RADICAL SOFTWARE

NUMBER 4  SUMMER 1971

SPECIAL: CANADA AND CALIFORNIA SECTIONS!!!

TOP SECRET DOCUMENTS

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1971 1951

$3.00
Towards that end we think we can function best as an accessible model, economically self-sustaining, doing what we think we have to do, but not trying to force it down anyone's throat. (about 2200 square feet) and convenience for only $350 a month. That frees up $2,400 a year for projects.

The process worked very well. The precedent of compiling a publication from different geographic locations is one we plan to continue. However, as we've said, we don't plan to go on with Radical Software as a high production quarterly. Alternatively, we are thinking of a more frequent, less formal print service which would exploit offset technology to the fullest by allowing us to reproduce what is sent us with a minimum of typesetting, veloxing, and so on. In addition, we would give it over to other groups and individuals allowing them to do an issue using the distribution and support system we have set up.

While Radical Software began as a service to alternate television people, we've always felt that high access video was just the beginning of a whole trend towards alternate uses of technology and media. Thus, just as this issue deals with other designs and technologies, so will our print service continue access to funky and high-tech tools. In fact, we think the combination of hardware and software trends (e.g., in addition to high access television, the availability of mini-computers will accelerate rapidly over the next few years) will see a whole generation of Americans coming to terms with its technology as a better tool for social change than, say, the non-Cybernetic political models. Thus, the question then becomes: what scale? We do not believe in mass movements, that we should expend our energies convincing millions of people to think and move like ourselves. In place of a mass culture, we want an optional one; one which can support many different cultural options.

Towards that end we think we can function best as an accessible model, economically self-sustaining, doing what we think we have to do, but not trying to force it down anyone's throat. This issue was done in three locations by three separate groups of people. Twenty-four camera-ready pages were sent to us from Canada, sixteen from California, and the other thirty-two ourselves and the cover was designed by Ant Farm. Each group received a subsidy from us. See costs breakdown on this page.

The first option we chose was television. A communication technology is a natural resource. Moreover, recent developments in access to cable TV (both systems in Manhattan now have open channels) look as if alternate distribution systems can be a reality. Finally, we are moving. Our current left costs $500 a month and the rent is going up to $550. We have found a place nearby (8 East 12th Street, New York, N.Y. 10003) of the same size (about 2200 square feet) and convenience for only $350 a month. That frees up $2,400 a year for projects.

NEW PRICES!!!

| Issue One | Out of Print |
| Issue Two | $1.25 |
| Issue Three | $1.50 |
| Issue Four | $3.00 |
| Issue Five | $3.00 |
| Issue Six Guerrilla Television $3.95 | by Michael Shamberg and Raindance Corporation. Design by Ant Farm. A Holt, Rinehart, & Winston paperback (see editorial and pg 87) |

Our prices keep fluctuating upwards because we're unable to make any money without raising them. This, of course, creates havoc with new subscribers who respond to old subscription offers (printed in Radical Softwares 1, 2 & 3).

Our policy is this:

As of June 23, 1971, we stopped accepting subscriptions at the old rates. All money coming in after then is being applied towards our new prices. Where people have sent in not enough money for a full subscription, but too much for the reduced number of copies they can receive, we are refunding the difference. However, all subscriptions received before June 23, 1971 are being honored at the old rates. This means, for example, that if you sent in $1.50 for issue number 6, you will receive a $3.95 book for that price. We have 182 subscribers who will benefit from that. We are willing to take a loss of approximately 65c per copy on those books because: 1. It frees us to develop our new format more quickly; and 2. that loss may be offset by book sales generated by our subscribers showing them to friends, etc. Moreover, we get a standard publishers' discount of 40% on each copy, so books we sell for $3.95 (including mailing) only cost us half that. In other cases, of course, the bookstores will get that margin. All new rate subscribers to Radical Software will get issue number 5, the last before we mutate our format and information process, and Guerrilla Television, before it is available in bookstores.

Sorry for the inconvenience to some of you, but we are neither a public service nor a hard commercial venture (which is why we carry no advertising) and hope our readership is thus willing to experiment along with us in making this thing work.
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RAINDEX
New York City

SUMMER 1971
NUMBER FOUR

Publication of this issue was made possible in part by money
granted by the New York State Council on the Arts.

Editors; Beryl Korot and Megan Williams
Publishers; Ira Schneider and Michael Shamberg
Technical Editor; Dean Evenson
Production; Megan, Beryl, Jody, Ira, Michael, Dean and Dudley
Circulation; Louis Jaffe and Jody Silert

Cover designed by Ant Farm.

It should be mentioned that 8,000 copies (upon which these figures are based) in sales would be the best we've
done and that it could take up to a year to sell them.

Next, salaries and overhead breakdowns into two people
three months fulltime at $100 a week, and four people half
time, or a total of $5,600. Add to that $800 a month for
Radical Software's share of the total Raindance overhead
(half), or $1,050. Thus, total approximate salaries and
overhead for Radical Software come to $4,650.

This means that, if everything goes very very well, we can
net $11,920 minus $4,650 equals $7,270 on this issue over a
year's time.

This means each issue of Radical Software costs 56¢ apiece for materials, with-
out considering salaries or plant overhead. Assuming we sell 80% of our run, or
8,000 copies, our income breaks down this way:

Subscription sales (approximately 1,000 mail subscriptions already accepted at
$1.50 a copy minus the 56¢ unit cost and approximately 15¢ for mailing)...$790.00

Mail order sales (approximately 2,000 projected mail order copies at $3.00 minus
71¢)...$4,580.00

Book store sales (approximately 5,000 copies at $1.50 net to us minus 5¢ apiece
shipping)...$7,250.00

TOTAL PROJECTED INCOME before
salaries and overhead..........$11,920.00

However, do that we have to front end the $5,625
production costs, of which $2,000 is covered by a grant from
New York State Council on the Arts. Then we have an
ongoing deficit from the last three issues which we do not
have precise figures on because we have not kept Radical
Software's books separate from Raindance's. But some
things to consider are: we've only sold 60% of the last issue so
far, and about 60% of the issue before that (number one,
however, is almost gone). And we got ripped off by our last
printer (Balan Printing in Brooklyn) who shortchanged us
by 1,500 copies on a pressrun of 10,000 thus driving our costs
on number three up by 15%. And finally, we have a deficit
for back salaries for issues one and two when virtually none
were received.

The last thing is California and Canada. Media Access
Center received $755 from us to cover all material expenses,
but no salaries. Canada was sent $500 and received an
additional $130 from Free Video in Montreal. When the
Canadians began production they were expecting a grant to
cover their expenses. Therefore it was agreed that we would
not reimburse them.

However, their grant is still pending. If it does not come
through they'll have a deficit of $570. Both Canada and
California will receive 300 copies of issue number 4 to
do with what they wish.

We made no formal agreement on further reimbursement
because any income projections we make are contingent
upon things we can't control, and don't know about. If it
looks like this issue is going to do well, quickly, money will
go back to California and Canada. However, they agreed to
work at a deficit and without salaries because they're
getting the use of the Radical Software network. We like the
idea of a publication being produced in many different
geographical locations and hope we can develop the
economics to sustain similar projects in the future. (See
editorial for more details.)
To avoid an overly centralized role on our part, we designed the system so that master tapes would stay with the producers and we would pass on sales orders to them so that they could do their own distribution. Or, they could agree to let us hold their masters and do their own distribution for them.

In either case, we hoped that others would set up their own distribution system. To aid that process we pledged ourselves to Process Print-Out which would be a periodic debriefing of how the plan was going. Here is our first report:

In the past 3 months we have exchanged videotapes with 15 groups or individuals. We have sold tapes to 8 other people. (A complete listing of those transactions is in the box below.)

These sales were made at our original price structure of $55 an hour for outright purchase, $28 a half hour. That price includes blank tape, handling and mailing.

In addition to those sales and exchanges, we received some finished tapes whose producers want us to do distribution. Along with a sales form, they are listed on the inside back cover of this issue of RADICAL SOFTWARE.

Aside from the original publicity about the plan in RADICAL SOFTWARE number 3, the only sales attempt we made was a special mailing to our own list of people we know have playback equipment. We did this as part of an agreement to help distribute a composite videotape made by people at the Mayday demonstrations in Washington who called themselves the Mayday Video Coalition. Along with the Mayday tape we offered those listed in this issue.

Those are our temporary conclusions:

The exchange part of the network has been more successful than the sales attempt. This is because most people actively involved in alternate television know each other while straight cash customers are just now learning of our work.

While we are buying blank videotape at below our original estimate, the rise in postal rates and low volume have led us to keep our sales prices the same.

<table>
<thead>
<tr>
<th>Worker</th>
<th>Price</th>
<th>Software sent (minutes)</th>
<th>Postage</th>
</tr>
</thead>
<tbody>
<tr>
<td>JIM LANDIS</td>
<td>$65.00</td>
<td>Isle of Wight, Altamont, Woodstock (60)</td>
<td>picked-up</td>
</tr>
<tr>
<td>ANTIOCH COLLEGE</td>
<td>$60 plus 2(60)</td>
<td>Tender is the Tape II (60)</td>
<td>$1.42</td>
</tr>
<tr>
<td>CENTRAL MICHIGAN U.</td>
<td>4(30 min. tapes)</td>
<td>Clinton Project (60)</td>
<td>$1.80</td>
</tr>
<tr>
<td>UNIVERSITY OF ALBERTA</td>
<td>$178.70 plus 6(60)</td>
<td>College Life, Buffalo (30)</td>
<td>$24.76</td>
</tr>
<tr>
<td>H. KLEINFELTER</td>
<td>$55.00</td>
<td>Best of the Raindance data bank (60)</td>
<td></td>
</tr>
<tr>
<td>VIDEO THEATER PRODUCTIONS</td>
<td>$90.00</td>
<td>Maye Cay (60)</td>
<td>no record</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Software sent (minutes)</th>
<th>Postage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tender is the II (60)</td>
<td>$2.20</td>
</tr>
<tr>
<td>Clinton Project (60)</td>
<td>$1.68</td>
</tr>
<tr>
<td>Bucky Fuller, Wise Gallery show, New York scenes, St. Patrick's Day parade (60)</td>
<td>$6.00</td>
</tr>
</tbody>
</table>

RADICAL SOFTWARE (number 3) we detailed plan for the distribution and exchange of videotapes. Our concept that people themselves know best what information is useful for their lives, so rather than producers who anticipate "markets" for a few information, there has to be a system which reinforces indigenous information processes.

Our distribution plan had two modes. One was the outright sale of blank software for money or (less) money and blank videotape to the copying on. The other was an information marketplace where one videotape maker could exchange software with another.

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Sales of videotape is not a self-supporting enterprise and definitely cannot yet support a straight exchange. (Our losses, however, are minimal, as we are using our existing hardware and administrative structure to handle requests. It receives support from RADICAL SOFTWARE sales, New York State Council on the Arts grant money, and consultancies.)

We are hesitant to push the plan and have it appear as something it is not intended to be (i.e., a super-disk "underground" videotape network mail order service.) However, we feel there is a difference between traditional marketing, where people are forced to buy, and access, where critical information is available to allow users to make their own decisions. Thus, we want to accelerate the availability of videotapes as an intelligent manner as possible.

At this point our own affairs enter in. We have decided to relax our distribution of videotapes in as intelligenta manner as possible. This means our administrative structure will function solely between traditional marketing, where people are forced to buy; and access, where critical information is available to allow users to make their own decisions. Thus, we want to accelerate the availability of videotapes as an intelligent manner as possible.

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During the summer period (July and August) we are going to do a variety of things. Beryl and Ira will spend part of their time traveling and videotaping through the Mid- and Far West. They plan to attend a convention of the National Student Association in August (in Colorado) and see what interest heads of college governments have in a university tape exchange network.

Louis, Megan, and Jodie plan to remain in or near New York to administer distribution of tapes and circulation of RADICAL SOFTWARE, and help ease the transition to our new loft (see inside front cover).

Michael will be traveling and videotaping through Japan and the far East.

And Dean and Dudley will be working out of a country home in upstate New York on a local CATV project along with tape editing and duplication. They will also run student videotape workshops in conjunction with the Metropolitan Museum of Art.

In the fall, our current grant (which pays salaries) from the New York State Council on the Arts expires. While we have applied for renewal and expansion (to include computers in symbiosis with video), we are not planning on it. This is not out of pessimism, but because we want to maintain flexibility so that if we do receive more money it will aid an ongoing structure, not resuscitate a dying one.

Thus, the role of a distribution network becomes very important to our own future. If we are to do it, it has to be self-sustaining. And we need it to distribute our own videotapes.

Our distribution strategy will be a synergy of the intelligence we accumulate from visiting people and seeing their tape, and what they say their needs are.

We will implement it through personal contacts and our own mail order network which includes RADICAL SOFTWARE subscribers (more than 1,000 paid and present! returns from questionnaires we have distributed asking people if they have hardware, and other mailing lists we have access to e.g. Sony dealers, schools).

While we have only committed ourselves to six issues of RADICAL SOFTWARE, we now plan to maintain some print presence (with a less expensive and time-consuming format) and that will help maintain access to the network.

So, in short, we commit ourselves to making the network self-sustaining. (We may offer it as a service to groups with enough money to support an ongoing subscription.)

If you have tapes you think we can help with, if you want to exchange tape, or if you have general feedback, please let us know.

END

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**page 2: EXCHANGES**

**VIDEOTAPE EXCHANGES: April thru June 1971**

<table>
<thead>
<tr>
<th>Producer</th>
<th>Software (minutes)</th>
<th>Postage</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. HOMESKIN</td>
<td>Doukhobors community in Saskatchewan 2(30)</td>
<td>San Francisco Oil</td>
</tr>
<tr>
<td>8. MEDIA ACCESS CENTER</td>
<td>Video Potatoes: California living composite (60)</td>
<td>Spill (30); Ezekiel Family commune (30)</td>
</tr>
<tr>
<td>9. ANTI-TOXIC COLLEGE AV DEPT.</td>
<td>Arizona Farms environment (20)</td>
<td>Jack Moore European underground tapes 2(20) plus $30 royalty*</td>
</tr>
<tr>
<td>10. JOHNNY VIDEOTAPE</td>
<td>Economics of video (40)</td>
<td>Clinton Project kids make own TV (30)</td>
</tr>
<tr>
<td>11. CHALLENGE FOR CHANGE</td>
<td>we initiated</td>
<td>Tender is the Tape II: Raindance composite (60)</td>
</tr>
<tr>
<td>12. STATE UNIV. OF NEW YORK</td>
<td>Composite: University life (60) &amp; raw (60)</td>
<td>Tender is the Tape II</td>
</tr>
<tr>
<td>13. BOB WITHERS</td>
<td>Abstractions (30)</td>
<td>Yuppies invade Frost, nr Cleaver (60); Altamont (60)</td>
</tr>
<tr>
<td>14. BLACK PANTHER PARTY</td>
<td>we initiated</td>
<td>Knowledge &amp; Industry III: Raindance Media primer (30)</td>
</tr>
<tr>
<td>15. BRIAN SMITH</td>
<td>borrowed tape, software promised later</td>
<td>D.C. demonstrations 1970, $6.09 Nixon peace speech, moonwalk, astros party (80)</td>
</tr>
<tr>
<td>16. ANI FARM</td>
<td>Wild Seed: media nomad composite (30)</td>
<td>Clinton Project (30)</td>
</tr>
<tr>
<td>17. X-TV</td>
<td>Electric Letter: sights of Edmonton, rock music, PLG raps (20)</td>
<td>Raindance composite: picked-up double feedback, Altamont, rap on junkies 2(30)</td>
</tr>
<tr>
<td>18. FREE VIDEO</td>
<td>Free Video Festival March 1971 (30) on (60) tape</td>
<td>Clinton Project (20)</td>
</tr>
<tr>
<td>19. SOURCE COALITION</td>
<td>we initiated</td>
<td>Ecology edit, motorcycles, farming (60)</td>
</tr>
<tr>
<td>20. VIDOTS c/o Fred Endsley</td>
<td>Information Sampler: organic farming, jamming, studio work (20)</td>
<td>Bucky Fuller, Nixon off-air (60)</td>
</tr>
</tbody>
</table>

* Royalties paid by Raindance for tapes used at college gigs
The following are excerpts from 1) a manuscript/letter recently received from Warren Brodey on the topology of klein form systems and 2) a transcription of the audio portion of a two-hour video tape made by Andy Mann and Darcy Umstedler in which Warren relates klein form systems to biotopology (Biological optimizing systems) and contrasts these with mecha max (mechanical maximizing systems) which he thinks predominates in the mismanagement of the earth’s ecology in ignorance or disregard of context [the extent to which all things (systems) are related].

TOPOLOGY is a non-metric elastic geometry. It is concerned with transformation of shapes and properties such as nearness, inside and outside. (Paul Ryan, Radical Software 5).

Compare the kind of space people are in who ask “Do you follow my line of reasoning?” and the space of those who ask, “Can you get into the space I am in?”

“Can you get into the space I am in” means asking the other people to loop through your style, your information arrangements, your habits, your epistemology, your language, and how you deal with the unanticipated.

Infolding: Imagine working through into depths with the help of a media that provides instantaneous feedback and thereby allows infolding with time, memory, energy, relation, no longer in the image of print. “Do you follow my line of reasoning?”

I am not a TV freak. I am a person engaged with a group in synthesizing actual plastic materials that use the earth in their working. The going is slow but the space is now clear in my head. We taped a discussion—each of us trying to catch what we thought had meaning. I might catch your face when you registered surprise at what your hands had just built. On the next infolding we would discuss what you expected and your surprise. We would use the TV to penetrate in depth the experience even as it happened and to penetrate the experience of the surprise at what your hands had just built. On the next infolding we would discuss.

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First, cut the toe out of a stocking, stretch hose is better. Cut a slit near the knee, make it about the diameter of the toe. Fold the stocking over back on itself, put the toe through the slit. Pull the toe free edge through (but not all the way through), til the free edge at the toe and thigh are adjacent. Now get a needle and thread. Sew the slit to the stocking coming through it. Sew the toe free edge to the thigh free edge. (See diagram of klein form)

Reach down the double tube. Your hand will go down the contained tube (what was the toe) through the slit to where it is uncontained and then around into the containing space between the toe and the thigh of the garment. We are in very different territories. In the past you started out with points; points went to lines; lines swept a surface in two dimensional forms. When you went to three dimensional forms the first form was a sphere, because that’s the simplest; then from a sphere [you can make a hole in a sphere and stretch the sphere out (as far as topology is concerned, you’re allowed to stretch everything)]. You went to a donut; a donut tube a donut had to have a hole in the middle, and you could stretch it as much as you wanted but it still had a hole in it.

The klein form is different. There’s no inside; there’s no outside. Instead you have a contained tube and an uncontained tube, a contained hole and an uncontained hole from which you can make interlocking klein forms in a chain. . . . Any part of the form can touch, contact, communicate with, flow with any other part, and the parts, the whole, in time flow through each other itself in a way the donut and sphere cannot. We have a quality of continuousness in the form and at the same time intracontainment or infolding; we have intrinsic to the form identifiable relationships that are not diadic (inside, outside) but are always at least triadic (context). There is no central governance or cooperative communication. There is enormous variation—the basic structure is so informationally rich that no two systems are sufficiently similar to value a same “thing” at the same time—indeed there are no “things” except as special cases.

The beauty about the klein form is that for the first time you are not captured by spheres or donuts. You can talk about a jet of air that goes up through the part of the klein form that is in contact with the external environment (where it is uncontained) and then becomes contained within itself and continues. For the first time you have a form which allows you to talk about something contained within itself . . . if I put my hand on my knee it forms a kind of hole where the “outside” is in complete contact with the arm and where the energy from my hand goes back through my body and alters what happens “outside” again as it passes from within my body down through my shoulder . . . I start to have a loop which is partly uncontained that is, really senses that which is outside itself, and partly contained, that is, it senses itself within itself. It is a form that begins to have the capacity to know about its own behavior as it behaves “outside,” that is, in simple connection with the environment, and as it behaves “inside,” as informational representation to the environment within itself.

Paul spoke of how the kleinworm has a capacity for anticipation and we find that anticipation has meaning only if we are considering a time-form geometry, a geometry of relations rather than things (no longer Newtonian geometry but an Einsteinian time-space form, a form that does not define time but is time that is by definition) . . . “(Taping something new with yourself is a part uncontained.

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

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Taping something new with yourself is a part uncontained.
In biological systems rhythms pass through themselves interfering, augmenting, amplifying by setting resonant rhythms going which soak up energy which would otherwise be lost to relevant work. Rhythms that are more intracontained will tend to null out rhythms that are not convergent or that cannot find energies at the time they are needed.

To put it another way: Let's say you have a colony of birds and this colony of birds is in a mountain valley almost filling up the mountain valley, and the birds have in the colony in a particular way that allows them to propagate so there are many more birds. The colony then becomes crowded, and individual birds start to behave in a crowded way; the colony is then changed. The way the colony changes influences the way the birds change. The way the birds change influences the way the colony changes, but the birds change and the colony's change are not simple additions; the colony is not made up of a million birds, nor is a bird made up of a colony, because there now starts to be in time an interaction, an active dynamic interaction between the single unit and the mass unit. The dynamic is not simply dividing the mass into the units. All of our theory and governmentology has been that the individual is simply a member of the class called mass. Now, however, we start to move to what the interaction is between the individual and the mass in a way that takes in the context which is beyond either the individual or the mass, that is, which is contained around that totality; so we have always a system of three at least. You always have a context.

In the past all of our logic in all of our theory, in all of our ways of thinking, has been bound up with systems of two, systems basically true and false. But we know now that there's no such thing as high holy eternal noon, the time when all things are pure, because things are always changing, because time always exists. The klein form helps you get your head into a space where time starts to exist and where things are constantly in dynamic motion with a different kind of dynamic relationship than you get if you're talking about spheres. The concern used to be: how do you get the mass contained in the single member, how do you get the class contained in the member of the class. You could talk about how members are made up the class but you could never talk about how the class made up the members; you were never able to talk about it with any-geometric representation. But now people can talk about this in terms of triadic logic (the man who taught me what I know is Warren McCulloch, and Warren was searching for triadic logic in asking questions about things), that is, how do you set up a contextual logic so that your experiments aren't for the purpose of destroying context. Usually experiments are done so as to eliminate context. Now, if you eliminate context you're then into what I call mechy max systems. Mechy max systems are mechanical maximizing systems which operate by Newtonian physics, which operate like a clock with its clockworks. This is what Buckminster Fuller was talking about. There is for the clock a winder which is the energy source and there is the energy sync which is the fact that the hands of the clock go around; between the source and the sync are a number of levers of various sorts: wheels, ratchets, the great clumpers and the like, but the output never affects the input; there is always infinite source and infinite sync, infinite beginning and infinite end, and we find now that this is no longer a reasonable way to think. Now Bucky talks about spaceship earth and how man has to take it over, and I say bullshit, because man doesn't want to take anything over, because man is a part of the universe but he is not controller of the universe. Once you start to think that you must take it over it becomes like a Japanese garden. A Japanese garden is a garden that is arranged for man's purposes and basically has none of the mystery, none of the uncertainty . . . (literally I have talked with people from NASA, people who are high up in government who think of our taking over the whole earth, artificial climate, artificial creation of environments . . . of mechy max coming in, destroying the environment, and then recreating it . . .

The thing that you learn when you start to play the game of building biological systems (what I call biological optimizing systems or biotopenses) is that there is a context which man has nothing to do with and is not in any way in control of. There's no way to recreate biological systems, because in the recreation you do what you did with hybrid corn; you make a better corn except that all the corn is exactly the same as the next; if any disease comes along it wipes out everything. There's no flexibility; man-made ecology is of necessity a low variety system because it only contains that variety which man can conceive of. An ecological system is a high variety system . . . We're making "toys" which help us to think about ecology. In these biotopenses systems that we're trying to create, however, we don't have control of the total system—we don't have control of the tools that we've built. "They" have a life of their own which is insensitive to the life that forms around them; each one is different from the next and if some part doesn't work it doesn't stop operating.

However, in a mechy max system, which is a clockwork, if one wheel stops turning the whole thing, because it's like a simple chain, and there's a weakest link, stops. If you have a densely interconnected system within itself where all the parts are connected with all the other parts, then all these parts are less densely connected with that which is outside which is the context; no two systems, then, are alike, and if any part dies, which it will, inevitably (because in some ways you try to make them as improperly, as inaccurately, as sloppily as you can) . . . if any part dies then the thing just has a different way of going about its behavior—it may not have the same behaviors, it may not have the same purposes, it may not achieve the same purposes, it may have different purposes . . . but death has occurred naturally and in one clump which leaves a hole, and that hole is taken up by the regeneration and evolution of other species which fill the hole.

In mechy max systems there are no holes because everything is as uniform as possible.

I started out as a physician and with mechy max biology, the biology of low information systems, the biology of vision: you see something, but you're not aware of the effect of your seeing; you smell something and you're not aware of the effect of your smelling; you hear something and you're not aware of the effect of your hearing—your hearing is not active (you're not aware of its activity though actually it is active), but with touch and the sensible world you start to get into if you touch something, then you touch it, it touches you; you move it, it moves you; you change it, it changes you, and it's happening simultaneously. You are no longer in the world of weak interconnection—when you're into densely connected systems you're into everything that happens affecting everything else that happens; when you're talking about densely interconnected systems you're talking always about effect . . . In eastern philosophy you talk about breathing out as well as breathing in; in western philosophy you talk about breathing in—everything is in; everything is need, everything is desire. And effect, breathing out and the sense of breathing, the whole sense of rhythm is something that eastern philosophy brings us close to. Western philosophy is the world of things . . .
Now the way this happened mostly is by the omnivores, the omnivores eat the herbivores, eat the carnivores. The omnivores are made up of two forms of form: they are called Internal Revenue Service, Social Security, health insurance, health center, mental health center. They are places where people are conditioned to cope so the animal is not taught, nor is it genetically made up to deal with a particular stream of water. He’s brought up to cope in such a way as to loop again the behavior of that which is outside himself, and go back and reconsider what was outside himself in terms of his behavior, and recycle his own behavior through himself altering it in such a way as to maintain survival, or to evolve survival so as to relate to the external world.

Biological systems are not all made the same. People may seem in many ways more like each other than they are like monkeys or rabbits, but every person has entirely different characteristics from the next, except that these differences coalesce or converge each in its own recipe to make people who are somewhat similar. Inherently there are enormous differences between people. Some of that difference is not obvious. Some of the flexibility in any natural system is not apparent because it’s not being used. It’s stored, like with wild wheat. Wild wheat looks like wheat but all the different kinds of wild wheat have a different genetic structure, more different than wheat that’s been carefully selected like the wheat that’s been grown. Everyone knows exactly what kind of wheat they’re going to get. In real wild systems there is enormous flexibility because many different kinds of components mix in such a way that the mixture is convergent towards a product or towards a creature which is sort of naturally there that’s making use of its environment, as opposed to something that makes it up different. The wildness is not used and is not apparent, but if something happens to the environment the wild potential still allows changes to occur because the flexibility is there available. A kind of wild system has a capacity for maintaining itself that a domesticated system does not.

In the mechanical system you try to maximize particular behavior, simplistic behavior so as to accomplish the one simple purpose which may be for instance to scrape up earth, to scrape up earth in such a way as so as to destroy all of the green things, all of the worms and ants. The earth-boring mechanical tractor or scraping thing doesn’t pay any attention to what it picks up. It tries to plant but it always replants in such a way as to destroy the variety, a meadow is not like a grass lawn. The way they’re laid out is not the same as the way that a farm is laid out. They are not made up so that one part of the thing is related to all other parts, and if anything came along, a big wind came along it might destroy some of the trees but the bushes and the small trees would grow up again and if some grass eating thing came along well there are other forms of grass, but not you build laws.

One cannot talk about genetics, Gregory Bateson’s point, in terms of classes of animals and creatures. You can’t talk about the genetics of deer or the evolution of deer. You have to talk about the evolution of the genetics of deer in relation to grass, and the evolution of plants. You can’t separate the evolution of one particular aspect of life from another because when you think biologically then the whole environment of an organism is not just the environment of oneself, but everything contains everything else, and even beyond the world if it wants to be spiritual about it, so that all things are in contact with everything else.

We are trying to develop a language of becoming, not a language of explaining which is what science has done, but a language of describing which is what ecology’s about, and not even explaining becoming, since everyone has which is what science has done, but a language of describing becoming which is what ecology’s about, so that all things are in contact with everything else.

We’re developing systems now that operate by touch, so if you touch them you intervene in their loops. They are not paying attention to you. They’re paying attention to that you’ve interfered with their usual mode of operation. To reverses the usual mode of operations they have to behave in particular ways that allow them to continue to exist in their style which is very different from their sensing you. They don’t sense you as you, as a plant doesn’t sense a tree as a tree. It senses that it has more shade and it must grow in a different way to find its sun. The person who is the tree, in a way, sees it as being a part of it, it becomes environment itself just as we are environment to each other and for the first time we can now talk about humans as environments to the rest of the world, or humans, as environment to animals—we don’t think of ourselves as the center of the world anymore, we’re environment, and there are many environments.

Mech max organizations are doomed at this point because they’re not capable of managing the huge human-level that people want and need in order to evolve the animal. It is not acceptable to me to accept that we are continuous in any way and have never been otherwise. In biological systems control is explicit. The mechan max myth is government control of the people and the government is a set of forms. I’m not talking about human people—they lose control of the government, they lose control of the government. The individual is defined as that now moves people about like a big clock that has all sorts of ratchets and all the people have to fit into ratchet position, literally in government the positions you have are not related to the people—they’re related to the positions,

in the forms and forms do not have power. People have power, so power to the people is a joke because the people already have the power, but they haven’t exercised it.

Fuller is trying to reprogram the mech max system to make it work better and my statement goes this way—the system is self-destructing now and the myth that the mech max have power must now be destructed rather quickly among people. It’s this attitude, that the mech max have ultimate power, that the big machines have ultimate power, that has put us where we have been eating up all sorts of garbage, the machines put out in order to keep the system going so we eat chicklets...

I went through the stones and through the city recently (I’ve been living and working in the country lately and getting along on very little money) and looked at the whole city in terms of the destruct that’s going on because all the products that are made are really just a by-product of tally—the mech max omnivores is a paper system and its single purpose is tally, tally is money, money is just keeping tally, tally mech max operates in keeping tally, the game has been how you maintain the tally as gross national product for example, population rate for example, interest rates for example—these are all tall forms, banking, insurance... all parasitic operations are tally systems of the mech max—the money system. This is not wealth. Wealth is the capacity of any organism to obtain that which is necessary for its own survival, and more than that to obtain that which is necessary to optimize its evolution and to maintain a kind of evolutionary stability that allows everything the whole world over to continue to prosper in a way that’s healthy.

I’m not talking about getting rid of all mech max, however, (man’s controlling nature was perfectly fine as long as he didn’t have too much influence it is just that the proliferation of the mech max has become so enormous that the destruct not only of the mech max but of the total earth is now possible), we are talking about biological optimizing systems. A maximum is where you try and get more and more and more, it grows and grows and grows, the bigger it is the better it is. If you don’t think of optimal size, schooling is to pour more and more into your head and you no longer think of optimal pouring into your head in relationship to experience. There are optimal positions where you would have some mech max but they wouldn’t have grown like a cancer. Cancers kill their host and after a while the cancer dies because the person who has the cancer dies. Well the mech max at this point, the industrial system, the tally system, is like cancer. It is now proceeding to kill its host which is the earth.

Up until now we haven’t had anything to take the place of the mech max myth. We haven’t had a sense of living systems, biological systems, being a totality, that the earth is a biological system, that the rocks are biological systems that they’re alive, that everything is alive but there are some things that seem much less alive; those are the rocks, the air. We must talk about these as special cases of living things which man basically has very little connection with because they’re so different from man and he barely comprehends their aliveness just as we don’t comprehend really the aliveness of crickets. We comprehend better the aliveness of mice because mice are more like us—they’re mammals, we don’t comprehend reptiles, we don’t comprehend birds as well as we do monkeys because the metaphor of any biological system is itself, because it is self-sufficient and self-organizing. We were talking about the klein form; about effects at a distance returning to be infolded. That is, any biological system makes noise—it does things which are sort of trial and error and which don’t get anywhere; that are fairly random. Those things which are random by definition don’t persist, those things which converge into a behavior help to maintain the particular thing that has been going through trial and error behavior. If these converge, then the resultant behavior persists and we don’t call it random anymore. Randomness or noise is the trial and error of biological systems.

Non build lawns

Are continuous with biological systems and

One thing man has is that people want arid need in order to...
Mechy max people proceed by considering things in a modular form—houses are ticky tack all like each other—or in uniform form. That is, all the ocean is like all the rest of the ocean. It’s possible to dump atomic waste into the ocean because you know it will be diluted by the total ocean—but this does not occur. Atomic waste that’s been dumped moves around in clumps in the ocean. It maintains its integrity; it stays together. The fish are alive. They concentrate the mercury and the mercury goes up the food chain and gets concentrated. Atomic waste gets concentrated. The world is of clumps and all the clumps are different—clumps of people are just different kinds of people.

The idea of clumps is very important because part of the mechy max mythology is that things start off as uniform and then develop into highly differentiated sets. This is not so. Everything starts out as highly differentiated from the outset though there are holes, discontinuities, which may be invaded by one set or another. Life processes operate against things becoming uniform and operate towards things becoming more highly differentiated.

One of the most fascinating problems is what happens when there is no leadership. In our cells there is no leader, but mechy max thinks of genetics as a great leadership system (as if genetics operates separately from what happens in the womb—what the mother ate, what kind of life she was leading).

You must start out with the fact that there are clumps. (Only God could organize from zero with everything uniform—that was in the mind of the religious people who organized from zero... it’s interesting he organized in seven days, in rhythms.)...

Let’s say you have a group of people together who are not together because there is a leader, but are a leaderless group. After a while they’ll organize so that they get jobs done and sometimes they’ll organize without a leader; sometimes they’ll have a leader for a particular function—sometimes for a day or a month; all of this is different depending on the different kinds of people who happen to be in that group, so there’s a natural type of organization that happens among a group of people, but it’s not uniform. The rules are not the same across many cultures. Each culture has its own style. You don’t start with randomness. Randomness and infinity are mechy max terms. Randomness as a continuous state can only be created with great difficulty; it’s a mathematical state which doesn’t occur in nature at all. What happens in nature is you get things grouping together in clumps which behave over time in such a way as they may continue to exist as a group... ...and these clumps can only come in contact with those things which are physically adjacent or that are informationally adjacent or rhythmically adjacent. If you have two systems which have similar rhythms and if the rhythms are slightly different they’ll start to rhythm together... to form simpler rhythms. There may be many different kinds of instruments but the rhythms tend to group in clumps. If you think of our communication process then those things which have similar rhythms are able to speak to each other; those which are very different rhythms are not able to speak to each other. So there are different communications that occur between elements of a system which are of different rhythms... There’s a certain kind of self-organization that occurs with a rock group making music together, or with two people making love. You may start when you’re making love a new rhythm, but whether it’ll catch on depends on where your partner’s at and whether it’s a random rhythm that has meaning and catches other random rhythms. What may start out as noise—that which does not have meaning, that which is not information, that which does not produce change—because at that point you’re in transition, may be a rhythm your partner picks up on and plays back, and plays back again until a new rhythm is organized. You’ve gone through the transition into a new rhythm. What was noise becomes information, because it did have effect, it was that change which produced an effect. Rhythms tend to organize so that that which is relatively random and meaningless drops out, and that which was meaningless may be the very thing that sets off the next transition.

