptualization. In other words, he organized his ignorance.

Our capitalist economy renders life undimensional—more and more the same; uniformity via homogenous quantification. By contrast an information economy thrives on variety and diversity, quality not quantity, differences that make differences.

More simply stated the problem is one of how do we work in such a way that the flow of money follows the desired flow of information and not vice-versa. And how do you insure that there is enough money to do it?

There is a critical mass, a certain amount of machines and money necessary without which there is no way to manage the flowers of differences. To cultivate a consciousness congruent with current complexity one must have enough quantifiable resources to pass critical thresholds and recycle what is relevant. Buddhism is beautiful but it is an oversimplification for the need increasing the diversity of life. Spiritual riches via voluntary poverty may be a cop out. God is not transcendent, he is immanent in our experience. Emotions are embodied in mind, not disembodied. There is enough to go round. There are enough people interested in relevant communication so that we can begin to pay each other fairly for services rendered. Open accounting will help prevent some rip off. We cannot be giving it away all the time for free in dramatic gestures, while the capitalist economy packages the drama for its own development, giving not a shit for alternate culture. When someone suggested to Warner Brothers that they air Woodstock footage over network television as a serial in keeping with what would be proper electric liturgy he was told, "ah—we're making over 50 million on the movie, don't bother us with that."
Sony helps create ‘super’ salesmen

In January Ampex showed off its new Porta-Pak (instant video, see centerfold state-of-the-art report) and by chance a lot of alternate video people ended up at the demonstration in a hotel meeting room.

While a lot of straight dealers sat on folding chairs and the rest of us laid out on the floor, one of Ampex’s engineers read a rap from a script and every now and then held up cue cards to emphasize what he was saying.

After that Videotrees asked him a lot of technical questions which was fun on because it was always they knew as much, if not more, than your average Ampex dealer.

While the machine itself promises to be a whole new generation of portables, and the Ampex engineer was very gracious and friendly towards us, it became obvious that the people who most understand technology are the last ones to be consulted on design decisions.

As the excerpts from these Sony Applications Bulletins and the picture of cops using the Ampex machine show, hardware designers are strictly oriented towards the markets they know.

Here is no design constituency among alternate video people equivalent to institutions and government. Yet our numbers and purchases (including school media money) are probably increasing rapidly. Nonetheless, none of us get consulted on the consequences of video technology until after the fact.

Here are many, many things wrong with video equipment, most basically the entire design of the portable which imitates film technology. The eyepiece, for example, still sets between your eye and the lens even though, as a tiny video screen, it could be positioned elsewhere with say a lens in your hard and a monitor nestled off your chest.

Moreover, the recording deck is cumbersome and poorly weighted. And internal controls are minimized so the backboard directs you rather than vice versa.

What can be done? How can we form an alternate design constituency?

If someone could pinpoint all the alternate video money being spent, the manufacturers might see it as a new market. Or you can simply write the maker of your equipment and tell them what pisses you off. They do respond.

But probably the best thing to do is mutate your own hardware. Buy their basic units and reconstitute them for your own needs. Then patent it. This gives you the right to give away your designs to whomever you want, while protecting yourself from being ripped off.

Here in New York City, Shirley Clarke has scored a grant which will be used to design a portable video camera that will embody human features rather than marketing intelligence. It will not. She says, be like a gun with a trigger for “shooting” people. Instead of a weapon which hides your face it will include a lens as part of the wrist for incriminative taping and recording. If you’ve got practical designs, pass them on and we’ll print them.
EQUIPMENT STANDARDS
by Eric Siegel

PART I—Sony the First and Worst

In the last issue of this publication I advised people to switch over to the new Sony standard. I told you we were up against it, that we were going to have to do better. However, let me make it clear that I have not used this piece of equipment and it is only speculation on my part. So, as far as it goes, all that I emphasize is that at this time all this equipment is a gamble.

PART II—The Global Video Standard

I should think we are all agreed that the reason we are engaged in this work is to achieve a unified planetary consciousness utilizing the videotape medium (for now). If those of you in England, Holland, Germany, France, Italy, Sweden, Denmark, Norway, Russia, etc., all use the video standard of your own country (usually 625 lines, 50 frames per second) then you will be defeating the very aim of your existence: that is, to control the state of our planet and make the most effective electronic mind altering device developed in the history of our species... TELEVISION. Does the mind of America need to change the world or does the world need to change the American way of thinking? In either case a communications network must be set up between the USA and the rest of the planet. The alternative must adhere to the same technical standards if this project is to have a real impact. I shall now give my reasons why I think everyone should adopt the American 525 line 60 field per second system:

1. The alternetwork is already developed and going on in America;

2. more American 1/2" new standard equipment is in operation now than any other standard;

3. few people have bought equipment in Europe so far and those of you who have can use them to transfer your pre-existing tapes onto the American Standard AV system;

4. any tapes you make will have to undergo scan conversion before your local TV station can play them;

5. the American standard is just as clear as the European 625 line standard except there are 100 less scanning lines. This difference is very small. The American Standard has the advantage of no perceivable flicker on the picture tube because of the faster field and frame rate.

6. You could use European standard monitors by making a simple modification of the vertical oscillator and deflection circuit. This could be on a switch;

7. this would enable tape transferring between all countries with no technical hassle;

8. income can be made by selling your software to American cable television companies. They would be very interested in VIDEO FREE EUROPE.

I have given you all the reasons I can think of—the main one is that we can exchange information. The rest is up to you to decide. This paper Radical Software shows we are doing our part.

The video picture signal thus produced is subsequently amplified and cabled through a video switcher/mixer console in the studio control room where it is transmitted back into a picture monitor that operates like a home television receiver. Cathode-ray tubes in television receivers are called "kinescopes." In them a cathode gun like the one in the camera tube sprays a beam of electrons onto a target, the cathode, much like the cathode ray tube in the studio camera. The phosphor coating glows in the path of the beam as it scans the picture tube. Horizontal and vertical "sync" pulses keep the two beams in step.

A beam of constant strength would produce a white rectangle of fine horizontal lines, which is called a "raster" and is the basic field of the picture. But if the beam's strength is varied, the trace point brightness is varied also. When the video signal is made to regulate the picture tube's beam, a pattern of light and shade can be built up on the screen phosphor corresponding to the distribution of light and darks focused through the camera lens—thus a duplication of the televised scene. This picture fades and is continually replenished by the rapidly scanning beam so that we see a clear, complete image. In relatively low resolution systems such as the 525 line U.S. standard, a so-called rolling effect of the scan lines can be seen on the picture tube. In high-resolution systems of 1000 to 7500 lines, however, the resulting image is indistinguishable and extremely clear.

The same principles are involved in color television except that four camera tubes are incorporated inside each camera: one each for the basic colors red, blue, and green, and one black and white for use in alternation and resolving the three colors. In color television receivers, three cathode guns instead of one are used to scan the phosphor screen electronically "mixing" the picture according to the distribution of lines in the televised scene.

Cathode-Ray Tube Videotronics
Excerpted from Expanded Cinema by Gene Youngblood, Copyright 1970

The underlying principle in creative use of videotronic hardware might be called "video synthesizing." As we speak of sound synthesizing in the Moog process, there are no special restrictions inherent in the video signal as opposed to the audio signal. Anything that can be done with sound can be done with video if the proper hardware is available. The basic ingredient of all video synthesizers is the cathode ray tube. The cathode ray tube is an electronic equivalent of the cinematographic camera, so the video artist attempts to simulate the possibilities of his machine in the creation of electron syntheses.

Since present television studio equipment was not made for the purpose of aesthetic experimentation, artists have been forced to work within parameters that amount to video imitation of cinematic techniques: electronic equivalents of cinematic wipes, fades, superimpositions, and traveling mattes. There are, however, certain advantages in working with video systems to achieve variations of these effects quite unlike their cinematic counterparts, and with considerably less expenditure of time and effort.

The Television Camera

In standard photography, a photosensitive emulsion on a strip of acetate is exposed to ionizing rays of light that form an image in the emulsion. A similar principle is involved in television, except that the image is translated into coded electronic signal information and is then erased to make way for another image. Inside every TV camera, instead of film, is a photosensitive conductive element, such as the photoconductive screen. These tubes are called "orthicons," vidicons, sticons, and photors, depending on the chemical makeup of the tube's photosensitive surface, which is called the photodiode screen. For many years the image orthicon was the standard camera tube, recently, however, the Plumbicon, whose photosensitive surface is capable of producing a clean electronic signal and has become the popular camera tube.

According to how much light is on the screen, the surface of the photodiode screen, each tiny photosensitive element becomes electrically charged, building a "charge pattern" across the screen proportional to the lights and darks of the televised scene. This charge pattern is swept across, or "read" by a beam of electrons emitted from a cathode gun in the camera tube. The beam ionizes each picture element on the photodiode screen, and it sweeps across, producing a varying electric current that corresponds to the pattern of light and shade in the televised scene.

As each cathode ray tube element on the screen is scanned by the electron beam and ionizes it, the ionized element can be said to be "turned on," and it will then remain at its new level as long as it continues to respond to new light images that reach the camera lens. This charge-transfer and systematic reading is a rapid, continuous process with the entire photosensitive screen being charged, scanned, and recharged thirty times per second to produce a constant scan-line pattern of 525 lines resolution, the standard in the United States.

The Television Receiver

In both film and videotape the moving picture is a series of still images. Actually, the film picture is still because the whole frame is exposed to light in a single flash of the shutter, but in video the different areas of the picture are traced at different times by the tip of a sweeping electron beam. One sweep of the entire picture is called a field.

Sixty fields appear each second. Two phosphorescent points continually trace the screen, sweeping the image. The phosphorescence excited by the passage of the beams in several hundred geometrically exact lines is the television image. Its bright part is the flash set off by the strongest electron pulse recorded on the tape.

Watching television we see a sheet of glass, its far side coated with phosphors, being swept by the tips of two electron beams. The phosphorescence excited by the passage of the beams in several hundred geometrically exact lines is the television image. Its bright part is the flash set off by the strongest electronic pulse recorded on the tape. It is an image with brilliance and luminosity that film can’t achieve.

Of the many formats in film and video, there are just three in which the equipment for recording picture with sync sound can be carried and operated by one or two people and these formats are also the cheapest. The three, half-inch tape, 16MM and Super 8, are compared for vital statistics in the following table. The figures given are rough means and will vary widely among the many makes of equipment. The evaluation of image sharpness is based on just informal observation.

<table>
<thead>
<tr>
<th>CONTINUOUS RECORDING</th>
<th>16MM</th>
<th>SUPER 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIME:</td>
<td>30 min.</td>
<td>11 min.</td>
</tr>
<tr>
<td>1/2 in. tape</td>
<td>(400 ft. magazine)</td>
<td>(400 ft.)</td>
</tr>
<tr>
<td>SHARPNESS:</td>
<td>slightly below Super 8</td>
<td>double that of Super 8</td>
</tr>
<tr>
<td>PRICE OF MATERIALS:</td>
<td>$12 1/2 hour</td>
<td>$40/11 min.</td>
</tr>
<tr>
<td>($4/8 W mag stripe processed)</td>
<td>($46 1/2 hour)</td>
<td></td>
</tr>
<tr>
<td>PRICE OF EQUIPMENT:</td>
<td>camera: $1400</td>
<td>camera: $1250</td>
</tr>
<tr>
<td>&amp; port. deck:</td>
<td>projector: 700</td>
<td>tape recorder: 100</td>
</tr>
<tr>
<td>editor: 1000</td>
<td>tape recorder: 250</td>
<td></td>
</tr>
<tr>
<td>monitor: 250</td>
<td>tape recorder: 400</td>
<td></td>
</tr>
<tr>
<td>$2750</td>
<td>projector: 150</td>
<td></td>
</tr>
<tr>
<td>WEIGHT:</td>
<td>camera: 3 lb.</td>
<td></td>
</tr>
<tr>
<td>port. deck: 16 lb.</td>
<td>camera: 9 lb.</td>
<td></td>
</tr>
<tr>
<td>20 lb.</td>
<td>5 lb.</td>
<td></td>
</tr>
</tbody>
</table>

What these figures don’t show is the production time difference between film and tape.