I have moved finally into the space which I call eco-space. Eco-space is self-referencing such that the existence of time and space and size and materials and energy are all in constant rhythmic motion so there is no way to repeat behavior. Eco-space is triadic. Eco-space is recursive. It is not a place of beginnings and endings, of inputs and outputs discreet from each other. Eco-space is auto-correlating... self-organizing... I have moved into rhythms, ecological rhythms. The thing that’s most constant when you’re talking about nature and biology is rhythms and time things; that’s where the most important information lies, information being denied by in large by science. In our kleitown sponge there can be many currents and rhythms looping themselves and each other, spreading and flowing like a meadow or forest or like the living sponge in the sea, or the sea as a sponge: a current of water moves swiftly between two coral heads; it hits a back flow and is turned back, like the stocking looping outside then across the flow jetting intra-contained through its own streaming in its own becoming. Dive into the water and surface through the bubbles you made and dive again. Wind back through yourself a tape of yourself talking and behaving so that you can relate to yourself as you will when you watch the tape, then infold again. A topology that uses rhythms intermingling and flowing around and through each other would let us build walls secondarily, rather than as categorical dividers. TV networks do not have walls... Swim in its currents, feel them, where the activity of the space changes abruptly, sediment—slower changing stuff—is laid down. The slow rhythm—a ‘now’ memory, infolds and gives context to faster events which in turn give the slow rhythm meaning.

Scuba swimming deep in the ocean one can feel the eddies and rhythms of fluid filling the holes which one would have called cells. Coral reefs grow in slow time—slow rhythms wearing volcanic rivulets into bridges of sponge, volcanic bubbles and the sea twisting and turning rhythms that seem into ripples—and these ripples and sand spits rhythm the sea and the growing of coral and the wearing of rock—and all these are rhythms. Swimming below one knows one’s own rhythms and the rhythms of breathing and blood and that nothing is still. Putting one’s face mask close to the ripples of sand one can watch the grains flowing. But to sense that flow of slow things like sand, or equipment or hard wired programming—the flow of these walls, we must change our rhythm and swim in their time and size grain. Ten year interval time; equipment distribution size.

Time lapse in 10 year intervals. Focus for large size objects. "Now" is a 10 year duration.

Infolded time lapse taping will show the rapid change of events ordinarily called unchangeable. Time taping can be tailored to find patterns. When I was with Bateson in Hawaii we both longed for a series of time lapse shots of Honololu showing the cancerously money producing developments destroying the cities survival environment. Month by month one can see the cancer growing. Day by day it is hidden. By changing time grain of the taping appropriately, complex rhythms are simplified. Then one can feel the repetitiveness and code the kind of information/materials/energy flow that follows one to glue into our new biotopology conceptions.

But here I must leave off. If you have followed me into this space you may lead me through the enormous holes I see all around me filling them with energy/information/materials/time which as it resonates, converges or dies, or provides the surprises which may evolve the means of survival.

We must leave the old space. There is no life there.
NOTES FROM STEPHEN WATERMEN

A living body is not a fixed thing but a flowing event, like a flame or a whirlpool: the shape alone is stable, for the substance is a stream of energy going in at one end and out at the other. We are particular and temporarily identifiable ripples in a stream that enters us in the form of light, heat, air, water, milk, bread, fruit, beer, beef, Strivagooff, caviar and pate de foie gras. It goes out as gas andcrement—and also as semen. Babies, talk, politics, commerce, war, poetry and music. And philosophy. * - Alan Watts/Does It Matter?

Attempting to preserve in two dimensional archive what is not only happening in time (process) but is happening in many different forms/heads/places simultaneously (multi-process). Because Synergy is a coming together of individuals and groups with a group ego-consensus changing according to what is happening and who is involved to what extent, we can only point to some more or less general operating principles, supplement those with actual history and suggestions for further reading, and provide a situation allowing an individual to see as they want/need to see. Hence, we are to each person involved whatever that person makes it (which is the way we’ve always perceived anyway, but have tried to convince ourselves that events/energy transactions/things existed without us).

My view of what we’re doing, then, is conjured from my perception of activity as energy conversion, events in time. The manifestation most immediately brought to mind would be physical (associative) energy exchange environment, the ones we usually associate with the pre-industrial era, quantified and abstracted by the Smiths, Keynes, and Marxes of our civilization. The industrial era brought us to pure metaphysical (energy exchange): hydroelectric dam. The industrial era, quantified and abstracted by the Smiths, Keynes, and Marxes of our civilization. Theborning electronics era adds another metaphysical manifestation, the informational energy exchange environment. Both Ralph Nader and our Vice President have recognized the omniscience of the information environment; the synergy network is attempting to learn the principles of its new economy.

When we get down to learning how to harmonize with environment, and remember that that can include psychological and other metaphysical spheres, we make ourselves eligible for what Robert Theobald has called the Invisible University (Teg’s 1994, manuscript), a metaphysical instantiation only limited by communication and transportation exchange facilitators, each individual assuming roles of student and teacher interchangeably. Hence, I speak of the synergy network more easily than I can of Synergy, herein lies the changeable, process relationship of groups relating to groups, facilitated by the various tools applicable to informational catalysis.

Various elements function independently, as well as synergistically. Peggy still photographs on assignments and plays with her own work; I still produce films and radio, disc, film or multimedia sound tracks. Marketing these various talents is not too difficult, and our professions can be found in the yellow pages. But event of synergy is that unpredictable reaction of the interaction of potentially high energy elements. I am what I think and have only a suggestion of what that might be next year. What we have done and are doing in manifestation beyond our individual capacities have been varied.

Last fall we were an element in “happening” the South Street Week celebration. Putting city land to good use, we built a children’s park at 3rd and South streets, brought together a ten thousand person parade; released free cameras to friends and children and children’s friends, instituting a photography class; opened and maintained for two months a neighborhood free (barter) store, transforming in time to a school kids didn’t have to go to; blew up a bubble, called it the First Building of the Hicentennial, and watched how several hundred neighbors, gang members, hippies, Jewish merchants, Society Hill Matrons, and a rock band could get it on:

-Other past tense celebrations include parties, such as at Everything for Everybody, and the Beaux Arts Ball, with the Department of Urban Outreach, Graduate Department of Fine Arts at Penn , and the American Institute of Architects. That black tie formal involved manipulation of the space and definition of space (Industrial age environment of the International House juxtaposing the . . .

Most synergy network activities are continuous:

-First ’76 will be conferencing with radio and television station managers in June at the Corcoran Art Gallery in Washington, D.C.

-For complete computer analysis. Full instructions for computer analysis are included with each unit.

-P.S./Selected offers the FIRST opportunity for an individual to have the results of his self explorations scientifically analyzed! Each purchaser of THE MODEL 360 will receive a free analysis of his [ALPHA WAVE] brainwaves. This will provide an accurate check on the degree to which he is learning to control his Alpha and Theta. Since each MODEL 360 is equipped with an output jack, the purchaser may attach his unit to any battery operated cassette tape recorder and record his brainwaves. He then sends the recording to P. S. for complete computer analysis. Full instructions for computer analysis are included with each unit.

People and their external nervous system: how to use it, like any other technology, as a tool for more clearly and usefully manifesting this common information space. The acknowledgment/incorporation of the tools in all of our activities is not so much for archive/documentation (though that is useful and being grown) as it is for the catalysis of activity, only one of the many tools capable of raising and sustaining energy levels.

The nature of our present means of communication is such that I am not telling you much more than I am. Each person fills in the gaps as he experiences/learns/see fit. Consequently, I can never expect to be “correct.” I can only provide opportunities for play, Bridge-building becomes a high priority. As separations/classesifications/generalizations dissolve, so does the alienation and degenerative evolution of specialization, being made less necessary by the computer. There must be ways of bridging these systems so that the transformations may take place without destroying the energy/informational stores we call culture or the linkages of their processes. If you see some way your interests/talents/experience could be brought to Us in either an individual or common way, and if you see adequate return/engagement, and mostly, if you’d like to, I could regard you as another valuable teacher.

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Teliology is the logic of manifest intention, and ecology the logic of manifest survival. The extent to which environment is intentional, is the extent to which survival is enhanced. Moreover, the extent to which man’s energies are spent adapting to problems of his own creation (reacting to the effects of his non-intended influences) is the extent to which ecological equilibrium continues disturbed. The conceptual retooling of models required to link intention interactively with environmental enhancement, thus establishing a nutritive context, is analogous to integrating a great diversity of method (or technic) for purposes no one of the methods was designed to expect.

THE PAST AS PROTECTED REWARD
Man becomes the prime victim of his talent for retrospect upon investing his identity, his sense of self, in the simulations of past experience. By substituting prior patterns of identity for the elusive swarm of unfixed data accounting for the bulk of experience in the present, man imposes on the present those qualities selected from his simulations of the past best suiting his need for continuity. The transitory is thereby regarded as transcendental and the past is transformed into the only resource of protected reward. The past is read as unmistakable, fixed, sanctified, and the reality of the present is read as a bluff.

THE CORRUPTION OF REPLICA\S
Originals are, by definition, initially disorienting. The duration and effect of the initial disorientation is relative to the specific adaptive requirements introduced by an individual original form or set of original circumstances. Originals—like the Special Theory of Relativity—create theretofore unrealizable structural contexts and, in their own terms, re-frame and displace the preceding accumulation of replicas.

THE TRANSCENDENTAL MORPHOLOGY OF THE SACRED COW
Evolving from cuniform markings on bark and hieroglyphics slabs to the most protean of optimum-computer-access networks, information processing systems (information structures) trace a gradual, then a sudden amplification of planetary awareness. Away from the localized, the strictly continuous, towards the integral focus. As this alteration of his thresholds accelerates, Man will sustain his facility for seeing beyond former circumstance, and, if successful, develop new models of foresight. Or, he will attach himself to each exclusionary, specialized history as they scramble to dominate an environment which refuses to support their context. Environment will die first.

THE IDIOM SYNCRONIC
As the cybernetic paradigm characterizes reality with process, the medieval paradigm characterized it with essence. Essence is process.

AN ATAVISM: THE RE-EMERGENCE OF REVERENCE
Man’s sense of the whole is conditionally relative. Persistently, throughout the degrees of his experience, there is a constant, subsuming whole of which man’s most inclusive and sophisticated paradigm is but a variable part. It is this constant, perceived by man as a permanent condition, that procures and develops the forms of his reverence. As these forms are increasingly reduced to conventions, expressions of reverence devolve into obsolete ritual and, over varying cycles of time, a resulting accumulation of atavistic energy develops. Reverence re-emerges.

OBSOLESCENCE IS A MENACE
Vestigal modeling attitudes Fuller’s scenario concerning the illusion that the sun is coming up and going down for the planet’s turning on its axis, inhibits, reroutes, or otherwise limits experimentally gained evidence (feedback) which tends to deny their methodological validity. They handicap direct experience of the phenomena modeled to the degree they are believed to be real, that is, believed to be one with the phenomena. Models are rendered obsolete as they exhaust their “budget of flexibility”, losing incrementally or instantaneously, the capacity to adjust to new relational patterns and the subsequent rupture of continuity. (Models of access-to-process displacing models of static relation.)

THE MARGINS OF CYBERNETIC MODELING
Pattern emerges from random accumulation. A random accumulation of characteristic distinctness is a gestalt, a territory, a whole. Accumulation patterns introduce new unexpected interactions among and between the parts, entities, or units so accumulated. Thus, the mutable law of mutual proximity: Parts (however distinct when subject to other criteria) share a common identity insofar as they share a specific territory of random accumulation, a mutual proximity.

HEURISTIC SURREALISM
Meaning and value appertain to those functions of Mind represented in effective form or information. Art, as effective form, invokes a certain ideational circuit, lending access and fluency to its characteristic territory-of-relations while articulating its meaning. Value is defined as the measure of either rarity or utility in informational process, and, as such, is an expression of negentropy. Likewise, the Mind may be a muscle but a muscle is more than a tool.
I have a full time—and I mean full time—repair business.

more as if your familiarity with a scene had been improved. It provides background but does very little to
immerse you in the context because it fails to put you
into the scene along with the actors. The flash-back is
weakly your power to anticipate the future course of
present action.

But flash-forward is another matter. It puts you right
into the scene because it allows you anticipation as an
observer demanding self-reference in your observations
and imposing upon you the oms of identification with
the process of becoming of the plot.

Let's go back for a moment and look at the diagram Paul
made included with much explanation of it. There is shown on
the left \textit{THE SUN IS SHINING} and the right \textit{THE LEXICON}. The latter is a name for the
statement made about the former. \textit{ON} giving you
the statement makes \textit{THE LEXICON} a name for the
statement made about \textit{THE SUN IS SHINING}.

Above all, there is the \textit{LEKTOS}, or name for a real
thing to that \textit{THE LEXICON} may be identified with in the
hand. \textit{THE LEXICON} then relates to the \textit{LEKTOS}
that relates the other two parts. Together they make a
minimal trial.

Paul's diagram was mislabelled in one aspect, so please
do not be confused by it. Consider as Pierre did. He
said that \textit{THE LEXICON} has force because it exists and on that
the statement was true and false alike (also \textit{THE LEXICON}
is account, it has secondness, likewise \textit{THE LEXICON}
may be true or false where \textit{THE LEXICON} in that may
be true or false when \textit{THE LEXICON} happens but \textit{THE LEXICON}
relates the other two parts.

Look at another aspect of the diagram. The direct
relationship between \textit{THE SUN} and the \textit{LEKTOS}
about it is strictly true or false one, and it is the
relationship of \textit{THE LEXICON} with \textit{THE LEKTOS}
with which science mostly chooses to deal. It is clean.

However, the relation between \textit{THE LEXICON}
and \textit{THE LEKTOS} is subject to disturbances to the
ambiguities of perception. My camera may or may not have been
correctly focused when I took the photograph. The
\textit{THE LEXICON} may or may not have been
accounted for in the \textit{THE LEKTOS}. All of these
are issues about the \textit{THE LEXICON} and \textit{THE LEKTOS}
that make the \textit{THE LEXICON} a name for the
statement made about \textit{THE LEKTOS}.

The \textit{THE LEXICON} is a name for the
statement made about \textit{THE LEKTOS}. This makes the \textit{THE LEXICON}
about the \textit{THE LEKTOS} a name for the
statement made about \textit{THE LEXICON}. This makes the \textit{THE LEXICON}
about the \textit{THE LEKTOS} a name for the
statement made about \textit{THE LEXICON}.

As we walk through the \textit{THE LEXICON}, we
are made aware of the \textit{THE LEKTOS} and the
\textit{THE LEXICON} is a name for the
statement made about the \textit{THE LEKTOS}.

Finally, let me step back into Paul Ryan's Part 1
where he talked of Goebbels' claim in terms: \textit{Germans believe they can conquer the world through the power of the
propaganda machine.} This is a claim that has
secondness, likewise \textit{THE LEXICON}
may be true or false when \textit{THE LEXICON} happens but \textit{THE LEXICON}
relates the other two parts.

A conventional pyramidal chain of command must
maintain its ambiguity level to keep a narrow, tolerable
level of risk consistent and to associate its dual;
parallel forces must remain in the same direction to
retain the direction of information flow. You cannot
change the way that the people at the lower levels
think. But you can change the way that the people at
the higher levels think.

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maintain its ambiguity level to keep a narrow, tolerable
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change the way that the people at the lower levels
think. But you can change the way that the people at
the higher levels think.
IF POSSIBLE PLEASE PRINT THIS IN PAPER!

SHINE VERY BRIGHTLY! OR ELSE BLOW THE FUSE!

ANYWAY . . . I THINK WE ARE AT STAGE EITHER WE ALL GET HOOKED UP RIGHT AND

ILLUSION IS MAGIC!

ELIMINATING FORM?

ALPHA AND OMEGA IS SAME PARTICLE IN DIFFERENT WAVES! THE PHYSICAL WORLD

PARAGATEI SPECTRUM . . . BACK THROUGH THE PRISM . . . BEYOND GATE . . . GATE

BUT A COSMIC CIRCUIT OF ELECTRIC, ATOMIC AND PSYCHEDELIC TRACE BACK THE

TURN TIME BACK TO THE ROOT . . . TO COMPLETE THE CIRCUIT NOT JUST AN

ILLUSION ON THE WATERS SURFACE!

YOU HAVE TO GO BACK TO THE VERY ROOT OF THE LOTUS . . . THE IMAGE IS MERE

ILLUSION IN THE WATERS SURFACE!

TURN TIME BACK TO THE ROOT . . . TO COMPLETE THE CIRCUIT NOT JUST AN

ELECTRONIC GLOBAL CIRCUIT . . . BUT

A COSMIC CIRCUIT OF ELECTRIC, ATOMIC AND PSYCHEDELIC TRACE BACK THE

SPECTRUM . . . BACK THROUGH THE PRISM . . . BEYOND GATE . . . GATE

PARAGATE!

ALPHA AND OMEGA IS SAME PARTICLE IN DIFFERENT WAVES! THE PHYSICAL WORLD

(TUBE, SCREEN) IS ILLUSION . . . IS THE PRISM . . . LIGHT IS THE ONLY REAL

MESSAGE! LIGHT IS THE MEDIUM AND MESSAGE! BUT WHO CARES REALLY! WHEN

ILLUSION IS MAGIC!

I HEAR ITS POSSIBLE FOR MAN (BODY) TO FUNCTION BY LIVING ON LIGHT ALONE!

ELIMINATING FORM?

ANYWAY . . . I THINK WE ARE AT STAGE EITHER WE ALL GET HOOKED UP RIGHT AND

SHINE VERY BRIGHTLY! OR ELSE BLOW THE FUSE!

IF POSSIBLE PLEASE PRINT THIS IN PAPER!

REVOLUTIONARY ENGINEERING:
Towards a ‘Counter-Technology’

We are interested in the (still embryonic) ‘Counter-Technology’ branch of the “Counter-Culture” movement, as reflected recently, for example, in the appearance of publications such as Radical Software, Mother Earth News, Whole Earth Catalogue, New Alchemy, Domebook, Dome Cook Book, Anti-Fram, & c. Specifically, we are interested in the possibilities of the formation of automated rural (and urban) communes, possibilities opened by the co-existence of (1) enormous accumulations of “waste-capital” (government-military surplus in particular and commodity surplus and glut in general) with (2) the skills of the growing number of drop-outs, refugees, and renegades from the engineering colleges and the scientific and technical professions in general (among which we number ourselves)—not to mention those exposed involuntarily in the recent surge of unemployment in the technical professions who form the human side, the “software” portion of this “waste-capital” (what we would call “waste-labour”), and who are just as much “military surplus” and “obsolescence” as the more familiar “hardware”, and refer to themselves as such.

We feel that the present movement needs people from scientific, mathematical and technical backgrounds just as badly as scientists, engineers, and technicians need the social consciousness which this movement reflects and which is so often (rightfully) accuses them of lacking. If it is to be able at all to deal with and ultimately transform the present social reality. The ideology of the “abstract negation” and rejection of “Technology” (with a capital “T”) which is so popular and prevalent among large segments of the movement reflects this weakness. It is an utterly self-defeating and self-castrating ideology, and one which plays perfectly into the hands of our deadliest enemies. Behind the present “Technology” lie capitalist social relations. One need only break out of the fetishism and mystification of the use of this term for a moment to see that “Technology” does nothing, creates no problems, has no “imperatives”, etc. Only people do.

The form that technology assumes in any society is at least in part a reflection, an “objectification”, of its basic social relations. Our problems are “Technology” in the abstract but specifically capitalist technology (and, in the case of the USSR, etc., state-capitalist technology). A new, revolutionary society emerging out of this one would express itself, its new social relations, in a new, critical appropriation of present technology and science; in a transformation of its deployment and physical plant, etc. Communities which have begun with naive illusions about this question, and have attempted a return to the “idiolic” Neolithic or Paleolithic modes of life, have either quickly disintegrated or compromised their ideal aims, lapsing into pre-civilizations of alienation (guru-theocracy, etc.). It is necessary merely to think concretely enough to imagine what a hardship life can be, without the facilitations and “arts of life” which have developed, to see the error in this approach. One might also reflect that the development of Paleolithic and Neolithic societies lead precisely to where we are now, and a return to those conditions, even if it were possible, could only reproduce the original course of development and lead us back here again. On the other hand, communes which are unafraid to adapt the whole range of modern technology to their needs might serve as an advance scouting and experimental groping process, exploring the possibilities of the re-formation and re-deployment of the physical plant of society, of decentralization and de-urbanization, resulting in knowledge which will be crucial to a society undergoing a radical social revolution, such as the U.S. may be within the next decade or so. It is our belief that these communes, from the point of view of their own survival, must begin with the most advanced technologies (such as automation) evolved by the present capitalist society (though of course not in their most expensive and large-scale forms), and begin to remodel them to congruence with a different totality of social relations. We believe it is both possible and necessary for an intentional community movement, despite its inevitable poverty and financially and economically marginal status, to begin to build an independent economic base for the support and facilitation of the new social and interpersonal formations and relations which are now straining to emerge in this society.

We are presently working with several groups planning to form communes and we are actively searching for any ecologically compatible, etc. technologies which could be useful in creating and maintaining communities. Most of our work so far has been done in the area of what we call “the automation of agriculture” (controlled environment agriculture and hydroponics). We have developed several schemes and strategies for the (economic) evolution of such communities. The results of our work to date will soon be published by us as a pamphlet entitled: “POST-SCARCITY COMMUNES”. We are also interested in the category of ‘counter-technology’ which might be called “Technological Guerilla Warfare”.

contact: AQUARIUS PROJECT, P.O. Box 4013, Berkeley, California, 94704.
In the past two years I have videotaped seven of Luly Goldin’s dance therapy sessions at the Turtle Bay School of Music in New York City. Luly ostensibly teaches people how to become dance therapists, but her sessions usually turn out to be therapy for those involved. Her method does not consist in playing records and getting people to dance. All of the sessions I taped or participated in (I was a member of the group two semesters, then I returned as a guest to tape) took place without musical accompaniment.

The sessions begin with Luly’s instruction to the ten participants to “start working”—which means that people stop talking and smoking cigarettes and try to express their feelings by movement. This is difficult at first, and the group usually fans out across the room (which has been anything from a small auditorium to a twelve by twenty foot practice room at the school) to go through a personal process of getting into their movements or non-movements.

In a few minutes people may begin to dance with each other, fight, mirror each other’s movements. Couples or threesomes begin dramatic interchanges while others remain detached, into themselves. Luly sits at the edge of the room, always watching. Her therapist’s role consists in watching the movement for some key development, like the sudden shift in two people from lovers’ gestures to hostile ones, or a barely perceptible emotional outburst. Most often it is tears, sometimes rage, sometimes affection.

Usually, an outburst like this ends the session. After a review of what happened, during which everyone gratefully shrugs off the all-too-heavy expression through movement and returns back to smoking and talking, the group breaks up. The session usually lasts two and a half hours.

I began taping as soon as Luly asked the people to start working, and kept the tape rolling continuously until she called a stop. Then instead of discussing the events of the last few minutes we immediately played back the tape. After watching the tape sometimes people talked about it, and sometimes we went right into the second phase of the session where most of the group along with the camera became spectators while one or two or four of the people went further with what they were doing. This stage too I taped entirely. As I said, it often ended in tears or violence although sometimes with great tenderness. Even those who became hysterical watched the playback immediately and were calmed by their interest in seeing themselves go through such a thing.

We taped seven sessions out of forty, two each semester. Luly didn’t want more taping than that, which I think is another credit to her therapist’s judgment. If watching yourself in videotape replay becomes the main reason for doing things, then the quality of the experience is debased. Videotape had to be a special event in the routine of the sessions. This gave the insights from video feedback shock value which was not dulled by repetition of the experience in later sessions.

Within each session there was also the danger of overloading the participants with video feedback experience. We found that shorter periods of taping were better than longer. Sometimes I had twenty minute reels of tape and sometimes thirty minute sessions. The temptation was to record the whole length of the tape and then to watch the whole tape. But half an hour of the group watching itself proved to be just too long. Somewhere after the twentieth minute of watching the just-finished session on TV boredom set in, which mixed in a particularly irritating way with the continued fascination with the feedback. Twenty minutes proved to be an easier length, and many times we stopped after five or ten.

We usually did only two cycles of recording and feedback; sometimes three. After watching the last playback, there usually wasn’t much to add in words. The sometimes prolonged post-session discussions of non-videotaped groups didn’t happen after people saw themselves. As Luly said: “I can tell somebody, ‘You really hated that person, and he can deny it. But on the videotape he sees something concrete, something that he cannot deny’.”

I used a half inch portable for all the sessions, and every time but one I kept it plugged into a wall outlet, not moving the recording deck at all. In the limited environment of the room I relied on the zoom lens to get me in close to details of the activity. Rather than use a tripod and limit flexibility of camera movement I chose to hand-hold the camera, and because hand-holding for an hour of continuous taping can generate an extraordinarily case of muscle tension, I chose to sit in a chair most of the time, steadying the camera by resting my elbow on my knee.

Once I left my post on the edge of the room and wandered into the middle of the action wearing the portapak over my shoulder. The camera was fitted with a ten millimeter wide angle lens which has enough depth of focus so that I didn’t have to adjust it, leaving me free to move with the people, tracking in, out, and through. This added a much larger component of camera-oriented performance on the part of the group (as opposed to un-camera-conscious interrelating).

Luly and I differed over whether the camera should be a detached observer or a participant in the action. She asked me a couple of times during taping to join in the activities with the camera, but after the first experiment I didn’t feel like doing it again. Luly herself always stayed on the edge in order to oversee the action, and I felt that this was the camera’s place too. Just once or twice during forty sessions Luly felt impelled to leave her place and join the movement, and this option should be open to the cameraman.

A few times people were asked to specifically address themselves to the camera in their actions; this produced some extreme self-consciousness and some spirited performances. Taping group movement from the edge of the room did not produce too much self-consciousness. Luly thought that the taping seemed to inhibit some people, but that it intensified the experience for many. I’d say that the richest feedback was people seeing themselves as taped when they weren’t aware of the camera. Awareness of the camera seemed to short-circuit the feedback qualities of playback.

Technically, I always tried to make my camerawork as inobtrusive as possible. Trying to keep an overview of all that was happening in the room while also following closely the more dramatic developments. I found myself alternately zooming out to wide angle and panning across the whole group, and zooming back into telephoto to catch the intensity of faces pressed together or hands reaching out. Always I panned and zoomed with measured slowness—I wanted to stay below the threshold where camera movements and zooms are so slow that they become invisible. In these unedited, real-time recordings I wanted to make the changes that were happening in the group clear and visually interesting through a tape without technical distractions. The life of the recordings was short; none was watched more than once, and all were soon recorded over.

Once Luly operated the camera herself for the session (with the fixed focal length ten millimeter lens to eliminate the complication of focusing and zooming) and her therapist’s vision showed through even though she had never held a camera before. In the future I hope she chooses to get into the equipment. The therapist and the cameraman should be one person.

by Louis Jaffe

VIDEOTAPE DANCE THERAPY
EXPERIMENTAL VIDEO PLAYPEN

In our original proposal, we talked about exploring the potential uses of videocassette in higher education. This exploration was intended to go beyond the simple operation of making an audio-visual record of an event. Yet, we have found that, while three hours of instruction is an acceptable technical quality apparently was stifling the imaginative qualities that drew people into the Video-tee in the first place.

The Experimental Video Playpen is held every Monday night. It is open to everyone who has completed two instruction periods. It provides an opportunity to explore the various configurations of feedback, playback time sequence (loops), etc. At the same time, participants are extending their familiarity with the equipment and with the group nature of the whole activity.

Several people who, prior to this experience seem to have been intimidated by the equipment, have now come up with proposals, leading us to believe the Playpen has indeed generated confidence, originality and enthusiasm as expected.

We have in very many respects found ourselves walking a tight rope. On one hand we are conscious of our responsibility to instill in those who come to join us our own sense of responsibility for the care of the equipment and towards others who are working with it; on the other hand, we want to encourage those who come around to take creative risks. The Video Playpen is the encouragement of creative risk. The Tuesday night viewing sessions are meant to encourage a feeling of accountability on the part of people who are shooting tape.

TUESDAY NIGHT SESSIONS

Each Tuesday night, the tapes shot during the previous week are viewed by those who have shot them along with others who have expressed an interest in video-tape. It is a critical session but it is also a chance for people to explain to each other in detail their experiences in shooting and to learn from each other solutions to the kinds of problems that come up.

WRITTEN PROPOSALS

A third procedure which has evolved is the request that people who want to shoot a project put their proposals in writing. A representative sampling of these proposals is included as an appendix to this report.

THE MEDIA PROGRAM

COMMUNITY (AND INSTITUTIONAL)

VIDEOPRACTICE:

Individual and group projects combine production experience in VTR with first-hand involvement in social animation. Work study opportunities arise in training and technical assistance projects with community groups. Emphasis is on the process not product: accurate information gathering, responsive information processing, and effective and creative information presentation. (Model cities, Dept of Juvenile services, South East Baltimore Corp, Antioch Self-Study.)

POINTE-OF-VIEW MEDIA(ION)

Development of critical and advocacy skills. Watchdog project—working to make existing media more responsive to community needs. Studies in propaganda and attitude change. Baltimore Community Cable Television (CATV)—research and development project. “Grass Roots” journalism—techniques of inquiry.

OTHER COURSES AND CONCERNS:

—Introduction to the hardware and software—VTR is not TV
—Technical video workshop
—Film and tape screening with emphasis on the documentary and political statement about social change and for use in social change
—Advanced 16mm production workshop

For further information on the Center’s programs, write to: Alan Kaplan/Tom Johnson, Media program, Center for Social Research and Action, 805 North Charles Street, Baltimore, Maryland 21201. Phone: Area Code 301, 752-3656.
**Jr. High School Video Tape Workshop, Spring '71**

*Day 1: Brief technical demonstration of equipment (the zoom, focus, how to record, play back, check batteries, etc.). This should be appearing live on several monitors.*

*Students taping themselves and each other and play back.*

*Presentation of various things done by or through Raindance with videotape. Group discussion of presentation and our objectives in the workshop. This discussion should be taping by someone at Raindance.*

*Perhaps some free time for students to make a tape in a small group.*

*Day 2: Brief technical demonstration of the mixer (audio and video).*

*Playback of tape made by Raindance of discussion on Monday. Four students could be shooting and mixing this discussion.*

*Then playback of this mixed tape and discussion, while 4 other students are operating cameras and mixer, etc.*

*Day 3: Brief technical demonstration of editing.*

*One group could proceed to edit discussion tapes of Tuesday while others go out on a treasure hunt (looking for certain specified things in their surroundings, for instance, "Look for someone who looks like you").*

*Playback and discussion of tapes.*

*Day 4: One group could edit the various tapes recorded on the treasure hunt while others go out on a specified route with a specified duration of tape.*

*Simultaneous viewing of the various tapes and discussion.*

*Day 5: One group edits the tapes made on Thursday. Others begin a project of their own choosing.*

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**Excerpts from a Report on the City Hill Video Project**

Prepared by Kurt Myers and Brian Smith

The City Hill Video Project was an experiment in video access. It was providing a small group of high school dropouts with videotape recorders so that they could develop, by first-hand experience, a feeling for what it is like to produce and control programming about themselves and their personal environments. The experiment followed from a general attitude on the part of the project coordinators and the Model City Communication Center that people in the community can gain more effective control of their lives if they can enter into the information/communication processes which are for the most part not available to them.

The City Hill Videotape Project grew out of a previous one in which the coordinators took videotape recorders (VTRs) to four free high schools, one therapeutic pre-school and two university programs. In each case, with the exception of the therapeutic pre-school, the coordinators demonstrated the equipment and then gave it to the students, allowing them to create their own videotapes.

One of the schools visited was the City Hill Street Academy, which is directed to the education of the delinquent dropout from the South High area. After only the briefest of instructions on how to operate the equipment, a group of City Hill students taped in rapid order: sequences of traffic on Lake Street, shoppers, a bank, a theater; an interview with a local merchant on his attitudes about City Hill and its students; and verbal exchanges with a teacher at City Hill, a girl hitchhiker, the former director of City Hill and an official of South High asking them to leave the vicinity of the school.

The playback of the tape to the entire school population, both students and staff, generated immense enthusiasm—the audience was highly involved with what they saw. What everyone in the school had seen a hundred times before every time they walked out of the building was now seen through a new medium and thus transformed. Most recognized that the VTR had provided a new viewpoint on well-known surroundings and personalities.

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**Interviews**

*With Greg Coler, former director of City Hill*

With a Model City policeman, some pointed questions about harassment

With a Model City fireman, questions about his work, preferred shifts, etc.

With a group of students attending South High, their opinions on the school

With two old men in their front yard, their views on Model City, home repair programs and senior citizens facilities

With a couple hitchhiking, on the quality of life in Model City and the ease of hitchhiking

With a local shopkeeper, his opinions of City Hill students

With a girl hitchhiker, on sex

With a farmer selling oranges from the back of his truck

With a three or four year old girl, no response

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**Events**

*Views of South High demolition*

*Walking tour and nostalgia inside and out of Old South, the students relate experiences there, point out old classrooms, talk about what it used to be like*

*Impromptu skit involving other City High students, fit for and in a graveyard*

*Spontaneous role playing as policemen upon passing an empty patrol car, students* took turns playing "officer of the day" and questioning one another

*Late at City Hill, close-ups on many of the personalities and foods*

*Street scenes from moving vehicles and from the sidewalk, rain and sunshine*

*With a woman shopper, her views on what the Model City program has accomplished*

*A camera-eye tour of City Hill, outside and in, all the people, many of the activities, rock music was dubbed in over parts of the original soundtrack creating an appropriate effect*

*Shot of City Hill students working with elementary school children at a nearby center*

*Feeling around with the same children in a park*

*Young musician playing an electronic organ in a Lake Street store*

*Girls and football tossing outside of the new South High School, a record of what happened when some South High students break a window with the same football*

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**Classes and discussions**

*With Allen Bucker from Portola Institute, some pointed questions and discussion on many issues, student attitudes on the school begin to emerge*

*Discussion on anxiety and "Who am I" conducted by one of the volunteer staff members of City Hill*

*Record of a sensitivity training session or rather an attempt at one, what happens when a group leader finds attitudes which do not include "touching other men"*

*Talk on sex and student reactions, conducted by a university professor*

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The second contact of the coordinators with City Hill was made possible with equipment and funds from the Model City Communication Center.

Four students, Tony Bester, John McCallen, Scott Olsen and James Scholtes, participated in the project with a considerable range in their degree of involvement. We used a SONY AV3600 Portapak, a portable, battery-operated videotape recorder with playback capacity only through a special monitor, though a small unit added to the system enables it to play into any television set. The project ran from Monday, April 12 for five weeks until Friday, May 14 and was conducted during school hours: 9:30am-12:30pm. During the first three weeks the coordinators came three times a week, and during the last two weeks they came every day, amounting to from 50 to 60 hours spent at City Hill. Approximately 4 to 5 hours of tape were made.

The original proposal for the City Hill Video Project included as one of its goals the completion of a finished tape of ½ hour, but this became impossible when shortly after the conclusion of the project all of the tapes were stolen. As of the date of this report the tapes have not been recovered. In lieu of the edited tape which would have emerged from the project, another tape is being prepared by Brian Smith and Tony Bester. The new tape will consist of capsule descriptions and referrals for several Model City projects. This report, however, will deal only with the City Hill experience.

The following list of videotape sequences represents samples of taping and interviewing done entirely by the City Hill students.

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AT RAINDANCE CORPORATION

through Metropolitan Museum of Art

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JR. HIGH SCHOOL VIDEO-TAPE WORKSHOP, SPRING '71
A Proposal for Exploration of the Implications and Possibilities of Electronic Experience for Mini-Kids

TOM BENDER

Application of electronic media to our learning processes has begun, however feebly, but its primary focus has been on learning situations which are implicit in our formal educational structure. A structure formed long before the development of these new media. The experiencing and learning of children before the age of six, when they enter our present educational system, is perhaps the most critical in their lives, and stands to benefit from the potentials of electronic experience. This has also been the most ignored potential of the new media.

Research in many areas indicates that the first four years of a person's life are most important in determining his nature and capacities. B. Backmun-Fuller states that "98% of brain function is progressively and automatically 'tuned-on', 'tuned-in', 'tuned-out', or shut off in direct response to the positives or negatives of the individual's environmental experiences and potentials in the first 13 years of life." Over half of this development takes place in the first four years, most of it irreversibly.