In general it seems that half-inch tape is taking over from 16MM in documentary or reporting functions where easy sync-sound, long recording time, and immediate playback and replication are important, and film is holding its own with color and the big screen.

Because videotape stores information as electronic code, it interfaces with a wide variety of electronic systems. The television signal can be analyzed by a computer just as information stored by a computer can be displayed on TV. The film process interfaces directly only with other photographic processes: film is projected onto film to make duplicates, individual frames are printed on paper to make photographs. For showing on TV, film is translated into electronic code and stored on videotape.

In film, copies are always inferior in quality to the original. When video is duplicated the signal can be electronically cleaned by a processing amplifier resulting in a second-generation image sharper and tonally richer than the original.

Video cameras have no moving parts and are silent. A 1/2" portable deck produces a low hum whether recording or not, so that people nearby don’t know that you are being recorded unless they see the tape reel turning. Some of the 1/2" portable decks are so silent that they do not seem to intrude on quiet conversations. People notice when a movie camera is running, because the system makes no noise at all, whereas during filming.

Special effects such as fades from one image to another or superimposition of two images are accomplished in film by double exposure in the camera or special printing techniques in the lab. In video these effects are produced by electronic mixing of signals.

The film method is time consuming, and if a mistake is discovered after processing, the whole process must be repeated again on new film. In video, you just fiddle around with mixing controls, record, and re-record until you get the effect you want.

The film process is one in which variables can be changed one at a time through generations of experimentation where hours of cutting and calculation may be devoted to a few minutes on the screen, whereas the video image must be mixed while the tape is running in exactly the same length of time it takes to play it back. The tape can be re-recorded as many times as necessary to get it right, but the experimentation must be done in real time.

There is as yet no way to edit 1/2" tape as precisely as 16MM film. Editing film is a matter of cutting up the film, gluing it together in a new order, matching up the sound, and going to the lab for a new print. In 1/2" videotape there are complications to this method. First, the helical scan means that there is no one point on the tape where an editor can physically cut between pictures; they all overlap. A second problem is the track of control pulses which lies next to the sound cut.

To circumvent these problems of physical cutting, videotape is edited by duplicating from one tape machine to another. The original tapes are played on one machine and selected sections from them are recorded on the other. This method creates the problem of timing the instant when, as the first tape recorder is playing, you switch the second onto `'record.'" You have a sequence already copied down on the second machine which you want to end at a specific point, and you are going to add on a following sequence from the original tapes playing on the first machine which begins at a specific instant. With both machines rolling, how do you manage to reach the end of the sequence on machine two at the same instant you reach the beginning of the sequence on machine one?

In order to fix this instant, the machines would have to be rolling together with absolute interlock. At present, no interlock system exists in 1/2" tape, and you have to accept minimum half-second errors in cutting, which makes editing dialog very difficult. Although these editing problems have been completely solved by computerization of the process, the cost is high, and the solutions haven’t been applied to 1/2".

To summarize the videotape process: optical image and sound are both translated to electronic code and recorded magnetically. They are played by the exact reverse of the recording process. One signal brings image to picture tube, the other brings sound to speaker.

The film process is a one way avenue out from experience recorded, as tape is both an avenue out, and a circuit of immediate feedback into the experience as it occurs. Videotape can be played back as soon as it is recorded, and seen as part of the situation that produced it. It is this capacity which gives tape a clear advantage over film for use in all forms of educational experience, from encounter groups to industrial training, where immediate feedback is so important.
What these figures don't show is the production time difference between film and tape. Film takes hours or days to arrive at the point where tape is the instant after it is recorded.

No sync sound film process is as simple as video where sound and picture are recorded side by side on the same piece of tape and can be played back in sync immediately. The film process which comes closest uses a strip of magnetic emulsion on the film so that sound can be recorded in the camera. Using this method, you can have a sync-sound original ready for showing in a few hours. Other processes all have to go through the step of transferring separately-recorded sound onto the film, which means two separate trips to the lab with the cutting-room time in between.

At present, there are no battery-powered half inch portable video recorders that can record color. The first low-cost half inch color decks appeared recently, but there is still no portable color camera. All the figures in the table are for black and white.

The film progression is: Optical image preserved on film through chemical processing becomes stencil for optical projection. Sound is recorded magnetically, translated to optical code stored on film beside image, and translated back to electronic signal for playback.

The film process is a one way avenue out from experience recorded, as tape is both an avenue out, and a circuit of immediate feedback into the experience as it occurs. Video-tape can be played back as soon as it is recorded, and seen as part of the situation that produced it. It is this capability which gives tape a clear advantage over film for use in all forms of educational experience, from encounter groups to industrial training, where it is valuable for people to see themselves in action as others see them, while they still remember fresh how they felt as they were being recorded.

Film isolates events for people to see in a theatrical context at a later time. Tape can create the same contextual isolation of subject (if it is not played back right after recording) but it can never duplicate the theatrical setting of film. Going to the theater, or even setting up home projector and screen, is a special excursion. To watch a film we drop what we are doing, darken the room, and gather in the dark with our attention focused on the screen, which is the only light in the room.

As movies are a theatrical experience, television is part of our "normal lives." The television set is a piece of furniture in everybody's house. We watch TV with the lights on and often leave it on at the edge of what we are doing. A face filling the largest home TV screen is just about life-size.
CITIZEN-SAMPLING SIMULATIONS:
A METHOD FOR INVOLVING THE PUBLIC IN SOCIAL PLANNING

by Stuart Umpleby

ABSTRACT
The growth of the planning function of government raises the question of how planning can be accomplished by democratic means. A new technological device—the teaching computer—seems to be ideally suited for discussions between "experts" and the public on issues of medium and long-range planning. The teaching computer can be thought of as a mass communications system with feedback.

POSSIBLY A NEW FUNCTION OF GOVERNMENT
In the past two to five years there has been a marked increase in long-range planning activity in the United States and many other nations. Several developments—the establishment of new institutes, the founding of new journals, and the sharp increase in the number of books concerned with the future—arise to the appearance of a new field of activity in many institutions and particularly in industry, government, and universities. (Better information about where we are now and how well our present programs are working would presumably help us in deciding where we want to go and what actions are required to get us there.)

Policy Principles Needed to Coordinate Programs
The demand for changes in existing administrative procedures is in part the result of a need to coordinate the large number of federal programs now on the books. Between 1960 and 1968 the number of federal domestic programs in the United States increased from 45 to 435, according to Daniel P. Moynihan, the President's adviser on urban affairs.

... Many people are becoming concerned that our efforts to build a better society do not seem to be producing desirable results. For example, Richard Goodwin [4] has said...

... Take New York City or any big city. If you ask who decided that this is the way people are supposed to live, the answer is, "Nobody." If you took the 200 most powerful people in New York or Boston and put them in a room and tried to find out if any of them bad decided that this is the way people ought to live, you'd find that none of them bad—or at least weren't aware they bad. So where are the villains? The villain is the set of values and the structure.

Moynihan has written, "The federal establishment must develop a much heightened sensitivity to its `hidden' urban policies." He contends that few officials habitually display such sensitivity.

They are to their minds, simply building highways, guaranteeing mortgages, advancing agriculture or whatever. No one has made clear to them that they are simultaneously redistributing employment opportunities, segregating or desegregating neighborhoods, depopulating the countryside and filling up the slums, etc., all these things as second and third order consequences of nominally unrelated programs.

The effort to deal with interrelated problems is increasing the planning activity in the United States. If, indeed, a new function of government is emerging, the long-term survival of a national commitment to planning will require public support for this activity. A basic assumption of the American system of government is that the best means for achieving long-term public support for decision-making procedures is to involve the public in the decision-making process.

The present PLATO III system consists of a Control Data Corporation 1604 computer and 70 graphic-pictorial terminals 20 of which can operate at one time.

Additiona criteria for a good communications system for discussing ideas are that it should be free of boredom, transmit information with little distortion, provide the opportunity to ask questions, and require that background information is understood before an opinion is given.

A NEW MEDIUM FOR COMMUNICATION
... I will now try to show how a new medium in mass communications offers the possibility of increasing the level of citizen information and participation in the formulation of long-range public policy.

The Metamorphosis of the "Teaching Computer"
This new medium for communication has existed in rudimentary form for about ten years. However, the realization of the full range of its implications as a possible tool of the democratic process has been limited by its semantic coding. We have been calling it a "teaching computer". Computer-based education equipment has been compared to their printing press in terms of its importance for education. However, the teaching computer might also be useful compared to radio and television. Radio and television are technologies for communicating transient verbal and visual information from a central source out to a large population. A teaching computer not only sends information from the center to the periphery, but it also brings information back from the individual user to the central source. Thus the teaching computer is a communications system with feedback. Graphic and pictorial information (and in the future prestored audio messages) are presented to the individual user at a rate which he controls with his keyset.

In addition to its use in conventional education situations the teaching computer could be used by planning personnel to present policy alternatives, the possible effects of different courses of action, and their consequences. Second, a citizen sampling simulation requires a model of the social processes involved in the situation being discussed in order to be able to predict the consequences of alternative actions. The need for an operating model requires experts to state explicitly their notions about how the world works. The ideas held by different people about the probable consequences of actions can then be compared.

POSSIBLE LONG-RANGE SOCIAL CONSEQUENCES
The remainder of my remarks will focus on a few of the consequences which might result if citizen sampling simulations become widespread in the next twenty to fifty years. All the consequences taken together would constitute a social transformation of major proportions. However, considering the many communications media now available, society is not likely to rearrange itself around single newcomers, at least not over night. Therefore, the following possible consequences should be regarded as indications of the direction in which society may be changed rather than as descriptions of a social system not too far off.

The "National Classroom"—A Conception of Government
The fact that both education and government would be using the same physical equipment suggests that these two social activities would be brought universities might devote less time to teaching professional skills and more time to developing the skills of defining alternatives and recognizing relevant supporting information. In addition, universities might become more concerned with providing general as opposed to specialized instruction about the physical and social environment, thus enabling citizens to more accurately estimate the probable consequences of alternative courses of action. If
Moynihan has noted that efforts to involve citizens in the planning process at the local level have not had the measure of success which was hoped for. One reason might be that there has been no way both to inform and to poll the public at a reasonable cost in terms of the time required from administrative personnel.

The preceding discussion raises at least two very important questions. 1. Does the growth in the planning activity of government require new forms of communication between the public and government personnel, if a democratic form of government is to be maintained? 2. Through what communications media and institutional structures can the members of a community or a nation discuss and decide how they want to live, assuming that it is not possible to get everyone together in a single room at the same time?

How Things Are Done Now

A review of the existing methodologies for public discussion would seem to be instructive.