Our present philosophies of learning have come from observation of the growth and development of people experiencing our universe solely through their individual innate biological senses. Those philosophies are a meaningful response to that situation, but in view of the immense expansion of our experiential possibilities in the last century, they are probably no longer appropriate and can only act to perpetuate a pattern of growth which fails to meaningfully reflect our potentials.

STIMULUS TO EXPANDED AND ENRICHED DIRECT EXPERIENCE . . . . Several dimensions exist by which to approach direct experience. Example and mimicry used in a dance event, where videotape of dancers is overlaid with live projection of the person dancing in the video space. Although the primary experience is visual, the participation in dancing along with the tape generates internal sensory experience which can open interest in similarly exciting things without the video world. Much of the less-wrong information, access to difficult-to-reach places, and exposure to micro- and macro-worlds can generate much curiosity about the natural world which can lead to much direct exploration. Events which require the participation of more than one person to operate, such as color synthesizers, wall-sized projection, two-way telecommunication, can generate desire for direct experience of them, and self-knowledge events can generate interest in expanding and enriching oneself.

Two-way cross-cultural access is another situation where experience of various culture-roles can be juxtaposed . . . teacher, learner, child, peers, etc. A large number of situations and activities could give a person much earlier access to social, spiritual, and physical desirous situations which stimulate the development of self-concepts, intellectualization, etc.

AWARENESS OF GENERAL PRINCIPLES AND EXPERIENCE USUALLY NOT AVAILABLE UNTIL LATER . . . . Vic Gioscia's report (Radical Software) on immersion in complex time pools is an example. As opposed to the above thought on less-wrong information in response to intellectual questioning, this is dealing with direct experience, which permits a person to experience and develop his own awareness consciously, pre-consciously, non-verbally, etc.

ABILITY TO AFFECT ONE'S OWN ENVIRONMENT . . . . one of the more important parameters that influence the nature of a person's future interaction with his world. Video-tape, color and sound synthesizers, wall-sized projection, two-way telecommunication, self-controlled access to information offer a person a fundamental ability to shape and develop his own physical, intellectual, emotional and psychic environment as a form of art as well as just experience. And because of ease of operation and limited skills necessary to use, they can permit this to happen from a very early age.

EXPOSURE TO MICRO, MACRO, ULTRA-FAST AND SLOW WORLDS . . . . film and simulation of galactic rotation, stellar life-cycles, yearly cycles of cloud patterns, solar, lunar, northern lights, volcanic explosions, tidal waves, hurricanes, solar flares, etc.

SELF-KNOWLEDGE . . . . The time-pool experiment above, video-tape loop experience of self, and other possibilities can stimulate continual growth of self-awareness and understanding throughout a person's life. Seeing facial expressions and body movements as expressions of inner states and feelings, being able to see others' reactions, etc., can open a kind of self-exploration and learning entirely untouched by our existing educational system. That can also be an example of experiencing general principles . . . . becoming aware through self-sampling of the visible world being a reflection of meaningful events and states which are not directly visible.)

ACCESS TO LESS-WRONG INFORMATION. Possibility of present attempts to develop information-access mechanisms for older people . . . . but with stress on non-verbal, visual, multi-sensory, wholistic presentation minimizing need for skill of reading, writing, etc. To what extent can this be meaningfully extended? It is uncertain, but it is apparent from experiments that consistent and easy access to less-wrong information produces powerful changes in the conceptualizing and understanding ability of the mind, and this need certainly extends at least part way down into this age group.

ACCESS TO PLACES PHYSICALLY DIFFICULT TO REACH AT A YOUNG AGE . . . . underwater worlds, life patterns of insects, wild animals, birds, etc; exposure to different cultures, climates, landscapes; experiences geographically isolated, cultural role differences within a culture, a country, or cross-culturally; flying, motorcycling, skiing, surfing, swimming, etc. (the above mostly through film, photo, tape and other resources)

With two-way access, and at upper range of time-span considered, allowing with kids and older people of other places and cultures, going out videotaping his own world to show them, etc.

The New Schools Exchange Newsletter has created a network among teachers, schools, kids, people—all and everyone into alternate education. In addition to the twice monthly published Newsletter, the exchange publishes a Directory of Innovative Schools and periodic "position papers" and provides advisers and contacts in local areas to help new schools happen. It entitles you to five months of Newsletter; $10 to an annual subscription of twelve Newsletter, the Directory of Schools and a free ad in the Newsletter. 301 East Canon Perdido, Santa Barbara, California 93101.
Tape that has been physically damaged by creasing, crumpling, or tearing is the prime cause of video head wear. Any sharp deformation or tearing of the oxide coating interrupts its continuity and uniformity, resulting in a cutting action somewhat akin to that of a file.

As of this writing, there are no technically good 1/2" editing systems in general use. If you are using 1/2" equipment exclusively, the best you can hope for, on a technical level, is to improve your techniques. That's not to say that the editing horizon looks hopeless, for it certainly doesn't. There are a number of editing decks coming out next year, each one better than the last. The problem with 1/2" editing is the problem with 1/2" video in general—its lack of electronic stability. No system, no matter how sophisticated, can improve an unstably recorded picture. Yet instabilities in a tape might pass by an untrained eye causing editing to become a bummer and the editing hardware to get blamed. Editing ends up giving technicians headaches, tape makers heartaches, and is generally agreed to be responsible for many of the building blocks in the video movement. It wouldn't have to be that way however, if a few things were gotten together. For instance: any instability in an original tape will almost always be magnified in transferring it electronically, a camera click on a tape is basically an unstable moment in the tape and ideally no edits should be made for at least 3 seconds after a camera click, and if a tracking problem persists even after 3 seconds beyond the click any editing should be avoided since the tape is still unstable, a tape that is continually mistracking is a highly unstable tape and not really such a great thing to edit electronically (though it looks all right on a monitor, a camera can be pointed at a monitor and the tape can be edited by shooting it off the screen (a dark room is best for this kind of "line" transfer); of all the 1/2" decks, the Portable Sony 3400 is the least 34M in playback capacity, if possible; the editing deck should always edit from "standby," "pause," or "still" mode since from a dead stop, it takes the heads longer to build up speed and stability.

Microphones = directional

Electrovoice puts out some sturdy good quality mikes which you can get a good discount on. RE 10 is comparable to the Sony ECM 22 but is sturdier and doesn't need a battery. (RE 11 has a wind screen). Very directional.

Paint Reference

There are no books or manuals directly related to half inch video as of yet, but there is some reference literature.


Basic Television Bernard Grob. Principles & Servicing, 1984, MacGraw Hill, N.Y. Another more general book on a lower level intended for servicing hints. It's drawback is its age, but most of the information still applies. $11.90.

Introducing the Single Camera VTR System Grayson Mattingly & Welby Smith. S & M Productions, Box 31095, Washington, D.C. An expensive manual half of which has general info useful to half inch freaks and editing systems should avoid 340% in playback capacity, if possible; the editing deck should always edit from "standby," "pause," or "still" mode since from a dead stop, it takes the heads longer to build up speed and stability. By Pakey
Sony is the General Motors of 1/2" video. The Sony Corp. is already responsible for six different video recording formats (two 2", one 1", the 3/4" cassette, and the old and new 1/2" formats) and they are not above making inscrutable references to new standards of portable recorders, none of which, it can be safely assumed, will be compatible with any existing equipment. Not only that, but the deficiencies that should have been corrected over the past few years have been either overlooked or over-rulled in favor of gimmickry and/or styling to the degree that it would not be unreasonable to expect a Sony portable with fins and a racing stripe rather than one with a more reliable playback system.

It seems impossible to convince Sony that anything less than a completely willing and ignorant consumer market exists where their video equipment is concerned. And, to a certain degree this has been true—up to now. But dissatisfaction with Sony is increasing, in large part, to the advance publicity job that Ampex has done for its cassette recorder. The Ampex, although there appears to be only one prototype model in existence (and even it is not fully operational), has given the people who have seen it demonstrated or have read about it, enough of a taste of what they’re missing (increased stability, self-threading etc.) to want to scrap Sony for good, at least in the portable field.

Another problem, although it is by no means true only of Sony, is that there is no real consumer feedback into the 1/2" video industry. It’s a fact that the expanded uses and the tremendous wear that alternate culture freaks put on video equipment is a much better proving ground for the equipment than all of Sony’s engineers with all of their test equipment and yet there is no way for Sony, or any other manufacturer, to receive that information on a regular basis, considering of course, that they wanted to hear it.

And the problems remain, like a sumo wrestler sitting squarely on our heads. The largest of them is that at this time, the video movement seems to be a one way street in terms of hardware, for if imports from Japan were suddenly to cease, the video movement, such as it is, would probably be forced out of existence from lack of the hardware around which it was created, and upon which it now depends. And, more realistically, since virtually all of the manufacturers are located in Japan (even Ampex is made by Toshiba) there is no way for a basically American movement, with as yet, little economic pull, to force positive responses out of huge foreign industries, like Sony. Even more disillusioning is the fact that, by comparison to other manufacturers, Sony looks quite good. Because Ampex is not yet on the market and probably won’t be until at least this winter, Panasonic is the closest competitor. But Panasonic does not yet market a portable with playback. Their service is not near what Sony’s is in video equipment and although their equipment is generally better engineered than Sony’s, it is always much later on the market and can not always meet the demand of the individual consumer. The same criticisms are true, though to a much greater degree, of Shihabend and the other manufacturers. So far as the “Fat Japs” are concerned, we ain’t got it so good.

The work has already begun. Many new devices and improvements have been developed within the movement, but the burden of electronic awareness lies with the individual users of video equipment. If video people don’t take it upon themselves to learn about, and light, the rip-off, then they are part of it.

Since a good deal of the hardware in the movement, at this time, is based around Sony, most of the following information is related to Sony equipment. Because each manufacturer uses his own techniques and system it is suggested that Sony procedures not be tried on other equipment. There are places, however, where the information is of a general nature, and in each case that will be clearly specified.

As far as service goes—it’s generally a fucking rip-off... and at the same time, service is the only faint phosphorescent glow on the video horizon. There’s no reason why anyone should pay anything like $15 to have a fuse changed on a portable recorder. There is absolutely nothing mystical about repairing a VTR and there is often no more charisma to the average video technician than a high school diploma and six weeks at a manufacturer’s training school. It is true that there are many operations that untrained persons cannot and should not attempt without at least some expert guidance, but not being an auto mechanic doesn’t stop most people from changing a flat tire on a car. Also, there are many systems (e.g. editing and duplicating) that can be set up just by thinking about what’s needed and then rigging up the proper cables to do the job. In other words, you can do it yourself with video equipment and you can do it for the price of a few simple tools and connectors and perhaps the friendship of your smiling local Sony service center. The scariest thing about servicing any piece of video equipment is usually the price of having it done professionally.

Venting the pent up venom of the video movement on the deaf ears of the industry does no good if there is no way to exert some pressure on that industry. For now, the movement can go through the back door by making local dealers and service centers aware of its presence. At the same time it must be creating and sustaining an alternative structure of production and services where the idea is not to compete, but rather to strengthen the movement through increasing its knowledge of how well the equipment functions, how much to expect from it, how it can be best be utilized, modified and improved and, perhaps most important, how the movement—as a movement—can most effectively influence industry changes for higher quality and greater accessibility.

As far as the “Fat Japs” are concerned, we ain’t got it so good.

ADJUSTING THE VIEWFINDER

It’s possible that after you use the portable camera for a while, the viewfinder monitor in the camera will slip out of adjustment. The symptoms are simply that what you see in the camera is not what you see on the monitor. Adjusting the viewfinder monitor has no effect on how the camera functions but proper viewfinder adjustment is essential if you are interested in what you are shooting while you are shooting it. If you believe that your viewfinder is out of adjustment and you have an RF adaptor or some way of plugging the camera into a monitor (e.g. a CMA 1 or 2) the procedure for setting up the viewfinder is as follows:

Connect the RF Out plug into a TV set, plug the camera to the deck, focus it on a well lit, high contrast object (a TV test chart is the best), and adjust the camera and the TV to optimum picture. If the picture on the TV is a good representation of the scene the camera is seeing and the viewfinder monitor in the camera is markedly different from the picture on the TV screen, then there are four adjustments for the viewfinder monitor located on the circuit board that is to the right of the viewfinder monitor (with the lens of the camera pointed away from your body).

Unplug the camera and remove the camera cover. Replace the camera into the deck, making sure that none of the exposed parts of the camera are touching anything metallic. Put the deck back into “standby” mode.

The viewfinder controls are small black button shaped objects that extend out perpendicularly from the circuit board towards the viewfinder on thin, cardboard-like semicircular platforms. Each one has a small amount of white paint on it (the paint is put there at the factory in order to hold the adjustments made at the time of the original factory alignment)

There is only one other viewfinder adjustment that you might want to try and that’s the focus. Unfortunately, it can be one of the most tedious operations in 1/2" video repair. It’s only necessary when the picture on the TV monitor is in focus and the picture on the viewfinder is not.

The focus magnet, a dark grey donut shaped ring, is located just in front of the copper wrapping (yoke) around the viewfinder. The top of the magnet is covered with wax. The wax is what holds it in place. If the magnet is jarred or if the wax either melts or comes loose then the magnet not only makes the out of focus, but also screws or keystones the picture on the viewfinder screen. The best tools for adjusting the magnet are a small hand held, hot air hair dryer and your fingers. The camera must be on during the adjustment and it’s just a matter of your eye vs your patience. The wax should be heated with the hair dryer until it is pliable. Then the magnet should be moved back and forth until maximum focus is obtained and held in the proper position until the wax has had a chance to dry. Please, do not forget to keep the camera in optimum focus while you’re trying to adjust the viewfinder focus magnet.

The most important thing to remember is that the viewfinder is not exactly analogous to a regular tv set. It is not adapted for regular adjustment. It’s a pretty decent monitor for its size and limited usage and if it doesn’t have some sort of lemon and if your camera is in good shape electronically, it should need only infrequent adjustment.
REPLACING HANDLES

The weakest mechanical part on the portable Sony could be the handles that put the VTR in play and record. The biggest handle in replacing them is waiting in line at Sony for the parts which must come by cause from Japan. The plastic handles are simply extensions of metal shafts which engage the proper swivel or extension of metal shafts which engage the proper screwheads. By loosening the broken end of the plastic handle with a pair of pliers and pulling firmly, the handle can be removed. To replace it, put a few drops of epoxy cement on the inside of the replacement handle and, if necessary, a few long shavings from a wooden toothpick to insure a snug fit, and firmly push the new handle back onto the shaft. Be careful not to use too much epoxy in order to avoid its spilling out and fouling some other part of the machine.

CHANGING A FUSE

Fuses seldom, if ever, blow out just for the hell of it, so if your fuse goes, look for the cause (bad battery wire, battery charger, or battery charger cable bad, etc.) before you replace the fuse. If you find the cause of if none is apparent, then it’s time to replace the fuse, which Soy has conveniently placed under 8 screws and the top deck assembly.

Remove the reeds from the deck.

Remove the plastic head cover (the head cover is the silver colored piece with the “Sony” name plate and the hole, for the ‘minutes’ counter. It just snaps on and off of two posts underneath so there should be no problem if you just pull it straight up when you take it off).

Remove the 6 brown colored screws that hold the grey deck to the rest of the portable unit.

Remove the screw from the side of the “T” shaped plastic roller assembly cover. (In other words, the 1st white arrow in the threading path points toward a white roller, above that roller is a kind of roof that can be removed by taking out the screw which is directly above the head of the second arrow on the threading path.)

Remove white plastic roller assembly by unscrewing the Phillips head on top of assembly.

Remove the grey deck called the escutcheon from the rest of the recorder by pulling it gently straight up (there are two places that you have some trouble with the deck catching, as you lift it off, but what ever you do, don’t yank the deck off. It could slip and do more damage than a blown fuse. Both places that catch are on the geared rail that runs around the video heads (drum) assembly. There is a guard plate in front of the video head. Between that plate and the rail there is a piece of heavy black foam rubber attached to the guard rail which, since the guard rail comes off as part of the escutcheon,attoches on the metal guard plate. The other trouble spot is on the video head area — called the drum assembly. There are hooks towards the bottom of the drum. They keep the tape from falling off the drum when the tension is released but they also catch when you take the grey deck off. Both of these problems can be overcome by maneuvering the escutcheon around until it is free.

Replace the fuse which is located just below the feed (upper) reel assembly. 83 amp, 250 volt fuses for AV3400—NOT SLOW BURN FUSES.

Replace escutcheon and roller assembly. The only thing to watch for is to see the silver colored spacers that sit between the screw holes in the escutcheon. Those screws, and the ones on the latches, and the ones on the latches can be held in place by a little dab of fingernail polish which acts as a seal.

Also, check the wires that lead from the batteries to the deck. If they are frayed, burned, or otherwise mutilated, tape them up or replace them. The same goes for the battery wire connector. A replacement for it can be gotten at most electrical equipment and hi-fi stores.

The plug that goes from the battery charger (AC adaptor) into the deck is not indestructible nor is the plastic recepticle on the deck, so look before you insert the battery charger cable, the channel or groove on the connector is always on the side farthest from the camera cable connector. If you plug it in the wrong way, you can blow a fuse or worse.
Most buildings (those square ones they drop people into) built recently in large cities, have a built-in viable circulatory system which can be tapped for the community benefit. An antenna is placed on top of a building and connected to all apartments via cables in the walls in hopes that better reception will soon appear. It also provides the people with the potential for their own television channel. All that is needed is a portapack with an RF unit, coax cable, F connectors, possibly a filter, and time. Our own experience comes from working with the Westbeth system which is a huge building of 368 apartments located on the Hudson River in Manhattan. (See other article on Westbeth for info on funding and programming.)

Hooking into Master Antenna Systems

Most master antenna systems are simple with a broadband amplifier after the antenna. Sometimes the antenna lead is split into low bandwidth (channels 2-6) and high band (7-13). The high band is passively split into the separate channels, each having an inline attenuator or resistor (-10db, -20db) which balances the different levels so all channels are at the same level. The channels are remixed passively and sent to the broadband amp. The output of this amp is split and sent to the various apartments. Each line going out of the main box has about 5 apartments on it or is split and possibly amplified again in another section of the building.

More complex systems add strip amps to the system. These are RF amps specific for the channels in the area. They are used to both amplify the signals and to balance (each amp has a gain control) all the signals. Master antenna systems are kept at 75 ohms until they reach the television sets where a matching transformer (called a balun) changes the load to 300 ohms to match the tv’s antenna taps.

Portapacks can be plugged into the antenna systems after the strip amps or broadband amp. At the place where these amps are split up for the apartments, a two way splitter is used, one input is the Sony RF signal, the other is the output of the amp system. The output of the splitter goes to where the amps were previously connected.

Sony RF units are messy for they spill over into a multitude of other channels when transmitting. We solved the problem by using a Hamlin bandpass filter for channel 3 ($19.95, made in Japan).

We found that the portapack RF unit had enough power to drive 368 apartments, however if a strip amp is added, you get a stronger more controlled signal.

Strip amps are about $80.00 from Jerrold Corp. in Philadelphia, but why can’t techno-fools come up with a tunable RF amp based on the one in Motorola’s “Radio Amateur’s IC Projects” (HMA36)?
CUSTOM MODIFICATIONS TO THE SONY PORTA-PAK

As we all know by now, the Sony back pack is a very troublesome machine—and there seems to be no end to problems with it. Below you will see a list of modifications which can be done to the machine to eliminate these problems. I did these modifications to my machine first and they have been subsequently requested by many people, so here they are:

**Target level control.** The importance of this modification cannot be overemphasized. When you have done this, you will have DC restoration in your camera, your TV screen will stop fluctuating every time the light level on the camera changes, and your tapes will begin to look like they were made with an expensive monochrome camera.

**Audio level control.** If you make tapes with live music, you know how shitty it sounds on the playback. This is because the first amplifier is overloaded causing severe distortion and to complicate matters further, the automatic level control is busy compressing the entire dynamic range. Many people blame the microphone built into the camera, but this is not the culprit. Correction of these faults consists of placing a 25k pot in the audio circuit which varies the amount of negative feedback in the audio preamplifier and at the same time, shorts out the automatic gain control circuit.

**Audio Meter Attachment.** An audio meter (any transistor meter) is attached just before the shorting point for the AGC.

This concludes the Sony back pack modifications for now. It must be stated that if you do not have technical experience, don't try these yourself. One mistake can put your whole machine out of order. There is great risk in doing these modifications so leave them to someone who is competent.
HAVE YOU PLACED YOUR BID?

PROPOSAL FOR A PLANNING GRANT TO DEVELOP COMMUNITY PROGRAMMING AND CONTROL FOR PUBLIC CABLE CHANNELS

Two or three years from now when the smoke clears and we stand and look over the growing wired landscape of our nation, there is little doubt that we shall find that the majority of the cable systems throughout this country will be owned by the large systems operator. Why? Current ownership patterns show that local municipalities tend to grant franchises to known entities. Generally that is true because it takes a tremendous amount of capital outlay to wire this nation properly for broad band communications. No matter what rule the FCC may promulgate regarding preferential treatment for local public or non-commercial entities at franchise time, it is doubtful that there will be sufficient capital available for many non-profit cable ventures.

Consequently, it will be large corporate entities that will tend to own most of the cable in America—OWN but not control. Historically, these two words have become synonymous. Ownership meaning control, but what is proposed is the concept of separation of ownership and control of the new communication medium.

What this suggests is that a diversity of ownership of cable systems is important and that it should be encouraged, but more important than who owns the system is the question of what programming, what software ultimately will come through that hardware system and what access is guaranteed to all members of the community. And that the crucial issue is the allocation of adequate channels for public use and control with built-in mechanisms for programming control and protection.

New Yorkers who presently receive 10 channels of television reception by July 1971, will be receiving 17 channels and by the following year 24 channels. According to the most recent state of the art, 42 channel systems are presently being installed in other cities in the country. The potential for increased capacity is dependent upon demand and legislation. However, the question of greatest concern is what information will be carried over these channels and who will control this.

Also in July, 1971, the two franchised cable operations in the borough of Manhattan must make available two public channels. This plan would seek to demonstrate on one channel what true neighborhood participation in the planning, programming and running of a local television outlet. By so doing, it would set a precedent for separation of control of local CATV channels and ownership of systems.

The fact that there are presently 80,000 homes wired for cable in the borough testifies to the steadily growing acceptance of this form of television reception in New York City, therefore, it seems an excellent location for a demonstration of this nature. Additionally, it is imperative that some demonstration of positive use of this system be made at this point in time before we find that the fate of the radio industry is replicated in the development of this new phenomenon.

PROBLEMS CONCERNING PUBLIC UTILIZATION OF CATV

Information

One of the principle problems is informing the public of the availability and the potentiality of CATV. They must be told what it could be, how it might be used and given a mechanism which will enable them to make competent use of that potential. It is thought by some that if a common carrier status was acquired by cable that would alleviate all of the problems related to public use. However, it is not enough to merely say that channels are available to all without providing a structure designed to encourage their use and to offer adequate money and expertise for the creation of programming. Availability without these back-up services will not accomplish the goal of access for all nor create the type of programming that will attract the interest and support of the community.

At this point in time, there exists many unresolved legal problems associated with full community utilization of cable. In order for the separation of control and ownership of cable systems to be fully established local laws must read that responsibility for programming rests with the programmer, individual or group who has created the programming and is not the responsibility of the cable operator himself. Until such laws are enacted, the cable operator is placed in the role of censor, one who cannot guarantee access even on public channels, since his corporate entity would be held responsible for any defamation or other legal claims. Unless this situation is remedied, the cable operator will be in the position of controlling the flow of information that originates from all the channels on his system, putting him in an unprecedented position of censor for all the channels within any given locality. Some ongoing structure must be formed that will orchestrate and coordinate all these energies and efforts.

Production Consultants

Individuals in the area of television production, at the local public television station, independent producers as well as experimental half inch video groups, established university programs and students in communications have all been approaching Open Channel in order to participate in this project. During the early weeks of operation a formal agreement with the Educational Broadcasting Corporation, which operates Channel 13 and NET, will be consummated along with agreements with independent producers.

One project has already begun via an arrangement with Alternates Media Center at N.Y.U., George Stoney, Executive Director.

Creation of local cable committees will be another function of Open Channel. In order for this local cable committee to be a workable entity it must comprise representatives of the geographic neighborhoods as well as as representatives from communities of interest: artists, members of citizen groups, ethnic groups, religious groups, political parties, labor, schools, business, sporting associations, etc. It must be a cross section of the segments of that particular community and must be responsive to the needs and tastes of that community.

The primary responsibility of the local committee will be to guarantee access to all citizens and to insure that the television time is not dominated by the loudest voices or the most organized political groups. Open Channel, the service module, will work with this committee as a programming arm that will produce some of the programming carried on the Public Cable Channels. However, it will also stimulate and seek out other sources of programming within the community, alerting them to rights of access to these channels.

If we are to guarantee the right of access to all, then we must consider the technology, or the means of production, whereby the less wealthy may be able to afford to produce their own programming. Therefore, experimentation with the carriage of the signal and image of the simplest and least expensive equipment, both half inch video-tape, Super 8 film and Super 8 film will also be done. If we can prove that cable-casting of the half inch tape is viable, that will open the doors to access to the many, not just the few. Since it is talent and approach, rather than hardware, that makes for quality programs, we believe that the marriage of talent and cheaper technology will produce an excellent product.
ANCHISED AREA 380,000 HOMES

June 23, 1971

Beryl,

Here is the speech and the proposal for Open Channel that has been funded. I think it is all there. The main points are: 1) the availability of public channels; 2) the liability question that still is not answered but will be soon, (that means that the cable operator still has the right to screen tapes before playing them and so can still censor). I tried to get a bill through the State Legislature to change this but was unsuccessful this year, therefore I will have to wait till next year, or until the FCC acts... Please forgive me for not having details and a well thought out article but I'm right in the threes of organizing Open Channel! and as you well know that it hell. We are in the process of developing rules of access; in other words how it shall be determined who gets on and when. If you could wait a while for those I think this whole thing would have more relevance to your readers. For that is the actual mechanism that will guarantee access to all those interested in utilizing the channels... However, since the channels are available as of July 1, I am going ahead and will help to create programming for those channels. The importance of the success of this public use of cable here in Manhattan cannot be stressed enough. I truly believe that if we can make it work here we will be setting a precedent for the nation in opening up this utilization of television. However, if it fails, if these channels are not used, or if they carry programming that no one cares about or relates to, or if they are utilized for the entertainment of the esoteric few, then we probably will have provided the necessary fuel for those who are fighting against this opening up of the medium.

See you soon. Tha

Dean Burch
FEDERAL COMMUNICATIONS COMMISSION
1919 M Street, N.W.
Washington, D.C.

Enclosed you will find a copy of the latest issue of our publication, Radical Software, which deals with alternate uses of television, videocassette, and other communication technologies.

Our readership is composed largely of people who are involved in making their own television. Most of them are using portable half-inch videotape cameras manufactured by Sony and others. We ourselves also make our own TV with the portable equipment.

We are writing for some information of direct concern to ourselves and those we service. Specifically, we keep hearing rumors from people we know in Washington that the F.C.C. is going to issue a ruling against the use of half-inch videotape equipment, that broadcast interests and unions are pushing for such a restriction.

Given the current limbo on local origination rumors hard to believe. But one never knows.

I believe that Radical Software, Raindance, and Quantum are all trying to do something similar. I recently wrote to Ira Schneider and Raindance about a catalogue we are trying to do at Quantum. We are involved in attempting a twelve part manpower study of the cable industry in the seventies. My contribution (hopefully) will be a catalogue/index of available programming for cable use... I would appreciate it, if you would publish my request for information on programming available for cable television—having people include costs and lengths of tapes/films—in the next edition of Radical Software.

As you probably know, to ban half-inch portable equipment from CATV local origination uses would be equivalent to denying community groups access to cable as it would mean that they would be limited to either a heavy hardware investment or bound to just a studio situation (controlled by the CATV owner).

As you probably also know, half-inch portables are relatively cheap ($1,500), fabulously easy to use, and can operate anywhere there's normal lighting conditions.

What we'd like to know is what is the F.C.C.'s position vis-a-vis portable half-inch video used with CATV. Has it been discussed? Do you anticipate a ruling either way?

We'd like your permission to include your reply in the next issue of Radical Software. If this is okay with you, may we hear from you by the second week in June which is the deadline for our next issue.
COMMUNITY CONTROL OF TELEVISION

Address by Manhattan Borough President Percy E. Sutton
WNEW Luncheon, March 26, 1971, noon, 205 East 67th Street

When Dave Hepburn and Gwen Barrett invited me to address a luncheon of community affairs people from our local TV and radio stations, I immediately canceled another engagement of long standing and began thinking about what I would say to you today.

I wanted very much to speak to you because you are part of the new power elite in America today and you are uniquely in a position to influence what America will be like in the future. I can honestly say that it will be those people in the communications media, even more than public officials, such as myself, the Mayor, your congressmen and senators or the President himself who will point the way toward new directions for American society.

It is not secret that I am personally involved in the field of communications. Together with a group of other individuals both Black and white I have been engaged in various negotiations with the hope of bringing into existence a network of Black controlled communications media.

The first step in bridging the gap between Black and White, rich and poor in America is to give those groups which have been largely excluded from access to the media— that access which they demand.

I speak now of all groups which have been excluded—Blacks, Puerto Ricans, Mexican Americans, Indians, poor whites, and those with political, social and economic viewpoints which are radically different from those held by the majority.

Such groups must be given the opportunity to originate their own programming, their own reporting, and their own editorializing about their own affairs and the affairs of the nation and the world.

We have in this respect a long, long way to go. In New York, Blacks account for more than 17% of the population but are 17% of the white collar jobs offered by local radio and television stations held by Whites.

It is true that an increasing number of large cities have one or more radio stations devoted to programming for minority audiences. But of the approximately 7,500 radio and television stations in the United States, and the 950 Black-oriented radio stations, all but about a dozen are owned by Whites. Less than two tenths of one percent of this nation's stations are owned by Blacks.

That should raise a lot of questions. How well are these White owners telling the Black man's story? How much of their advertising exploits the community they are supposed to serve? All of these concerns point out the need for Black ownership and control of Black oriented mass media.

It is not enough to have occasional Black oriented programming on White television, on Saturday, Sunday or very late at night.

There is a definite need in New York City and other cities across America for a full time television station oriented to the needs of Black people—and such a station should be owned and controlled by the community it serves.

Because of the competition for use of the electromagnetic spectrum, there are limits on the number of radio and television stations that can exist in a given city before their signals start interfering with each other and with the signals of taxicabs, ham radios, military communications, and out of town stations.

But the coming of cable television promises to end that monopoly. The present cable technology permits a virtually limitless number of television and radio signals to be carried into every household.

The result of this is likely to be increased specialization in television. Just as today there are radio stations that are all news, all rock music, all foreign languages, all classical music, all Black. It is likely that similar specialization will develop in television as well as more and more channels becoming available for programming.

While I have painted an optimistic picture of the opportunities for future diversity in the mass media, I would like to raise one warning.

Right at this very time the future pattern of ownership and control of the communications revolution are being established and fought out in Congress, before the FCC, before municipal bodies and in the courts.

We may end up with a system of mass communications in which racial and other minorities have the opportunity to tell their own story, their own way, in media that they control. Or, it is not inconceivable, that the pattern of near monopoly control which presently exists in the media will be extended to prevent diversity in the media of the future.

The decisions are being made now. And your input is needed to assure that the right decisions are made.

May 12, 1971

Dear People:

We felt your presence in the Last Supplement, and think that mutual contact would definitely be a good idea. We are young strangers in the corporate mazea whose letterhead you see inscribed above; however, the corporation, Coastal Communications (or CableNet, or Micronet, depending on which lawyer you talk with) is already young and relatively unformed. There is a chance here for the cable system to open minds and eyes to different thoughts and ideas that have yet to be exposed through conventional mass media. Why here?

1) We have plenty of portable video tape equipment (Sony Port-A-Pack & color cameras)
2) The cable system will open with 10 video and 80 audio channels, which means the management here will accept almost any material
3) The management has seen fit to hire a few college, ex-college, and free spirit dropout mindless acid freaks in their ever continuing lust for cheap, minimum wage labor
a) We therefore have nothing to lose by trying to foist upon these greedy capitalists a few games for the revolution
b) The power is not really centralized here; so much as that we are able to slip in our own ideas

We're still pretty much mind-boggled by the bureaucracy and unsure of where our power lies, but the search is on and any help would be a major contribution to defining which way this medium will go. We are hoping that there can be established some sort of exchange of ideas and materials for the benefit of all parties (even those who don't know it's happening).

Most anxiously,

Barry Charm

Lloyd Sheap

Lackeys

Coastal Communications

3770 E. Livingston Ave.

Columbus, Ohio 43227

(Phone # 614-236-1148)
MEMO TO: Dean David J. Oppenheim  
School of the Arts

A PROPOSAL TO ESTABLISH A  
COMMUNICATIONS CENTER  
AT THE  
SCHOOL OF THE ARTS

Prepared for the Kresge Foundation  
New York University School of the Arts  
February, 1971

Red Burns  
Community Media Coordinator

FROM: Red Burns  
Community Media Coordinator

I have had initial conversations with various cable operators (those with interests in outside Metropolitan New York) and there is definite indication that they will cooperate with us.

They have a vague sense of “community participation” but cannot put forth resources for experimentation because of their initial capital investment in hardware. On the other hand they need programming.

The question is what kind of material will they deliver when the economies of their current situation prohibits them in dollars and cents to do anything other than inexpensively financed programming—e.g. the revolving weather and time clock.

Their response to us was “when can we meet?”

They need us as much as we need them and if we don’t move NOW to fill the void we will have abrogated our responsibility as an educational institution to train our people to develop and create programming. The kind of experimentation and training we should develop at NYU can spearhead a concept that will have national implications. I cannot urge too strongly that the time is NOW.

3733 R St. N.W.  
Washington, D.C. 20007

April 2, 1971

Thought you might be interested in this.

On March 25, 1971 the first attempt was made to consolidate, coordinate and enter the community video movement in the Washington area. About twenty people attended the first meeting. During this meeting, information was exchanged, introductions made and priorities established. The groups and individuals represented included Federal City College, Catholic University, the Federal Communications Commission, Antioch-Columbia, Source Coalition, the newly formed Philadelphia Media Group, the Capital Area Media Educators Organization, the Smith-Mattingly Corporation, a number of independent filmmakers and others.

They are in the process of getting it together and discovering what we are. Hopefully, we will start having screenings in the very near future. We are trying to locate VTR units and investigating possible sources of income.

W.B. Pratt
... Urbanist Exchange "intends to set up some sort of format or communication link with groups and individuals who are working on solutions to Urban problems." If you're interested in exchanging information and tactics reach them at 1255 Orcutt Road, #B-33, San Luis Obispo, California 93401...

... the Center for New Corporate Priorities "is a radical corporate action group which does research but with its action-application in mind." For example, they've taken research from NACLA, Pacific Studies Center, etc. and expanded it and moved it on a legal non-violent trip. Their objectives are "to understand the corporate decision-making process and why it usually results in policies contrary to the public interest, to design concrete alternatives for short-term change of corporate policy/and to educate the public that long-term change demands substantially different attitudes toward our economic, social and political structure." Contact at the center, Jim Lowery, 304 So. Aromore, Suite 101, L.A., Calif. 90037...

... Pollypoly, a City Game—random sketches of ideas for trading ideas with—evolving the trading process into a network which operates to access peoples' information they spend most of their day attempting to access—general printout to catalyze a correlation of resources and needs-from Non-Profit Tie Line, 500 State Drive, Los Angeles, Calif. 90037...

... David Graham has proposed a project to "research new ideas emerging around the movement toward religion. Since the people involved in the research will be initiators of the ideas, the team itself defines the movement they are researching. Output will take the form of reports on work in progress" (to be made available in several media.) A priority of the project is a video-pair in the town of Wickenburg, Arizona which would output the information from the research. We don't know the status of the project but you can reach him at P.O. Box 1176, Wickenburg, Arizona 85358...

... Domebook 2 has arrived. For a Manhattan resident, it's a wonder fantasy of sun domes, elliptical domes, portable pillow domes, scrounged domes, all domes, I wouldn't begin to build without it. If there is a #8 it will probably be called Shelter. Published by Pacific Domes it's available for $4.20/copy (add 20¢ tax if you're a California resident.) Box 279, Bolinas, Calif. 94924.

... Resource Accounting and Exchange "is a seed idea designed to better exchange of information among people who are able to share resources assuming that people know what they have/will have/can share and realize that through co-operation with present and potential resources lies the key to everyone's survival." It's an idea of a network which becomes self-sustaining through mutual interest and distribution—an alternative problem-solving process. 2 East 2nd. Street, top floor, N.Y.C. 10009...

... Art Hacks "is trying to get together an idea using surplus teletypes and homemade acoustical couplers to be used over long distance phone lines to allow underground papers to transmit news and whatever over the phone without a police audience." For more information try Box 642, La Jolla, Calif. 92037...

... and while you're trucking thru tune in to Radio Free Chicago at 97.1 FM, which features special programs designed to serve the needs of anyone struggling to survive in the city. 2312 N. Lincoln, Chicago, Ill. 60614...

... Roodarte Collective "takes a roadartist spring media raid tour through america/media zaps/images of a coop fantasy/voodoo lessons in how to talk back to your television/inflatable enviro-theatre/intense images of life/process architecture/limited offer" Roodarte Trucking Co., rfd. 1 Station Rd., South Amherst, Mass...

... Alternate Enterprise Exchange "is establishing a communication exchange among alternative enterprises to provide a forum for discussion of goals, techniques, and organization of the alternative enterprise system and the individual enterprises and people in the system." Input your comments on alternative enterprise, your needs, a sketch of your enterprise and you will receive a copy of your first newsletter. 130 East Canon Perdido, Santa Barbara, Calif. 93101...

Domebook 2 has arrived. For a Manhattan resident, it's a wonder fantasy of sun domes, elliptical domes, portable pillow domes, scrounged domes, all domes, I wouldn't begin to build without it. If there is a #8 it will probably be called Shelter. Published by Pacific Domes it's available for $4.20/copy (add 20¢ tax if you're a California resident.) Box 279, Bolinas, Calif. 94924.

Living on Earth by Alicia Bay Laurel, Vintage Press.

A beautiful aide for anyone who is thinking of going back to nature. Lots of real survival information from building your own shelter and furniture to organic gardening, canning, making soap, and hundreds of things you really need to know.

For facts sheets regarding the ecological crisis, you might check into Earth Kit. As well as information on what can be done by action minded groups and individuals, Earth Kit lists groups to contact, bibliographical references, and offers comprehensive pamphlets on various facets of the ecology scene. $1.50 per issue; $10 includes donation for a subscription. Environment/150 1st. Ave., N.Y.C. 10011.

Canyon Collective. Here are some folks who are actually laying out concrete plans for making community change happen. They talk realistically about transforming present society by knocking down fences and walls and re-introducing flow into our lives. Among the topics they have been thinking about are shelter, recycling clothing, land, ecological transportation, free clinics, tenants unions, food co-ops, schools, and on and on. Well worth considering some positive alternatives. Box 77 Canyon, Calif. 95416.

Two other publications which have special interest to us because they're initiated new formats for disseminating information are Changes and the Space Atlas. Changes is for all you newspaper junkies who are concerned with the management of change but get caught up in the timely consumption of establishment papers. Changes is a neat pocket sized folder with stapled abstracts from major US and international papers and comes out thrice weekly. The only hassle is that it costs about $25 per year distributed by Futuremics, Inc. 1346 Conn. Ave. N.W. Washington, D.C. 20036; published by Orba Information Limited, 418 Saint Sulpice, Montreal 125 Canada.

The Space Atlas is a more workable model. It was conceived by Dana Atchley of The Ace Space Co. and is comprised of 8 x 10 information sheets which were sent in by subscribers then collated and distributed by Futuremics, Inc. 1346 Conn. Ave. N.W. Washington, D.C. 20036; published by Orba Information Limited, 418 Saint Sulpice, Montreal 125 Canada.

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The Video Publisher is a specialized off-shoot of Knowledge Industry Publications. A good source of information which will let you know what video management is plugging into. We get it through an exchange since the $5/year subscription rate is a bit prohibitive. Tiffany Towers, White Plains, N.Y. 10602.

Media Inter-greut is published by the Resource Center of Dawson College, Montreal and is a weekly bulletin which covers most media events in the Montreal area. During the summer months the publication is transferred to Community Media News Supplement which is prepared and distributed by the Community Media Office of Dawson College, Montreal. (see Canadian section of this issue)

Micrographics News and Views is a well researched newsletter that's trying to do its bit for the use of micrographic products (intended to include video). Somewhat inaccessible at $75/year for 24 issues, you might want to dip into special issues. They've a good issue on the cassette turmoil (Vol. 1. No. 13) which is available for $5. P.O. Box 2642, Palos Verdes Peninsula, California 90274.

Source is a catalog which grew out of Source’s experience of the Education Liberation Front, a traveling, gathering and distributing information bus. The catalog will be divided into 13 major liberation areas, beginning with Communications. For more information on catalog headings and contents write to Source: 2115 5th Street N.W., Washington, D.C.

Citizens, a Washington D.C. based resource center is attempting to redefine the broadcast industry to meet the needs and diverse interest of the public. They have published a Progress Report outlining their services to citizens and community groups. Also in the works is a handbook on citizens’ access to the F.C.C. There’s lots of good information on what the public can do through the courts to guarantee their rights to the media. Citizens Communications Center, 1816 Jefferson Place, Washington, D.C. 20003.

Camera People is into film, video and still photography and has just sent us an issue (Vol. 1. No. 60) which covers the granting of a cable franchise and most of the current media happenings in the Boston area (including TV listings). Subscriptions are $35/year or 75¢ per copy. Ouszuaw Graphics, Inc., Camera People, 372 Main St., Watertown, Mass. 02172.

C하세요 takes a radical political approach to control of the media. Actually it covers revolutionary cinema, filmmakers and books on film. Published quarterly at 75¢ per copy; subscription are $3 per year. 144 Bleecker St., New York, N.Y. 10012.

The three publishers who made offers were: Doubleday, Outerbridge &不过the, and Holt, Rinehart and Winston.

As we were fairly confident we could get it published, we negotiated contracts with specific demands on our part: 1. that the book sell for as little as possible; 2. that it be out as quickly as possible; and 3. that it contain graphics throughout. We received comparable offers from the three, but the one we accepted was made first (e.g. Doubleday initially said they couldn't have it out until February 1971), the $3.95 selling price was arrived at first, and we then worked backwards to see how many pages (160. 11 by 11) and illustrations (120) could be budgeted for.

At the end of the project, we sent a $1375 fee for design and mechanicals. This is not part of the advance, of which $2,000 went immediately to pay off past debts, and the rest went into new equipment. We will receive royalties of 7 1/2% on the first run of 10,000, and 10% on the first 1,000 hardcover (selling price $6.95). A hardcover printing is necessary, according to the publisher, because reviewers will not look at paperback books.

This book is the first of a kind. It tells us how we can break the stranglehold of broadcast TV on the American mind. In Guerrilla Television Michael Shamberg prints out from his own experience how low-cost portable videotape cameras, video cassettes, and cable television can be used to design alternate television networks that foster portability and decentralization. Shamberg's contention is that politics are obsolete, and that information tools and tactics are a more powerful means of social change. To achieve true democracy the author suggests that we develop a sense of media ecology in what he calls "media America," or the information environment. Guerrilla Television is the first manual for new media tools and as such a sure to find a large, sympathetic audience.

Michael Shamberg, who is too young to remember when he didn't have television, has worked for Time and Life magazines, which he left to cofound a video-collective, The Raindance Corporation. They make video tapes and publish the magazine Radical Software.


"EXTRAORDINARILY BEAUTIFUL!" — Rex Reed

"DYNAMITING YOUR MIND!"

A work of genius!

"CHILLING HORROR! Will make you close your eyes and cringe."

— Ann Guarino, New York Daily News

SPACENET—a system consisting of a prestressed three-dimensional cabinet superstructure and a plugged in enclosure system. The project was sponsored by a grant from the American Iron and Steel Institute to the Washington University, School of Architecture, Lightweight Construction Center, St. Louis, Missouri. Designed and developed by John Fotsch and Ed Hord under the direction, and design consultation of Assistant Professor Larry Medlin and Joachim Schoeller. Ed Hord is currently evolving the study of Spacenet to obtain feedback from manufacturers, lawyers, government agencies, engineers, and people who would potentially utilize this type of structure. Ed Hord, 2035 41st. St. N.W., Washington, D.C. 20007.
ACCESS INDEX

Santa Cruz Community Service Television
Johnny Videotapes and Friends
465 Ninth Ave.
Santa Cruz, Calif.
... a non-profit corporation "being created to produce television videotape in Santa Cruz for the purpose of intra-community communication." See Radical Software pg for "Community Video: A Working Model"; also below, "Information to the Disenfranchised.

Elbridge Cleaver
B. P. 118 Grande Puste
Algeria

May Day "Collective"
May Day Video Center—Antioch College
Alan Kaplan and Roberto Old North Road
Chicago, Ill. 60115

Eldridge Cleaver
B. P. 118 Grande Puste
Algeria

Some of the video groups who gathered in D.C. to videotape May Day events formed a "Collective" to edit the tapes at the Videofreex loft in NYC. Below are two statements generated by people who witnessed the tape distribution. pg. 52.

Community Video
Mike Cottone
2515 G Street NW
Washington, D.C. 20007
... a newly formed group whose "goal is to involve the community in originating its own programming which in turn would be shown in video theatres or over CATV systems established within the community."

Urban Video
Mark Kinshaw
405 East 56th St.
New York, N.Y. 10021
... a partially funded research and action group consisting of urban planning students who are exploring uses of 1/2" tape and cable for affecting societal change, building participatory integrative guidance systems, and simulating alternative futures. Interested in forming linkages with other planning groups and anyone else.

Kailasa
Jon Shafer
1510 E. 23rd St.
Minneapolis, Minn. 55404
... a new alternate video group working in the Twin Cities for the last six months. "The group's originators have introduced portable 1/4" to four schools, a pre-school, and university programs as well as helping community groups, such as a religious consortium, a street academy, and a Model City project, to utilize 1/4" video for their own needs. As soon as we obtain our own hardware we shall begin to produce tapes and be glad to exchange..." We also aim to actualize, by education and demonstration, the potential for citizen video origination and common carrier use of cable systems... to increase relevance of information and mass access to television..." See Education section for description of City Hill Project.

Video Community at Westbeth
Ann Douglas, Al Katzman
463 West Street
New York, N.Y.
... an artists' housing complex which through a closed-circuit cable system is programming materials gathered from local NY groups as well as materials originated

Experimental Video
Edin Velte
797 J.B. Acevedo Street
Rio Piedras, Puerto Rico 00923
... a newly organized video group composed of Puerto Rican video and audio artists, currently setting up a loft gallery in which they will have showings featuring different video groups and artists from the U.S. and Europe as well as their own tapes and live rock music. Their tapes will be "both pure art and social video documentaries on different life styles of groups being in Puerto Rico ranging from "Commune on a Sailboat" to "Living in a Bum.""

Earth Light
26 Austin St.
Cambridge, Mass.
... a video cooperative project working to expand educational concepts, and working within a broader based organization called Community, also in Cambridge. See below for description of their goals and objectives. pg. 22.

Center for Movement Research
Dept. of Sociology
Queens College
Flushing, N.Y. 11367
... this will begin in Sept. 1971 on campus. Plans will include an on-campus multimedia Laboratory, media experience experiments, and sponsorship of a CMRC/CUNY student Communications network and video exchange system.

James Fogo
Univ. of Texas Union Program Office.
Room 342
Austin, Texas 78712
... trying to get a video group started on campus. "We understand about the potential of free exchange programs for programs but need programs immediately which will combine certain groups within our community of the 'use value' of video whereby funding and grant possibilities might be opened up."

We must enlist the aid of "present artists and resident shaman to put together a program which will enlighten a greater range of people and the potential utilization of video in the extension of information and the greater utilization of conceptual ability we must all begin to share if we are going to conceive of social transformation beyond the one dimensional state.

Tedwilliam Theodore
712 West Waveland
Chicago, Ill. 60613
"I wonder if there might be the possibility of collaboration with others whose interests in video tape matches my own. I have been using video tape in community and school based programs for children and in projects of community organization and action."

Stephen Halluze
Northern Illinois University
Dept. of History
DeKalb, Ill. 60115
... has produced one educational videotape—a debate between Jessie Lamer and Bob Rohrer about the possibility of doing a taps at Joliet prison where 90%

INFORMATION TO THE DISENFRANCHISED
A PROCESS APPROACH

For several years, the county anti-poverty program has been run by the county supervisors acting through the Community Action Board (CAB). This is in conflict with the federal Office of Economic Opportunity desire to see the poor people directly running the programs and determining priorities for the use of federal funds. Consequently, the Santa Cruz Community Action Board has been involved in a major restructuring effort.

Elections were held to elect poor people to the Community Action Board so that the agency could respond directly to the needs of the county poor. It has been suggested that if a fair election was held, maximizing attempts at getting the county's poor to participate, then the county supervisors would return control of the anti-poverty programs to the CAB.

Polling places were created in various places in the county and the local news media was employed to get election information to eligible voters. One had to be at least 18 years of age and meet low income guidelines but need not be a registered voter. About $5,000 was spent to ensure that election information reached the area poor. The polling took place on Sunday & Monday—i.e. 16 & 17 May. Sunday four people voted at the Santa Cruz Area Service Center and other polling places had about the same response. Normal information channels appeared to be insuffiecnt.

On Saturday, I made myself and low-cost portable t.v. equipment available to all the candidates who wished to represent the poor on the Community Action Board. Each candidate was interviewed and asked to state what he hoped to do for the low-income people if elected. How do you reach low income people with information that has a direct bearing on their future well-being?

This process made the people there aware that an election was in process that could affect their future. They also were able to meet their potential representatives.
Outside of Surplus Foods was a mobile voting truck where they could vote upon leaving while the information was fresh in their minds.

Monday morning, I took my videotape recorder and a large TV set to Surplus Foods where low income people must sit and wait to receive their monthly allocations. The TV program was played over and over again.

Since over 50% of the entire county votes came from Surplus Foods on Monday, one could conclude that this new closed-circuit TV approach to information distribution was successful.

The result of this experiment has implications for the future in terms of getting needed information to the economic disenchanted. One reason the anti-poverty programs have not been more successful is lack of getting out the information on resources available to the poor and how to take advantage of them. For a very low cost, t.v. "programs" in say 10-15 minute packages could be shown in places where the poor are forced to sit in limbo for extended periods of time. I'm thinking of such places as Social Welfare, Surplus Foods, Unemployment, and medical clinics. The medium of t.v. is much better suited for information exchange with the poor as in many cases they are kept disenfranchised due to lack of literacy. Information packages could rely on information on re-training, tenants rights, food and child care services or even how to organize to solve their own problems. The goal of the anti-poverty program is to eliminate poverty through self-help. Video information feedback systems could accelerate this process.

If you have any ideas or resources that could be utilized in any project to increase community awareness by means of video (t.v.) tape, contact JOHNNY VIDEOTAPE . . . (alias Allan Frederiken at 408 476-0657)

The implications for electronic radicalizing/activizing the poor would make Marcuse smile.
VIDEO COMMUNITY AT WESTBETH

To expand our just-started project we wish to develop a program of education conceived of by artists and their families. We will use video-recorders to make instructional video tapes, to be first viewed by residents and then copied and distributed to N.Y. State video-educational centers; and throughout the country and the world. We are co-ordinating distribution with Raindance.

An Educational Environment must have self-discipline with the time-freedom to explore at one's own will, We are co-ordinating distribution with Raindance, educational centers; and throughout the country and the world.

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We have already made 15 tapes. We have opened our studio to all residents, management, and staff. We are training all interested in using the equipment. We want to give 3 people instruction on repair of video equipment, to be followed by their making an instructional tape in cooperation with the video community.

Program: Broadcasting: to develop a model for community broadcasting.

We are the first building to offer free, unsponsored video broadcasting, with complete access to the studio. We are training all interested in using the equipment.

There are already 10 people here who know how to operate a porta-pack and run tapes. The studio is open to all residents, management, and staff. Our channel is open to video community.

We have already shown work from Videofreex, the electronic media group, and the International Section of the Black Panther Party.

For our Summer Program:

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We have already shown work from Videofreex, the electronic media group, and the International Section of the Black Panther Party.
Because of technical problems, but principally because of a lack of discipline and trashing, or violence against property, we hoped to be able to clarify such questions and people, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police, does it mean sitting down and passively absorbing punishment from the police.

At the beginning of the May Day events most of us hoped to apply our expertise and collecting impressions of the life on the "Land" and the actions in the streets. Except for two days when we had a functioning field playback system, we served as reporters resigned to using our tapes in edited forms after May Day ended. Because this shift to the role of reporters occurred very early there was never any discussion of politics among the people until after May Day. The "Collective" continued in name alone as the group broke down into individuals doing their own things whose only dependence on the group stemmed from technical and logistical problems, such as fixing or replacing broken equipment in the first instance and getting bailed out of jail in the second. After May Day when it was time to discuss the editing of our tapes and to make plans for distributing them, serious divisions emerged, which surely would have been apparent if we had discussed politics at the beginning. One group decided to give their tapes only for an edit to be distributed within the as yet unborn "alternative network," which if it does exist in fact, as some insist, does so on the level of $2.00/ticket elitist Video Theatres, catering to the urban cognoscenti. Another group within the collective agreed to give their tapes to the people who needed to use them, whether for legal defense, or for informational purposes in any context they could be used; in a video theatre, in the network monster, or in a toilet (free) if it is useful. This group accepted the principle that the final decision about the use of the tapes doesn't only belong to those who made the tape, but also to those who produced the idea or initiated the events. The idea of a sustained two weeks of non-violent civil disobedience in the nation's capital to bring the People's Peace Treaty before government officials and the American public to get it ratified, was not originated by Video people. Therefore, video people should not consider themselves the sole owners of the tapes with privilege of restricting there usage. If we are allowed to work in a situation created by the May Day people, they have a right to use our tapes and to decide how they are distributed. If they feel that it is relevant to use them in the Network Monster to correct wrong information disseminated by the press and network news, we have to accept and serve their decision. Have we chosen to work in video because Sony, etc. are so far out to have provided us with a TV set and that we want to be connected to them thru these sets? Such a connection will not occur in video theatres, but it can sometimes happen through the antenna of the Monster. What is important is to force "sometimes" to become "always," to obtain control of our programs.

The split in the May Day Video Collective can be seen in a positive light if we start to realize that as we work and decide how our tapes should be distributed, we must respond to political priorities, if we want to represent and serve the people. We have to fight the idea that video people have the sole right to decide how to edit and distribute tapes simply because they know the medium better. The medium means nothing if we cannot help people to use it to serve their needs. Or are we to become like Egyptian scribes, who became an omnipresent class because they knew how to write and the people didn't? Regardless of the particular outlet our vision and purpose will not be compromised.

(MAY DAY VIDEO)

A few weeks before May Day, the idea of coordinated video involvement in the actions in Washington emerged from the video group at Antioch College. An announcement appeared in Radical Software urging people from other places to come here and work together. Many came and eventually recorded some 40 hours on the events during the two week sustained struggle to end the genocide in Indo-China and to raise consciousness of racism and sexism at home. This collection of people hastily adopted the misnomer "May Day Video Collective," I say this because the group did not function as a collective as much as it pursued the aims and interests of its constituent parts. Except on the level of equipment repair and exchange where there was much sharing, very little resembling collective process occurred before it came time to discuss how the forty hours of tapes should be edited and distributed. And during this discussion the group revealed only a superficial understanding of collectivity as the term was handled about in a power struggle in which men repeatedly shouted down women they disagreed with. In this context, the word Collective became jargon and in a strange way, a verbal talisman dangled about our meeting to prove the purity and correctness of both sides of the conflict. In retrospect, the word served only to disguise a strange way, a verbal talisman dangled about our meeting to prove the purity and correctness of both sides of the conflict. In retrospect, the word served only to disguise a strange way, a verbal talisman dangled about our meeting to prove the purity and correctness of both sides of the conflict. In retrospect, the word served only to disguise a strange way, a verbal talisman dangled about our meeting to prove the purity and correctness of both sides of the conflict. 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OPERATING GOALS AND OBJECTIVES

PURPOSE: To provide free access of electronic communications tools to the people of Boston.

To operate entirely as a co-operative collective.

That no one be paid directly from money directly contributed to the co-operative, but that the facilities collectively decide.

For all decisions as to the operation of the video-exchange to be decided at a weekly meeting of all co-operative members.

That all members share equal responsibility for all projects and that there be no titles or officers.

For the co-operative to be open to all people and will grow and expand as the individual members collectively earn a living.

To strive toward becoming a self-sufficient community of people through the operation of the video-tape theater, the production for distribution of video-tape productions, the creation of a co-op buying center for video, art and photo supplies, equipment and tapes, and to work as closely as possible with all other co-operative and movement projects.

A SPACE IS A NON-PROFIT CORPORATION. WE ARE CONCERNED WITH THE FLOW OF PEOPLE AND INFORMATION RELEVANT TO VISUAL ART. THE DIRECTORS OF THE CORPORATION ARE ALSO THOSE WHO CARE FOR ITS FUNCTIONS AND BASIC OPERATIONS ON A DAY-TO-DAY BASIS. OUR SUPPORT IS DERIVED PRIMARILY FROM OUR CAFE AND GOVERNMENT GRANTS, AS WELL AS PRIVATE DONATIONS. A SPACE BEGAN TO TAKE FORM IN JANUARY 6, 1971. OUR EARLY DEVELOPMENT WAS CONSIDERABLY AIDED BY AN INTERIM GRANT FROM THE PROVINCE OF ONTARIO COUNCIL FOR THE ARTS. OUR CAFE, VIDEO STUDIO, DARKROOM FACILITY AND A 2,200 SQUARE FOOT GALLERY WERE COMPLETELY OPERATIONAL AT 17 ST. JOSEPH ST., TORONTO, UNTIL MARCH 3, 1971, WHEN A FIRE RENDERED THE PREMISES UNUSABLE. THE GALLERY IN OUR SPACE DURING JUNE, JULY, AND AUGUST.

The Vasulkas have opened "The Kitchen" an electronic image workshop and theatre. They want to share it with other media oriented people. During the summer and fall it will operate Thursday, Friday and Saturday nights at 240 Mercer Street, NYC, 475-9865.

1. We have over $30,000.00 worth of equipment on loan from Concord Electronics to carry out video experiments based on the idea that multiple disciplines be invited to participate in exploration. Commercial companies including Concord, Viron, Concord and Berkeley Color-Tran have and are contributing to the laboratory through engineering and electronics expertise.

2. Projects including sociological studies, anthropology, audio-graphics, electronic feed-in and design education are a few of the experiments beginning to germinate in this laboratory. At this time there are project teams working on ten different concepts with 4 to 10 persons per project.

3. Type of Equipment—All Concord 1/2" and 1" equipment including portable cameras, mobile consoles, studio cameras and special effects console, EIAJ Standard VTR's, Berkeley Color-Tran lighting equipment, Reflectaool Lighting equipment. The laboratory has access to University-wide equipment on request.

4. The student committee is planning a video section to the annual student exhibition to be held in early June, 1971.

Some of us intend to attend the ICOGRADA Conference in Vienna this summer. The entire premise of this laboratory has been to work with persons who have no vested interest in video systems as known today commercially.

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GHOST DANCE

ON THE PLAINS OF INFORMATION

It is the Moon of Making Fat, a time for consolidating gains. The season of vision-quests beckons. I will speak of the lessons learned in our first winter and spring of hunting.

Ghost Dance was incorporated in January, but began videotaping last October. Using Sony AV equipment, we recorded a concert by the Byrds, a video collage of Harvard, a series of musical and theater productions at the Store Playhouse and a thing called The Electric Ballet. It is the first week of tapping. It quickly becomes clear that portable V.T. was beautiful for transporting environments or for short-term experiential transcriptions, but did not engage the full potential of the medium.

The work of Ghost Dance Inc. was defined as attempting to discover the indigenous (i.e., natural and appropriate) content of television. Videotape as package of event and sculptor of reality, as well as invitation for feedback, was a grand step toward the Revelation—but surely only the first. We wanted to transcend the incubus of electric film.

T.V. has something to do with instantaneous ("live") presence. Its further meaning has to be read from the parameters of the machinery. Software is the laughing child of hardware. But to see/feel that isn't enough. Video experimenters to date have been satisfied with demonstrating the rich possibilities of T.V. yet none has made the dance of the electron meaningful.

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Television is an extension of the brain, nothing less. In its stimulation of the many senses, T.V. is a first-person entity. In the first-person entity, experience is a continuous source of Beta order data. (A wired university, for example, lives on monitors and contributes.)

A later article will deal with our researches on that subject. For now it is enough to say that we are striving for a more profound understanding of both T.V. and the human consciousness.

Much of our work may be described as Information Theory. Not the information theory of classical cybernetics which only describes the processes of information movement, but a prescriptive study of Meaning (defined as ever more parsimonious, encompassing and measurable configurations of energy and data).

A potential laboratory for the study of information fluxes and innovative uses of video is the Harvard Information Transfer System. It was Ghost Dance that revealed the existence of this telecommunications grid (which was never used in six years of existence) to the university's population. We hope to pioneer in its large-scale operation next fall. Anyone interested in the possibilities of Electric University—with telephone, computer, microfilm retrieval and T.V. interconnected—might call us. We have some rather elaborate ideas on the subject.

We have been having hangouts for our video-tapes. Cable television first attracted our notice. Of course, it would be optimal to have unfiltered access to our own channel, and we recognize the invaluable importance of free information flows. So we have applied, on behalf of a yet-to-be-chartered public interest corporation, for the cable franchise for Cambridge Mass. At present, the state is holding hearings on public registration. We will make use of local fraternities until more general policy is set (lest before early 1974). Twenty-five other individuals or firms have put in their bids, but none other on behalf of a non-profit community-based company. We shall report further developments in this domain.

Ghost Dance has prepared both 1-inch and half-inch pilot tapes that give some notion of our direction. We are happy to arrange information trades.

VIDEO EXCHANGE

As a mobile unit and with independent financing Video Exchange has recorded the entire Alvin Ailey repertory, and choreographic works by Pearl Lang, Twyla Tharp, as well as the third part of Meredith Monk's Theatre/ Canata Juice, to name a few.

Recently, under a six-month grant from the New York State Council on the Arts, Video Exchange was able to set up a permanent facility at the Merce Cunningham Studio at Westbeth, New York City's federally subsidized artists' colony. Video Exchange provides one of the very few remunerative performance situations for small dance companies and individual artists, as each performing group can expect to receive up to fifty per cent of the nightly individual contributions, plus a second fifty per cent of all income which may be derived from video tapes of the live concerts when they are distributed to colleges and universities by Video Exchange.

Our overall objective is to attempt to make Dance self-supporting through the rental of videotaped performances to high schools, colleges and universities and other community outlets, as well as eventually marketing videotapes to broadcast and cable television stations and video cassette developers. We intend to distribute the income from these tapes to working artists, so that their time can be spent creating new works rather than in holding a job outside their art as the means of earning a living. If our expectations are correct, we will develop a market from which 50% of all income will be returned to the creative artists themselves, rather than to various middlemen. It is our intention eventually to provide a steady income for performers in all the various performing arts fields.

COPIES OF VIDEO EXCHANGE VIDEO TAPES WILL BE AVAILABLE FOR RENTAL IN SEPTEMBER 1971, IN ALL COMMON FORMATS (1/2", 1", and helical scan 2")

Video Exchange, Inc., is a non-profit corporation and contributions are tax deductible.

This summer they will be sponsoring a video festival at the Westbeth complex on West Street, NYC.

At present, our operations center in Cambridge, Mass., with distribution plugs in New York, a studio (the teleportant Store Playhouse) in Vermont, and a patent's division in Philadelphia. We are thinking about opening a video environment/theatre in Cambridge sometime next year, while maintaining and deepening our connection with the Playhouse in Stores. We'd like to get together a catalogue of information sources—a directory on how to wire the galaxy and a compendium of plugs for access to software. If you can dig any of these things, get in touch. 617-661-1012. We have you in mind.

I close by offering for your consideration or use a typology of information categories that Ghost Dance has incorporated into its vocabulary.

We call Delta information that deals with simple changes, with reality (ascertainties) of time and space. A linear videotape (i.e., one without mixing or special effects) of any random thing is an example of Delta order information.

Gamma order data is secondary processing of primary information (Delta). Gamma is concerned with energy distributions. A videotape of someone watching themselves on tape is Gamma. This is the domain of feedback.

Beta order data is the random juxtaposition of distinct realities. Live two-way T.V. is a continuous source of Beta order data. (Within a wired university, for example, live monitors linking faculty and student lounges . . .)

Alpha order information is conscious juxtaposition of supposedly discrete reality continuum. To be Alpha implies striving toward new orders of information, new dimensions of vision. This is the domain of synergy. Two or more people, projects suddenly merge, form a new sense, and become meaningless. 2 plus 2 suddenly equals 7, and new energy is made possible.

"We know the meaning of 1," Godard said.

"We think we know the meaning of 2, since 1 plus 1 equals 2; but we have forgotten to understand the meaning of plus."

Synergy is the "plus."

Ghost Dance passionately explores the realm of plus.
A case could be made that the evolution of media and man are coextensive. At this place on the continuum, one is not found without the other. Access to information and the means of exchanging information have attained importance only second (and a close second) to food and shelter.

Evolution is a process of becoming. Existence is being. Right? "I seem to be a verb," says design-scientist Buckminster Fuller. In The Teachings of Don Juan, a journal of apprenticeship to a Yaqui shaman, Carlos Castaneda writes:

Being a man of knowledge was not a condition entailing permanence. There was never the certainty that, by carrying out the predetermined steps of knowledge being taught, one would become a man of knowledge. Thus, becoming a man of knowledge was a task that could not be fully achieved; rather, it was an unceasing process comprising (1) the idea that one had to renew the quest of becoming a man of knowledge; (2) the idea of one's impermanence; and (3) the idea that one had to follow the path with heart.

Unceasing process entails the displacement of energy either through entropy, the tendency of systems to lose energy and move toward disorder and chaos, or exchange. Exchange implies a minimum of two systems working either in cooperation or in competition. Successful competition means the eventual death of both systems because as one wins out over the other, it destroys its means of exchange and leaves itself subject to entropy. In baseball, when the New York Yankees became so good that they could beat all comers, attendance dropped dramatically, and thus so did gate receipts.

Unlike entropy, exchange implies a continuing process. Information exchange is the process of an exchange of energy. If instead of yielding process energy to entropy, a system—say, a culture—transforms energy into something suitable for exchange, it extends its capacity for life, health and growth. And for a culture, regardless of whether it is local or global, to be healthy it must encompass both differentiation and synthesis.

The need for both differentiation and synthesis is expounded by the late Jesuit philosopher Pierre Teilard de Chardin. In The Future of Man he writes:

System—say, a culture—transforms energy into something suitable for exchange, it extends its capacity for life, health and growth. And for a culture, regardless of whether it is local or global, to be healthy it must encompass both differentiation and synthesis.

But hereforemost, mankind, in its efforts to resist entropy, has opted for competition and its archaic, extreme—war. And the mechanism used by leaders to get the masses to march to battle has been MISINFORMATION.

Bucky Fuller is quick to point out that 20th century world leaders are generally working from 19th century assumptions. And earth 19th century that. The specific assumptions are Thomas Malthus' 1810 dictum that birth-rate was out-pacing resources development and there was not enough material to go around. This meant that men were basically in competition for the available food, water and raw materials.

This fit hand-in-glove with Darwin's survival of the fittest theory, Man was seen to be fundamentally in competition from which only the strongest would succeed.

The Malthus-Darwin diet underlie current game theory, which was developed by the late Princeton professor Jon Von Neuman. This theory, which is used by almost all war departments, assumes that what goes into one person's pocket must come out of another's. My gain is your loss. I win, you lose.

But since the mid-50s, numerous people have discovered that there is enough extant technology to sufficiently process natural resources to amply provide for everyone. All of a sudden it is a different game. Everyone can win. Everyone.

But if the technology and resources are available, what's stopping humanity from being successful?? the lack of adequate information exchange. Information exchange and education appear to me to be the same thing. Media freaks are expanding educational options. In The Human Use of Human Beings, founder of Cybernetics, Norbert Weiner writes:

"Merely communications for business or pleasure," they repeat, 'the setting up of useful commercial channels. 'Not at all,' we say; 'something much more profound than that; the creation of a true nervous system for humanity; the elaboration of a common consciousness, on a man scale clearly in the psychological domain and without the suppression of individuals, for the whole of humanity."

And it further seems to me that through the expanded use of media for the "harmonised flowering of individual values" and the supplying of adequate information to guide people's lives, the thrust of evolution is power to the people.

The biggest thing this Canadian section is going to do for Canadians is shift their collective cultural heads back from the US of A to Canada. Like I am happy glad that I have buddies in Vancouver, Edmonton, Nova Scotia. People out there to visit, compare experiences, work with. It took 4 of us a while to figure out that Edmonton was in Alberta. I am still not sure of it. It is not something I really know. But the fact that all these people are out there in Canada makes me very interested and Edmonton has a new glow.

And the Jesuit Teilhard writes in The Future of Man:

"To the eye of physical science, one of the most remarkable characteristics of Life is its 'additive' quality. Life propagates itself by ceaselessly adding to itself what it successively acquires—like a memory, as has often been said."

... Far from being an artificial, accidental or accessory phenomenon in its relation to living creatures, education is nothing less than an essential and natural form of biological additivity...

... It is through education, by the progressive spread of common viewpoints and attitudes, that the slow convergence of minds and hearts is proceeding, without which there seems to be no outlet ahead of us for the impasse of Life.

In fact, it must be repeated, our view of life is obscured and inhibited by the absolute division that we continually place between the natural and the artificial. It is, as we stated, because we have assumed in principle that the artificial has nothing natural about it (that is to say because we have not seen that artifice is nature humanized), that we fail to recognize vital analogies as clear as that of the bird and the airplane, the fish and the submarine.

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And once more from Teilhard, this time from The Vision of the Past.

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ANT FARM
LINEAL MEMORY

June 6th 71

Dear Beryl,

Thanks for the letter. Mallander sent the tape and I will have to
connect with some European equipment before I can make a
copy for him.

You might state in the next issue of the paper that I have 1/2"
American Sony standard 525 and would be willing to help
translate tapes into European 625 without charge. Also if there
are any video freaks wandering around the southeast part of
Holland (we're located right on the Dutch-German border
about 35 miles west of Dusseldorf and about 100 miles
southeast of Amsterdam). We can always put up a couple of
people we need - it helps to have a progressive expander, and a video tape deck.

I'll hang on to the tape and show it whenever possible and will
forward another tape when I get some material together. Jack
Moore sent you, under "video-heads", some of my best stuff.
excerpts from a 1/4 hour documentary on the Danish chick who
makes it with animals, a photographic porno session I shot in
Copenhagen and a "happening" of Austrian artist Otto Muehl
which I will use for a book I'm printing myself this summer. I
have a live theatre especially well suited for multi-media productions.

Best Wishes.

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ANT FARM
LINEAL MEMORY

June 6th 71

Dear Beryl,

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Editor: Merrily Paskal
Design: David Sutherland
Contributing Editors: Tom Paskal, Norman Bethune Levine

Photo: Tom Paskal
brief TO
THE CANADIAN RADIO AND TELEVISION COMMISSION
RE: COMMUNITY CHANNELS ON CABLE TELEVISION
FROM CHALLENGE FOR CHANGE/SOCIETE NOUVELLE

Challenge for Change/Société Nouvelle was established to focus on communications and social change; to create an awareness of the nature of change and its accelerated pace in present day society and the need which we all have (and specifically the least organized amongst us) of harnessing and working with it.