1. The essay methodology is used by professors and government officials for communicating with each other. The essays may be published in university or government reports, but they rarely reach a large part of the population.
2. The committee as a means of communication involves much redundancy and frequently more emotion than information. The committee, however useful for purposes such as face to face confrontation, is not well suited to exchanging the greatest amount of somewhat abstract information in the shortest amount of time for each person involved.
3. Mass rallies are important for offering the opportunity to express or distort attitudes than to change them.
4. Radio talk shows seem to be most useful immediately after a domestic disturbance such as a city-wide strike. In times of relative domestic tranquillity, they tend to be banal and irrelevant to the concerns of the majority of listeners.
5. Town meetings with questions from the floor have frequently been praised as the ideal form of government, though an impractical one in a mass society. Town meetings have other disadvantages, however. They are frequently boring and time consuming and are subject to disruption. The level of discussion tends to be geared low, and visual aids are rarely used.
6. Administrative action tempered by lobbyists such as Ralph Nader permits some but not very extensive public participation.
7. In regard to mass media news reports, television and radio are evanescent. The viewer or listener has no opportunity to go back and examine the legal argument or to check a point he missed while his mind was diverted by an earlier remark. Newspapers, particularly in the United States, concentrate on day-to-day events rather than on analysis and criticism of performance over time.
8. Congress is well suited to legislative programs, but it does not at present systematically review the success or failure of the programs which it enacts. Also, Congress in its current form is not organized to coordinate federal programs. The vast majority of Congressional activity takes place in committees which have specialized interests.
9. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used. Films and phonograph records are usually thought of as cultural or entertainment media. But their use as vehicles for political messages has been used.

Preliminary Work is Now Underway

An elementary version of a "computer-based exploration of alternative futures" is already in operation at the Computer-Based Education Research Laboratory on the University of Illinois campus. This "exploration" was originally proposed as a device for education and research. It is now regarded as the forerunner of "citizen sampling simulations," in which the equipment of the teaching computer to exchange information and opinions between experts and a cross-section of the public. In the medium-term and long-range consequences of alternative courses of action would be "simulated" and responses obtained from a "sample" of the population. The results on which a public voter could be a part of the programmed material. During the course of the exploration each individual would indicate his opinion of the desirability of each alternative or could be asked to rank them in order of preference. As he explored the alternatives, background information, and probable consequences, the "explorer" would be able to use a "comment mode" to suggest (a) additional alternatives, (b) inadequacies in the background information provided, or (c) his own judgments about the probable consequences of an alternative action.

A Comparison with Other Proposals

There are two principal advantages to having computer-based citizen sampling simulations in addition to debates or testimony on television. First, the point made earlier that television is by nature evanescent. A more general statement is that each communications system lends itself to the transmission of a particular type of information. With a teaching computer the student or citizen sets the rate at which information is presented to him. He need never be either bored or lost. If he is familiar with the information being presented, he can jump ahead. If he does not understand a particular point, he can ask for additional information. Thus the teaching computer is very well suited for presenting logically complex material to people at different stages of familiarity with the issues.
Coercion vs. Persuasion

Every organization uses some combination of coercion and persuasion to enforce group norms. The United States is now employing coercion on a very broad range of problems. Overt force is being used in Southeast Asia far more than diplomacy; coercion is being used to enforce integration in the South; and even the universities feel driven to resort to force in order to continue functioning. All this is occurring in one of the world's most literate nations, a nation having the most advanced communications technologies. Perhaps it would be useful to think of persuasion as an alternative to coercion. Technology continues to lower the cost of producing social change by means of persuasion rather than coercion. Yet there has still not been a widespread recognition of the fact that our strategies for bringing about social change could be substantially altered by making use of communications equipment now available and additional equipment which will become available in the next few decades.

Electronic Town Meetings

The impact which computer-based exploration of alternative policies will have on the distribution of public concern with federal, state, and local governments will be partly determined by the scale of the networks built. A national computer-based communications system would most likely consist of a network linking "teaching computers" in local communities. Each local computer would have its numerous remote terminals. Local computer-terminal systems will be available in some communities before a national network of "teaching computers" is operating. Consequently it seems probable that this new communications medium will have a noticeable effect on local government before it begins to affect national government. By providing a means for citizens to become involved in urban planning and policy formation at the local level, these simulations might well increase interest and involvement in local government.

NECESSARY CONSIDERATIONS DURING PRELIMINARY TESTING

Regardless of the need for more deliberate long-range policy-making, a careful look at the feasibility of citizen sampling simulations is required. In addition, research projects with probable large-scale social consequences must include some consideration of regulation in the public interest.

Economic, Social, and Political Feasibility

1. Some idea of the economic feasibility of citizen sampling simulations can be obtained from estimates of the cost of a large-scale computer-based education system.... The cost of instruction on PLATO IV will be less than fifty cents per hour per student. This figure should apply to either educational or governmental use.

2. The social feasibility of the idea could be tested in a small city such as Champaign-Urbana, or perhaps an even smaller community such as the University of Illinois that would have to be answered include the following: Will people turn out to "play the game"? How much difficulty will they have understanding and dealing with the rather complex issues? How quickly will they be able to adapt to using the teaching computer? What problems are encountered in trying to obtain a representative sample of the population?

Do planners find the data collected to be useful? Are the problems chosen for presentation redefined as the result of feedback from the public?

Are the attitudes of the public on matters of policy changed as the result of exploring alternatives? Do participants change their opinions about the community, local government, planning, and the judgment of their fellow citizens? Do people feel that the decisions which are made after the data from the exploration has been considered, are more in keeping with their own desires?

Do people get information through citizen sampling simulations which they would not see otherwise? How much information do people generally look at before making a decision? Is the information presented in more understandable or more useful form than through existing media of communication?

Computer-based education equipment as a technology for the formal governmental process is not likely to happen until the public is very familiar with the equipment and what can be done with it and is convinced of its usefulness.

The University as a Stage for Political Conflict

Any major social innovation will produce a shift in the relative importance of existing social and political institutions. If the computer-based communications centers, which write the programs and channel responses to the government, are located at universities, the role of the university in society would grow. Also, the function of the university as a platform for social controversy would doubtless increase due to disagreements over what alternatives should be presented and what the probable consequences of actions actually are. The public, when disagreeing with the programmed relationships between developments, should be presented with an argument supported by observations made in a similar situation. The relationships between developments would probably judge the argument of a group of experts, at least initially, and they would be expected to justify their decisions about probable secondary effects.

The Federation of Feudal Disciplines

Dealing with complex, real-world problems will require using the knowledge of many disciplines to correlative knowledge, specialized knowledge, not only for presentation to the public, but also in building the models used in the programs. Thus, there would be a tendency toward the amalgamation of social theory and indeed toward the building of a model, and presumably in time, a theory describing the relationships between all parts of the physical, biological, and social environmental. The present trend toward interdisciplinary research would certainly be accelerated. The expanded use of computer simulations would increase interest within the social sciences for building mathematical models.

Collective Bargaining and "Industrial Democracy"

If industrial corporations were to use "employee sampling simulations" the union-management dichotomy could become less pronounced. Collective bargaining might have to be rethought. Workers and managers could explore the consequences of higher wages and prices, such as higher consumer prices and lower real income. They could consider issues such as whether to manufacture napalm and what percentage of black employees would be socially just and in the best interests of the present employees. Greater information about the social context and experience in playing the role of the opposing party, might help to reduce conflict. However, it is possible that differences of opinion would only be made more clear and that nothing would be resolved.

Social Indicators Will Have an Impact on Lobbyists

Inequalities among different groups in the population would be repeatedly pointed out by citizen sampling simulations using social indicators. Consequently, the bringing of group grievances to public attention could become a function of government or the universities just as the resolving of conflicts is now a function of government. "Interest articulation" could become an activity of professionally trained people and therefore less of an additional burden on the individuals to whom injustice is being done. The "comment mode" used in these explorations could help to restore the right of the individual to "petition the king." People who read the comments could be charged to act as ombudsmen.

Social indicators should also help to locate emerging social problems before they reach the critical stage. It is not likely, however, that muckrakers using present media would be put out of business. They will have a whole new social activity to criticize.

Increased use of social indicators for articulating group demands could help to keep lobbyists honest. Indicators of the existing situation would probably hurt well mobilized minorities such as the American Medical Association and help poorly mobilized minorities such as Mexican-Americans and migrant workers.

Political Parties May Become Less Important

If one assumes that political parties are a social technology for aggregating interests, which is required by the fact that there are a large number of interests in the political system, it is likely that the parties would change from their present role...
Do people get information through citizen sampling simulations which they would not see otherwise? How much information do people generally look at before making a decision? Is the information presented in more understandable or more useful form than through existing media of communication? Is information presented in a more interesting and enjoyable form than is possible at present? Do other forms of political participation increase as a result of citizen sampling simulations?

3. Citizen sampling simulations will also have to be accepted by present-day decision-makers. Their response will be influenced by how they believe it will affect the conduct of their jobs, how they believe the public will react to it, and whether they think it would be in the public interest.

There is reason to doubt that some existing institutions are really interested in eliciting public desires. Some political leaders are more concerned with conducting public relations with the masses. However, there are two reasons why political leaders may not actively oppose this new medium. First, introduction of the equipment will take place over a period of several years. Second, the idea of a communications system which permits the easy flow of information and opinions in both directions has an appearance of lack of bias which makes it difficult to argue against in abstract form. Nevertheless, arguments about control of the medium and the wording of specific programs could become agitated.

Public acceptance of this new social technology may depend initially on whether it is regarded as a new step toward the “computerization of our lives” or as a way of “using technology to control technology.” Preliminary research and testing could be conducted like any other research project, and distribution of equipment to communities could be gradual. However, it is also possible that the United States could adopt cheap education for everyone or citizen participation in policy formation as a national goal comparable to landing a man on the moon or building a supersonic transport. Such a national commitment could be stimulated by the occurrence of one or more of at least three developments.

a. International competition, for example from Japan, could drive the United States to attempt to establish preeminence in a new technology which could have an impact on foreign exchange and the balance of payments. For instance, the balance of payments consideration was a major factor in the debate over whether to proceed with the development of the supersonic transport.

b. If a negative public reaction develops to the formulation of policy by “experts” and “bureaucrats” or by the “more important people” of a city, citizen sampling simulations could become a response to this criticism.

c. Further increases in the complexity and urgency of domestic problems could convince the government that improved communication within society is needed.

John Platt has vividly described the “crisis of multiple crises” which mankind is now encountering.

Question of Regulation and Control

If the idea of citizen sampling simulations seems workable after preliminary testing, some thought should be given to the following questions before widespread implementation goes very far.

1. Should the physical equipment for these simulations be publicly or privately owned or some combination of the two?

2. Should the institutions which write the programs and collect the responses be governmental agencies, universities, private corporations, or some new kind of institution?

3. How should this new communications system be regulated—by the Federal Communications Commission, by a new regulatory agency, by Congress, or by direct public criticism and the normal legal process as newspapers now are?

4. The approval of only two more state legislatures is required before a state constitutional convention is called. If a constitutional convention is called, should citizen sampling simulations be made a part of a new kind of governmental process and thereby become a means not only for discussing goals but also for authoritative setting goals? The use of

A Shift from Special Interests to Common Interests

People seem to be becoming aware of the fact that the physical world is not “without end” but in fact is very limited. This realization has very important consequences for political theory. Much of the present theory of coalitions is based on the assumption that some conflicts are of almost no concern to a third party. The idea of log-rolling—support my bill and I’ll support yours—assumes that each partner has no interest in the other person’s bill. However, in an intellectual climate in which everything is viewed as having some impact sooner or later on everything else, the idea of log-rolling, at least in its pure form, breaks down. One is forced then to take into consideration, more than before, which side of the issue will produce the most desirable long-range consequences for the population as a whole.

Citizen sampling simulations make feasible the detailed consideration of secondary effects both by planners and by the public at large and thereby could assist in arriving at decisions which serve long-range as well as short-range interests.