In the beginning this took the form of making films "about" such subjects as poor people, welfare agencies, minority groups, human rights, etc. This approach proved unsatisfactory because it was essentially no different from the treatment given the "disadvantaged" by many television programmes, government reports and newspaper articles in that action that could result in change was very often out of the reach of those affected. The problem remained but often with the subjects highly embarrassed and frequently more frustrated than before. Slowly, a different philosophy grew—that of involving citizens in the production process—choosing their own subject areas, controlling the editorial process, and determining who should see the film. The film maker from the Programme now became a spark plug for process rather than a creator of product and could use his previous liability as an outsider to mediate difficulties and bring conflicting parties together.

With the introduction of low-cost portable and easy to use 1/2" video, the CRTC's proposed community channels on cable systems ("for the enrichment of community life through fostering communications amongst individuals and community groups"), CITIZEN ACCESS TO THE MEDIA became one of the main thrusts of the Challenge for Change programme.

By preparing their own programmes for the community channels on matters of immediate concern to themselves, we felt it would be possible for ALL citizens to participate in local issues; to dialogue with their elected officials; to tap into various information sources and generally to express themselves in whatever way they wanted—be it political debate or cultural expression, or just talking with another across distances of time, and space, and misunderstanding. It could reintroduce the human scale into problem solving and indeed local problem-solving everyone's concern. The danger would be that monologue instead of dialogue: one way communication instead of feedback; and "coverage" rather than an exchange of informed opinion, which would turn the channel into a Tower of Babel. However, given the timidity of much local media, the "economic disinterest" of the national media and the almost complete lack of access for cultural organizations, we felt that the Challenge for Change philosophy adapted to true citizen access to the community channels would be a positive way of encouraging...
people to participate rather than spectate in determining their own present and future. Once upon a time the Town Hall was the place where all citizens could participate in their own affairs. With the growth of population in urban areas we have to move the Town Hall into people's homes. Community channels can be the way.

Summary of Findings
1) The use of 1/2" VTR with industrial sync for casting is feasible, and the technology is improving almost daily.
2) Truly portable equipment (1/2") is essential if programming is to escape from the studio to allow people to participate on some home regulation. Networks that would specify the use of 2" VTR only for casting would kill community programming.
3) It is quite possible for "beginners" to produce adequate material after a very short period of practice. The finished product will not have a high technical gloss but this is not of prime importance if the reason d'être is "people-participation".
4) Local programmes have proved popular wherever they have been produced, but this novelty could wear off if people are only "programmed-at", and not "programmed-with".
5) The present C.R.T.C. guidelines state that a community channel should be provided but there is an inevitable confusion between "community programming" and "local programming".

Community Programming—to us, means that EVERYONE has to participate in using the local channel. It is not a favour to be granted by the Owner. Community programming means citizen participation—guaranteed by a truly representative body of all community groups, including neither the poors nor the police. It MUST mean FEEDBACK and two-way communication. Perhaps it should be called Community Service.

In practice LOCAL PROGRAMMING means coverage of local events by the cable company. The company decides what goes on the air—and, therefore, what does NOT go on. Some companies are owned locally and open discussion of local community affairs is often avoided because of conflict of interests. Other companies are operated for absentee owners who provide a minimum amount of locally originated programming and only because this has been suggested by C.R.T.C. If they own a chain of stations, costs are minimized by pre-cycling prints or tapes, around their system. Therefore, a given community channel might only have as little as one hour of local material a week—and that hour would have been produced because it would appeal to all stations.
6) The major part of programming MUST originate in the community. It cannot be provided by outsiders. It is doubtful whether it is sensible for the cable company to be the sole authority which should control all community programming decisions.

7) Feedback should be strongly encouraged as an essential part of community programming—whether this is in the form of wired locations with cameras installed, or videophones, or phone-in audience reactions or open-ended audience participation shows. For example, in Fredericton, a community hall (in a section of the town not yet "cabled") could be wired to become a studio for $5,000.
8) Minority groups should be encouraged to produce their own programmes for a community channel. This could be done by the provision of federal or provincial grants to help them with equipment and general production costs.

9) Legal liability for a given programme has to be transferred from the cable company to the programme originator—not only to get the operator "off the hook", but to ensure "responsible" programming.
10) To ensure that all segments of a community are given the Right to Access—local coordinating bodies have to be created that will not be dominated by political or commercial vested interests. It is possible that some form of rotating Charter Board as proposed in Thunder Bay could be the answer. This Board would also guard against the abuses of the right to programme by operating as a Review Board rather than a Programming Body.

11) A production nucleus is essential to guarantee production continuity, "adequate" technical standards, and to initiate programmes. In the case of small systems—this could consist of one person.
12) Some way has to be found to finance production. Although the costs can be very low, some groups will not be able to afford even these. Three alternatives for financing were suggested by one cable company manager:

1) Increase the subscription rate with the proviso that a determined percentage of the subscription be used for community programmes.
2) Allow "institutional" advertising.
3) Let the station be partly exempt from provincial tax.

We feel that the introduction of advertising on the community channels will inevitably lead to a ratings system—to the detriment of the specialized programme which is one of the community channel's greatest assets.

C.R.T.C. in its recent publication Cable Television in Canada suggests $20,000 as a minimum per annum figure for a simple studio operation. Given this, it should be possible to work out a scale where a system of X number of subscribers (5,000 has been suggested by F.C.C.) must provide this basic studio facility and then as the number of subscribers increases so the cable company must put a proportionate additional amount of money into community programming. However, even below the 5,000 figure we feel that all cable stations must provide some facilities for local origination even if it is a 1/2" camera plunged into the head end and a broom closet as a studio.

Throughout the cable flurry I have been haunted by one question. The aggressive marketing of cable and the importance given it by government are out of proportion to its apparent economic or propaganda value. Why are the authorities so interested in installing a coaxial cable into every home in America? Interested enough to donate a channel for community use? Is the value of cable (for government) to provide a palliative, a letters-to-the-editor format designed to absorb the aggressions of disgruntled groups? Does the government think that the hostility-vitiating capacity of community access will pay off in reduced police expenditures? Or, is cable access a less leader, the free gift that seduces people into the supermarket?

The coaxial cable itself will soon be obsolete for telecast purposes. Lasers and communications satellites offer greater freedom at less expense than services now available by cable. In other words, not only is someone pushing cable awfully hard for apparently meager returns, but moreover, these returns themselves will cease in a matter of years.

It is becoming apparent that the hidden interest of promoters, is in the cable, and not in the TV. They don't care what kind of terminal people want—flowers, TV, or ticket taker, just as long as they can insert the coaxial cable in order to lay down that cable, they are going to offer every inducement in the book. The cable can handle any kind of data ranging from computer print-outs and burglar alarms to videophone and telephone communications (and not surprisingly, Bell Telephone is fighting desperately to keep its grip on the 2-way tele-communications field.)

In the light of this type of analysis, the economic value of cable becomes dubious. Most people are buying cable in order to have more feature films to select from, but the renegades need a different inducement to install their cable. So, community cable becomes the free gift and everyone packs into the information supermarket.

But beyond the technological supermarket, there remains an even more profound flaw in the cable vision: that is, whether we want to replace Johnny Carson with Jerry Rubin, whether we want to develop a brighter, more intelligent, ever more seductive TV, even if it has the purest socialist heart. True, poor people's housing developments don't usually have their ownaudi-toriums, and hence a cable TV town meeting would offer some organizing potential. But why not just build a meeting hall, instead of using twice the resources to construct a TV system?

Television watching is, to begin with, a passive activity. That's why you ought to keep your eye on it. If it be true that passivity, alienation, and a sense of powerlessness are among the most dangerous epidemics in our society today, the television set is suspect at the outset regardless of what's programmed on it.

Ramparts

Comet 3

Tom Paskal  

Caveat Emptor
**WHAT'S HAPPENING**

**COMMUNITY ACCESS**

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**London, Ontario**
NFIB in collaboration with the University, youth groups, citizens committees and local Indians has participated in a yearlong community program with the Cable Company, the president of which is Mr. Jarman who has been inviting citizen participation for some time.

**Thunder Bay, Ontario**
A Thunder Bay citizens production unit is providing one evening’s programming a week. The programmes are made at the request of local groups. In addition, the Lakehead Board of Education now has its own cable channel and its own studio connected to the Cable Company's head end and will shortly be originating live and taped programmes in both an educational and community type.

**Fergus, Ontario**
Local talent has been given an outlet here five nights a week over the past two years.

**North Bay, Ontario**
The NFIB distribution representative is now meeting with leading citizens to discuss ways in which citizen access to cable can be achieved. In North Bay, Hanover, Midland, Penetanguishene, and Owen Sound “Communications Councils” are being set up to determine uses for community channels.

**Vancouver, B.C.**
The B.C. consumers association has been putting its own programming on cable and is now starting a new series with NFIB support.

**Hamilton, Ontario**
NFIB has helped to prepare programmes on local pollution and these were designed for use on the cable system.

**Boucherville, Quebec**
Students from the Informations Culturelles department of Universite du Quebec a Montreal are providing all original programming and production for the cable station owner, at his request.

**Edmonton, Alberta**
The Metropolitan Edmonton Educational Authority (M.E.E.T.A.) is a form of Charter Board producing mainly educational but some community programming and sharing a transmitter with the CBC French service (broadcast TV).

**Normandin, Quebec**
Citizens of Normandin run their channel—they make programmes for agricultural and industrial workers and the schools, and have stimulated considerable community spirit.

**Yellowknife, N.W.T.**
Only in talking stage but a similar situation to Edmonton is being planned. Equipment and trained people exist in Yellowknife and programmes have been produced that are compatible with CBC transmission facilities.

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**QUEBEC**

The CRTA last year asked the cable companies to reserve one channel for community use. The response to this from cable companies has been virulent. The cable companies are considering the establishment of a “Community Relations Committee” which is to consider the following problem:

1. To establish a minimum weekly community programming time. The CRTC has suggested that each cable company reserve one channel for community use. This channel must be used for community programming, and the channel must be available to all community groups.

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---

**VANCOUVER**

There is no obvious solution to the problem of how a central community group acting as a charter board or programming depot for a community can prevent itself from becoming a programming elite like any other. But right now it seems that a temporary Charter organization can make an impact in the direction of change that the existing programming entity and facility at cable Channel 10 cannot do alone.

Specifically on channel 10 there is:

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**1. A surfeit use of “off-the-shelf” film material produced by the public relations arms of large corporations and government institutions and the like, all of whom can understand the costs of their own material.**

**2. Too much reliance on studio production.**

Many of the critical or incredible aspects of human experience can’t be transmitted on television.

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**COMMUNITY ACCESS**

**What’s not happening**

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**COMMUNITY ACCESS**

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The B.C. consumers association has been putting its own programming on cable and is now starting a new series with NFIB support.

**Hamilton, Ontario**
NFIB has helped to prepare programmes on local pollution and these were designed for use on the cable system.

**Boucherville, Quebec**
Students from the Informations Culturelles department of Universite du Quebec a Montreal are providing all original programming and production for the cable station owner, at his request.

**Edmonton, Alberta**
The Metropolitan Edmonton Educational Authority (M.E.E.T.A.) is a form of Charter Board producing mainly educational but some community programming and sharing a transmitter with the CBC French service (broadcast TV).

**Normandin, Quebec**
Citizens of Normandin run their channel—they make programmes for agricultural and industrial workers and the schools, and have stimulated considerable community spirit.

**Yellowknife, N.W.T.**
Only in talking stage but a similar situation to Edmonton is being planned. Equipment and trained people exist in Yellowknife and programmes have been produced that are compatible with CBC transmission facilities.

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**QUEBEC**

The CRTA last year asked the cable companies to reserve one channel for community use. The response to this from cable companies has been virulent. The cable companies are considering the establishment of a “Community Relations Committee” which is to consider the following problem:

1. To establish a minimum weekly community programming time. The CRTC has suggested that each cable company reserve one channel for community use. This channel must be used for community programming, and the channel must be available to all community groups.

2. To establish a minimum weekly community programming time. The CRTC has suggested that each cable company reserve one channel for community use. This channel must be used for community programming, and the channel must be available to all community groups.

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**VANCOUVER**

There is no obvious solution to the problem of how a central community group acting as a charter board or programming depot for a community can prevent itself from becoming a programming elite like any other. But right now it seems that a temporary Charter organization can make an impact in the direction of change that the existing programming entity and facility at cable Channel 10 cannot do alone.

Specifically on channel 10 there is:

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**1. A surfeit use of “off-the-shelf” film material produced by the public relations arms of large corporations and government institutions and the like, all of whom can understand the costs of their own material.**

**2. Too much reliance on studio production.**

Many of the critical or incredible aspects of human experience can’t be transmitted on television.

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**COMMUNITY ACCESS**
Your community. What do you know about it?

That is how you can really find out about what's going on in the community you live in. Well, if you're fortunate you may have a local newspaper. But unfortunately many people don't and those that do only get it very often. You see, up until now nobody's really paid much attention to communications within the community. In fact, it's been sadly neglected.

But now, your community, has an exciting and dynamic new voice. A voice that will create a greater awareness of itself and all that's happening in and about your community. Anything from a town council meeting to a little league baseball tournament. It's called cable television.

And that's the purpose of this little book. To explain to you how very simple and essential it is for you and your community to participate in community programming on cable television, the Twentieth Century Community Centre.

How to start

Let's start by assuming that your group has something to say to the community. In fact, most groups have already tried some of the conventional means - press releases, letters to editors, perhaps even meeting arrangements. If you have then realized how difficult it is to get enough coverage, you can't go on the air whenever you like. Your program has to be worked into the existing time-table that the cable company already has, even if you'd prefer to assign it a time at your convenience. Dramatically or sensationally you can express yourself. And when finally your show comes out the way you want it, the cable company has to ensure that it doesn't in any way violate the slander and libel regulations established by the Broadcast Act.

Of course, there are a few things you must realize first. One is that you can't go on the air whenever you like. Your program has to be worked into the existing timetable that the cable company already has. In fact, you'll find that the cable company would prefer you to set up a series of shows rather than a one-shot effort. Two, you and your group should have a thought-out plan. And the third, you and your group should have a thought-out plan.

Twentieth Century Community Centre

Your program working with the director so that you have a full participation in your program. Your program is going to be edited then two VTR's are required. One feeds the other, but only on signals from the editor. As you can imagine, it's a very time-consuming operation. But again, a methodical approach to the camera. Everything from camera placement to lighting, sound, and camera shots will be better and better. The microphone will be easier to operate. You'll be using either one, camera shots or sound tracks. Lights give a lot of complications, but usually it's a matter of aiming properly. The switcher-console is a very complicated piece of equipment and it's here that the cable company can help you by giving you a professional operator. Yet usually you're more than welcome to have one of your group working with the director so that you will have a full participation in your program. If your program is going to be edited then two VTR's are required. One feeds the other, but only on signals from the editor. As you can imagine, it's a very time-consuming operation. But again, a methodical approach to the camera. Everything from camera placement to lighting, sound, and camera shots will be better and better. The microphone will be easier to operate. You'll be using either one, camera shots or sound tracks. Lights give a lot of complications, but usually it's a matter of aiming properly. The switcher-console is a very complicated piece of equipment and it's here that the cable company can help you by giving you a professional operator. Yet usually you're more than welcome to have one of the Hardware

As far as your cameras go, there's no problem about what kind you use. They're all compatible. But unfortunately, that's not the case with VTR's. In general, you'll find that most cable operators use one of three brands: JVC, Sony or Ampex. Now the problem arises when you want to playback from one system to another. It simply can't be done. However, you can "dub" from one type of VTR to another but there will be a loss of quality. So whenever possible you should use the master (first copy) for playback in order to get the best results. But up until now we've discussed only 1" machines where the video tape is one inch in width. The most exciting recent development, however, has been the 1/2" machine and in time it's going to revolutionize cable programming. You see, the 1/2" machine is portable enough that it will allow professionals to get out of the studios and into the community. The only real drawback is that the picture quality is not as good as it would be on a 1" machine although it is expected that this will change shortly. And once again you have the same problem that you have on the 1" machine - no two brands are compatible. In fact, even old 3/4" machines are not compatible to newer ones made by the same manufacturer. Yet when you consider the great mobility and increased effectiveness that the 1/2" machine can give you, its limitations are really not serious.

But where do you get the programming equipment for mobile purposes? Well, certainly there's always the cable company. However, a great deal of it will either be in use making studio productions with groups such as yours or being serviced. So, you may have to find other ways of locating equipment. The first place to look is the educational institutions. In fact, you'll find that most Community Colleges have very elaborate audio visual departments, and after all, you're paying for it. You may try local high schools. If they do have equipment, it's only being used between 9 and 4. Usually though, Board of Education are reluctant to let "outsiders" use their equipment. But every so often, a Telecine unit may be available. The library and private companies are other areas you might also try.

Putting it all together

You've got a script or a concept, but you don't have a plan. A plan that will make your show easy to shoot and easy to watch. Many cable programmes are of the "talk show" variety. It's probably the stimulating format on the world. As far as mobility is concerned, it certainly is the simplest, so that might be one consideration. You can use your imagination to come up with a more provocative format. You might try using more people, and letting them have full responsibility to present or something. Or perhaps you might try using two or even three sets (or even the same set within the studio). And whether you shoot your programme "live" or tape, it's obvious to your plan. There's nothing wrong with spontaneous television, in fact, it's to be encouraged. But even the most spontaneous programmes have evolved from a well-thought-out plan.

There are aids that you can use too. Like graphic. They're drawn and still photos, there are also "vignettes" that can be used to stress what you're trying to say. Or you might try using a Telecine unit of your cable company has one. It can convert existing pictures or slides to television. In fact, many good programmes are built around 35mm slides or 16mm movies. And you should always try to think of a stimulating introduction and a strong ending. Throughout the show it's always a good idea to explain what you are, what you are doing and how viewers can contact you. It's also a very good idea if you can help make media programming twenty-First Century Community Centre.
TRANSFER OF 3⁄4" TAPE TO MOVIES

Some of the large problems involved in the production of finished programs originally shot on half inch can be solved by adding a large smattering of money in transferring it to 16 mm film. Upon the resultant product one can talk in moving picture terms of editing and exhibition. The film can be edited like movie film and a "double system" transfer is made (that is that system independent of the picture) sophisticated sound, picture editing is possible with a precision difficult to obtain with even the best video tape editing techniques. Tapes recorded on old system equipment often don't have the stability to be edited properly and transfer to 16 mm is something that only way of salvaging valuable sequences.

The method generally used to transfer video to movie film is extremely simple, the tape is played onto a high quality monitor and filmed with a camera. Careful control must be made of the exposure and some scanning rate of the monitor and the filming rate of the camera must be interlocked to prevent flicker or that familiar black bar that appears in the middle of a TV screen when a movie camera is pointed at it. One of the best places to make such a transfer is a company called Rambex Productions Corporation, 255 West 55th St., New York City 10019. Their rates are high—$11.00 per minute for a double system transfer with a minimum of ten minute segments but it is a tricky business to do well and the results which I have seen of their work are nothing short of spectacular.

The quality of the transfer depends of course on the original tape. If the original has good contrast and low noise (i.e. it was recorded under reasonably high lights) then the transfer will be good. If the original tape is bad then the transfer will be bad. Even the best of transfers from video is not anywhere near film quality, but in the long run you can't get any of the crispness that you take for granted in film. It is soft, low contrast and seems slightly out of focus. Any defects on the tape are naturally enormously magnified. The results, are better, however, than most video projection I have seen, if you have a good projector and know how to use it and overall picture brightness is correctly regulated during the transfer process.

Obviously film transfer should be considered only in rare cases and the sacrifice in transferred picture quality is not up to the standards which people have come to expect from the screen. On the other hand, if your tape is extremely interesting and you intend to show it to large audiences it's good to be aware of it as a possibility.

TRANSFER OF 3⁄4" TO 2""

AV-3400 (Porta Pak) to 2" quadrature VTR or standard TV system is not possible due to several factors:

1. Speed instability on a short term basis due to lack of precision mechanically, which is normal for a machine in this price range.

2. Since both these frequencies or rates are required in a standard TV system is not possible due to several factors:

   a) The Sony AV-3400 camera with a wide angle lens 15 mm to 25 mm, plugged into a CMA-2 adapter to allow camera to be used directly from the mains and then video is transmitted by cable, but 1/2"inch edits are generally unacceptable.

   b) Bell & Howell Jan Projector modified as follows:

      i) Special Shutter blade to eliminate flicker due to the difference in frame frequencies 24-30.

      ii) The motor is a special Turner sync-interlock motor model 1510 to allow us to run a sound track for film that may not have reached the release point stage, on a sound Dubber which is also equipped with the same type motor.

   c) TheRatesin Para2 are absolutely necessary for less critical applications.

   d) Lens. 2" focal length.

   e) Light source 1000 watt lamp.

   f) CVM-220VA or similar type monitor with some provision for reducing scans to determine exactly centerway of Picture with the camera etc.

   g) One of the simplest methods we have found is to simply insert a Variac in the A.C. line to lower the voltage to the monitor, which in turn reduces both scans as well as the brightness to some extent.

   h) Mirror assembly consists of a "2" by 3" mirror hinged with a translucent screen placed in such a way to direct the picture from the Projector to the camera for best results.

   i) Mirror assembly consists of a "2" by 3" mirror hinged with a translucent screen placed in such a way to direct the picture from the Projector to the camera for best results.

   j) Video Transfer with AV-3600

   Transferring to 2" VTR or playing back into a TV system can sometimes be accomplished under certain conditions.

   One condition is that the machine be reasonably stable and running on speed. Two is that the video recorded on half inch tape must be recorded with EIA sync information, as opposed to industrial sync, which is what we have when a recording is made using standard Sony cameras.

   In summing up the above information, it would appear that not only the specific equipment, but any equipment of this nature (i.e. Helical scan) the same difficulties will always be experienced when attempting to transfer to machines not designed to handle this type of equipment. In the market a device called a Processing Amplifier originating from several different manufacturers which was supposed to "cure all" for most of the troubles mentioned previously. On the contrary however, the Proc. Amp served to point out the weak points of Helical Scan equipment even more.

   When originally the recorder was played back into a standard monitor and a standard camera available, then the Proc. Amp is placed in between the rec. and monitors, the Proc. Amp is then capable of reducing gray bars and gray shading patterns. This is done by placing a "cure all" or easy way of overcoming this basic weakness in Helical Scan equipment.

   Gordon Matsell
   Technician, NFB
I think that in '63-'64, it was a constitutional matter, something from the gut, from a colonized people wanting to be free, but since '66, the revolutionary groups in Quebec have added a social, economic content that means that they want not only to resolve the constitutional problem, to have an independent Quebec with all the legislative powers, but they also want a free Quebec in terms of having the instruments of production and in terms of having life in Quebec organized by Quebecois for Quebecois.

I think that in Quebec revolutionaries we are fortunate not to have old communist parties; doctrinairism is not very prevalent. The line is right to a free Quebec with justice for everybody, and developing the human and natural resources for the benefit of everybody, but it doesn't stick to any given doctrinaire line.

It's an original marxisme, a "socialisme quebecois"; perhaps they have read a contemporary history of socialist countries and how the changes came about, but they don't refer to any single model. It's socialism that will be adapted to the Quebecois people, history, geography and level of industrialization.

Some of the young people used to say to me "You are an old fool if you think that you can have democratic changes—social, economic, political or constitutional changes in a democratic way. They won't stand for it, they'll send the army or the marines—they won't stand for an independent socialist Quebec." And I'd say, "We'll see . . ." That was before the 16th of October. Then we had the army, and the 497 people arrested. During the first days, those arrested were all people who were working openly for change. Roy, for example, was a candidate for municipal election. Others were people involved in anti-Vietnam, disarmament demonstrations, or people involved in picket lines with strikers, or those demonstrating for French language rights in Quebec. All on political lists of the police.

But we still have to work to convince the people that they want a real, rapid, radical change which is a real revolution, that they want to get rid of capitalism and go for socialism. Then if the army of Elizabeth II comes back, sent by the Anglo-Saxons in Ottawa against the French Canadians—these are the facts: they sent the army against the White Niggers of Quebec. They wanted to blame them and make as if they were all guilty by association with the kidnapping of two people. If the army comes back, once the people is convinced they want to get rid of capitalism, and that they want socialism, because it's the only way to have a decent life . . . then the Quebecois will have to do like any other people that want their freedom, like the Vietnamese, the Algerians, the Cubans . . .

The only hope is in the Youth of this province. The youth has lost all their complex of inferiority. They are going to school. They are not afraid of poverty because they did not suffer like all the former generations from poverty. And, most of all, they are not hypnotized by the gadget civilization of the United States. They can go without toilet paper with flowers and perfume and they'll use the daily paper—the English one preferably. They want to run their own show. They want an independent, socialist government which will make them master of their own destiny, their own country. Then we will be able to deal with everyone in the world. We will have Communist fruits from Cuba, rather than having Capitalist fruits that United Fruits stole in Latin America.

Quebec is almost the only place in the world where all the youth from the working class and the farming districts went to school suddenly. Even in the socialist countries, it did not happen as fast as it did here. Ten years ago here, the majority did not go above the seventh grade. Now the majority in the universities are from the working class. Now 85% of the working class have access to the university. It's not the same in France, in England, not even in the U.S. It was so sudden. Here it's a new class, a new generation, a new humanity . . .

The youth of Quebec—they say to the adults: your realism and efficiency are just bullshit extensions of the IBM machine, and they throw away all these values and start from a tabula rasa.

It's a new humanity.
Television éducative du Québec.

Tevec is where the grey-haired lady in butterfly glasses beams in French, "We have learned to learn!"

Tevec is where the young Quebec housewife says, "We have learned to communicate!"

Tevec is where the farmer who has learned enough English to read the machinery catalogue says, "We have found out what this region is all about!"

Tevec is where a man arrived from Bagotville with a fractured spine clutching a pillow and blanket, to write a grade 9 exam flat on his back.

Tevec is an educational T.V. experiment in rural Quebec where an expected 15,000 registrants blossomed to 35,000.

Tevec is where an educational T.V. program had a Nielsen rating of 38.5% of the whole population. The average for educational T.V. elsewhere is 0.3%.

Tevec is where a group of nurses with senior matriculation stayed up until past midnight 5 days a week to take a class at grade 9 level. In the mornings they had to be awake at 5.

Tevec is where housewives hid school books from their husbands and fought to take exams at examination centres.

Tevec is where a community of 235,000 people, in two years, was advanced from a pre-industrial to a post-industrial stage.

Tevec, standing for Television éducative du Québec, is the 1967 educational experiment of Radio-Québec, which took place in the Lac St-Jean region of Northern Quebec (C.B.C. International Service).

The Saguenay-Lac St. Jean region, 150 miles north of the St. Lawrence River behind the Laurentian mountains, has the second highest unemployment rate in the province of Quebec. The unemployment rate averages 12%, although in the winter, it can climb up as high as 17%.

1961 census turned up some very interesting, though frightening, statistics: out of a total adult population of 153,000, 80,000 had seven or less years of schooling. Depending on the region, between 38% - 77% had not even completed their primary school studies.

There were very few professional training institutions or courses of study leading to a vocation or to college courses, and those there were had limited facilities.

The law obliging children to attend primary schools from 1943, thereby ensuring that people 33 years old and older, are likely not to have completed primary school. It was only in the period 1958-1960 that access to secondary schools increased enough to meet the needs of the general public. Thus, those people over 25 years of age, especially in the more rural areas, are likely not to have completed their secondary education, if any. Once on a job, or in a trade, the workers found it easy to get good on-the-job training, up to the university level. There were also some adult education programmes in existence in that region, especially correspondences courses.

In the Lac St. Jean-Chicoutimi area, it was found that 95-98% of the households possessed television sets. There are two television stations in the area, one at Jonquière, a C.B.C. Affiliate, and a privately owned station in Chicoutimi, which uses much of C.F.T.M. programmes.

Because of the low level of schooling, the high unemployment, and the fact that almost everyone had access to a television set, the Quebec government initiated its first experimental project in adult education through video in this area.

The Tevec project was an application of T.V. to a particular pedagogical problem, that of a non-scholarized population which was to be recycled so that it could develop itself economically as a region.

The academic programmes shown had to situate themselves in the socio-economic context of that particular region, firstly as a motivation for the individual to listen to what would otherwise be a dry, academic program, and, also, to try to develop a "regional consciousness", and a more acute awareness of the region's economic problems.

The aims of Tevec were to open up a series of courses at the elementary level (7th grade), and a follow up series at the high school level (9th grade) to the greatest possible number of adults. The academic matter (French, English, and mathematics) was inserted into programmes dealing with the socio-economic problems facing the region.

To help guarantee a viable feedback system, people trained in 'animation sociale' set up local and regional groups, as well as volunteer groups, and did active community work to interest people in the Tevec programmes. One of the essential aspects of the project was that the student make known his reactions rapidly and effectively.

There were regular house calls made by trained personnel to follow the progress of the individual students, to help them out, and, in the greater part formal schooling than the basal level of the programmes offered, to help these people attain the necessary comprehension to succeed in the courses. If they felt too far behind, to attend the Saturday village classes. These village classes were two hours long. During the first hour the students helped each other to understand that they had encountered in the week's programmes, and they discussed the programmes together. In the second hour, the teacher would help with any problems that the group was unable to solve by itself, or respond to questions which the group wished to have answered.

In general, the student would watch the programme, he would consult the brochure, then he would write a grade 9 exam flat on his back. The teacher would examine the written test and discuss it, and/or the 'topic covered. The student would then attend the Tele-Club show for the week, they would discuss it, and/or the topic it covered. The findings of the groups were then posted in a central location, along with the opinions of the other groups in the region. The clientele at these Tele-Clubs was a faithful one but it was not as significant numerically as were some other participatory aspects of the program.

Academic Dossier:

The student's dossier contained the following documents: his registration form, reports of house calls made and the progress noted, and the answers to the daily questionnaires. The latter two were a part of the overall evaluation formula, and accounted for a percentage of the student's final mark. The rest of the mark came from a final examination written individually. Over 6,000 people successfully completed the two year course and received diplomas certifying 9th grade educational status.

Regional Consultative Committee:

In order to provide a local and regional participatory structure, the animateurs sociaux set up the following structures. Local committees were formed in each village and municipality by a group of interested citizens to discuss the programmes and their services and their time. There were 73 of these local committees in all, who sent delegates to 4 Sector Committees, which compared notes on particular problems of these sub-regions of the area. These four sector committees sent delegates to a Regional Consultative Committee; also on this committee were representatives of all the important regional organizations (economic, political, social, religious, etc.) as well as the Regional Supervisor of Tevec.

The mandate of this consultative committee was to advise Tevec of public opinion on all phases of the project, and to coordinate the action of the different regional organizations and the people participating in Tevec.

Animation Sociale:

The animation sociale techniques were not put to the same uses as those usually cited in discussions of animation sociale work. That is, while people were encouraged to open up their perceptions and to develop a fuller regional consciousness as well as a private and personal consciousness, they were channelled to do so within the limits of an organized adult education project. The
students' were channeled towards an acceptance, or at least a certain digestion of precise information. The animation sociale structure was not geared to 'radicalize' the population in their opinions, but rather to encourage them to take into hand their own education through the many feedback channels offered in the project. In this sense, the animation sociale work which was done, was fairly successfully; more people than was anticipated participated in the project directly by registering for the project, or indirectly by viewing the programmes and commenting on them. There also remains in the region, now that the project has terminated, a desire for a more permanent project in adult education. The local citizens committees, now organized, are applying pressure on local school boards to provide more pertinent educational programmes for them, and are also pressuring any other organizations which they feel might help. Tevecquois are running for the mayoralty and other important local positions, challenging older, established organizations. The region as a whole has become more responsive and more 'wide awake' and, in a certain measure, more critical of proposed plans for the region, government decisions in general, and their own economic state. Using the participatory structures set up by Tevec, they are trying to make a start in organizing themselves to get what they want.

The essential dilemma that Tevec faced was to try to reconcile a 'non-directive' formation, both personally and scholastically, which made use of the socio-economic realities faced by the adults of the region, with an ostensibly non-political, Government-financed education project.

multimedia

After the Tevec experiment, a committee was formed to plan a project called Multi-Media

Since 96.4% of Quebec families own a T.V., Multi-Media will broadcast through open-circuit T.V. twice a day for thirty minutes, Monday through Friday. Negotiations with the C.B.C. and the privately owned stations in the designated areas (Island of Montreal, North West Quebec) are being carried out. The Multi-Media structure resembles that of Tevec:

The students receive a newspaper every two weeks, copiously illustrated, which incorporates the additional information on the programmes, and the questionnaires for students to answer, etc.

Documents on specialized subjects will be sent out as well as backup documents for the slower learners.

Permanent Adult Education Centres with qualified personnel are to be set up by the regional school boards, one in each Board. Local groups (who will choose their own group leader) will be formed by the animation sociale team.

Each geographical sector will have a permanent pedagogical animator, who will look after the local groups, and will work with them on their specific problems. Systems will be set up to channel, receive and evaluate spontaneous feedback (letters, telephone calls, etc.) and systematic feedback (interviews, questionnaires, etc.). Regional radio broadcasts (educational Hot Lines) of 15 minutes each will be aired Monday through Friday. A permanent evaluation and research group will be formed to coordinate all aspects of data gathering in the project and to evaluate it, as well as to initiate particular research programmes within the project.

The notion of exams, and specific content for exams has been judged not useful by the community in this case, and they recommend instead that a general evaluation system and a certification of knowledge system be established, and be independent of the specific programmes shown in the project. They recommend that the knowledge that the adult has acquired by other means be taken into account. The Canadian Institute of Continuing Adult Education was responsible for selecting the four people (of 19) on the administrative commission who were to represent the population at large. According to the Canadian Institute, the four people selected by the institute for the project called for a general meeting of citizens committees and other community organizations, in order to discuss and study the multi-media project. The institute also pledges to send to Quebec any decisions taken by this meeting.

The vote was as follows: no participation in Multi-Media was to be accepted unless there was parity in representation on both the regional and provincial administrative committees. Other important educational organizations backed up the Institute's position. While there has not yet been official reply from Quebec, it is possible that the representation may be slightly increased from 4 to 6. It is doubtful whether parity will be given in the provincial committee, although the possibility for parity does exist at the regional level.

To what extent can the mass media transmit educational information to an adult population? Tevec broadcast to a tight community with a gossip-line 40 miles thick. The Saguenay-Lac St. Jean had a coherence before Tevec. Multi-Media is a Quebec-wide project. It will broadcast to a diffuse community and may not reach a large portion of it. There are fairly large numbers of poor with no motivation to integrate into the existent system. The government has a vision of a post-industrial society. The reality is a marginal population, down $5000, on welfare or unemployed, or not even registered. There is also the problem of an immigrant population many of whom speak no French and very little English.

So far the reaction of citizens groups to Multi-Media has been somewhat negative. The accepted opinion leaders have not been given parity on regional and provincial committees. This does not augur well for the participation of local groups encouraged in the Multi-Media brief. Feedback is difficult enough because of the size of the project and the multiplicity of groups. But the basic question is where and how the direction will originate—from the grass-roots or educational authorities. How much will the people who see the programmes be involved in the realization of the final product? Multi-Media is scheduled to start January. A group of University of Quebec representatives is spending the summer studying and critiquing the project. For more discussion contact:

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Photo: Gabor Szilasi
videographics by functional simulation
by alex bauopulos
REFERENCES


6) STOCKHAUSEN, He has given many lectures on the subject. See also the works of Petrassi.
Dear Mom,

Video in groups is a powerful tool; the trick is to keep it from being swallowed up by the central nervous system. After all, one of the key roles of the psychiatrist is to act as therapists, counselors, and manipulators, and put it into the hands of human beings. I have found that the act of showing video is not only a very transparently exploitative situation but one which is invariably viewed as a very transparently exploitative situation by the group involved. Over the past two years I have had to learn the hard way some of the do's and don'ts that should be followed when bringing the innocent little portapak into a group situation.