For more information contact Stuart Umbarger University of Illinois at Urbana-Champaign, Computer-Based Education Research Lab., Urbana, Ill. 61801.

"Appearances to the mind are of four kinds. Things either are what they appear to be; or they neither are, nor appear to be; or they are and do not appear to be; or they are not and yet appear to be."

Epictetus

What was not apparent has become real. What is not apparent will become real. Within the Historical epoch reality, or what is "real", is equated with the amytic, or the absence of myth. (The word "myth" is thereby relegated to a synonym for "false"). Amytb's function is the preservation of precedent, knitting its version of continuity with the past to the status quo, and finally to the force of example. Amytb deforms the negentropic value of informational process by appealing to Amytic authority, appealing to history, appealing to its past patterns of self-idealization. In effect Amytb permitted, even invited, man to ignore the ecological consequences wrought by the complexification and influence of his tools. In Nietzsche's phrase Amytb is "the exhaustion that gazes backwards"

Interface-space is the model of no model. The future in the present is a recurring unfinished puzzle with confirmation/disconfirmation as the function of feedback and no one model remaining central and accurate without adaptation to feedback. Man's models place his special-case experience in the pivot of an aggregate of subsumations (or judgments). The final subsumation (the final sum of parts) constitutes the manifest interactions of the collective-subjective—the collective influence of subjective experience. Between the inexorable objective and the collective-subjective all resolution of contradiction and attempts to control or direct are conditioned by and restricted to the mental processes peculiar to the brain of this species. As a biological entity man must breathe oxygen, acquire nourishment, rest himself, and maintain the equilibrium of his ecology as well as reflect on the condition of existence and the potential of his being. He must, in fact, integrate the relative and changing requirements for survival with the ontological aspects of existence.

We cannot merely engineer survival; and although we've ossified and lost our capacity to celebrate it, mystery remains our only experienced absolute.

ASPECTS of DATA is six excerpts from chapter one of Frank Gillette's forthcoming book THE MOOD AND ITS PURPOSE copyright Gordon and Breach, New York.
In a world of biological, chemical and physical pollution, it seems to me that we are overlooking the semantic pollution in our environments as we attempt to restore our ecological balance. At some point in our educational and experiential progression, we must allow for systematic analysis of the media which affect our lives. (Print, plug, electronic, phototropic, chemical, physical, kinesthetic, etc.)

Following will be an attempt to gain coordinates on the network-concept of Media Ecology by using "telegraphic" language. (Please fill in the blanks.)

MEDIA ECOLOGY

Media—Forms and Formats of Energy and Information
Form—symbolism, perception, abstraction, generalization, translation, storage & retrieval
Formats—print, electronic electrons (electrified), light, telegraph, telephone, radio, records, television, tapes, film, holography, etc.
Energy—Mass times the Speed of Light squared

Information is Energy (and vice versa).

Other media are Systems—The study of a medium of communication and its affect upon other media/society. The study of the affect of other media/society upon a medium of communication. The study of people and their affect upon media/society. The study of the affect of media/society upon people.

A SYSTEM EXISTS ONLY BY DEFINITION
A WORLD EXISTS ONLY BY DEFINITION
A WORD EXISTS ONLY BE DEFINITION
A VIEW EXISTS ONLY BY DEFINITION

Definitions allow you to see things and ideas processes and ALSO ideas processes about things

Definitions prevent you from seeing things processes about ideas processes about things

(Definitions are Sun-glasses of different hues & colors)

DEFINITIONS/POINTS OF VIEW // are POINTS FROM WHICH TO VIEW

WHERE CAN YOU SEE WHAT YOU WANT TO SEE

You see what you know:
See what you know you
You know what you see
Know what you know:
What you see you know
You see what you know:
What you know you see
You know what you see:
Know what you see you know
You know what you see:
What you see you know you
You know what you see:
What you see you know
You know what you see:
What you see you know you
You know what you see:
What you see you know

A SYSTEM IS A DEFINITION (POINT OF VIEW) (A WAY OF SEEING)

It has
1) Purpose
2) Point of view
3) Rules
4) Roles
5) Rights
6) Restrictions
7) Requirements
8) It Changes
   a) It is changed
   b) It does the changing
9) It affects
10) It is affected.

MEDI A ARE SYSTEMS

Media Ecology—The study of a medium of communication and its affect upon other media/society. The study of the affect of other media/society upon a medium of communication. The study of people and their affect upon media/society. The study of the affect of media/society upon people.

DEFINITIONS/POINTS OF VIEW/SYSTEMS/MEDIA are like METAPHORS:

Line vs. Grid
PRINT vs. PLUG
Conversive vs. Simultaneous
Individual vs. Collection
Segregated vs. Intergated
Course vs. Attitude

Metaphors are like definitions/points of view/systems that you use to "see" the world, yourself, reality. You can use the above dichotomies/dialectics as "sun-glasses" to look at institutions and life around you.

EX (Educational Past and Future). Ex. In the past, we used to "take" courses in school inferring a two-dimensional reality, obstacles to "hurdle", lines of thought to "follow", grades to "achieve", rankings and degrees to "strive/strife" for, ground to "cover", etc. etc. In the future, we will "explore" the outer/inner dimensions of multiple realities, "discovering" attitudes to assume, "projecting" into the unknown, "free-falling" through time/space/life with our own coordinate systems providing equilibrium, not being "forced" to rely upon gravity to maintain status quo but "flowing free" (each one of us) on No collision course. All internal systems A O.K. This space-craft MAN/ EARTH harmoniously balanced.

SOME QUESTIONS TO ASK:

1) How can we find the "VOICE" of the various media?
2) What metaphors are attributable to radio, records, T.V., Tapes, film, etc.?
3) What particular/peculiar metaphors are used by practitioners/participants/professionals of the media?
4) What is the "dialect" of each medium? What is its special jargon, argot, slang, idioms?
5) What prejudice prejudice does it have, does it do?
6) What view of society, institutions, groups, families, individuals does it have?
7) In what "light" or "heat" are they viewed, reviewed, previewed?
8) In what "shadows" are "THEY" concealed?
9) Through what "prisms" are "THEY" distorted?
10) It is affected.

"THE LIMITS OF MY LANGUAGE ARE THE LIMITS OF MY WORLD"

Ludwig Wittgenstein, waiting for the
A train at 42nd St.

ANY AND ALL MEDIA ARE LANGUAGES

Languages/Media are Systems, Definitions, Metaphors, Points of Views that we use (by agreement, sometimes) to describe/prescribe our "reality"

SOME MORE QUESTIONS TO ASK:

1) How can we find the "VOICE" of the various media?
2) What metaphors are attributable to radio, records, T.V., Tapes, film, etc.?
3) What particular/peculiar metaphors are used by practitioners/participants/professionals of the media?
4) What is the "dialect" of each medium? What is its special jargon, argot, slang, idioms?
5) What prejudice prejudice does it have, does it do?
6) What view of society, institutions, groups, families, individuals does it have?
7) In what "light" or "heat" are they viewed, reviewed, previewed?
8) In what "shadows" are "THEY" concealed?
9) Through what "prisms" are "THEY" distorted?
10) It is affected.

Rx (prescription)—"We must educate for Media Literacy." (End of commercialism)

TO THE DEGREE THAT ONE CAN REGULATE (CONTROL) THE INPUT AND OUTPUT OF ANY SYSTEM (ones self included) TO THAT DEGREE, ONE IS CREATIVE AND TOGETHER WITH AND IN THE WORLD AND HENCE IN HARMONY (There then would be no need for EITHER/OR ME/THOU BEING/NOTHINGNESS.)
LASER LIGHT IN VIDEO SPACE

By Willard Van De Bogart

This article attempts to bring insight into the nature of electromagnetic fields which exist within the universe. Particular attention will be made to the association of electromagnetic fields within the brain and with laser beams, video tape, and a brief interfacing of liquid crystals.

Video reality, in video space, is the ability to create a media environment which will enable a person to translate the interruption of space and time of physical reality, in universe space.

The loop that is presently being formed around the planet earth must be intersected by an information system which travels at the present universal constant of light energy. With laser technology it is now possible to man to control photons by putting them in a collimated beam. This photon control system of lasers can be intersected into other objects in the 3-dimensional world to see light defraction and interference; patterns. These patterns can then be joined or "transduced" into video space. This will then allow a person to be the observer of the experiences of one's own creations. This is because the electrical brain has the capacity to store images in a manner which we will adjust to improving patterns at the speed of light.

Keeping in mind all of the brain's inherent delay systems it is important to set up immediately new electromagnetic coding systems and information systems which will be able to recall and retrieve at a rate in a system commensurate with the function of all the electromagnetic fields within the universe. Therefore, by itself video space is of an entropic nature and mind is of an anti-entropic nature. It is important that light information bits be channeled into a man-machine language for instant retrieval.

Magnetic fields affect liquid crystals in the same way they effect the visual cortex neurons. The amplitude variation of the visual cortex neurons depends on many input frequency modulations as a result of stimulation and activation of all the nerve endings. The eye with its ganglion nerve endings only requires less than one percent activation to effect retained coding that exist in the DNA/RNA system. When the visual cortex neurons are activated they transmit light information bits to the neuronal coding system within the brain. This process occurs so fast the visual coding takes place before conscious recognition of external objects are ever seen. This delay system is identical to video delay systems now in operation. As a result of this delay system occurring with neuronal activity the external world can only be interpreted as a result of activated electromagnetic fields in the brain. The brain's delay system occurs so fast that it triggers our responses before we actually see. This has been referred to as the brain's second sight unit. When we do see we are only seeing externality as a result of activated neuronal activity by photons. No longer does man see his world as a result of the medium of nature, but instead only by constant activation of the medium of our technologically induced electromagnetic systems.

Information is now being received, and stored by a man-machine interface system. The cybernetic man is actually a walking video computer system. The brain's delay system enables one to enjoy intellectual activity within universal electromagnetic fields. The electromagnetic fields also contain free electrons. These free electrons potentially enable another evolutionary bonding to take place for man. Now man can bring together, as Robert Mullary refers to it, the "Transcendenteness" of one medium into another. Recent EEG testing has validated McLuhan's philosophy that the medium is in fact the message. It is now possible to interpret reality as electromagnetic force fields. Buckminster Fuller states that when two elements are bonded to form a new element the combination is stronger than the separate elements, i.e. . . . synergy.

Solid state electronics enabled the development of the transistor. When the transistor's internal structure is analyzed we find it to be NPN/NPN. The transistor, therefore, is also a manifestation of our physical system of coding of the DNA/RNA system. Our brain functioning is a universal constant as the transistor has universal electromagnetic fields. Therefore, in our striving to understand our extensions we may now realize that the video technology will soon be the loop of communication on the videosphere. Gene Youngblood, devotee of video extensions on earth, might also look deeply into video space which is surrounding the video sphere. Fuller recognizes that the eyes are electromagnetic senders as well as receivers. Our sending of electromagnetic fields is a result of our neuronal activity constantly being effect by photon emission systems. McLuhan also feels that there is a "big kinetic component which is non-visual." Nam June Paik feels that video systems should "improve the function of eyes."

Video space, however, is universal space since all space is composed of electromagnetic spectrums, and since the TV tube is an electromagnetic system or photon emission system we have to recognize that there is a regenerative mechanism which we build our intellect on. We are in fact transistors. The fact that since PNP and NPN are the source system for photon emission systems one can clearly see that the universal electromagnetic spectrum is now creating video space which is a brain system displayed in the electronic extended state.