The first hurdle that must be overcome is the well founded fear of TV and media in general. From the beginning, I tell people that the images are being recorded exclusively for use by the group and are not meant for exhibition elsewhere; they will not be "used" as they may have been with other media.

The second thing to be aware of when entering a group situation with your Sony under your arm is that one's first video view of oneself can be a shattering experience. The split between what we are and what we think we are becomes amplified to the size of a gawking wound on the TV tube.

We are a society of face savers, and to have all our little twitches zoomed in on and put infocus for our littletwitches can become amplified to the point of disfigurement when you see other people react to what you are saying and doing. (Someone yarning for example, just when you had thought you were saying something vital. In people's reactions to themselves on the screen, you become aware of the megaphone of one's own voice. People are surprised to learn that they are not alone in having squeamish reactions to their image on the screen.

2) It makes people in the group more aware of each other. We all exist to some extent in self-image bubbles. These are denied when you see other people reacting to what you are saying and doing. (Someone yarning for example, just when you had thought you were saying something vital. In people's reactions to themselves on the screen, you become aware of the megaphone of one's own voice. People are surprised to learn that they are not alone in having squeamish reactions to their image on the screen.

3) Video tends to emphasize the emotional as opposed to the semantic aspects of inter-personal relations. Through the lens of a camera you can stare at each other, pick up cues that are normally (for convenience in social functioning) ignored. Face and body language are isolated on the TV screen and become more readily visible.

During the actual situation they are equally important but may not be consciously recognized. The video distortion takes place in the direction of what people are feeling rather than what they are saying, or, if it be argued, what they are really saying as opposed to the words they are mouthing.

4) Thus video acts as a probe below the surface of a situation. There is a tremendous pressure to become the ideal patients of the psychiatrist. The video presentation made everyone realize that in spite of the jargon used to describe her hysterical personality and "conversion reaction", the living creature on the screen was not sick. She was immediately discharged after being told she was all better. Video achieves a miracle cure! Without video she might have developed an easy dependency on the psychiatrist.

5) Situations almost always become very tense very quickly. The positive feedback which video offers seems to have the same effect on a group as that which you get pointing a microphone at a loudspeaker. The video consultant must (mix metaphors) be prepared to insert control rods into an overheating reactor, be cause any potential sources of conflict can become amplified to the point of dilution during the video process. This happens particularly quickly when people get behind the camera and feel detached from the group and free to express their personal feelings. Armed with a camera people will feel much freer to say "Why do you have long hair?" or "Why do you behave in a certain way?" or "Why are you saying something vital? In people's reactions to themselves on the screen, you become aware of the megaphone of one's own voice. People are surprised to learn that they are not alone in having squeamish reactions to their image on the screen.

6) Video is a valuable tool for the psychiatrist. The very act of taking the camera and recording others to the same discomfort . Freeway one's first video view of oneself can be a shattering experience. The split between what we are and what we think we are becomes amplified to the size of a gawking wound on the TV tube.

The History of Present Illness goes on, followed by the Family History, Past History, Sexual History, etc.

Who is Miss J? Despite itself, psychoanalytically-oriented psychotherapy is being profoundly affected by video. Before the advent of video, this is the kind of non-information upon which decisions were made: "Miss J., a 22 year old white Jewish female, admitted to the emergency department of our hospital complaining that her "world was falling apart". She was last perfectly well three years ago, when her boy friend, with whom she was living, took an overdose of Seconal, and was treated overnight in the emergency department.

The History of Present Illness goes on, followed by the Family History, Past History, Sexual History, etc.

Who is Miss J? Regardless how complex and detailed her history is, regardless how much we know of her childhood and family, on the basis of this information no one can identify her as a patient.

Here is how video has changed rounds in the psychiatric department of one hospital in Montreal. The session begins with staff psychiatrists, residents, social workers, etc., watching a tape of a resident interviewing his patient. The interview is then discussed; observations are made (the usual psychiatric cliché). Only then does the resident read aloud his 12 page case history. Then there is more discussion, and treatment is decided. In the case of Miss J., the resident decided on a course of Shink asked the question that everyone was thinking while watching the tape: 'So what's she doing in hospital?"?" The video presentation made everyone realize that in spite of the jargon used to describe her hysterical personality and "conversion reaction", the living creature on the screen was not sick. She was immediately discharged after being told she was all better. Video achieves a miracle cure! Without video she might have developed an easy dependency on the ward, and might have become one of its many addicts.

Video has been adopted by psychiatrists mainly for convenience. Although it has in rare cases been used for therapy, its interactive potential has not been understood by the psychiatric establishment. It has, however, injected an existential component into the otherwise lifeless buttocks of institutional psychiatry. The video camera in the hands of the traditional therapist is a gun held by the wrong end.
Marilyn in the net
idea and programming
by Haruki Tsuchiya
(Computer Technique
Group of Japan)
The Tale of Anode and Cathode

by Mike Mills

Ideally the design of communications equipment should proceed like the natural time-consuming crafting of musical instruments. Melodies and messages both exhibit patterns and rhythms which permit their composition. But the structures of the mind—from which these emerge and which they can easily penetrate—remain mostly undisclosed.

To make matters worse, the designer and user of the new technologies, unlike the music craftsman and concert performer, finds it difficult to know when he has built or uses a medium which generates "sour" chords.

And throughout the dilemma, the technology of communication is not following a natural kind of evolution but gathering mass-produced momentum that makes the head reel.

In the past two years, my friends and I have explored a range of video techniques in a range of communication environments. And the effects which they produced sometimes affected me like good music—spontaneous, exciting, soothing to the psyche.

But at times, ugh. Like the singing of Jerry Lewis.

Although I cannot detail why certain communication environments resonate with good feeling or good "vibes", certain trends are becoming evident. I would like to discuss a couple of these instances along with some "theory" or speculation as to why they do the way they do.

First, I should say that there is probably no video or "communications" system that is optimum for any particular communication context. Just like old records, systems can become redundant.

OK. Which systems were interesting? They fall basically into two categories. Those which are concerned with what has been called here "self-processing" but which I prefer to call technologically-induced self-confrontation (video is not the only medium capable of this. Script, photos, mirrors, spoons, water, all kinds of reflections). Those which were used for "interaction" i.e. when more than one person communicates using the medium in a real-time mode. This could involve man-computer-video interactions. Obviously elements of "self-confrontation" of self-interaction must exist simultaneously with bidirectional or two-man interactions.

The self-confrontation thing has probably been beaten to death in this and other publications so it is better left untouched. Except to admit that all communication is ultimately self-communication and sets limits on interaction with other people. In fact, interaction between people might more accurately be described as simultaneous tandem self-communication. It's almost like a gymnast doing a handstand claiming he's doing two 'one-handers' at the same time.

Now. Our objective, not particularly honorable, was to use a series of effects (change the screen information) gradually and subjectively so as to urge the couple to control their images in artistic eroticism and/or in the finest porno tradition. In other words, is TV sex possible in real time?

Needless to say, a tricky but interesting business.

Now, on the morning of the interaction, Anode had little if any knowledge of Cathode—strangers you might say. We placed Anode (the male) in one room and provided him with camera and monitor. For Cathode (a female almost capable of melting the phosphor off our screens) the same environment was provided along with props such as huge wood boxes to sit on. Through the system, Anode and Cathode could talk to each other.

And we, the three graduate voyeurs, bedded down in the control-room with our gadgets and buttons with which we could change screen information on both screens in both rooms simultaneously.

Like so:

\[
\begin{array}{c}
\text{anode} \\
\end{array}
\]

The point to keep in mind is that a multi-party communication situation existed with the two participants able to react and respond to (1) their own movements (2) each other's images (3) the happenings in the common space which they shared with the controllers. In other words, if we split the screen which placed both their images in different halves of the screen, they had no choice but to swing with it and modify their behaviour appropriately.

It might be as follows:

\[
\begin{array}{c}
\text{anode} \\
\text{cathode}
\end{array}
\]

Now. Our objective, not particularly honorable, was to use a series of effects (change the screen information) gradually and subjectively so as to urge the couple to control their images in artistic eroticism and/or in the finest porno tradition. In other words, is TV sex possible in real time?

Needless to say, a tricky but interesting business.
I confess that in a given time-grain of about two hours, we as video manipulators brought about a kind of behaviour that would not have been possible divorced from the medium which enhanced it.

If you are a male watching your image on a screen and itsuperimposed, in real time, with the body of a female, there are not a lot of behaviours you can perform.

Similarly if screens are split so that one half body is male, the other half female, predictable activities follow. And if the image of a mouth is placed adjacent to the image of a full breast...

The mission—video-induced heat—was successful to the point where Anode became so aroused that he broke through his room, left television space, and entered Cathode's chamber for real space, and the "real thing". If it hadn't been for the weakness of (crack!) wood, that is the cube upon which Cathode was lying when Anode mounted her—the experiment would have been complete.

We investigated the ramifications of this equipment assiduously after hours and on weekends.

There are a couple of things to note about the above processes. First, what is interesting to me is that all the control over screen information was vested in the control room. That is, the participants themselves had very little, excuse the expression, 'hands-on' control of the system. They were completely dependent upon us to vary the sequence of effects which set the context for their play. This is unfortunate because it probably resulted in a certain predictability.

Further this lack of 'user' control is a serious weakness if one considers some theoretical notions of how any organism should react or interact with any environment. It is critical for any kind of 'resonance' in a communication that people have active participation in the messages which they are receiving. Another way of saying this is that 'involvement' or "good" interactions depend on the organism receiving information (i.e. those messages which make a difference in behaviour) critical to adaptation and survival. More simply, although our experimental system provided the two participants with "feedback" i.e. they could monitor their results, they could not actively explore the range of effects the system could provide for them.

A rule of thumb for self-processing activities, especially in the psychotherapeutic domain, should be to provide the participant viewing his own image some kind of control over his screen-information. This can be done in a number of ways ranging from providing the viewer with a primitive special effects generator which distorts the space in real time into halves, quadrants, etc., to playing around with different kinds of delay-loops which permit him to reflect upon past behaviour while still maintaining a degree of control over it. These loops can be like playing "Simon says" with yourself.

Back to the interaction. This lack of responsiveness, our failure to permit either Anode or Cathode to participate directly in system's messages resulted at one point in Anode's anguish: "Oh, oh please superimpose, superimpose."

Moving to a different experimental environment. During an interaction which involved two little girls playing with each other's images on the monitors, a tape which contained a sequence of one of the girl's fathers was placed on her monitor along with her own real-time image over which she had control. Astonishingly, she began interacting with him as it he was really capable of responding. I suppose she thought that he was broadcast from another room. She continued to call to him, to respond to his movements and voice until it reached a point where his non-response was becoming frustrating and upsetting and so the tape was ended.

One striking moment stays in my mind. It is when, unable to get real feedback or control of the screen image of her dad the little girl began miming his movement. When he raised a hand she raised a hand. It was the first and only time I have observed someone enter in good faith into an interaction with a non-human taped image.

The implications of this are fun to toy with. Suppose, just suppose that cable or picturephone become all they are supposed to, that someone has on hand a tape of you when you were interacting... you might be party to an interaction and never know it.

So, what have I learned?

Although it may not be possible to specify a video system to provide good messages like an instrument provides good music, one thing is sure in whatever system is contemplated, in whatever context, from cable systems to self-confrontation— just as playing an instrument is not a passive activity, so the terminal interface must allow the user to actively and continuously control, in real-time, the images and messages being displayed.
TV Ads

Selling products is not what TV ads do essentially. The population explosion and the broadening of purchasing power in the middle and lower classes has probably had more to do with selling than all the T.V. ads put together. (Car manufacturers are in financial trouble these days. The ads are as numerous as ever, but money is tighter and the population is leveling off.)

Ads don't sell the products the corporations paid to have advertised, but, they do sell a lot of things. They help to sell a Mute Theater of Art by appearing in its film catalogue. They help to sell McLuhan and the dozens, if not hundreds, of college courses that are to some degree spiritual and McLuhanism. Selling the "image" is the explicit objective of many ads and the implicit effect of all ads.

Ads sell themselves. The "need" they create is the need to advertise.

Ads sell television—at least television as it has been developed by the networks (and here I would not exclude the "educational" or "public" networks). Ads are often more interesting than the regular programmes. Beyond that, the structure and rationale, the whole style of network television, is set by the ads. Not only are the programmes there for the sake of the ads, but the programming itself, the structuring and choice of subject matter, are at the mercy of the ads. It is not an accident that the form and content of many T.V. shows are indis-tinguishable from the ads.

Television's success depends on its ability to hold up mirrors with the right answers for the right people. The aero-plane ads are too banal even for Americans and the spending of public money for private profit. Airline ads sell tourism and neo-colonialism. Car ads sell high-ways (more public money for private profit) and private ownership, not to mention the kind of "individualism" that undoes the development of mass transportation sys-tems. In Canada, a "prize-winning" beer ad showing two Beautiful People kissing in front of the Quebec pavilion at Osaka 70 sells Trudeau's new Pacific policy, from McDonald's hamburgers and Kentucky Fried Chicken to Xerox machines in chromium offices and Mercury parks parked on golf court fairways, what's really being sold is a white, middle-class life-style.

The video tapes made and exchanged by alternative media people may promote particular causes and life styles, or even, like the Whole Earth Catalogue, tell us that Brand A is better than brand X, but they do not try to eliminate ambiguities for the sake of conformed cli-xiemes. They try to do justice to the complexity of human beings by leaving things open to individual responses.

And that, in the long run, may be what "alternative media" means—no ads.

Bill Wees

Sending Tapes Across the Border

(Their minds)

1. Get the customs declaration label at the post office and write down: Educational—noncom- mercial.
2. Where the label asks value, give cost of raw tape only.
3. Address it to a friend at a university.
4. If true—write down: Return of loan, property of addressee.

Tapes returning to country where they were made should be so identified as it avoids all prob- lems.

A More Viable Social Reality

Consider the breadth and depth of topics as well as the easy accessibility which will be provided by the growth of VTR and EVR cassette and mass distribution which will link into a television set anywhere. Consider how the linear sequence of images may be broken down with ease and facility by the manipulation of images enabled by the link up of a kinescope tube display screen, informa-tion stored digitally on a computer, and the information-handling capabilities of high-speed fourth-generation computers and computer terminals. These developments considerably weaken the previous advantages which print has held over filmic material as an academic medium. Now it will be possible to have a wide variety of in-depth specialized topics for study which are readily accessible. Now it will be possible to manipulate images and sequences of images in any desirable fashion, to view, review, rearrange and to, use, and copyright these images in any manner that is suitable for the research needs.

VTR and film can be readily extended into academia by virtue of these features and by virtue of its engaging and timely conceptual and information-displaying characteristics. The ramifications of social theory developed from visual data can be understood by non-acade-mics. It is therefore likely to be used by and, with the help of those researchers who are interested in social recon- struction, for the purpose of developing a more viable social reality for everyone.

Barry de Ville

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Barry de Ville
Underground Newspaper Distribution

Dear Molly,

I'm writing to you because Charlie doesn't have the time or energy to write now. He is skidding logs out of the bush with horses 12 hours a day and then trying to get the garden in the evening.

Our information is very limited. The little information we did have in the way of files was confiscated by the police with all our records. As for intertangements, all our work was done on consignment which leaves you holding the bag if you should back out. It wasn't infrequent that bookies would come in and cause issues on the inside because of pornographic material. This leaves you stuck with several hundred newspapers with one photograph on pg. 12 of a seam lover in a red body in the background.

Most of the people we dealt with were trying to make an easy money and staying clean but a couple of places just wanted to make available to the public an alternate viewpoint. Since we were distribution that means there were three parties involved—publisher, distributor, store—all taking cuts.

We found a lot of stores were unwilling to take a paper directly from the source but they would take a variety of papers from us. The problem is that there are very few outlets that can sell in quantity any given papers. Therefore for them to take an individual paper is not profitable because of the time and bookwork involved. On the other hand if they get from 5-10 copies of 15 or 20 different papers this makes it worthwhile. This includes college bookstores that are getting smaller but not any quantity of one paper. I think the picture for individual papers is pretty bleak as far as I can see because no one wants to keep books and carry on correspondence for 5 or 10 35c papers a week.

As far as importation goes we had very little problem although we had to have Olivier from Ouellet up and he started a distribution business in Ottawa and had nothing but hassles with 3/4 of his papers being held up at customs for such a length of time that they were no longer able to distribute them (in one issue of Village Voice (what could be less obscene) they found fuck on page 32). These are the two extremes— we had no problems—Steve was plagued by them. Oh—papers should always be sent by mail—they will usually go through with no hassles. We had one paper Cream that insisted on sending their papers by shipping companies. These were inevitably caught by customs people and if not found obscene then they want 35% duty because they are objects to be sold. Through the mail it is just cheaper and distributed.

Stores we distributed in Montreal which might be good outlets are:

1) Classes (stores across Canada) the people to get in touch with are the people at 1327 Ste. Catherine West.
2) Phantomasgora (record shop at 3472 Park) probably won't sell in quantity unless music magazine but good people willing to get the word out.
3) Manfield Book Mart (2665 Manfield) won't sell in quantity but good people.
4) Montreal Paperback (2075 Bishop)
5) Browzlers (3505 Park)

If a paper or magazine wants to get the word out these are good people but they won't make any money. All our other contacts are either out of business or they are not good people to deal with.

Well I must close now if I am to get this to the mail.

Molly

Richard Kunnes (Psychiatrist)

Dossier Z is a summary account of police and political interference in journalists’ work during the October kidnappings crisis. It was released April 15 but few of the news media with the details.

The report is divided into:
1. "Unmotivated Arrests of Journalists"
2. "Direct Interference"
3. "Searches of Reporters and Press Photographers"
4. "Police" Disguised as Journalists
5. "Journalists Molested and Professional Equipment Damaged"
6. "Journalists’ Appearances in Court"
7. "Self-Censorship by the Communications Media During the October Crisis"

The report is documented with detailed reports of actual cases. The 26 page report was compiled by the Federation Professionnel des Journalistes du Quebec. Write to them at:

1057 rue des Erables, Bureau 8, Quebec 10, Quebec.

for the full report in French or the somewhat abridged English translation.

Jean-Paul Sarre recently made a long public statement on the socio-political situation in Quebec. During the interview with the actor Jean-Pierre Cottin and two other Quebecers, the eminent French philosopher delivered a relatively detailed analysis of the October crisis and its consequences. This video-tape was shown publicly for the first time in January in Montreal, before some 300 people at a seminar organized by the Quebec Committee for the Defence of Civil Liberties.

Therapeutic-Industrial Complex

In recent years radicals have become intrigued with the democratising potentials of video tape. When psychiatrists and other elitist and non-democratic therapists began turning increasingly to 1/2 inch video tape, it did indeed begin to look like the "greening" of therapy. Unfortunately, when one examines the therapeutic settings of such reknown therapy video-freaks as Milton Berger, M.D., (with whom I have worked) one can't help but become rapidly disillusioned about Berger's as well as others' therapeutic efficacy and radical politics.

Video tape is considered to have a radical potential because it can be used and viewed by anyone. The artificial dichotomy between taper and viewer is blurred, because it can be used and viewed by anyone. Though there has been an evolution in the technological and ideological settings of therapy, the politics of therapy remain the same. The artificial dichotomy between "patient" and professional remains. The camera in the hands of the therapist professional is a one way tube, controlled authoritarianly by the professional, mystifying and pacifying the "patient." Berger and others don't seriously use feedback mechanisms, but rather the broad broadcast model of a leader or master of ceremony, with a passive audience or "patients," imposing on them arbitrary interpretations of what is and what is not pathological.

Video feedback remains potentially radical, and as such we applaud their use as an adjunct to therapy. What we do oppose is the political context of contemporary therapy and the politics of its therapists. A pig therapist dispenses pig therapy, whether the "patient" is on the couch or in front of the camera. In the hands of a Berger, video tape has become not the "new morning" of a democratic therapy, but the latest form of technological rip-off.

Richard Kunnes (Psychiatrist)

Use of VTR in Children's Personality Disorders

Use of VTR in the treatment of young children with psychotic disorders, psychoneurotic disorders, personality disorders, transient situational personality disorders, chronic brain disorders and autism.

Andy Setter, Laurel House.

1986 West 15th, Vancouver, B.C., Canada

The camera in the hands of the therapist professional is a one way tube, controlled authoritarianly by the professional, mystifying and pacifying the "patient." Berger and others don't seriously use feedback mechanisms, but rather the broad broadcast model of a leader or master of ceremony, with a passive audience or "patients," imposing on them arbitrary interpretations of what is and what is not pathological.

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Richard Kunnes (Psychiatrist)
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Videotech
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In-Media
Montreal, Quebec
535 Viger St.,
Montreal, Quebec
(514) 731-5702

Free Video
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Canada.
(514) 224-2441

Training Program for Social Animators
8175 Durocher, Montreal, Quebec, Canada.

Institute of Urban Studies
University of Winnipeg, Winnipeg 2, Manitoba, Canada.
786-7811

“T.V. 2,” University of Quebec
3760 St. Christophe St.,
Montreal, Quebec,
Canada.
(514) 527-5556

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255-7358

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Edmonton, Alberta, Canada.

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(514) 849-2351

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Canadian Feedback
Canadian feedback to be channelled through
Merrily Paskal
Box 151
Shawbridge, Quebec

General Idea

THE GENERAL’S TAPES TO DATE INCLUDE:

1. WHAT HAPPENED:
Gertrude Stein’s first play transformed: 1/2 “Shibaden,” 1 hour document, erased from the.

2. 1970 Miss General Idea Beauty Pageant: Miss Honey competes successfully against six lovely bears in last year’s fabulous pageant. 1/2 “Shibaden,” 1/2 hour documentation, since erased for the

3. Fire!Mirror Tape: Mr. Peanuts of Image Bank collaborates with General Idea to produce this 20 minute spectacular. A flaming seascape shatters to reveal the Spanish Banks. 1/2 “Sony,” thanks to Mar-

cel Dot, Art Rat, Intermedia.

THE GENERAL’S TAPES IN PLANNING INCLUDE:

1. Light On: Sunlight reflections are bounced across Ontario. The landscape illuminated.
2. God is my Gigolo: A half-hour soap-opera, starring all three Miss General Ideas—Miss Paige flees to the palms of the South Pacific, only to find true happiness lies at home.

Miss General Idea Pageant 1971: 16 flagrant beauties compete for this year’s crown. Miss Honey’s farewell. Miss Gum provides inimitable entertain-
ment at the grand piano. 1 hour. 1/2 “Sony.”

5. Self-manipulation, stage one: the hand is mirror for the mind. The mind-body dichotomy solved. 1/2 “Sony.”

Simon Fraser Video Workshop
We have about 12 active people using video to spread experiences and information to a potential audience of 160,000 via Vancouver Cablevision.

I started the Workshop about two years ago when I first came to Simon Fraser University as “Resident in Film” at the Arts Centre. I got some equipment from the administration and formed a workshop open to all interested students. It was non-credit so I was able to add a few non-students as well. We had a small group at first because of the snobbery that used to prevail about “TV.” Most students wanted to work in film — “a real art form.” Things changed slowly after we made a deal with the local Cablevision company to be a part of their new original programming. (Vancouver has the largest single cablevision operation in North America and has gone fairly far into original cablecasting). We have made about 35 programs so far, mostly in the last year. They covered a great variety of subjects of local interest. Mostly, the programs are “coverage,” information. We have done a few “fictional” tapes, visual abstractions, feedback, but its mostly documentary type stuff.

SFU has a tri-semester system and this enables us to have three new workshops a year. We get an average of twenty people at first. This dwindles to about 10 by the end of the term. Most of this carry over so there is a growing core group of experienced people who tend to form groups of their own.

The greatest thing about video in my experience is the way it can initiate contact between community groups. We have real openness among our subjects and among ourselves than anything else I am currently aware of. I think you could say we are hung up on the VideoRover as a social catalyst.


I am leaving Simon Fraser in August to go to York University in Toronto where I shall be teaching Film and starting a similar kind of video workshop there. You correspond with my Assistant Diane Edmundson, who is also the Secretary of the SFU Student Media Society which is the collective name for the senior students who are producing the programs for Cablevision.

All best regards.

Stanley Fox

---

Feedback

Canoe Feedback
Canadian feedback to be channelled through
Merrily Paskal
Box 151
Shawbridge, Quebec

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General Idea

THE GENERAL’S TAPES TO DATE INCLUDE:

1. WHAT HAPPENED:
Gertrude Stein’s first play transformed: 1/2 “Shibaden,” 1 hour document, erased from the.

2. 1970 Miss General Idea Beauty Pageant: Miss Honey competes successfully against six lovely bears in last year’s fabulous pageant. 1/2 “Shibaden,” 1/2 hour documentation, since erased for the

3. Fire!Mirror Tape: Mr. Peanuts of Image Bank collaborates with General Idea to produce this 20 minute spectacular. A flaming seascape shatters to reveal the Spanish Banks. 1/2 “Sony,” thanks to Mar-

cel Dot, Art Rat, Intermedia.

THE GENERAL’S TAPES IN PLANNING INCLUDE:

1. Light On: Sunlight reflections are bounced across Ontario. The landscape illuminated.
2. God is my Gigolo: A half-hour soap-opera, starring all three Miss General Ideas—Miss Paige flees to the palms of the South Pacific, only to find true happiness lies at home.

Miss General Idea Pageant 1971: 16 flagrant beauties compete for this year’s crown. Miss Honey’s farewell. Miss Gum provides inimitable entertain-
ment at the grand piano. 1 hour. 1/2 “Sony.”

5. Self-manipulation, stage one: the hand is mirror for the mind. The mind-body dichotomy solved. 1/2 “Sony.”

Simon Fraser Video Workshop
We have about 12 active people using video to spread experiences and information to a potential audience of 160,000 via Vancouver Cablevision.

I started the Workshop about two years ago when I first came to Simon Fraser University as “Resident in Film” at the Arts Centre. I got some equipment from the administration and formed a workshop open to all interested students. It was non-credit so I was able to add a few non-students as well. We had a small group at first because of the snobbery that used to prevail about “TV.” Most students wanted to work in film — “a real art form.” Things changed slowly after we made a deal with the local Cablevision company to be a part of their new original programming. (Vancouver has the largest single cablevision operation in North America and has gone fairly far into original cablecasting). We have made about 35 programs so far, mostly in the last year. They covered a great variety of subjects of local interest. Mostly, the programs are “coverage,” information. We have done a few “fictional” tapes, visual abstractions, feedback, but its mostly documentary type stuff.

SFU has a tri-semester system and this enables us to have three new workshops a year. We get an average of twenty people at first. This dwindles to about 10 by the end of the term. Most of this carry over so there is a growing core group of experienced people who tend to form groups of their own.

The greatest thing about video in my experience is the way it can initiate contact between community groups. We have real openness among our subjects and among ourselves than anything else I am currently aware of. I think you could say we are hung up on the VideoRover as a social catalyst.


I am leaving Simon Fraser in August to go to York University in Toronto where I shall be teaching Film and starting a similar kind of video workshop there. You correspond with my Assistant Diane Edmundson, who is also the Secretary of the SFU Student Media Society which is the collective name for the senior students who are producing the programs for Cablevision.

All best regards.

Stanley Fox
The Indian people, their environment, language, etc.; the boarding home. The boarding home parents make teachers couldn't speak Cree and neither could the son they were afraid at first was because they thought a ball. As I told them they could speak in Cree, their mother were shy and didn't want to say anything. But, as soon as I told them they could speak in Cree, their mother did (usually as young as 9-13) and what they speak and read very little English. The students were making up in Cree without the English language barrier. The first day was the hardest because the students were afraid at first because they thought the teachers wouldn't be able to understand them because they didn't speak and read very little English. The students were afraid at first because they thought the teachers couldn't speak Cree and neither could the rest of the boarding school. So they expressed themselves freely in Cree without the English language barrier. They realized the situation they were in as soon as they started speaking Cree and feeling around with the equipment. One girl said to me: "I just realized from the moment I got on the plane leaving for school that the whole place is like living in a dream. The school system and the boarding houses are all unreal." Most of the students said it was like going away to a boarding home. The boarding home parents make up different rules for their own kids than for the Indian students. The rules are made by both the boarding home parents and the Indian Affairs so the students are very restricted with the two sets of rules. The boarding students also said that if they had any say they would not want their brothers or sisters to go to these schools.

Many of the students have no idea why they are there. They leave home before they have grown up and feel bad to leave their culture. The students thought that if they could get the chief and parents aware of the present situation a new high school could be built in James Bay. If this was done then the Indians could have a choice of continuing to college. At this point it is very difficult for them in English boarding school because they speak and read very little English. The students told me that 99.9% of their teachers have no idea about the present situation.

It was the first time the kids really expressed themselves and they talked about it as a group. I guess they don't usually express themselves because they think their parents won't understand. The parents themselves were all together as a group too, seeing the tapes. An old man said, "Listen, this is the first time we have been together for our children's education. Let them finish this year and then we'll get the chiefs to talk with them? Then the parents talked to their children and encouraged them to stay at school. They said they could come home at Easter and wouldn't have to go back.
Le Videographe

Le Videographe is a $100,000 half-inch video project financed by the Federal Government. The money came through Mike McCaffa Planning Department, Department of Citizenship, Secretary of State, 130 Slater Street, Ottawa, Ontario and there is probably money for similar projects in other parts of Canada.

The proposal specifies a paid staff of five and a voluntary committee of five (to come from youth groups interested in programming). The committee will decide on productions.

Le Videographe plans to:
1. make available equipment and expense money for productions.

Equipment includes:
- 6 AV 3400
- 6 AV 3650
- 2 AVC 3200
- 1 SEG-J
- 1 EV 320 1
- 1 stereo synthesizer

Le Videographe's initial location will be the National Film Board Building. The project was covered by people in Societe Nouvelle and got the biggest grant because of its connection to the Film Board (the audio-visual arm of the Federal Government). The latter provides transportation to St. Louis. Let's hope they make it out of those security-dominated corridors.

There will be about 50 productions with a possible budget of $700 each. If you are interested in working in this context, now is the time to contact

Robert Forget
NFB
Box 6100
Montreal 101, Quebec

Le Videographe plans to:
1. run a mobile production unit
2. catalogue, copy and distribute tapes
3. conduct and disseminate up-to-date technical research
4. have a 150 seat video theatre and several small playback areas.

Mosaic

We made tapes:
1) A Hum Dept meeting discussing, “What is Humanism?”, juxtaposed with a tv show on pygmies.
2) In New York City we taped a Washington Square Sunday jam.
3) taped the Dawson “Save the Park” rally.
4) “Gunslinger” taped at Dawson and McGill.
5) taped the Education Symposium at Mosaic, held in March, with Gertrude MacFarlane, Squeeze Gordon, Sister MacDonald, Terry Tagney, Harry Wagschal, and John Baterry.
6) we did asserted, odd improvisations.

Ken Cameron went to the C.R.T.C. (Canadian Radio Television Commission) hearings in Ottawa, also went to the public hearings on April 30th to help present Mosaic’s case for peopled TV.

Joe Bangle went on camera for Mosaic’s FREEVIDEO. Also met the videoners on our New York trip—Global Village, Raindance, Videofreex.

We wrote the VIDEO ENSEMBLE proposal for Bill Conred’s package to the Secretary of State’s summer project deal.

Submitted briefs to Paul Gallagher on the importance on video in Dawson.

No educational institute in Canada as yet has large-scale, open access to video facilities. Dawson College, as an innovative, community (sometimes) college, might prove an excellent testing ground for an experiment in communications. The school could be put into the 1980s by providing two-way video experience as a regular, natural event. By “two-way” I mean that the interaction and dialogue occur in this televic age when you can talk back to your television set.

Further, the converging of equipment, motion, talented individuals, and $700,000, and an idea that challenges reality even as it presents before your eyes—is that what is now in Dawson?—would act like a lens, concentrating all energy available on the smallest point possible in order to burst through the thin skin of a “James Last: Non-Stop Dancing” world.

This implosion of Dawson would explode onto the Montreal and Quebec community. Video becomes a catalytic instrument of growth forcing all factors to a critical mass. Technology declares its innocence and warms its tubes clear of the crimes committed by a world without consciousness.

Fred Rosenzweig

Video Ensemble

VIDEO ENSEMBLE is the coming together of an idea centering on coming together, of the technology we are developing with what the community, groups, blocks, parks, peace.

The Secretary of State of Canada has accepted the Ensemble as an “Opportunity for Youth” program, and is now paying fifty-french and english Montreal students of communication to do.

The idea is to get as many people as possible enough of a choice of information, so that an island consciousness can be built upon what the island people see. So, instead of looking at them (us)

“Good afternoon, madam. What’s your name, please. And who did you vote for?” we offer the resources for them (people in communities) to do the looking—through the television eaves (eyes, ears).

Build on a positive reality, focusing much attention on the good is being achieved. In other words, essentially, is the healthy television reflection—rather than deflection into a commercial market.

Video Ensemble as bilingual reality is an information correlator, a production commune, a Videotheatre and a Videofreex.

A body of workers gathers information on community events about Montreal, and maps activities. The production commune of very ten people with approximately ten to twenty people as a general public to keep an eye on. A special equipment center is the feedback room on production as it’s happening. The Videotheque keeps a library of tapes and operates a tape exchange.

Workshops serve as communication links between production teams and the community. Internally as citizens are shown the various media tools. Project workers teach technically, and learn through interaction the needs and feelings of the community students.

Quoting the original brief to the government, “the working field groups do not draw in the day. Rather, every group—reflecting the spirit of this project—remains offered to the community as a means of higher consciousness, perhaps the true role of the student in any society...”

Craig Layng, Simon Riley

Dalhouse

I am a graduate student in sociology at Dalhousie University studying the integration of mass media and systems theory mainly. Also an amateur filmmaker, trying not to freak. Our facilities here are non-existent, so we’re trying to get our own type 1 video set next year.

Regards,
Barry de Ville

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Regards,
Barry de Ville
INTERMEDIA 2023 EAST 1ST
VANCOUVER 12 B.C. CANADA
255 7358

DEAR MERRILY:

Although I don't mention it in my blurb, I've produced quite a few 5" tapes. Before the 16 times of French for the Winnipeg project, I've done times of:

- *Spectro* - 23 min., 1st choreography of "Nuclear Horizons," a now group in Vancouver, by Marley Williams.
- *Life/Dance Workshop* with Chris Aylward, in a contemporary experience, 5 hrs.
- *Dan Dance and Friends*. Main-role rolling down, moving piano, saxophone flute and electric bass guitar, 30 min.
- *The Video City*. Video producer, deputy minister of communications, Quebec. 10 min.
- *VideoTHEATRE*. Workshops to the commercial. Short production tape.

Getting a theatre piece together with some friends, utilizing the video projection.

Thus, for the first time, I've been able to work on my article and blurb. It has been done from 2 A.M. last night and tonight.

The answers for the directory are trickling in rather slowly. I've sent out over 800 cards, but it is hard to predict the return. Next issue maybe.

See you in June.

A Biennale.

P.S. You might mention in R.S.T. that I am especially interested in specialty dies of VTR.

Mike Goldberg

No space to print communications experiment. An environment, Mike's clear, non-judgmental report on the possibilities of setting up an electronic environment. The project was funded by the Sears of State, and the Department of Communications. Mike or the guys should have copies of the report.

In progress—preparing a tape exchange between ballet companies, grant to go to Japan and research video trips. Some trips: Montreal, December 1969—Pyramid of TV's with hidden CTV camera behind and between the sets. Although you could see your face from different angles, you could not look yourself in the eye.

Winnipeg, November 1970—Conference on "The Franco-Manitoban Family," Environment with Eidophor video projector, light show (by Luci, from Montreal), sensory "decompression chamber" and demand television system (manually operated) in workshop rooms. Rather than invite a guest speaker, 14 specialists were asked to prepare talks to the delegates, and I videotaped them on a cross-country flight. On opening night the local French radio station broadcast live from the conference and delegates' radios served as sound system.

Vancouver, January 1971—"Room on its Side," with colour TV and cablevision, working telephone, chesterfield, table and chairs, etc. A monitor at the exit showed the room right-side up (the camera was on its side), and a 30 second video loop delay allowed visitors to see themselves back in the room, walking sideways on the wall.

With the advent of cable television, cassettes and home computer terminals we will be faced with an onslaught of useless information. The disparity between available information (disseminated from sources controlled by the politico-economic structure) and what we know to be more true has already lead to mass rejection of that system.

Communication involves more than dissemination or exchange of information. Emission of information treats the receiver as a machine; communication implies human participation.

Small format VTR offers us the possibility of slowly displacing the information power trippers; not by our plugging into the consumer distribution matrix, but by destroying it. A new level of awareness is growing with increased human interaction through new telecommunications grids. Each time someone new holds a portable video camera, it spreads. A vital change occurs, from consumer to producer, from inhibition to creative self-expression, from observer to participant.

We are all artists.

All the world's a stage, a dream, a movie, a book—and now it's on TV. When the initial surprise at seeing oneself on the time-mirror is over, T.V. dies, and we are reborn. Into what? It has already been labelled "second generation television." Like "pop art," it sounds like a new ephemeral trip for the consumer, a new kind of programming, that expands the limits of television as we now know it.

In that light, we become the avant-garde of TEEVEE, opening new doors, building a new language, with little concern to where that door leads, or what is being said with our vocabulary.

The artist is not ahead of his time, he is in it. The consumer is living in the past. Video breaks down barriers.

Mike Goldberg
CYGRA 4 was not born out of a decree of the University of Montreal but rather by the will of a group of individuals who shared dreams and synthesized them into reality and videotapes at the occasion of the Free Video Festival at McGill in March 1971.

Later on the group received official recognition from the University as a service, the mission of which is to develop educational videos and filmloops for the academic community. The video and cinema facilities are provided by the Audio-Visual Department of the U. de M., the computer facilities by the Centre de Calcul.

CYGRA 4 is currently designing new graphic softwares and working in close collaboration with a technology-oriented artist. This latter experience is quite stimulating and rewarding for both parts. Moreover, we believe that, as Marshall McLuhan writes in his forthcoming book, "The executive as drop-out," every artist makes breakthroughs as soon as he meets a difficulty.

The tape we produced for the Free Video Festival was a 7 minutes one with two sequences "Over" and "Stars" which consist in computer animation of intricate and always changing geometric patterns. At one moment a star that seems to be two-dimensional begins to turn in space and reveals itself to be a three-dimensional volume with ever evolving curves. It is just possible to describe in words but it's really a trip.

It took approximately 20 hours of work (starting from the brain cells and ending in the videorecorder) to prepare the computer animated tape shown at McGill. As for video-animation (opposed to film) we cannot work frame by frame, what we do is prepare the various basic pictures of the program on the screen of the computer and determine their order of appearance. Then the computer is programmed to bridge the gaps and calculate the intermediary pictures according to the number of steps that we assign for each basic picture to evolve into the next one. The cards are punched and as soon as everything is debugged, a computer tape is prepared by the machine. Now, if we would feed directly the bits from this tape to the digigraphic screen of the CDC 1700, the lapse between two consecutive frames would be far too important to give an animation effect in video. Therefore we have to firstly transfer the information into a disc memory which in turn will feed it in real time to the computer screen in front of which stands an ordinary Sony camera and a VTR. We have to use a one-inch tape as a montage will have to be made because the memory of our disc does not allow us to shoot more than two minutes in a go.

On our "free" (artistic oriented) videos, we have music which is also made by computer through our friend Denis Lorrain of the Informatique-Musique Group. For the future we seek a cybernetic means of translating the computer tape that generates our images into another digital tape that could be decoded into analogical music that would exactly fit the movement of the images.

We plan to use video both for itself and as a means of having a first draft in case of a projected computer film. After seeing the video, we can correct movement in an animation sequence and decide for instance that we need some more intermediary frame in a certain part of the program.

Just one more thing; we have a lot of fun with the computer (la bagasse) and plan to have more in the future.

**Youth Media Project**

9 people in Vancouver with a grant from the Federal Government's Opportunity for Youth Program. 1 Portapak, use of editing facilities and 1" step up equipment on loan from the Metro Media Council of Vancouver.

**Loyola**

We are video-oriented teachers at Loyola's psychology department who are currently screening around with recently acquired video equipment.

We have a Sony AV 3600 with camera and monitors and that's it. We are right now working on a technical tool — the macro lens. If you take telephoto lenses for 35mm cameras and adapt them to C-mount video cameras, you get a doubling of focal length (roughly) in effect, due to the tiny vidicon surface. Add extension tubes and you have true macro capability which is even more enhanced when you play-back tapes on large monitors or projection systems.

Using this one tool we are now producing a tape of 1/2 hour length with, say, five minute segments of six things to do with the macro idea. We would love to swap tapes with other people, but we have to first make contact with somebody who has another deck for dubbing.

Jim Katz & Michael Cilman
A Space

A Space (hard “A”) is two floors of a converted (minimally stable) midtown Toronto: a 30 x 90 gallery/workshop-studio, a video studio, darkroom, printed material and video tape library, and a cafe (proposed video “theatre” when we get the bucks): we are still doing construction and should be FINISHED BY July 1st.

We are a non-profit corporation operated by the directors. (Since we have no “president” we prefer to remain personally anonymous in correspondence).

We are primarily concerned with 1/2 inch video as it is used by artists.

Our present equipment is presently used mostly by artists who are having “shows” here and by area artists. (We have no formal arrangements with artists: no “stable”)

A Space offers video workshops on a regular basis: these are open to anyone: response has been excellent.

Our first two shows in our new location (our original location was lost to fire March 3rd of this year) were primarily video (The Nova Scotia College of Art and Dennis Oppenheim, N.Y.) since our cafe is separate from the “gallery” the context is sufficiently changed to allow for a broad range of video tapes: we are very much interested in tape exchange!!!!!

We are seeking concrete and specific proposals and offers for exchange. Presently we can offer four tapes for exchange but this number will be much larger in the future.

We are trying to keep our activities away, although we are looking for suggestions and actions which would expand our definition. An experimental theatre group will be using our facilities this summer and some potential video T.V. have been proposed (since our present system is CV we are limited in this regard).

We are interested in exchange of tapes. Contacts make for a good start!! The exchange of a single tape is worth all the plans and systems on record. Do it!

Sincerely ... A Space

A Space Policy

Consideration as to exhibiting artists is dependent upon the concept of exhibition and approach to the space. The possibilities of joint exploration are encouraged. Outlined proposals for the use of A Space are sought. No exhibition space or printing fees are charged. No minimum period of exhibition—three weeks maximum. Requests of A Space are available for use by participating artists (half-inch video unit and a fully equipped darkroom. A Space is primarily concerned with works of projects inappropriate to commercial galleries. A Space provides a situation for experimentation to artists who are affiliated with existing galleries.

A Space gratefully acknowledges the assistance of the Province of Ontario Council for the Arts and The Canada Council for providing the funds necessary for the continuation of our activities!

In-Media

The use of VTR in the Maisonneuve district of Montreal:

Goals:
1. Demystification of the existing TV networks and of the clique of artists who profit from them.
2. Allowing a greater number of people to become producers rather than consumers, to use the VTR as a mirror and an instrument of expression and communication.
3. Production of documents produced entirely by groups of citizens, usually about three to twelve persons per group.
4. Organization of a network of families and friends residing on different streets, within the whole district. This network makes permanent work in the neighborhood possible.

It makes it easier to “broadcast” the documents produced, to exchange information, both of a cultural and critical nature. It also facilitates the formation of new groups—all of which we consider to be an important element of community living within a given residential district.

Benoit

Free Video

Tapes we put together

Jesse Winchester
Free Video Festival, March 4, 1971
Quebec Libre. Four Quebec radicals discuss the dynamics of creating an independent and socialist Quebec.


New Morning, Home videotape.

Alto Tambellini and CT Lui in Montreal. Alternate video, technology, change.

Exerimental Tales. By the master storyteller, Ted Allan.

Tapes given away:

Balls. Terry Riley at KQED

Portapack feedback: Gilles Chartier in his living-room at Rocher. "TV 2." University of Quebec.

Le Petit Quebec Libre with Le Jazz Libre du Quebec. "TV 2." University of Quebec.

The Medium is the Medium. W.G.B.H. Public Broadcast Labs.


Global Village Sampler Videotexx Collection

Sketches—Bohuslav Vasiluk

If you want to see any of the tapes (all new generation) contact:

Adam Symansky
1460 McGregor Apt. 106
Montreal, Quebec.
Tel. No.: (514) 844-9448

These are the tapes we have now but none is in-edit in respect to recycling.

Nova Scotia College of Art and Design

The APRIL 5TH EXHIBITION AT A SPACE WAS BY A GROUP FROM THE NOVA SCOTIA COLLEGE OF ART AND DESIGN: ASKEVOLD, DUBE, JARDEN, KELLY, MCNAMARA, MURRAY, ROBERTSON, WATERMAN, YOUÈZ AND ZUCK. ON THE EVENING OF TUESDAY APRIL THE 6TH, A COLLECTION OF VIDEO TAPE, FILMS, AND VIDEO PERFORMANCE STANCES WERE PRESENTED TO AN AUDIENCE OF ABOUT ONE HUNDRED PEOPLE. THE TAPES AND FILMS HAVE BEEN RECORDED UNTIL A SPACE AND CAN BE VIEWED HERE UPON REQUEST.

LIVE PERFORMANCES: BRIEFLY OUTLINED HERE WERE GIVEN BY KELLY, WATERMAN AND ZUCK.

"LITTLE IN MINUTES OF DOUBLE INFORMATION." KELLY MARCHING WITH FILM OF KELLY MARCHING PROJECTS. LIFE SIZE SCULPTURE OF KELLY ON BLACK KELLY... IN SINC... OUT OF SYNC.

WATERMAN: "COUNTING" ALOUD ALL BRICKS ON THE END WALL OF THE GALLERY. "CALCULATIONS" 2-4-8-16-ALOUD... TO HIS LIMIT.

ZUCK "12 TO 9 PM" LYING PRONE, ENCLOSED IN A BLASTING FOG. "12 TO 9 PM"... PRIVATE EXPERIENCE... PUBLIC EXPERIENCE.

SOME OF THE VIDEO TAPES AND FILMS PRESENTED WERE: ASKEVOLD'S "FILM," A 8 MINUTE VIDEO TAPE WHICH TIGHTLY WRAPPED SOUND TO IMAGE. THE VIDEO MICROPHONE WRAPPED WITH SHEETS OF METAL,... TALK TO FILM, TELL THE ENCRUSTED MIKE FILLED THE T.V./MONITOR SCREEN... THEN UNWRAPPED. ALSO PRESENTED BY ASKEVOLD WAS A 5 MINUTE FILM OF THE ARMS RUNNING, JUMPING TO HIT WIRE FEET A ROUGHLY MADE LEVER EFFECTIVELY CATA- PULTING FOUR CONFETTI COMETING IN THE STREET YARD LINES. TORSO HELD TO BARELY PERCEPTIBLE BODY MOVEMENTS.

ZUCK PRESENTED A 5 MINUTE 16MM BLACK AND WHITE FILM TITLED "A WALK ON A FROZEN LAKE" IN WHICH HIS WALK DESCRIBED A SOMEWHAT PARABOLIC TRIANGLE ON THE WHITE SCREEN. ZUCK BLOCKING THE WALKER'S HEAD AS THE SCREEN BECAME A FROZEN LAKE... WITH BLACK STRIPES. WHITE LINE LINES. TORSO HELD TO BARELY PERCEPTIBLE SPECK CROSSED SCREEN TO SCREEN TO THE LEFT HAND CORNER... FROM THERE MOVING BACK TO AGAIN BLOCK CAMERA.

OTHER TAPES PRESENTED WERE FERGUSSON'S "LENS," KELLY'S "KELLY'S WEIGHT DISTRIBUTION" AND UNTITLED TAPES BY DUBE AND MCNAMARA.

"TV 2" University of Quebec

The University of Quebec has instituted an experimental program in one of its faculties in Montreal. La Faculté des Lettres is roughly equivalent to the traditional Arts faculty without social science or fine arts courses. Instead of being divided into departments according to subject matter, the faculty is subdivided according to 4 orientations: education, research, consumption, social animation, and information-communications. The student is free to take any courses given by the university, but is obliged to attend two seminars per session. The first seminar, called "seminar critique" includes group discussion of theories taught in their particular professional orientation, and critical reflection on how these fields are functioning in society. Further research, composition of seminars is also being carried out in the form of a particular project organized by the university.

The second seminar involves production: all students are required to produce, through the media of a course, group projects bearing more or less a great deal of latitude is given on what they have studied or experimented with. The students form their own groups, and prepare projects. These projects, with an estimated budget attached, are submitted to the decisional board of each "module". This decisional board is composed of eight elected students and eight professors. After the project has been approved, modified, rehearsed, shot, photography begins in the following: theater, writing, cinema. (8, super 8, 16 mm), radio, sound, video images, photography, studio TV (1 inch and 2 inch studio), and portapack (12 portapacks were available last year).

The groups in cinema and TV were the largest.

Two of the television groups worked in the Radio-Quebec studios. Those using the colour studio were experimenting with 1/2 inch inserts into regular studio shows, mainly documentaries with political and sociological overtones. The other group, using the colour studio, was into reinventing a new non-linear, more symbolic television language, experimenting with mazes, colour matting, feedback, etc.

Three groups were working on the cable, two of them using the Bouchet Company color studio and "le bloc". One group, an organization with a high percentage of "tabor" people and support, produces a weekly cable TV broadcast of non-commercial content. It deals with the problems the people wish to express and discuss. Each major Abitibi city in turn has the responsibility of producing its own program.

Nicole Leduc
Challenge for Change

There is no doubt about it. There is here. Half-inch video is everywhere, and so are cable companies, and the number of people behind cameras and in front of cameras is multiplying unbelievably. Television will not longer be the medium of a narrow circle of decision-making for the masses. It will be the forum through which the many segments of the community will be able to talk to each other, a medium for everyone.

Or will it?

I must say, I'm worried. The powerful attraction of improving or on the slickness and sensationalism of broadcast television, and the feeling of power you get with a camera in your hands are terrible traps. It's so easy to be "clever" with those cameras, to cut in a cute little shot of your interviewee blowing his nose in an off moment when he didn't know the camera was running, or couldn't stop it if he did (because after all, he'd feel silly and unsophisticated, wouldn't he?)

What I mean is, it's so easy not to respect the people you're putting on the screen, when you feel so strong behind your camera and microphone. And after all, you're expressing yourself, aren't you?

Maybe that is the crux of the question. VTR does indeed permit a sort of democratic self-expression. But who is it that is expressing himself: the guy behind the camera or the guy in front of it?

We're kind of pedantic in Challenge for Change.

When we train people in the use of VTR, we insist from the very beginning that the people behind the camera assure the people in front of the camera that they will see the tape immediately, and that if there is anything they don't like, or are ashamed of, it will be immediately erased. We also assure them that they will see the edited tape, so they can approve or disapprove the way they have been used in editorial context. They may well be asked to participate in the editorial process, as well.

This has a number of immediate results. First, they are much more relaxed on camera, because they are less afraid of making some irrevocable mistake. In fact, they usually come out very well, because of that relaxation, and rarely, if ever, want any parts erased. But they have expressed themselves well, and when this tape is played back to them, they usually see that, and when they have finished complaining about the scar on their forehead or their double chin, they suddenly realize that they are more articulate, more presentable, than they ever realized, and their self-confidence takes a permanent turn for the better.

And that is a power in the hands of the guy behind the camera that is really worth having-helping people like themselves better!

The second result of this approach is that when they see the edited tape, or participate in the editing process, they learn a great deal about the so-called objectivity of the media. The process of demystifying the media is begun: they will never again be the gullible public they once were. And that, too, is a power worth having.

Let's face it. No matter how many VTR's end up running around, the people behind the cameras are still a minority. It is not only legitimate, but necessary that they use the cameras for their own self-expression, and I hope that distribution through cable TV, theatre and tape exchanges will allow a lot of people to share in the works of art that will come out of it.

But beside that self-expression, there is the tremendous opportunity to help other people, who will probably never get behind cameras themselves, to express themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-themselves. This means that the film maker puts himself at the service of the people in front of the camera, be-
In this section, you won’t find much about alternate television, per se, but the attitudes central to Radical Software emerge from other contexts. Our own excitement with video has always been backdropped against the need to deal humanly with an insistent and prolific technology (which having made us comfortable, wouldn’t leave us so). We see a commonality in experiments with radio, computers, bio-feedback, and other technologies. Draw the links as you will.

To be sure, links already forged among video people by Radical Software I, II, and III need to be extended and strengthened. We need to reiterate basic information, tap our technical ingenuity, and collect experiences to match our theorizing.

You’ll find some of that here, almost entirely from the West Coast, showing perhaps the extent to which the network has already taken shape. At the same time we’re scratching at new surfaces and we’d like to hear how you feel about it.

Stewart Brand
Demise Party, June ’71

We raised the question and hope to keep the question raised that people think about what to do with power, whether it is in terms of large sums of money, or large quantities of talent, or exquisite access to juice of any kind. We’ve gotten into a kind of cottage industry way of thinking — if it isn’t something that can go on around the hearth, we are not going to have anything to do with it. And it may be an important form of coping out that we’ve gotten into, so that we can cheaply chide all the evil that we see around us that is coming at us in big chunks. And we aren’t coming back at it with big hunks of our own creativity or juice or any of it. We are being small in a very big game. And if we are serious about the game, planetary survival, then we are going to need to be serious about the big tools that are used in the big game. And we have a long way to go to learn how to use them right.

Ito Hirohiko, Age 8
From There Are Two Lives, edited by Richard Lewis, Simon and Schuster.
ly animals. And digestive functioning can be developed very rapidly to aid in proper digestive actions. Or feedback devices could be used to patients with ulcers. Or, again, two people could together attempt to learn simultaneously to bring out desirable functioning. Both applications however are based on the same general strategy, namely that the feedback signal appears to be remarkably independent in spite of the similar reports of relaxation. However, because relaxation is clearly involved in some way in the learning of each, one wonders if feedback training could in any way be used as a substitute for relaxant and tranquilizing drugs with patients suffering from anxiety symptoms, especially if the patients were trained to relax by multiple physiological criteria.

Entertainment and Aesthetics

There are at least two, rather different, applications of feedback technique to entertainment, one of the Kahn procedure, the other of the Kamya-Brown procedure. Both applications however are based on the same general strategy, namely that the feedback signal itself need not be just a tone or a light, but can be slides of paintings of fine art, a motion picture, recorded music, or any of a large number of aesthetically pleasing stimulations (e.g. a video synthesizer—ed.). It has been called to our attention that there are now multi-media environments available, where as many as 12 film or slide projectors are controlled simultaneously and as many as 5 tracks of sounds. It could be both entertaining and instructive to have such a presentation controlled by a number of on-going physiological processes in a single individual, entertaining because of the person's sense of being intimately linked with the presentation, and instructive because

Furthermore, whole groups can learn to control certain feedback devices together. For example, the portable device previously mentioned designed by Buryl Payne, now available commercially to be used in giving visual and auditory feedback as to GSR, or easily be used by a large group holding hands, with two people in the group each holding one electrode instead of each other's hand. Groups could then attempt to together learn to increase and decrease their GSR, either alone or while being exposed to various stimuli. This kind of learning situation might be quite useful to certain groups. For example, any group of people who have to work together under conditions of high stress might want to learn to keep their GSR low, first alone, and then while exposed to stress provoking messages. Presumably, each individual would be learning not only his own way of decreasing his own responses low, but would also be learning ways to help his fellow team members stay relaxed.

moving in an unfavorable direction (blood pressure too high, stomach acidity too high, heart becoming irregular, etc.). In another approach, most useful as a portable means for learning or regaining control, the feedback would be more analogous to the full process. Tiny variations in the physiological parameter would be brought to the attention of the patient and the patient could then engage in mental activities which would help to bring out desirable functioning.

In the area of psychiatry and clinical psychology such devices could also possibly be used with patients who had no specific somatic complaints. Because it is now possible to simultaneously monitor over behavior, covert moods, and physiological processes in the natural setting (Nowlis & Cohen, 1968) procedures could be developed whereby both patient and therapist could develop more understanding of the covert moods and physiological patterns of behavior accompanying exposure to various aspects of the patient's environment. Then the patient could choose internal events which he would like to occur more regularly, or more voluntarily, in his daily life and could begin a program of training, first at some training facility, then attempting to produce the pattern in the desired situation in his natural setting. Such procedures could increase the number of patients that a therapist could see, decrease the cost of psychotherapy, and decrease the problems associated with therapy. Their naive patient would have a single value system. In this type of therapy program, patients would have an unusual degree of freedom to choose their own goals, experiment with implementing and modifying the goals as they progressed in therapy, and test the results of the therapy in a very direct way against their actual life situation.

Another psychotherapeutic use of feedback technology could be in sensitivity training. Two people could use the feedback devices mutually in a number of meaningful ways. For example, one person could learn to help a naive person to reach certain physiological goals. The naive person would receive no feedback, but the other person would behave in various ways to attempt to deliberately bring about various states in the first person. Or two people could observe the effect of various kinds of behavior on each other. Or, again, two people could together attempt to control a feedback loop designed to cue them only when both were in the same desired physiological state.

More basic research needs to be done on understanding physiological relaxation. Most of the physiological processes which have been successfully conditioned in our various laboratories are apparently influenceable by relaxation; that is, subjects learning to generate more alpha rhythm in their electroencephalogram, or lower muscle tension in their electromyogram, or lower heart rate, or warmer skin temperature, or lower vasodilation, or lower galvanic skin responsiveness all tend to say that there is an element of relaxation involved in moving the process in that direction. Interestingly, our early findings also tend to agree that a subject who, through relaxation, has learned to influence one of these processes is not necessarily making any change in the other processes apparently influenceable by relaxation — for which the subject has not been given feedback. In fact, the processes appear to be remarkably independent in spite of the similar reports of relaxation. However, because relaxation is clearly involved in some way in the learning of each, one wonders if feedback training could in any way be used as a substitute for relaxant and tranquilizing drugs with patients suffering from anxiety symptoms, especially if the patients were trained to relax by multiple physiological criteria.

in the past one of the most difficult aspects of psychophysiology to grasp has been the simultaneous intervariability of many physiological parameters. Another potentially interesting situation would be to have two or three people control with their physiological processes various aspects of the multi-media presentation. The people at first would just enjoy watching and bearing the patterns they were producing, and then could begin to test the effects of various kinds of interaction with each other on the blendings and discordances of the displays.

Education

One of us, like his subjects, has learned to control to at least some extent his EEG, EMG, vasodilation, GSR, heart rate, temperature. The more fascinating and pleasurable experience for this experimenter was in the brief time he spent working on the skin temperature of his hands. Within ten minutes the person could watch and feel his hands warming or cooling, altering the direction on command when another of us signalled with a click from a nearby instrument room, the click signalling "go in the opposite direction". The experimenter could alternately cool and warm his hands even when the clicks came as rapidly as one a second. The process involved was the experimenter had lived with all his life but had never had any insight into or voluntary control over until the ten minute feedback practice period. It was almost like discovering a new frontier, still needing to be charted and explored although close to us for millennia. Some feel that others develop this control among the very few people who have developed sophisticated perceptual skills for internal processes. Such considerations might be useful in explaining why one aspect of the feedback training technique has been of particular fascination to many lay people (e.g. Luce and Segal, 1966) and professionals alike. This aspect is the potential application of feedback training to the western practice of eastern meditation. A number of independent studies done in India and Japan (e.g. Anand, 1961; Kasamatsu and Hirai, 1962) agree that there are physiological patterns which are strongly related to deep meditation in the EEG and EMG. The alpha rhythm is markedly increased in both yogic and zen meditation and is generated over areas of the cortex normally not involved in alpha production. Meanwhile, the EMG tends to fall to very low levels.

Not surprisingly, you can now own your own brain wave feedback device for just a fraction of the cost of a portapack. Phenomenological Systems, Incorporated, 72 Otis Street, San Francisco, California 94103, will sell you a 4" x 2" x 1" unit for $19.00, including one free computer analysis of a cassette tape made by plugging into the output jack of your unit. PSI has sold 1000 units this year and are well into their third generation of equipment design, fortunately with no compatibility problem. From 4 or 5 information requests per day a year ago, they now get thirty to forty per day. In a few years, the devices will be produced like transistor radios, for $5 to $10 each. Like every technology, biofeedback devices have their big brother potential, which makes surveillance cameras on the streets look benign. As physiological processes become increasingly linked to computers, someone may decide to make the communication two-way. Remember, government has always been one of the foremost experimenters in the field of responsive environments, with propaganda, censorship, and surveillance the basic modes applied to each new technology, from time-honored newspaper censorship to modern day wiretapping. Imagine a few giant transmitters sending out patriarchal vibes at the appropriate frequency, and before you can salute, the dimestores run out of flags.

But it's really nothing new. In the same way that so many of us have pushed aside the bullshit of broad-cast television, we'll deal with what comes. Free universities will offer courses on cortical jamming techniques and Radical Software will be a hologram of How to Build an Alternate Brain Wave Network.
ACID PROGRAMMING

John Lilly charts a self-exploration with a mixture of acid and sensory deprivation, in the language of a model of the human brain as a gigantic biocomputer, thousands of times larger than today's machines, with unknown boundaries in the body. The software of the human computer, all the programs and metaprograms, is the mind. Consciousness is itself a particular program. Self-programming can be achieved through the metaprogramming of the higher level systems of the brain and self-metaprogramming is done consciously in metacommand language, with the resulting programming continuing below the threshold of awareness. The levels expressed in metacommand language cover large segments of the computer's operation, rather than local detail.

LSD is a reprogramming substance which introduces white noise (randomly varying energy) into the computer's systems. The noise adds enough uncertainty to the meanings of the usual signals in the circuits to make new interpretations easy. "In such noise one can project almost anything at almost any cognitive level in almost any allowable mode." For example, hallucination is simply a visual display projected onto white noise. LSD grants the powers of display of data patterns, programs, or storage content, replay of past experiences, and variation of the motivational charge attached to stored material.

Attenuation of external stimulation frees circuitry for inner cognition. "In the maximally attenuated environment (92 to 95 degrees F, no thermal skin, saltwater suspension, zero light levels, near-zero sound levels, without clothes, without walls or floor contacts, in solitude, in remote isolation, for several hours), the addition of LSD 25 allows one to see that all the previous experiences with 'outside screens' (for projection) are evasions of deeper penetration of self. Once various anxieties and fears have been overcome, thought and feeling expands into the circuitry usually preoccupied with external reality. "The self is still centered at one place but its boundaries have disappeared and it moves out in all directions and extends to fill the limits of the universe as far as one knows them."

Lilly is interested in using these powers for self-analysis with the goal - "make the computer general purpose." That means "there can be no display, no

conclusions beyond what we have mentioned here. When inexpensive portable feedback devices are commercially available, for example, we are sure people will think of many more creative uses. We have only mentioned our more straightforward and practical ideas. Much more speculative thinking has gone along the lines of (1) could a feedback device be built to cue a woman to her time of ovulation, (2) could feedback devices be used to get two or more people into very similar states, thus allowing demonstration of mental telepathy and other phenomena of parapsychology, (3) could feedback devices be helpful in the training of creative artists, training the artists to bring out internal states appropriate to various types of aesthetic productions, (4) could such devices be used in controlling artificial limbs, so that voluntary physiological changes would change the position of the limb, (5) could awareness of various muscle activities through EMG feedback be useful to athletes, etc. It is hard to stop thinking of uses once you begin trying it.

All that Lilly offers on this subject is: "After a thorough exploration of the various evocative meta-programs, it can be shown that the only thing to fear in this area is fear itself. In over-reliance on ameliorative techniques, we may get caught up in over-pragmatizing. With sufficient training it can be shown that one can convert the motivational sign of the experienced emotion from negative to positive. As to whether or not one must go through some of the inner emotional in order to experience enough of the punishing aspects to avoid them is a moot point. A great deal of self-discipline is required in this instance to pursue the negatively tinged programs and metaprograms stored in memory." Yeah, yeah, John, but this fearful stage is where we're at. What's this efficient training like, your mood point is our burning issue. You've been through it all, friend, why not lend some help where it's needed.

Although the book sidesteps this important topic of acid therapy (and I just got to recommed LSD Psychotherapy by W. V. Caldwell and the incredible forthcoming book by Stanislav Grof on that subject) it does have much to offer. The ease I experienced in writing this review alone convinced me of the usefulness of the computer approach to self-exploration. It's quick to belittle it as old hat. The mind-brain distinction is a fruitful one, and the notion of general purpose biocomputer becomes a neat simile for that hard to define phrase - self-actualized personality.

Most exciting to me are the prospects which Lilly maps out for self-experimentation once I can regularly (in my language) experience ego-death. Playing with basic belief hypotheses appeals greatly, and I look forward to discovering the details of my meta-command language. I am reluctant to give up my religious interpretation of disappearing boundaries of self, but I think I'm willing to submit it to experiment. Sensory deprivation is an intriguing notion and while I may forego the 95° saltwater flotation tank, a dark quiet bathub trip is on my mind."

(Rewritten by Robert Willig)
THIS IS A GAME FOR ANY NUMBER OF PLAYERS. (C.F. WORLD GAME)

RULES:
WHEN IT'S YOUR TURN DO SOMETHING

OBJECT:
CUT OUT EACH STATEMENT, PASTE
OFT SMALL CARDS, SHUFFLE WELL.

THINK OF SOFTWARE DESIGNS IN
TERMS OF REWARDING EXPERIENCES
FOR 15 YEAR OLDS, FOR 10 YEAR
OLDS, FOR 5 YEAR OLDS.

TELL A LIE CONCERNING THE DIFFER-
ENCE BETWEEN ANYTHING AND EVERY-
THING. SAVE ANOTHER LIE FOR LATER.

MODIFY THE CLASSIC "THREE BODY
PROBLEM" BY SUBSTITUTE CONCEPTS
FOR BODIES, SIMILARITY OF CONCEPTS
FOR GRAVITATIONAL ATTRACTION,
AND THEIR PLACE IN YOUR CONCEPTUAL
UNIVERSE FOR THEIR INITIAL LOCATIONS.

TURN A QABBALIST ONTO THE POSSIBILITIES
OF YOUR LOCAL COMPUTER SYSTEM, VIDEO-
TAPE GROUP. FROWN OCCASIONALLY. DONT.

GET ACCESS TO AN UNFAMILIAR COMPUTER
SYSTEM, SEAT YOURSELF AT A TERMINAL.
PRETEND YOU ARE AT THE CONTROLS OF
AN ABANDONED FLYING SAUCER. TRY TO
GET SPACEBORNE. EXPLORE THE GALAXY.
TRY TO FIND YOUR WAY BACK HOME.

INVENT THE WORLDS MOST EFFICIENT
BUG FOR A COMPUTER PROGRAM. SELF
REPRODUCING ? INVISIBLE ? EVEN
HUMOUROUS ? COMPUTER DISEASES ?

COUNT UP TO ONE Radian ON YOUR
FINGERS. START OVER, FORGET ...
Danne Borgogno, Hillside High School television student graduated into teaching assistantship: Don’t stick that mike at me.

Sukey Ginsberg, TV production teacher and Video Free American: Well, was it the TV class that turned you on at first?

Danne: No, it was the equipment. I wanted to get into film. When I was a junior I talked to a guy who said I might like the TV class because I could play with cameras and maybe get some techniques down. My counselor said that I shouldn’t take it because only one girl had taken it and she’d dropped out because she couldn’t handle all the males in the class. He told me to take typing instead.

But I got into the class anyway, and then found out that almost everyone else was taking it just to get credits. But I didn’t care. We split up into crews and worked on assignments. We worked on a VW commercial, hauling all that Ampex 1” equipment outside, and we did a kiddies’ show and a junior CBS newscast. We made up our own stories and did semiscrpted shows; it was like drama class almost. None of the tapes we made were shown anywhere.

We were given mimeoed sheets at the beginning of each assignment and we had a deadline to make or we’d flunk the class and lose our credits; but it was mostly the equipment I liked. I guess it was an ego trip as much as anything else. You know, I’m in charge of this. I’m running this piece of equipment.” More of an ego trip than a fantasy trip.

Sukey: Is it still?

Danne: Partly, but the Ampex equipment was more complicated to run than the Sony stuff, so it’s easier to feel big while you’re doing it. Also after a year and a half of working with the equipment, the novelty has worn off. I’m having fun, it’s still an ego trip, but now there’s a lot of thinking to be done about what I’m going to do with it.

If you had it come I’d still be back there with dreams of CBS floating around in my head. I was going to be the only girl CBS cameraman. The TV teacher even got me the NABET code book. I was going to have a really fine job on one of the crews for a weekly serial or maybe the news so I could travel around and be rich. I thought of working for a TV station as a 9 to 5 job with my other trips on the side; I never thought of incorporating them. It’s different now, a lot different, because I think I can integrate my life with video, by living with it and exploring myself and the people and things around me.

When I took a portapak home overnight once, I taped my room, panning all the objects in it about six times to get into each thing and see how it related to it. I’d like to do that with people instead of just objects.

If I can save enough money from being a T.A. at Hillside next year, three of us want to put in about $7500 apiece and buy first a portapak and then what-ever good equipment is on the market at the time.

You and your attitudes changed me a lot.

High school students, as a group, have perhaps the greatest access to video equipment of anyone.

TAPES TO EXCHANGE FROM THE SCRIPPS HIGH SCHOOL VIDEO-WORKSHOP

“Juvenile Justice” — a probe into the relationship between juveniles and the law: juvenile hall, the police, parents, the high school, 30 min.

“Brio” — View of a school-within-a-school program, 15 minutes

“Pacific” — “the most radical high school in America”, a personal view, 15 min.

“The San Francisco Peace March” — April 24, 1971, 30 minutes

CONTACT: Media Access, 1115 Merrill Street, Menlo Park, Ca. 94025.

Twelve months ago we began a “Training Program” for poor teenagers (mostly high school dropouts) in a rural part of New Jersey under the sponsorship of the local Community Action Program (O.E.D., funded anti-poverty organization).

We started out with what seemed to be all the right ingredients — Department of Labor approved the purchase of $100 worth of video hardware, a local church donated space, local CATV system sponsored the project and we could pay Neighborhood Youth Corps enrollees $1.60 per hour to work in the project. We stated some lofty objectives: developing marketable skills for poor kids in the growing field of CATV and video cassettes, giving the proper access to the information system in their community, using VTR for community organization, public relations and individual feedback.

Since starting, we have made some changes and many mistakes.

Hardware — One Sony portapak, one AV 5000 and one monitor was not enough equipment for six to ten kids at any one time. There was too much dead time. After four months of much use and abuse, the equipment was non-functioning about 25% of the time. The equipment required was to travel 50 miles, wait about five days and usually had to bring the equipment back a second time to have it working correctly. Total cost for repairs — $500.

Software — We began “producing” tapes on organizations and social services for CATV origination. Since the homes of the kids did not have cable, the wider community reacted well, but not the kids. As we became less protective with the equipment and allowed the kids more freedom, many of the kids reacted well. They would take the portapak and RF units for the weekend and involve family and neighbors in showing and playing video. CATV — We originated fifteen hours of tape during the first six months. This included a debate between mayoral candidates, a public hearing on main issues of the campaign, inventory of social services and some sports events. Then some media bars bought out and merged the local CATV systems and are now canceling. The new owners are concerned with professionalism — clean edits, title boards, lighting, etc.

Methods — Our main mistake was “overkill.” We tried to train production crews of 6-8 kids to work 30 hours a week. We had kids specializing in graphics, sound, camera and editing. It became too much like work and the kids became sick of role playing.

We are now in the process of buying more equipment and revising the program. We are going to expose all the Youth Corps kids, not just those in the video project, to the equipment. The VTR will be available to anyone individually and in groups to shoot, erase and edit if and when they want.