The above being the case all thought functions by man must, in order for him to transcend his extensions and his ability to create more anti-environments in which to understand more environments in which we live, be done in a 4th dimensional mental framework. Work must now be done in linguistics to transfer random thought patterns into neuronal activity of light information bits which need a minimal amount of activation to create holographic thought systems within the DNA/RNA coding system which is similar to electromagnetic field activation of liquid crystals. The ideal state of course will be to function on one neuron which we can allot for free choice or creative intellect on our own volition. All other neuronal activity must be coded into a feedback system which functions by the law of conservation of energy. When we do this we will then be able to penetrate into the smallest of sub-atomic particles constantly using our free neuron which is the electron extension of the free electron. When we reach this state we will then be ready for the next evolutionary bonding. Sub-atomic interactions is the secret to particles which go faster than light. As Gerald Fiebeng states "the existence of these particles is not inconsistent with the theory of relativity."

Editor's Note

PPN/NPN coding refers to the negative and positive properties of the materials used in the construction of the trilamellar structure of transistors.

The DNA/RNA (Deoxyribonucleic Acid and Ribonucleic Acid) System has a coding based on the four letter language of nucleotides and amino acids (the building blocks of proteins) in a growing polypeptide chain to form a protein.

The DNA/RNA system is a web of interacting energy and molecule exchanges which require proteins to affect the information carried by DNA. Biological systems have no actual primary molecules. All molecules involved in the web of interactions are important for the web to continue as each step must take place. Of course, there are many routes to keep the web flowing but once the flow occurs each step has become as important as the last.

Video space is a space which is man's extended neuronal activity. Man must now realize that the communication he is surrounding the planet with is demanding that it be penetrated by new information. It is now necessary to be able to visualize wave formations in photon emission systems that are induced creatively. Frequency variations are interfaced to interrupt video space. Sound and light will take on new dimensions. Brain wave formations if interfaced would also result in patterns which could be regulated by intellectual activation. The next interfacing will be brain wave formations with liquid crystals. It will only then require an optical computer to introduce those electronic light information bits which will activate the holographic mental image coding system. It has been shown that information bits or data patterns is sufficient to discriminate various patterns or information in the "real world." Each light information bit pattern will have stored in it all the light interference patterns which will be reconstructed by laser beam transmission to a receiver in a brain wave machine. The images will occur in the brain the same as on a liquid crystal screen. The next evolution will be thought patterns generated by the optical computer utilizing lasers and video play back systems.

However, since the extensions of video is an extension of man no further developments will take place unless an information system is devised which is beyond the present 3-dimensional system. The video loop is a loop where the electronic extension demands in order for it to function. Man must interject into these video space patterns via light information and via the best utilization and control of electromagnetic particles. This can now be done with laser beam technology. The new realm of the laser is therefore to use its collimated beams of light for creative purposes. The video system must utilize lasers to understand video linguistics within a 4th dimensional state. The mechanism or linguistics we can utilize to observe the 4th dimensional system may be the third eye which has been found to exist in certain life forms. Perhaps the use of 4 video cameras suggested by Nam June Paik is the best beginning. 1-dimensional vision is merely the video loop. The oscillations of all electromagnetic fields between lasers and video systems creates an interfacing which is presently the most dynamic system for a man-machine interface. The next system will be lasers communicating information bits patterns to the brain and the brain in turn activating liquid crystal walls. The manual changing of electromagnetic fields to see images induced on liquid crystals is in the near future.

All communication systems now enter a new realm of things that seemingly exist but do not exist. Sounds heard but not heard. Images seen but not seen. Man now has to enter new dimensions of consciousness with his media and the mediums of his media if he is to survive with continual creative intellectual activity on the planet earth. Video space is a space which demands penetration by universal systems. Light is a universal system. The quanta of all energies must now be understood and used if we are to survive as a species with intellect. We are at the dawn of a self generating machine culture which will perpetuate itself at the expense of human extinction. We as a race must realize our potential to understand our electronic communication systems and the space in which they function. The complete understanding of all electromagnetic systems is the only answer to continual creative intellect.

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Contact him at Calif Inst of the Arts, Burbank, Calif

DIAL ACCESS
INFORMATION RETRIEVAL SYSTEMS

The search for software in a Dial System continues at a pace that is surely unfamiliar to even the most avid AV Director. When you consider a video capacity alone, let's say twenty channels, each can handle one to roughly twenty (20) programmed segments in a single day . . . 400 video segments . . . and then there are audio channels to consider . . .
The need for the incorporation of modes of communication such as Dial Access in our schools is now not only feasible, but necessary, if we are to perpetuate the "individualized instruction" ethic in an environment with an over-abundance of both information and people.

How does Dial Access work?

When a user dials for a program from a remote location, the switching/transmission complex relays the dialing to the program center, starting the videotape recorder or the audiotape deck that was dialed. When the user is finished with the program or breaks the signal for any reason by switching to OFF, the tape deck in the center rewinds back to the beginning of the tape and awaits the next signal to start. Cues imposed at the beginning and end of program segments instruct the machine as to the length of the program. It is conceivable that all the users of the system could be watching and listening to the same program throughout the network, or a variety of programs at the same time. Many efforts have been made to date to allow students to have access to the beginning of any program, rather than to dial in while a program is "in progress". But many of these experiments have proven costly and not feasible. However, trends in the present Dial Access market show developments that will greatly reduce the cost of buffer systems to allow their incorporation into the smallest of Retrieval Systems.

The number of audio and/or video program sources depends on the requirements of the particular learning environment as does the number of student positions (carrels) and large group instruction areas that would have large TV monitors and sound systems. Because these systems can handle numerous segments of audio and video information, many systems are now abandoning the use of program channels and printed program sheets in favor of computer managed systems that can automatically display for users the programs available. Intercom capability between user and control center allows for instant attention to technical problems and program requests.

Utilization

The flexibility and adaptability of Dial Access lends itself to just about any conceivable learning situation—with instant access to one or more segments upon request. Now you don't have to stop that great discussion because the program is going to start at 11 a.m. sharp—you decide when the program is to start. If you as a teacher perform best and prefer the lecture method, fine, we'll have the 5 minute segments ready when you want to present the charismatic figures of Martin Luther King, Ghandi, Hitler, and the Beatles. And the elementary student who lags behind in coursework, writing, marvelous that he can work in a carrel with a videotape whenever he chooses, and deliver a complete paper to his teacher when he's finished without having to feel the frustration of not being able to keep up.

Large group, small group, lab groups, individualized study, elementary and secondary levels, all can use Dial Access in a different way—the way in which it will best suit the learning situation.

Software Development

The search for software in a Dial System continues at a pace that is surely unfamiliar to even the most avid AV Director. When you consider a video capacity alone, let's say twenty channels, each can handle from one to roughly twenty (20) programmed segments in a single day. 400 video segments and there are audio channels to consider. !

The capacity of the system could easily frighten anyone responsible for software to quickly dub lengthy films, entire LP recordings. 2 hour seminar sessions, and endless slide trays—anything, just to feed the monster something! And I regret to say that many systems have done just that. But how can we provide at least a respectable amount of software of both fine quality, and relevance?

The local production of both audio and video materials is of course the ideal, but many facilities are limited in what they can do both in audio and video because of lack of funds and high-level personnel. In addition to local production of materials there are other avenues that can be explored.

To achieve concise, well-defined segments, material need to be edited, segmented, altered by additional or multiple soundtracks, etc. There is no longer the need for a teacher to show a 60 minute film if he really needs two 8 minute segments from that film. 16mm film, 35mm slides, filmstrips, educational and commercial broadcasts, studio productions, recordings all are potential sources for Dial Access banks. *

All users should constantly be tapped for information on the up-dating of materials. Recommendations for purchase, previewing, editing, segmenting, dubbing and discarding of materials can easily be accomplished by students, teachers, in short, any system users. This kind of information is invaluable to those responsible for the accumulation of software and its use.

Today and Tomorrow

Dial Access Systems have recently become even more highly sophisticated in concept and design. Manufacturers have now designed computer-managed systems that have brought Dial Access out of its infancy. A few years ago "expandability" was the key word—being able to expand the number of programs, expand the number of receiving stations, add video, convert to color, etc. Now "flexibility" has been added accommodating changes of educational philosophy in the system environment, access to the beginning of a program, archival retrieval, student response systems, providing diagnostic information, time-shared student recording, exclusive access and control, and dedicated program access.

The new computer-managed systems permit trunkage, thereby eliminating the need to buy equipment based on 100% usage as educators have been forced to do up until now. (This cost-effective feature will undoubtedly silence certain nervous types who are constantly comparing the cost and effectiveness of single item A-V equipment in carrels to Dial Access equipment.)

Diagnostic information through computer programming is now able to provide printouts on student usage, program usage, peak periods, total program access, computed against program time, etc., that will provide for proper evaluation of the system and all its functions. The computer will also help solve the problems of programming in an ever-growing software system.

New systems for program sources, buffering capabilities, archival storage, etc., have led manufacturers to explore the videodisc, video and audio cartridge and cassette, EVR, and high speed duplication devices. Dial Access will continue to flourish because existing and aforementioned capabilities are becoming inherent design features of these systems.

The future is bright; the technology solid. The content and instructional designers must absorb and then interpret the technology that is altering the learning environment. Only then can we design systems development and utilization that are meaningful to the learner—whoever and wherever he may be.


* Consult ERIC Newsletter No. 1, Summer, 1968 for current and proposed legislative on copyrights.

As I was putting this together, I thought that it would be a good idea to have a question/answer section in the RS where I could answer questions from readers of RS, users of DAIERS, or those contemplating the use. There always seems to be so many questions from people in various levels of learning, and other type institutions on software, utilization, program development, feasibility, technical advances, etc. That a question corner of some such would provide continuity of information to the readers. It's just a thought. I would be very interested in tackling that sort of thing. And if I felt incapable of answering some of the questions, I could tap people in various fields that could shed some light on answers to questions.

Address your inquiries to Van Viere哥们, Consultant
Dial Access Information Retrieval Systems,
West Hartford Public Schools,
971 North Main
West Hartford, Conn. 06117
A student confrontation of lifestyle, but an attempt to guarantee a student confrontation of lifestyles, but an attempt to guarantee
Mission Mediarts, Inc. is a non-profit community production company in San Francisco's Mission District; a mixed community of American Indians, Anglos, Asians, Blacks, Chicanos, Filipinos, Latinos, and Samoans. Mediarts is presently running film and video workshops to train and employ Mission District youths in both film and video production, and to expose their work to people both inside and outside the community by gaining control of and producing shows for the film/video/mediachannels of communication. These include VHF national, educational and commercial television; local UHF TV channels; local and syndicated CATV stations; and intra-community use of 1/2" and 1" video units.

At present, four films produced by Mediarts have been aired on PBS as part of KQED's "San Francisco Mix" series; negotiations are in progress with KQED for a weekly local half hour TV series on Mission Community life to be totally written, directed, edited, and produced by Mediarts using KQED's 2" black and white portable equipment and their 2" color mobile unit; and the Video Workshop has produced a 20 min. 1/2" tape as part of a community broadcasting proposal for a local UHF station.

This is only the beginning. More important is the total control of the Media by community ownership and operation of the broadcast facility and transmitter. It is in this area that the CATV, 1/2" or 1" tape units, and the video cassettes are crucial. Wrestling partial control of the existing media is a temporary goal. More important are steps to create an alternative media organized around local communities which produce, control, and transmit programming quickly, cheaply, flexibly, and are responsive to the people of that community. This means ripping off CATV franchises which up to now have been gobbled up by the Networks or by white capitalists interested in the fast buck; it means developing methods of cheap, fast production; it means using portable equipment owned and operated by the community; it means developing a national community distribution system so local programs can be aired around the country (the recent Cleaver-Leary interview, for example—which I assume was recorded on 1/2" or 1" tape, could have been immediately cabled into communities all over the country, with no loss in quality; as it was, few stations dared to air the tape, and the quality was terrible); it means, in other words, Black and Third World ownership and operation of a substantial piece of the media.

Mission Mediarts is attempting to deal effectively with all of these areas. We have talked with or read about few groups around the country who are on the same trip. We would like to hear from anyone who is paralleling our efforts, anyone who can put us in contact with the right people and/or bread, or anyone who can provide immediate film or video resources.

We are four people—Pat Crowley, Richard Kletter, Allen Rucker, and Shelley Surpin—and we can best be defined as an alternate television resource, generating information and software in 1/2" video technology (currently) and compatible systems. We are particularly interested in community uses of video, manifest in access to local CATV systems and other information outlets; video as a catalyst for self-education; and expanding the guerrilla network.

Scripps High School Video Workshop: An access and project-coordination service for regional high school and free school students, foundation-funded, located in Redwood City, Ca. Pat and Shelly are directors. The process involves informing kids of the availability of Sony AV 1/2" equipment, showing them how to use it, providing critical feedback. We try to push projects that will involve the most kids in both production and presentation.

Projects so far/in progress include a tape on the juvenile's relation to the legal system; an ecology action group gathering community response to protest the construction of billboards in a downtown area (played back at Planning Commission meetings); a Pacific High (free school) student's perceptions of his environment for showing at his old Eastern prep school; a self-definition of a local school-within-a-school; an Eastern look at Henry David Thoreau.

Seattle Project: As resource people, Media Access provided information, workshops, and training on the uses of the 1/2" video for a community television network (cable, closed-circuit, street and storefront theaters, meeting halls, etc.), for community organizers, model cities neighborhood councils, inner city activists, radical eco-political groups, citizens from various federal programs interested in increasing their voice in community affairs.

In addition, Media Access people worked closely with Oscar Productions, a ghetto film workshop run by and for minority high school students under the direction of producer Nate Long.

Our current work also includes: a community-organized video network (Intermedia); the CATV system that will start operation next fall in Columbia. Columbia is the Ideal Mindless Environment Model for all of Rectilinear America to follow on the trip to plastic mediocrity. Our trip with the cable is to create an information loop between the management and residents such that current residents become involved in the uses of the 1/2" video for a community television network (cable, closed-circuit, street and storefront theaters, meeting halls, etc.), for community organizers, model cities neighborhood councils, inner city activists, radical eco-political groups, citizens from various federal programs interested in increasing their voice in community affairs.

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After twenty years of commercial mind-rot.
The process at Antioch is an internally-directed process.

The inflatable to house our VideoLab and wiring.

All the '71, if it all goes as we'd like it (an outrageous pre-construction of a one-acre air-supported vinyl bubble to create an information loop between the management and residents that current residents become involved in the development of the rest of the city.

We're using videotape to examine the effects of a plastic model city environment and how to use cable to feed that information back to the community.

We're using videotape and film to document design and construction of a one-acre air-supported vinyl bubble which will house the entire Columbia center in the fall of '71. If all goes as we'd like it (an outrageous presumption) well be building a geodesic dome underneath the inflatable to house our Video Lab and wiring all the other sections of the structure in a closed circuit two-way video system.

The process at Antioch is an internally-directed process that relies on the ability of an individual to identify his own needs and gather the resources to fulfill those needs. We are trying to record and document educational processes that go beyond the fragmentation of information that we found in high school and straight college. We are discovering "videologic" a way of organizing our experiences with tape that seems to provide us with the sort of creative outlet that we need after twenty years of Commercial Mind-Rot.

Would like correspondence (for telephonic communication) on tape exchanges and distribution in general feedback on Ampex Instavision may be taping FCC cable hearing in March... always willing to share anything technical or metatechnical... looking for modifications to AV3650 to allow 2nd audio track and video inserts... and people.

VISION say that they know what young people want to view and that this is supported by thorough market research. The content breakdown of the program reflects the known demand:

Music and drama presented with a real understanding of the performers in an atmosphere that gives musicians and actors a chance to relax and be themselves. Drama here means Street Theatre and experimental work.

Community Information and News. How the various communities, the blacks, the students, the hippies, the political extremists, the underground, the young people, the skinheads and Hells Angels, the communes are creating a new society within the old. International and local news relating to this.

Art for the Media: TV and film made specially for TV transmission. The exploration of TV's unused functions: as an art form, as a means of reinforcing emerging community concepts.

Technology and Science: Not only the marvelous acts of technological discovery but their practical applications, from lightshows to sound systems, clothes, information services, video cassettes, telepathy, cybernetics, ecology. People want to understand applications that benefit their needs.

Feedback. No TV company can cope without feedback, which is, simply, people saying what they do and don't like and want. TV should tune in to the people.

Seattle Project: As resource people, Media Access provided information, workshops, and training on the uses of the 1/2" video for a community television network (cable, closed-circuit, street and storefront theaters, meeting halls, etc.) for community organizers, model cities neighborhood councils, inner city activists, radical eco-political groups, citizens from various federal programs interested in increasing their voice in community affairs.

In addition, Media Access people worked closely with Oscar Productions, a ghetto film workshop run by and for minority high school students under the direction of producer Nate Long.

Our current work also includes: a community-focal cable series in Redwood City; conference gigs at the annual USSPA conference in LA, the Conference on Economic-Political-Social Video at San Jose State, a projected Bay Area Video Conference in the Spring; workshops at the University of Minnesota, Stanford; a Process Awareness project with Interaction Associates in Berkeley; getting tapes together, out, in, and around.

VIDEO COMMUNITY AT WESTBETH

alternatives, extensions, rearrangements of present communications facilities—new ways to use available tools... each of our primary "tools" is ourselves... our intuition, brain/nervous system, body, emotional makeup... unconscious and conscious feedback... start appears to be with self... see what we can understand about existing things and the reality of the moment...

community-conceived community-produced community-viewed closed circuit video broadcasting within the block-square artist housing known as Westbeth...

given: resources of individual artists and families... video used as a self teaching tool...

WHO ARE VISION?

Paradise Productions (Lindsay Crouse and Sheldon Rocklin) made videotapes of the Bath Festival and have 3 color feature movies to their credit: Vali, Dope and Paradise Now (originated on 1/2" monochrome videotape). Lindsay Crouse is consultant to Interel for film-from-tape transfer. Both have extensive video experience.

TVX, a branch of Institute for Research in Art and Technology are the first program company in Europe to make material for video cassettes. They have taken TV on to the streets and opened a video cinema. This year over 70 people have trained in the use of TV portables. Broadcasts have been made on networks in UK and Europe. TVX is John Hopkins, Cliff Evans, John Kirk and Steve Herman.

Also joining the collective is Lawrence Atkin, brilliant video engineer who worked on the Vtronics process for Technicolor Labs, and has built one of the new second generation color synthesizers.

WHAT NEXT?

VISION, based on the new Arts Center at 43 King Street, Covent Garden, is equipped to produce programs ranging from street and community TV to Color Broadcast. It will be selling worldwide to film, TV and cassette markets, and to video cinemas and cable TV networks.

VISION plan to open a West End video cinema early in 1971 to show this material.
NYC CABLE ACTION

In response to a recent article in the Village Voice exposing some of the inadequacies of NYC's present cable contracts, a CATV ACTION COMMITTEE has emerged. If interested in affecting the growth of cable television in the five boroughs of our town contact Theodora Sklover, 433 E. 51st St. NYC 10022 (212) HA-1795. Maybe if there are enough of us who are willing and caring we can make something different happen!

NEWBURGH MEDIA PROJECT

Newburgh Media Project was Ford Foundation supported designed for high school kids to use media in the community (69-70). Cable access was there for the asking. Censorship became a problem when kids showed tape over cable from Cambodia Demonstrations in Washington. Project has lots of such hassles with school board etc. Best thing about it is that right now the kids are working towards getting access to equipment and doing it on their own through Things, Inc.

Contact Tom Scalzo, Andy Perrota, Louie Stark and Gail Cohen c/o Things, Inc., Foster Town United Methodist Church, Newburgh, N.Y.

NOVA SCOTIA COLLEGE OF ART AND DESIGN

We have had our VTR equipment for only a year and the students and faculty have to book weeks in advance to find a time when it is not being used. So far a group of 12 students have made a video portrait of the college on six twenty minute tapes which give the students and faculty a unique forum for self-examination. Visiting artists to the college have used it as a printmaking device and the sculpture department uses VTR to record projects involving time, space and sculptural concepts. As an artistic/information tool the possibilities for its use seem unlimited.

For more information contact Bruce Parsons, N.S. College of Arts and Design, Nova Scotia, Canada.

CORPS TV

Twelve high-school drop-outs doing local origination on a CATV system in Passaic County, New Jersey.

SOURCE OF FUNDS...Department of Labor...Neighborhood Youth Corps Program ($3,000 for Videotape equipment).

HARDWARE...1/2" SONY AV series. One AV3400, one AV5000...editing between decks is adequate. Tape supplied by town fathers, service organizations, and local business.

SOFTWARE...Fourteen hours on local politics, schools, sports, social services, drugs.

Neighborhood Youth Corps kids paid $1.60 per hour...technical advice from CATV system.

Interested in tape exchange...(201) 697-4555.

Contact: Ken Ryan, Community Action Council, Box 122, Newfoundland, N.J. 07435

HOMESKIN

Missed the mail while we were in Canada making a tape of the Doukhobors—nonviolent-mad bomber-anti-religious-Christmen, free land—fuck governments—house American draft evaders—learn how to do ten years in prison—you are God. Boss people. Practicing communists since the 17th century in Russia. Great farmers and wood workers. Older brothers. The tape is FREE LAND: DOUKHOBORS AND LONGHAIRS IN CANADA, 1 hour 1/2" Sony.

We're trying to promote a mobile viewing rig to take tapes to places where free people can dig free information—an intercommunal generator-driven information scene. A caravan would make it. A number where the video aspect is only part of a celebration-visit. Hopefully it would act as a cultural support for post-civilization rather than a rip-off in the name of old-civilization. Do you know a way to get help for the project?

HOMESKIN tapes are TRIBAL LETTERS, life-acted, without narrative or interior monologue. Point is simple: original information (and most experience/info is original) must restore the sense of awareness. (Everyone is aware—all experience is horizontal; nobody gets more, just different.) Nowseas.

If video tape is going to liberate anyone it must be used non-hierarchically no imposed “frame.”

BRIAN WOOD

I am just negotiating a reconstruction of my hardware systems with Bavarian T.V. and hope eventually to have a complex of gear housed in a 10 meter dome that I shall build myself (praise be the domebook 1). In the meantime I shall be acquiring a range of Sony equipment familiarising myself and some friends with the possibilities, and hopefully entering into a tape exchange. Our standard will probably be 625/50 cycles but I shall try to have your standard available for playback.

The Olympic games next year are already dominating the vibrations of the city. I would like to get my videome on the site at that time and do an organic coverage of the event. From the number of people coming through I gain the impression that this place will become video city during the games. (games!)

PHIL GIETZEN

January 10, 1971

Dear Ira:

The more I dig RSN the more I dig RSN. We have been connecting with folks out there by the score. Video Free America came by Mary Myers and while they were there Robbie Robinson from Channel 11 NET and SUM came by. Dallas has a TV-VT scene. They have one of the 41 theater screen (30 x 40) projectors and

X-TV

There is a group of us here out of the Univ. of Alberta who are getting a thing together called X-TV. It's new and very loose at the moment but... slowly possibilities of getting a hold of VTR equipment and video studios are opening up. What we'd like to do is to make contact with people who have tapes available—hopefully later on exchange tapes.

VIDEO ACTION

Video Action is part of the growing network of underground video groups aiming at relevant software for the forthcoming video cassette and equipment industry. Our main problem is lack of sufficient financing to purchase needed equipment. To begin production
experiences relating to the problems, activities, and directions groups of the community can exchange information, ideas, and guidance and ideas.

The fair is to provide a time and place where individuals and groups on both coasts are now helping to plan the festival but we still need to contact many more people. If you have software, hardware, ideas that you think people should know about or if you simply want more information about us and the festival, please get in touch.

VIDEO ACTION

Video Action is part of the growing network of underground video groups aiming at relevant software for the forthcoming video cassette and equipment industry. Our main problem is lack of sufficient financing to purchase needed equipment. To begin production our “studio” would require almost $1600 from some outside source. We are seeking suggestions as to how we could obtain funding from some other company or group.

ALTERNATIVE MEDIA PROJECT

OPEN LETTER TO PEOPLE IN THE VIDEOSHERE

During the latter part of April and the beginning of May there will be a series of anti-war, anti-oppression demonstrations held in Washington, D.C.

We feel that it is important that the ALTERNATE TELEVISION MOVEMENT be present for these demonstrations in order to provide coverage from a perspective that differs from the traditional perspective of mass media. To this end, we are beginning to pull together a VIDEO CENTER in D.C. for the duration of the demonstrations; we hope that many “underground” video operations will come to Washington in order to provide the widest possible coverage wherever possible. We are now working with people in Washington to find a space; we are trying to get D.C. press passes, and we are presently preparing a package of information about D.C.

If you have videotape equipment, preferably Sony AV series and are interested in covering THE SPRING OFFENSIVE TO END THE WAR, please call May Day Video Center, Antioch College, Old North Road, Columbus, Ohio 43212.

The Alternative Media Project is a newly formed non-profit corporation which has been organized for development of more responsive communications systems. The AMP was born at the Alternative Media Conference held at Goddard College in June of 1970. We are now expending our energies toward a free Video Festival to demonstrate the new video technologies for developing community information originating centers, to relate cable TV and networks, and video as an art form. Also included will be a look at some more futuristic uses of this new video technology.

This will be the second event sponsored by the Alternative Media Project. Like last year’s conference in Vermont, its success depends entirely on the number and variety of inputs to it. Individuals and groups on both coasts are now helping to plan the festival but we still need to contact many more people. If you have software, hardware, ideas that you think people should know about or if you simply want more information about us and the festival, please get in touch.
FRANK LOSI

A GLOBAL TELESYMPOSY FOR BROADCAST LIVE VIA TELESTAR SATELLITE

Select a great work of music preferably a symphony or an overture. (Great works of rock will have to be excluded as they are best performed by a single voice. For instance Dylan's voice communicates more than a two hundred voice choir. And secondly rock is really more a form of literature as performed by mouth.) This one work of music should be performed simultaneously in exact synchronization by as many conductors and symphony orchestras as possible around the world.

This would be broadcast LIVE around the world via telesatellite. There would be a central world program director who would flip the various switches based on his selections from hundred's of monitors at central control. As that each of the orchestras would be in exact synchronization with the others the music would flow and sound like it was performed by one orchestra. Only the images would change. Each shot transmitted would be labeled live from London, New York, Tokyo, etc.

Changes are made from week to week as new material is shot and edited down into cohesive segments. Other sections of the program are deleted when they no longer seem relevant to the general program flow. New material is always being shot as the juggling of time, tape, and circumstances make possible. These compositions are edited onto three one-hour reels and are timed out such a way that matching segments come up simultaneously on the three channels. Further editing takes place live as the three channels are punched up through our switcher onto the matrix of monitors. Sound is mixed through a mic mixer as the different channels of audio work in counterpoint or juxtaposition to the imagery.

This program is a combination of many different kinds of information. The flow from one to another with certain segments acting as transitional bridges is crucial to creating a program experience out of a wide range of available raw material. In the viewing of these unedited taped ideas occur as to potential relevance in the overall compositional structure of the mix.

PROGRAM NOTES: FEBRUARY/1971

VIDEO MIX & COMPOSITIONS: RUDI STERN

SPLIT MIX & MULTISCREEN

Split and multiscreen images would be utilized showing as many or all if possible performing at the same instant. Each orchestra would be recorded by the same number of cameras in the same positions. For instance at one instant show the hands of all the conductors.

By split and multiscreen create patterns. For instance in split screen shows a conductor on the left half from a camera below him from an angle so that his arms extend to the right. Show his counterpart on another continent from below but from an angle so that his arms extend to the left in the right side of the split screen. This would create a simple mirror like effect. More complicated versions are possible so that through the utilization of split and multiscreen a Busby Berkeley like TV effect can be created.

Show the world wide TV audience applauding people everywhere who have witnessed this event. Remind all viewers everywhere that we are all one audience.

VIDEO MIX & COMPOSITIONS: JOHN REILLY

CHANNEL 1

Titles: Solarized Dance
Camera: Edin Velez
Street Interviews: St. Mark's Temples Sq. with Wayne Hyde
Subverted Commercials
Women's Lib (9th St. Building) Laura Adasko
Suzan Minichi, Renfrey Neff
Stones Mix
Club Orgy with Bill Kikut
Solarized Feedback
Abbie Hoffman Interview: Allen Katzman
Final Mix, Videotapes shot at Woodstock
Abbie Hoffman Central Park Peace March
Bob Kennedy Assassination
Titles (flow across matrix)
After death: Electronic feedback of complete disorder
And Tripper
I Don't Want to Die

TOM DEWITT

thank you raindance for 8 hours access to sony video gear. the sony special effects generator (SEG) has a negative function for display monitors. this reverses the polarity of an image each trip around the feedback loop (1/30 sec.) creating shimmering bands of alternate b&w.
This would be broadcast *LIVE* around the world via telestar satellite. There would be a central world program director who would flip the various switches based on his selections from hundreds of monitors at central control. As that each of the orchestras would be in exact synchronization with the others the music would flow and sound like it was performed by one orchestra. Only the images would change. Each shot transmitted would be labeled live from London, New York, Tokyo, etc.

In the sense that social interaction exists, we attempt to define this form of behavior as such, and then to apply the definition to various types of situations:

1. role playing
2. theater
3. reality (?)
4. real time
5. multilinear time

This study of social interaction will be supplemented with the support of a multiple video deck arrangement. Portable television equipment will be used to project images of people out of synchronization with their selves. That is to create a 'slow mirror'

or a 'time lag' effect between the individual, his interaction with himself and his perception of his interaction.

The purpose is to provide a visual record of social interaction in normal and confused states in terms of a comparison study:

1. Experimental use of video equipment within the field of sociology.
2. Personal adoption to simultaneous multiple environments.
4. Uncontrolled interaction in terms of synchronized 'time lag' video.

The TV picture is dense but separable. . . You can see through things. At the end we had hands writing numbers, kids painting them, computers punching them out, digital clocks ticking them. Four times fusing into one. TV is denser than

Bodies in bed can be smeared on a black and white camera.

At *WITNESS: A MARRIAGE EVENT* the camera passed through everyone's hands, just as it did in *LOOK-OUT!* last year. People videotaped each other. Children videotaped feet and small animals.

**DOUGLAS DAVIS**

**RANDOM NOTES ON THE NEW TELEVISION**

Density on the TV tube. I had hoped to get four levels of activity going at once in *NUMBERS*, a videotape event for the Boston Symphony Orchestra, produced at WGBH-TV. I wanted to see through four things, watch them all happening, one over the other. What I discovered was that how easy this is with electronic overlay. The TV picture is dense but separable. . . You can see through things. At the end we had hands writing numbers, kids painting them, computers punching them out, digital clocks ticking them. Four times fusing into one. TV is denser than

The kids in the parking lot wanted to know: When are we going to be on TV? That question ages every day. Soon everyone will be on TV.

One day without warning we set up the VTR system in the studio while my students were working—at the Corcoran Art School, in Washington, D.C. The first VTR picture they saw was themselves. One by one they left their drawing boards and came to the camera. Soon they were tapping each other, and sitting, like kids, on the floor before the monitor during playback. Now they are making life studies with tape and handling it like a professional tool. But at the first it was raw process impact, reaching back into their past, to the earliest moments of consciousness in front of the lighted screen, like magic.

What we all seem to be doing

What we all seem to be doing is breaking very hot news on the world through the art system. That's all it is, a system of fast, intense communication—which is a great deal: the TV system must get to be the same, fast. Whatever art was in the past, it's the hot information line now—outside the sciences. No accident that Sony, Paik, Warhol, and Vanderbeek all had the same idea at once.
LARRY MENKIN

The Writer's Guild of America, West, East is looking into that video tape, CATV crystal ball and hoping it can do something about growing unemployment. You, underground press, youth—send reporters to THE FIRST CONGRESS OF AMERICAN WRITERS to be held in New York City, April 19 & 20 to explore the many problems of new communications, cassettes, CATV etc. The Congress is sponsored by: American Poetry Society, Mystery Writers of America, Newspaper Guild of America, P.E.N. (Poets, Essayists, and Novelists), Writers' Guild of America, and Writers Guild of America West. Sessions will be devoted to the writer's position in an increasingly dehumanized world.

The new video generation will not tolerate television as presently employed. We will seize the media. The media must be liberated, must be removed from private ownership and commercial sponsorship, must be placed in the service of all humanity. We must make the media believable, responsive to our needs. We must assume conscious control over the videosphere. We must wrench the intermedia network free from the archaic and corrupt intelligence that now dominates it.

To be the censorship thing. To kick the shit out of the monitor in a special event display, tick for a United Crusade directing 52 dramas. Why was I interested in videotape when I was producing ONE OUT OF TEN, an all Negro cast in commercial suspense. I answered when they asked me in 1948 why was I producing Play it back again and again. See the students gasped by the cops. Instant war scenes. Instant ecology. Murder on the screen.

You're the videogeneration. Brought up in the environment of want. Just you and your cassette .... buy the programs you want. You can MAKE the programs you list thing. To ignore the boob tube. To fuck the boob tube. You can.

CONGRESS SCHEDULE

SUNDAY, APRIL 19, 1970

11:00 A.M. - 2:00 P.M. - Registration
2:00 P.M. - 5:00 P.M. - COMMERICALS/COMMERCIALISM
5:00 P.M. - 7:00 P.M. - JURISDICTIONS AND RESPONSIBILITIES

MUNICIPAL COURT

John Kane (415) 357-4541

December 20, 1970

Richard S. Flores has been named manager of the Apex Corporation in Westfield, Massachusetts, it was announced by Lawrence Veiland, President, video products division.

Flores, former principal of the Radiation Laboratories (SRL), has been with Apex since March, 1960.

Flores replaces the department for product planning and manufacture. The R & D systems department produces component and UIL television transmitters and related controls used in the production of compact, lightweight, portable equipment for commercial, educational, and private use.

Flores and his family live in Westfield, Massachusetts.

J. KEARNEY

Television is an ecological problem. It is one of many new technologies producing considerable wastes. Unlike many other technologies, television wastes its pollutants in human minds.

A pre-occupation with violence in much adult and most children's programming is one of TV's more controversial characteristics. The mind pollution of TV violence is the moral vacuum of the tube. Rarely is violence on television presented in a revolting, wretched, gut-churning, primitive-animal (de-humanized) context. It is common, trivialized, repeatedly cartooned, associated with heroic climaxes, removed from the context of underlying cause, and through sports, senselessly glorified.

One of the causes for its prevalence is its facile use for excitement or adventure. Follow an imaginary graph of the emotional intensity of character development in a TV adventure show (spies, police, western, etc.). The sound track of the show, particularly background music, could visualize the intensity of suspense. The apex of excitement in the entire show and the smaller peaks come at the moments of violence. The chase leads to the climax: the music rises, the voices turn frantic and the explosion comes. Yet the pain and the gore is never shown—on the contrary, one is usually left satisfied with the heroic climax. It is no wonder sex is considered obscene in America. Television pollutes the mind.

Television pollutes human sexuality. Natural, joyful sex is never shown on television. Television is a multi-sensual ball-tickler in commercials, but it's just a tease. While some ads tempt, others harp on insecurities, like many cosmetic ads. Plots of shows and many commercials envision sex as a reward for wealth, possessions. Characters can be wolves, temptresses, exhibitionists, or puritanical, naive, or duty-bound sexless creatures; game-players or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics; but rarely is sex sensuous, or wise-to-the-world cynics. In Denmark couples have been banned.

Television pollutes our bodies by brain-wash ad techniques used to make our bodies crave trash. Sugar-soaked candies, sodas, cereals and gum, vitamin-dead bread, beer and deserts remain although tobacco and hard boozes have been banned.
You're the videogeneration. Brought up in the environment of directing dramas. Why was I interested in videotape when I was producing field. All moving into CATV... See the ghetto riots. See the networks laughing all the way to the Play it back again and again. See the students gassed by the cops. video. Instant war scenes. Instant ecology. Murder on the screen. want. Just you and your cassette. . . .

If one-third of ten million New Yorkers already helped a great deal in cleaning up the air. Just that. TELEVISION pollutes our bodies by brain-wash ad techniques used to make our bodies crave trash. Sugar-soaked candies, sodas, cereals and gum, vitamin-dead bread, beer and deserts remain although tobacco and hard boozes have been banned.

TV's programming patterns are so repetitious that they appear to create a psychological dependency. Soap operas, quiz shows, talk shows, sports and especially situation "comedies" all hook many people. The phenomenal stability of TV ratings, week-to-week confirms this addictive property. All of these eco-problems of TV are the real core-curriculum for kids!!

Newton Minow called TV "a vast wasteland!" Jerry Rubin calls it "Bubble gum for the mind."

COMMUNICATION
Fax
Radar
evt
SPACETEL Large screen TV
Psycology space

eye camera

Toy TV Toy -toy
population concentration deconcentration

Television and Ecology
Whether people are conscious or not, Television, perhaps a kind of MIND pollution at present stage, has already helped a great deal in cleaning up the air. Just imagine . . . if one-third of ten million New Yorkers comes to the Times Square every night to watch movies, instead of turning on their set at home . . . what would happen to the pollution???

INDUSTRIAL USE
Recording device

Electronic beam recorder

electronic beam recorder

Beat-resistant camera for furnace

ART AND ENTERTAINMENT
cassette gallery

Electronic wall paper

VIDEO-SYNTHESIZER FOR HOME USE

education

As a memory pad

video disc

EDUCATION

MEDIA COMBINATIONS
planning

saccosta vision

sony porta pak

SHUYA ABE

POPE M. SILBEY

PAUL M. SILBEY

Some possible solutions to the area of video coverage of cassette output...

Creation of half-hour, one hour or longer programs formats using live video DJ's and excerpts or cassettes. Programs could include excerpts of new tapes, "oldies", etc. Programs could be geared only to entertain, present news pertinent to our different cultures, create social awareness, or mix all of these approaches to programming into unique combinations, dependent on the personalities of the DJ's involved. The finished programs could be offered to UHF or CATV stations on a one-shot or ongoing basis. Programs could be live or prepackaged. Programs could be offered to specific or nationwide markets via selective UHF/CATV contracts.

Some possible solutions to the problem of personal contact with video products in retail outlets...

Creation of special video cassette stores, or new sections in present video/record stores...in conjunction to suggest that alternate culture people start thinking of the marketing part of video as an opportunity for meaningful work activity... in conjunction with existing video hardware and software companies, or if this is not possible, to start totally new marketing and distribution companies, cooperatives, or work communes. For further dialogue, feedback or more specific information, contact PAUL M. SILBEY.
CAMBRIDGE CYBORGS

We are a group of artists, engineers and scientists in the Boston/Cambridge area who have formed a company called Cambridge Cyborgs. Our purpose is to make the concept 'cyborg' and its implications known.

As human intelligence extends itself more and more via electronics, people will be able to use little thinking machines, or electronic companions, to perform a variety of tasks for them. It is then only a step to cyborgs: cybernetic organisms, men with machine attachments which monitor, modify, or take over bodily functions. We use the word 'cyborg' to designate not only the man but the machine attachment itself. Each is actually just a part since the true Cyborg is created only in their combination.

We are manufacturing cyborg attachments for commercial distribution and we are planning cyborg exhibits for art shows. At the present time we are primarily involved with the type of cyborg which monitors some internal physiological activity. It gives you immediate feedback of changes in the activity being monitored. Your increased awareness of these changes allows you to gain control of the activity. With use, the device becomes an electronic extension of your central nervous system.

Some physiological activities related to physical health which can be monitored and changed are blood pressure, body temperature, and muscle tension. Those related to emotions and states of consciousness are brain waves, emotional arousal (skin resistance), and the electrical field around the body.

GEOFFREY CHRYSLER

There has been a change in economic thinking lately from the gold standard to the energy standard. However, the true standards of wealth are human intelligence, human energy and energy from the sun. Men are now realizing under the energy standard that solar energy conversion machines will make an amazing new world but without the intellect of men these machines will never be built and without human energy the intellect is futile. Youth possesses the energy and the intellectual initiative. The men who now control the economic processes are fully in the grasp of the Neolithic culture process where tremendous profits are being made in the manufacture of instruments of death.

Excerpted from The Enduring Past is What Prevents the Future from Being Made Durable.

VIDEO CONEXION

THOUGHTS OF THE VIDEO CONEXION

It is the responsibility of REVOLUTIONARY MEDIA groups to create a new life through a medium, rather than to duplicate the old one with a medium.

Experiment is a major prerequisite to any Revolutionary Art, merely to document Revolutionary Art is not enough. That is characteristicly the goal of the 'Pig Media', usually occurring after the present time we are primarily involved with the type of cyborg which monitors some internal physiological activity. It gives you immediate feedback of changes in the activity being monitored. Your increased awareness of these changes allows you to gain control of the activity. With use, the device becomes an electronic extension of your central nervous system.

Some physiological activities related to physical health which can be monitored and changed are blood pressure, body temperature, and muscle tension. Those related to emotions and states of consciousness are brain waves, emotional arousal (skin resistance), and the electrical field around the body.

One Big Common Carrier

major goal of the V.C.

AC/DC... THEATRE VIDEO

AC/DC. Heathcote Williams' new play, opened on February 23 for a limited run at the Chelsea Theatre in Brooklyn, N.Y. The story interweaves Williams' comments and reaction to our Media culture with an extensive use of video. Presented as a piece of theatre, the play starts on a high energy level and stays there throughout the performance... as five actors represent combinations of verbal and non-verbal cues to the audience... as the activities of visual and aural effects blend together... the performance is both visually and aurally stimulating.

What did you like the most in AC/DC?

Well, the end. Feedback is the window into the fourth dimension, which we felt would be perfect for the last ten minutes of the play. Here, we did go far out with it, especially when the lead actor blows his mind, and a feedback series is shown on all 18 monitors. Also, when one of the characters speaks of schizophrenia, the use of the live video image, shown in different points of view, is very convincing... it amplifies the information beautifully. The five act's use of video is basically an experimentalization of television.
One Big Common Carrier
major goal of the V.C.

AC/DC... THEATRE VIDEO

AC/DC, Heathcote Williams' new play, opened on February 25 for a limited run at the Chelsea Theater in Brooklyn, N.Y. The story interweaves Williams' comments and reactions to our Medias culture with an extensive use of video. Presented as a piece of theatre, the play starts on a high energy level and stays there throughout the performance...as five actors representing a combination of actors, tricks and objects on their feelings and interactions. Certainly three new epiphanies have hit the media community..."media rash," "media turd" and "media sludge." Although the acting and language create a sense of verbal overload, the anticipated use of video is generally unfulfilling. So, Art Ginsberg and Skip Sweeney of Video Free America, who created and operate the video elements, were asked to comment...

How was AC/DC proposed to you?

Well in a way, we proposed to them. We've worked with the Chelsea before, and we thought that there was a chance to explore the video medium through this play. This past December, we read the play and thought that the way it was done right was with lots of video delay, lots of live video action from different camera points of view, and lots of feedback to illustrate another timespace dimension. The final director's concept was more traditional, and we were relegated to being the 'cosmic wallpaper.' We wanted to explore the relation of the live actor to video, so this was a great disappointment not to be able to do so. Equipment delays played a heavy role here, since we didn't get the equipment until the last moment, and it was to act as a bridge between the live actors and the video medium. So it was impossible to have the video working while rehearsals were in progress...

LOUIS JAFFE
An Appeal to the Wandering Eye

There is a malady which ruins more tapes than all technical malfunctions put together. Somebody has just shot a half hour tape of, say, a rock recording session, and after all that is a very hip subject, and there will be music on the sound track. But if the photographer had the wandering eye I can't even watch it.

Somebody comes into a situation with his fantastic recording device and prints out his vision of the situation. So often his vision consists of a constant casting around for something to see. He is afraid to settle on one aspect of the situation, one operation, one detail, and just watch it and let it develop. He fears that by letting the camera's vision simply rest on one thing for a period of time he will miss something vital going on somewhere else.

So I am watching the screen and I see something like this: A sweeping pan across the studio in wide angle (hardly enough time to make out that there are musicians standing around with instruments) going into a rapid zoom into an out-of-focus close up. As the focus is pulled in, the picture resolves into someone's hand tuning a guitar, just as the camera pulls away zooming back into a semi-wide angle of someone bending over doing something to an amplifier. As he stands up the camera moves on this face comes into view just as he goes off the edge of the screen). Meanwhile, the camera zooms into a telephoto of fuzzy hair and two eyes, while all the time the tuning of the guitar which was seen briefly early in the sequence is heard off screen.

I appeal to the wandering eye—show me that first wide angle shot of the studio long enough for me to register what kind of a room I'm in. Take it in a slow, slow, gliding pan, and take a leisurely zoom up to that guy's hand, take time to gradually concentrate my attention on this closeup detail of the general scene I just saw. Pull the focus if you can while you are zooming (slowly) so that when you reach that hand tuning the guitar it will already be in focus. And now that you have this beautiful, precisely-framed closeup of the hand, STAY WITH IT. Just hold the frame on this simple scene and let me see his fingers turning the tuning keys while my ears hear the pitch of the notes changing. Then at last knowing that it has been long enough for me to really see the gesture, pull slowly away.

Probably you stayed with the tuning scene long enough to miss the guy bending over his amplifier, but that's all right, it doesn't matter, just watch the image panning through your finder, and let your next moves be shaped by what comes into view. If an out-of-focus face suddenly comes in on the right side of the picture SLOW your pan gradually while pulling the face into focus, and once it's in focus, STAY WITH IT. If the owner of the face up and walks across the room, follow him and do a controlled zoom while changing the focus so that he stays framed and sharp as he walks.

Granted, this is a specific shooting situation, rather low key, and this is a specific way of responding to it with tape. Sometimes you have to break the flow and reorient yourself suddenly to catch a new development in the situation. But please, for my sake, don't just let your eye wander. Pick something, hold on to it, and let me really see it.