Most of the success of the project has involved the community at large. Town fathers, industry and local organizations have been investing in information by purchasing tape and cataloguing it. People are becoming aware of the possibilities of portable video and cable access.

Ken Ryan

The Scripps High School Video Workshop

At 7 a.m. we rise to phone calls from kids — they want a portapak, or the one they haven’t, or the police department won’t let them tape the juvenile holding center. Or they want to make a print of the kids shuffling into the workshop because their teacher heard about the possibility of their using our equipment. We spend about twenty minutes showing them how to use the camera and recorder — and send them off to the Safeway or McDonald’s around the corner. They come back excited and chattering. After all, they just made a twenty-minute film of some old codger at the Salvation Army who didn’t like the length of their hair. They rewind the tape, turn on the monitor and watch their creation play back over the TV screen from which Walter Cronkite, Laugh-In and Bronson usually vibrate. Some of the kids get so excited they show up the next week with five friends and a six-page script; some of them never come back again; some of them work for six months putting together a powerful document on juvenile justice.

This tape opens with an outside shot of juvenile hall and follows a fifteen-year-old, bosted for the third time, as he goes through the booking process, gets weighed, receives hall clothes and bedding, and is locked into a bare cell for twenty-four hours. Epis-odes are interspersed with police officers talking about their manner of dealing with juvenile offenders. A public school dean describes how he busts kids in the classroom and a thirteen-year-old, arrested twelve times, talks about his police officer father on their front lawn.

Most of the shooting was done in the last three weeks and editing took a day and a half, round the clock. It was produced, directed, shot and edited by eight high school students from the S.F. Mid-Peninsula. They are now beginning to take the around to high schools, showing it to kids in classes after school, and talking about how they made it.

Energy levels shifted up and down and sometimes they went a month without shooting any tape. During the editing period, they harassed — over their personal definitions of content, audience expectations, and editing bias. And they ended up producing a tape which suffers in spots from video rollover, poor lighting, the audio idiosyncrasies of the Sony 3650, but which is of extremely high value in terms of content and credibility.

About half of the kids in the project are going further with tape: one girl is working with her Women’s group; another is going to play a major role in producing a tape on high school kids and drugs.

Shelley Surpin and Pat Crowley
In the late fifties Lorenzo Milam, a product of the Pacifica group, yielded to a personal passion to create radio in another way and after several years in Spain found himself with a station in Seattle which he named KRAB, and which he built himself, keeping costs to a minimum. Milam also had a hand in the creating of KBOO in Portland, KDIN in St. Louis, and KTAO in Los Gatos. KDIN in St. Louis is notable for my purposes in that it is currently the only station in the country which has taken the idea of community to its logical conclusion. KDIN started out as a commercial station, but after several months of struggle gained enough listener support so that it was possible to eliminate all commercial contracts. The station staff operates as a community, all living in a house in the ghetto in St. Louis. The community living aspect of the station inflicts some conflicts on the people who are involved in it, but it does build an interaction between living and communications. For the staff the radio is not a special thing, an idol. Instead, it is a responsibility, at times a chore, and a time obligation. Listeners provide the $4,000 a month it takes to operate the station and support the staff. Perhaps the most important aspect of the station is its open mike. A drunk who hangs out around the station came in and talked into a few of his favorite records in a slurred voice that was barely understandable, and two young black girls who were walking along in front of the station were invited to speak on the air when they asked if they really could. They spoke about Angela Davis and left. The element of ego involvement is reduced to a minimum in that spoken programs are scheduled randomly throughout the day as are any of the programs which are received from the Krab Nebulae, a loose association of the stations Milam started, and WYSO, in Yellow Springs, Ohio. If someone wants to go on the air, they may phone up in advance, or they may just show up and knock on the door. The radio station is the voice of whoever cares to speak, which is about as far as you can go.

KTAO in Los Gatos is a commercial station which is supplemented by listener support to a program guide. The station is operated primarily by volunteers which keeps operating costs down to about $3,500 per month for 24 hour operation. KTAO is unique in that the management has sold 25% ownership for $2,500 to an association of volunteers who operate the station. In addition, Milam, who formerly managed the station 24 hours a day, has turned over the responsibility for programming from 6pm to 6am to the Volunteer Association. This sets up a schizophrenic situation similar to the early days of a Philadelphia station, WDAS, which programmed classical music during the day and rock at night. An interview program on the station which dealt with educational experiments has attempted to receive funds from the Los Gatos city government for the establishment of a community resource network which would make available the volunteer talents of anyone in the community who cared to share his talents with another individual. This is significant in that city tax funds would be supporting an independent educational resource, and for the first time a commercial station would be in the position of serving the community with a resource exchange beyond lost-dog announcements and ride-requests.

Jeff Smith

TEG's 1994

This is an intriguing head-level future-history framed by the author's plea that you take what you like and spin off. The spiral printout format, Teg (a girl) maps out the "idea-development" of thirty years past (communications era, early phases), in reference to her own post-1994 future designs. The strategy is to place your attention beyond the high visibility of new hardware and the current myth of decentralization, to free you to look backward forwardly.

Teg's language is unrelenting communication jargon -- facilitator, synergist, ecocats, entropic this and that. I tend to think if you're sucked into mimicking this Tegold's on to you. There's not much here about non-print media forms, especially in a self-referring context, consider this one of the many white spaces to fill in your own projections.
High tech gadgetry just keeps rolling off the line—its saleness, like the doleous king, keep looking for another hole to fill. And sooner or later they all converge inside the schoolhouse door, dazzling the uninitiated with their magic paraphernalia.

But there is danger here. Computers can be big guns but with low aim they are just expensive drill instructors. Performance-conscious school chiefs will program to fit their rigid, fact-oriented curricula—taking advantage of the hardware’s efficiency but ignoring its meta function as a partner in the learning process.

Fortunately some settlers on this frontier have mapped out a man/machine interface bearing fruit for personal growth in school and beyond. I called the following information from reports and projects developed by Dean Brown at SRI with Adrienne Kennedy and Janet Lederman, Palo Alto teachers and gestalt trainers, and a host of others.

The six projects mentioned here include an experimental summer school session with first through sixth graders and a second project somewhat larger in scope—the revamping of the educational system in Spain.

The two projects mentioned here include an experimental summer school session with first through sixth graders and a second project somewhat larger in scope—the revamping of the educational system in Spain.

Education is the realization and the unfolding of the limitless potential of the mind. The teacher is a creative artist, a sculptor who helps the student to release his potential. The computer can be a chisel in his hands—one tool among many of his kit of tools, to be sure, but one which is quite different from all the others, one which can serve him in a way that no other can.

The mind functions at many levels; each level responding to and influencing all of the others. We might view these functions in a certain hierarchy: sensory-motor, cognitive (including contrastive sets and technical and socio-cultural facts), techniques, world views, self-images, and self-knowledge. Everyone can remember from personal experience some gifted teacher who possessed the art of teaching at all of these levels simultaneously. Sometimes these levels were taught explicitly. More often, perhaps, they were communicated implicitly from innate wisdom. The truly great teachers succeed in conveying the process of human development in its essence and thereby pass on the art of self-education to their students for each to develop independently toward his own goals.

Much of this same spirit can be conveyed in computer teaching programs and the computer can thus become a valuable tool for the teacher. It can serve as a medium for the creativity of the teacher and for communication between teachers and students in the total educational process.

When computers are considered within this broader concept of education, we immediately discover a multitude of applications beyond the conventional drill and practice, tutorial, rote learning programs that have occupied the major part of research to date. Indeed, the term “computer-aided or assisted instruction” contains two concepts that betray this larger goal. The computer can do more than “aid” and “instruct.” It can teach directly, just as a good book can teach.

The underlying motif of the summer program, both in the computer component and the classroom component, was discovery. The children were encouraged to try what they liked, discover what they could, and proceed on an undirected course through their thoughts, following their curiosity.

The true potential of the computer is only as a relationship with yourself. (Ourrelationshipexists onlyasa relationshipwith yourself.)
A program in open format could be used in teaching music. Five lines might be drawn by the computer on a display screen. The child introduces notes of his choice on the five lines with a pointing device (mouse). The computer interprets the notes as music and plays the music back to the child from the central processor. Then a column of words appears on the right of the screen with choices of the rhythm, "3/4", "2/4", "march time", "6/8", and "8/12", in which the child is asked to hear his theme. The child selects one of these with his mouse, and hears his theme played in the rhythm of his choice. An additional possibility appears -- "make your own". If the child selects the "make your own" light button he enters the rhythm of his choice at the keyboard. He may put in 312/698 time or any other arbitrary choice. This is taken by the machine as the desired rhythm and his theme is played thus. Then the column of choices on the right vanishes and another column appears designating choices of instrument. The child sees the words "violin", "tuba", "cello", "recorder", "clarinet", and "trumpet". By selecting any of these words with his mouse he hears his theme played in the rhythm of his choice and the instrument of his choice. Again, one of the possibilities offered on the screen is, "make your own". If he selects this, the waveforms of single notes of the instruments appear on the screen. Now he sees the harmonics on the violin, the relative purity of the sign wave of the recorder.

and the different overtones that distinguish the other instruments. The child is given a working space at the bottom of the screen to construct his own waveform. He draws the acoustical characteristics of an instrument of his own invention, at random or by careful modification of the frequencies appearing above. He then hears his theme played in the rhythm of his choice by the instrument of his own choosing or invention. Again the column of words on the right vanishes and is replaced by one which asks for his choice of harmony, according to rules of Bach, Hindemith, or Schoenberg's twelve-tone scale. The computer then composes counter themes from random notes, rejecting those sequences that violate the selected rules of harmony. The child hears his theme harmonized according to his own rules, played in his rhythm by the instrument of his choosing.

In the linguistic area, second-grade poetry is taught by the computer offering the child several lines of rhymed couplets and then waiting for the child to type any response that he chooses. Usually, after two or three rounds of dialogue, the child is responding in rhymed couplets. Many times the child overrides the computer and goes into long sessions of poetic composition by himself.

Similarly, in story-telling programs, the computer begins a familiar story. The child then continues with his own paragraph, the computer adds a paragraph to that and together they build up a dialogue. The computer takes information from the child and weaves it into the computer's portion so that there is a continuity of topic but always a new outcome. The child often goes through a program a dozen times -- each time playing a different role in fantasy.

MY STORY

YESTERDAY WHEN I WAS PLAYING I
THOUGHT I HEARD JUST ONE SHEEP BAYING.
SOMETIMES I WAS PRETTY SMART
BUT HOW IS THAT YOU OLD RETARD,
FOR PEOPLE WHO DON'T KNOW ANYTHING
I HAVE GOTTEN A MAGIC RING
AND INSIDE MY LOVELY BRAIN
SMARTNESS IS JUST LIKE RAIN
I HAVE LIKED JUST MANY PEOPLE
SOME ARE AS DUMB AS A
AN OLD POST STEEPLE
SOME ARE NOT MUCH BIGGER
THAN A POST OR AN OLD DITCH
DIGGER, BUT SOME ARE REALLY CRAZY
SOME ARE HAZY
SOME ARE DIBS LIKE TONY THEY
REALLY LIKE
MACARONI. SOME ARE NUTS LIKE
TERRY ARCHER
SOME JUST LEARN TO BE A PARCER
THIS IS THE END OF MY FAMOUS TALE
AT THE END OF THIS STORY ITS
WRITTEN IN
BRAIL
88 (NOT REALLY WHEEALLY)

Conventional teaching emphasizes verbal and rational components of the thinking process. Still, experience teaches us at much deeper levels, and it is often necessary for the student to translate from the verbal-rational expression of the subject matter into his own experience by a process of synthesis and imagination. The computer, with its display, is capable of teaching directly at these levels without going through the verbal or rational forms. Thus, for example, it was possible to teach small children the concepts of conic sections, polynomials, degeneracy, slope, curvature, inflections, continuity and other abstract mathematical quantities without the children even knowing the words with which to describe them. Later on the teacher might introduce the appropriate terminology in discussing the experience. At that time, she might ask questions such as "What are the minimum number of real roots of an odd order polynomial?" or "How do you resolve degenerate roots?" or "What relationships do the quadratic forms hold to the sections obtained by cutting a carrot?" Children of all ages were able to answer questions of this type, not by having learned the material verbally, but by consulting the memory of their experiences at the display.

Within the context of the Gestalt Learning Process, attending to reality was central to the experience. Essentially this meant using the SRI facilities as another environment in which the child and the teacher could each experience his own reality. The machine provided an important time-space dimension through which both the child's reality and the teacher's reality could emerge, be explicit, and be attended to.

The machine's reality became a crucial factor in giving both the child and the teacher a setting in which each could be that which he would have otherwise projected out to other people or things in his world. This particular facet of projection deserves a closer look in regard to the machine's nature which of itself causes the person to view his reality in the dynamic dimension in which it rightfully exists. The machine provides the static backdrop against which a person can experience his dynamics in a way that is otherwise impossible. For the moment, the machine's static nature reduces the three-body problem (I, you, we) to a solvable two-body problem (I, we).

This notion of the machine's static reality is not the same as a static nature is commonly imagined. It must be remembered that each program was designed to operate on student stimuli, within the parameters of the program. In essence, each program carried with it its own process, i.e., the machine configurations and the basic boundaries of the program itself. Yet within this aspect of process, each child brought his content, his style and level of functioning, his individual cognitive and affective processes. He brought his reality, which by the very nature of "what is now," was a dynamic, constantly changing reality of the moment. The programs were designed to allow for open-ended, experimental, experiential learning; it was the child alone who could supply the open-endedness, the experimentation and the experiencing.
A professional studio monitor (e.g. Conrac or Tektronix) is an instrument of far greater precision, quality and cost than the average home TV receiver. Yet most receivers can easily be converted for use as an acceptable monitor when big studio standards are not demanded or within the budget.

With a bit of looking and asking, workable old black and white TV's can be scavenged for free or maybe $10.00 from individuals or repair shops. If you have the money and don't want the hassle of old equipment, decent quality new receivers can be found at discount houses for at least $100 less than an equivalent monitor. For example, Sony model 110 receiver sells for about $125 while the same TV factory equipped as a monitor (model CVM-110U) lists for $230.

Because of lower market demand, monitor prices are inflated well beyond their technical advantages. The only difference between these two Sony models is the input and output jacks and a buffer circuit card. The buffer circuit card provides several features not really essential for monitoring, such as input and output buffer amplifiers and an automatic mode switching feature. A good 11 inch monitor can be made from the model 110 receiver by the simple addition of input jacks plus a TV-external switch and output jacks (if you also want the machine as a receiver or to record from broadcasts).

To convert the model 110 receiver to monitor use, open the case and locate the video and signal circuit board. This board is on the same side of the set as the channel selector switch. It is about two inches by three inches in area, has a large area covered by a metal box which serves as an RF shield and is not loaded with components in one section. Also locate the deflection circuit board. This board is larger than the video board and has several power transistors with small heat sinks and some small iron core transformers. Between the video board and the deflection board are several shielded cables. One of these cables carries the composite video signal. Another cable from the video board to the volume control carries the audio signal.

Attach output jacks to the points on the video board from which the audio and video signals originate. Attach input jacks to the lines which had been going from these points to the deflection circuit and audio circuit boards. Attach a double pole single throw switch between these sets of connectors so that the unit may be used either as a monitor or a receiver.

To verify that the cable which you are about to disconnect from the video board is the correct line, observe the input to this line from the video board. If you have an oscilloscope, it should show a composite video signal of amplitude 1 volt p-p when attached to this point. If you have another monitor, use it for this test by attaching its input to this point and verify that a decent signal results when the model 110 is tuned to a good station. A similar test can be done on the audio line with an oscilloscope or an external amplifier and speaker.

To convert other receivers, the following should be kept in mind:
1. Type and quality of synch circuit.
2. Gain of Video amplifier after the detector circuit.
3. Power line isolation transformer.
4. Type of connector to use for input and output.
5. Video signal voltage level, polarity and impedance available in existing circuit.

Apple Further Systems (including Dick Van Brunt) is a group providing technical support for alternative media, and working on communication information tools for the movement. We have a variety of technical and artistic interests, and we are developing our capabilities in repair, modification, and design of audio, video and recording equipment and technical consulting. We can be contacted at: 537 Walsh Road, Atherton, Calif. 94025. 415-855-2076.

We have used this rig at Media Access fairly successfully but not that often, so we don't have the definitive answer on motorcycle batteries. Ours is a 12 volt Tekna and plug in where the batteries plug in through the hole for the RF unit. It seems to run about 4 hours and takes a half-day or overnight to recharge. Water should be added only when the battery has at least a partial charge and you shouldn't smoke around a charging battery as hydrogen is being given off.

When your portapak fuse blows out (and they will) change them your self. Just remove the top gray plate and the fuse will be in plain sight.
FEEDBACK: TV Monologue PsychoTherapy

BY HARRY A. WILMER, M.D., PH.D.

Television helps mixed-up kids get in focus — on and off camera.

I was afraid of it at first. I didn't like the camera when I first sat here. I really bad this thing about being really ugly, you know, and I didn't want the camera on me at all. Like in the meetings, I'd hide my face or something because, you know, I really thought I was horrible looking and I didn't want it on tape or anything. The monologue was like my mon always said, "Someday you're going to wake up and see yourself like you really are and then all these little things you are doing. Wow. Everything I did was wrong to mom. It drove me out of my mind."

I hated to make another monologue later to see if I had improved. I had, I can't explain it, but I didn't feel like I was ugly any more.

The patient was a 16-year-old girl in the youth drug ward located only nine blocks from the Haight-Ashbury District of San Francisco.

Because television is an instrument for social learning, television videotape with instant replay can be used in transactions of all types (including ward community meetings, psychodrama sessions, individual interviews, monologues, and random activities) as part of the feedback process for adolescent patients with problems related to the use of dangerous drugs. The philosophy of the television treatment program is to give a patient self-awareness, yet leave him free — to become involved, allently or actively, or to remain apart from the group. The evils of drugs should not be preached, and adjustment to the use of dangerous drugs is not forced. The object is to let the patient see himself through his own eyes, his psychodynamics, his eyes, and the eyes of television.

Confronting one's own image on the television screen, an actor-audience experience, produces what I call "self-awareness" — sudden turning-on of the self. Self-awareness differs from ordinary social awareness in which the individual may turn to others for verification. Through self-awareness, these young people who have withdrawn completely from society (often bent on oblivion, seeking rebirth and mystical existence — even death or madness) may find internal strengthening to help them endure the suffering in their lives and to realize escape through self-destructive behavior and drugs.

A condition for admission to the youth drug ward, the patients were required to sign a form giving legal consent to be videotaped, and minors needed written consent from their parents or guardians. (No applicant refused to give his consent.)

In this multimedia community that relied heavily on television, film, and audiotape, the monologue (an electronic all-at-once experience) became a symbolic ritual identification into the new electronic information environment. Many adolescent patients were withdrawn when they were first observed, and they had difficulty in relating verbally to others. They were overwhelmingly preoccupied with themselves and their own head hassles. Perhaps, they welcomed this TV experience because momentarily they became the center of the ward "universe". The monologue was used as a method of self-confrontation or as a way for the patient to present himself to his psychiatrist.

EVERYMAN'S MOEBIUS STRIP

by Paul Ryan

A Moebius strip is a one-sided surface made by taking a long rectangle of paper, giving it a half-twist, and joining its ends. Any two points on the strip can be connected by staring at one point and tracing a line to the other without crossing over a boundary or lifting the pencil. The outside is the inside. The inside is the outside. Here the power of video is used to take in your own outside. When you see yourself on tape, you see the image you are presenting to the world. When you see yourself watching yourself on tape, you are seeing your real self, your "inside."

After several television group sessions, each patient admitted to the youth drug study unit was asked (on the second or third day) to make his videotape monologue. Instructions from a television technician were minimal, and the patient, alone in a room, faced the camera to do or say whatever he wished for approximately 15 minutes. After he "opened-up on camera", the tape was replayed for him immediately. He could choose to have it erased or to review it with his therapist. (Few refused to let others see the tapes.)

Monologues present the patient in ways that may be classified as: (1) predictive, diagnostic; (2) information, historical; (3) behavioral representation of self; (4) psychotherapeutic effect; and (5) record of the patient's internal censorship, and there's a kind of contamination of human interaction? The television monologue seems to be this sort of tool, offering new vistas for self observation, individual counsel, and therapy. The technique can be used in groups. The playback of a group member's monologue can be used as a means for stimulating encounter groups.

A patient may tell a camera personal, intimate, or historical information that he will not tell his therapist. The monologue facilitates expression within the limits of the patient's internal censorship, and there's a kind of immunity in the monologue procedure. The patient has all of the stage to himself without a human parental surrogating facing him. After the television monologue gives the patient an opportunity to "open-up on camera" playback becomes FEEDBACK. The patient begins to see himself as he truly is. Perhaps, replay means recovery.

Some patients talked excessively to avoid self-revelation. Others relied on objects to establish relationships (i.e., books and musical instruments.) Some read prepared autobiographies, and some read from books. One withdrawn schizophrenic patient read poetic essays from a book. When he saw that his time was running out, he proceeded to finish the book by turning page after page, reading only one line from each page. The total effect was Joyce-like, almost an epic poem.

One patient talked about his homosexuality; another about his love for her therapist. A young woman knitted throughout her monologue as she expressed inner speech; her feelings about a friend's pregnancy and her own feelings about wanting a baby. Another girl sang a song she had written. One patient who was high on acid showed us what a trip was like.

Man's ego identity (his inner speech and inner dialogue) and his social identity are continually preparing him to present himself to others. In social discourse, instantaneous transformations are constantly taking place in response to the feedback from social perception to self. How is it possible to give a man a tool to externalize his inner speech and make it available to himself and others, to experience this exposition free from the contamination of human interaction? The television monologue seems to be this sort of tool, offering new vistas for self observation, individual counsel, and therapy. The technique can be used in groups. The playback of a group member's monologue can be used as a means for stimulating encounter groups.

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Harry Wilmer is a well-practiced media video therapist. Formerly with Langley-Foster in San Francisco, he is now at the Scott and White Clinic in Temple, Texas.

Other papers from Dr. Wilmer include:


COMMUNITY ACCESS SCHEME

Early in 1970 we began experimenting with a borrowed two camera video unit. Our premises were a completely open definition of community video and a desire to provide video access to as large a number of people as possible. Working with these two concepts of community application and open access, the unit was out every three or four days for some seven months. Almost all of this work was done with free equipment and surplus computer-type tape on homemade reels. This cut our expenses to 80¢ per recording hour, or 2% (one fiftieth) of the normal cost, virtually assuring access to a sophisticated technology. The economy resulted in poorer image quality, but most of the projects could not have been undertaken otherwise.

The project which took on the greatest significance was the film “Solelade Brothers.” Produced for the Soledade defense committee, it is being used extensively by them in organizing support for the Soledade Brothers and for prison reform. The film is a highly informational document which is generated in conjunction with speakers from the defense. This film was edited from some twelve hours of video taped interviews with prisoners of Soledade, lawyers, and members of the Brothers’ families. The production expense prior to making the transfer to film was $60. The transfer and first print cost $864. The cost of doing the original recording on film ($5000) would have been well beyond the defense committee’s resources. This project brought more accessible visual medium than possible sympathy.

The initial outlay for equipment as a functioning community resource needed on higher levels than simply showing films for fundraising or entertainment? This is really the question of developing decentralized information systems as opposed to trying to boost mass media at their own game of packaged information, precreated news, and insinuated messages. Production—How can we supplement the role of the professional communicators, worker, whether the sympathetic documentarian or the network bookkeeper, with real participation by people involved in the focus of a given situation, the possibility of their finding roles in the actual production and developing their own forms of communication?

For example, a sympathetic portrait of ghetto residents could be done by CBS News or the Mayseles and it will basically feed back to the kind of liberal sentiment that produced that portrait. But a group of people creating their own documents, their own expression of themselves and their lives, their own skills in communication, is a challenge that demands our attention and respect, and only secondarily our professional sympathy.

THE POTENTIAL OF VIDEO TAPE

Portable video recording is revolutionizing communications. It is a much more accessible visual medium than film. Economically, film is beyond the reach of masses of people. Technically, film is a craft before it’s a means of expression, requiring an enormous investment of energy separate from the communicating impulse. The initial outlay for video equipment is less than for equivalent motion picture equipment and video production expenses are a small fraction of film expenses.

VIDEO TAPE RECORDING IS A SITUATIONAL PROCESS

Video tape recording is an instantaneous process, offering participants complete, immediate, and simple control over the entire recording circuit. The subject can become aware of himself as he appears in the medium and develop his expression in direct relation to the medium. The video camera can be as private an object as the movie camera, but can also be subject to collective access and instant criticism.

EXTENDING VIDEO RECORDING AS A SOCIETAL PROCESS

Video tape recording is the tool with the greatest potential for developing communications as a means for a community to realize its own identity and needs. A community oriented video project could define a community—rather than simply define an audience. The project will become most meaningful as the community defines itself.

A Video Project should function on three levels:

- As an independent, self-expressive unit.
- Working as a unit with the participation of those engaged in a specific project.
- Assisting groups in developing their own independent expression.

In practice the unit will not function categorically, but will develop as an experiment with the dynamics inherent in the video medium in relation to immediate social priorities and a vision of decentralized, liberated communications.

To return briefly to the problem of distribution within a decentralized information system, video cassettes and cable television both hold much promise but are in an early stage of development. Sixteen millimeter film is still the primary “alternative” medium. A temporary requirement of a video project would be, in effect, to produce films (via kinescope) to achieve maximum immediate distribution.

VIDEO/FILM

A one hour edited film (transferred from video tape via the kinescope process) to the internegative stage will cost $800 to $1000. The reproduction of a film from internegative is the least expensive method of obtaining multiple prints. A print of an hour long film then costs $110.

A one-copy transfer of an edited video tape to film costs $300 for an hour. There groups can have twenty minute films done for $100 each if they are transferred at the same time and the basic lab fee for the kinescope setup is shared. This would make it possible to produce monthly newreels, for instance, which could be circulated for free by defense committees, ecology groups, tenant unions, free clinics, welfare rights organizations, and so on.

These production costs will be borne, where possible, by the participants in a given project. If no such funds exist, the project can be completed through the taping and editing stages and funds can be sought on the basis of a finished tape. We should not overemphasize the film aspect—much work can be done purely as video tape, especially as video facilities and distribution increase.

Within the next seven years home video cassette units will become common. Video facilities are already a reality in the schools. In fact, tapes can now be played back on the tape deck of a portable unit wherever there is a TV set.

MODULAR STUDIO

The basic unit of the community video studio is the porta-pak, a compact, battery powered video recorder, and video recording and playback system. The porta-pak is relatively inexpensive ($1500) and can be easily operated by anyone, including the very young or those with no previous experience in the visual media. Expanding from this unit, our vision is a full scale studio and continuing video workshop. First we need six or more porta-pakas to maximize availability. It will be necessary to provide some basic instruction in the use of the equipment, but to institute regular workshops which will be an important feature of the overall project. For editing and playback we will add several video tape decks and monitors. This will enable us to set video playback theaters anywhere and will also allow simultaneous and diverse use of the facility by several groups. In order to convert all this into a standard video studio, using multiple cameras and instantaneous playback, and special effects, we will add an electronic switching panel. This studio can produce video cassettes, films, and tapes for cable broadcast, and will allow the participation of a fairly large number of people. The complete facility costs $15,000.

Groups or collectives who have become involved to the extent of wanting to initiate their own production can obtain the porta-pak as their basic module and synch into the studio for editing and expanded production. The complete studio is inexpensive enough that similar studios could be established as local centers in a growing network. This decentralized system of community study should eventually be complemented by a technical center for mass producing cassettes, for upgrading half inch tapes to two inch broadcast standard, for developing new designs and modifications for equipment systems, etcetera.

The time has come to make electronic communications as available as the local letter carrier, and the community newspaper.

Anyone interested in supporting this community video project please contact us at 16 Anshul, San Francisco, Ca. 94117, 415-752-2604. We are Andy Fahrenheit, Jean Fahrenwald, and Bruce Schmiehen, sometimes called Afterthoughts.

Sony Corporation of America/VTR Division
47-47 Van Dam Street
Long Island City, New York 11101

Gentlemen:

I own the following portable units(s) #AV3400 and/or have worked extensively with them in a variety of situations. I feel it my duty as a consumer to inform you of your product's performance in the field. One characteristic in particular has recently come to my attention:

☐ Machine, noisy, lurches, and generally makes videotapes
☐ Regularly
☐ Sometimes
☐ Occasionally in a while
☐ Only during important segments

Sincerely,

Name
Address
PROPOSAL TO NEW YORK STATE COUNCIL ON THE ARTS
FOR JULY AND AUGUST 1971

TV environmental communication between Central Park, Manhattan, and Prospect Park, Brooklyn, by microwave link relayed at the PanAm Building.

Inside a tentsorium at each location will be three 20' x 30' television projections. Audio and video communication and feedback -- live and delayed time -- will be presented at both locations.

POPULAR MECHANICS

BY CLIFFORD B. HICKS

ossing a moving image into the atmosphere and starting it on a receiving screen 50 miles away is a magic trick that was oversold to the public a decade ago. Yet not one person in 100,000 knows just how a program is televised or how good postwar television is. Getting your feet wet in television is a novel experience confirming optimistic reports that have circulated for years that video is ready to meet the public.

To a public sold on television a decade ago it's a distinct disappointment that telecasting, despite technical improvements, is still in the barnstorming phase. There are a few good programs today but much of the time the air is filled with second-rate entertainment. Some authorities estimate that five years will pass before high-class visual entertainment will flood the airwaves.

Why will there be a lag in good programs, now that good pictures can be broadcast? Video is chasing its own tail in a vicious circle. Sponsors won't invest big money in first-rate entertainment until there are several million receivers in the hands of the public. And a penny-wise public won't buy many sets until entertainment is first-rate.

From the sponsor's standpoint it's just poor advertising to spend as much as $14,000 on a lavish show that will reach only 1,400 people. Several large companies have spent thousands of dollars on telecasts to discover video's possibilities. One spokesman says "as far as we can tell in our company, our hours and dollars in television have not yet made a ripple in our total sales."

Old-timers say there's only one way that television can emerge from its vicious circle and climb into an upward spiral. Broadcasting stations themselves must lift the industry out by its bootstraps. They must provide the finest possible entertainment despite penny-pinching budgets. When programs are a little better a few more people will want receivers. When a few more receivers have been sold, advertisers will invest a few more dollars in better programs.

Will television ever replace radio and moving pictures? Experts doubt that any present form of entertainment will be outmoded. The housewife can listen to the radio while she works, but she can't watch a telecast. Television programs will be extremely popular in the evening and open vast opportunities for mass education. But most "television families" will still seek entertainment elsewhere. Half the fun of attending a movie or a stage show is "going out" for the evening. Television is a spanking new and different medium cutting across every field of entertainment but traveling its own road.
Have you ever read a thing that made you stop, made your heart turn over, made you look out of your window and for an instant merge with the source of the beautiful out there with all the thousands of pain-ridden, worry-minded and physically decrepit people that make up our world? If I could write something that would do that for you, would you give me that experience, that would communicate to your heart and not just your head? Then that is what I would call being instrumental. What I call me is just another pretty confused cat, really just a puppet of circumstances. In my heart someplace, there seems to be something much more real, much more warm and luminous, the feeling that I can kiss the sky ... or you. Why can’t we live heart to heart? All of us here together, why all this push and dark bustle and dirty things of city and poor town?

4. This openness, of heart and of mind, cannot interfere with my functioning in the world, rather it motivates and inspires it, transforms it and sets it right. I can play with these machines to express myself and myself. I can use these powerful amplification properties of media with the faith that it’s all cool since there is nothing else to do or say. For all I am interested in information, in data and in mere facts, then I would not be concerned with this GIGO effect. It seems, rather, that I am more and more concerned with consciousness, with love and with turning people on. Consciousness and love are things that are rather central to me. I don’t think in terms of “garbage in, garbage out”. If I were only interested in information, then I would not be concerned with this “imprint of my consciousness. They say in computer circles that there is some consciousness, some force, some being that is trying to express itself thru the medium of this bundle of mind and body that I usually call me. That makes this the ultimate Medium, ME Deum. Thou art God, TE Deum.

Avataic periods are like the springtime of consciousness. They bring a new release of power, a new awakening of consciousness, an awareness of the presence of life not merely for a few, but for all. Qualities of inner awareness, which had been used and enjoyed by only a few advanced souls, are made available for all humanity. Life as a whole is stepped up to a higher level of consciousness, is geared to a new rate of energy.

The transition from separation to oneness was one such step; the transition from reason to intuition will be another.

Meher Baba
Carol & Ferd

Carol Rowe and Ferd Eggan, the "stars" of our underground, video verite, documentary soap opera, were struggling to escape from their latest taping situation. The year was 1967, setting: Alpena, Michigan, for a month with Ferd's parents where he planned to kick junk. Eventually they were bound for Greece, only to return again for the security of underground life.

Carol's name was given to me by Mother Boats of the Psychedelic Venus Church, as some one to get in touch with for the purpose of research, art, song and video. This is where I met her on our way to tape at the Good Times and so the wagon was well stocked with Sony half-inch gar when Carol said convincingly, "Why don't you make a tape about the story of our wedding (and the film of the consummation). At that moment they were anticipating the appearance of Richard, a friend and former lover of Carol's, who was determined to talk them out of tying the knot. And here on a rainy afternoon on Hayes Street our story began.

Taping with Carol and Ferd was (is) an incredible experience. They are witty, completely open, and foldng story before its main characters, the ease of production qualities inherent in half-inch video technology, particularly the facility to play back the unfolding story before its main characters, the ease of operation allowing subjects, directors and camera men to exchange roles, and the ability to edit and re-edit (a work in progress) as the story grow.

As of this moment we've taped with Carol and Ferd (or they with us) on seven separate occasions. The current version contains interviews, verite, rap conversations, and video essays. And I've tried to capture the subtlety of all things as increased rather than decreased in the clarity of the general tone of my life. A certain harmony percolates through the holes in space with the deepening of my connectedness with the world. And life is the growing feeling, especially clarified by this attempt at writing, that I know relatively nothing and light is the growing feeling, especially clarified by this attempt at writing, that I know relatively nothing and that greater light. As soon as it has ceased to be a certainty that I can gather about this or any other area. If I choose to zoom in, then the detail is there with enough light now to see. But at the same time, I begin to lose the ability to take in the large patterns. I lose the ability to be a real generalist about the room the more I focus in on details. So there is the dilemma: know only the surface, or know only a few things in detail. Reduction ad absurdum leads to "know nothing about everything or know nothing about something", absolute light and absolute darkness -- Zen Koan. Either alternative is just one side of that Yin Yang duality. So there must be a Wu Way to think of this. The only thing I have not gone into is the light itself. What is the light as we perceive it? I can only recommend that you watch for it at your local neighborhood video theater.

Arthur Ginsberg
Video Free America

Meditations (continued)

6. It seems that as time goes on there is a certain integration of the media into one of my life. There is a certain lightness that seems to increase space with the deepening of my connectedness with life. A certain harmony percolates through the holes in my confused mind. However, along with that clarity and light is the growing feeling, especially clarified by this attempt at writing, that I know relatively nothing that the subtlety of all things is increased rather than decreased.

If I have a rheostat on a light and it's dark out and slowly I turn that rheostat up so the light begins to shine, at first all I can make out are the gross contours of the room. Then, on to Alpena, Michigan, for a month with Ferd's parents where he planned to kick junk. Eventually they were bound for Greece, only to return again for the security of underground life.

Of course, this does not happen all the time, I am pretty confident that I know what is visible in the room. If I try and get a closer look, I soon run out of sufficient illumination. I can only get a closer look if somehow I increase the illumination. So I move back to the rheostat and step up the light level. Suddenly a whole new world of sensations comes into being. Anywhere I might look there is more information that I can gather about that or any other area. If I choose to zoom in, then the detail is there with enough light now to see. But at the same time, I begin to lose the ability to take in the large patterns. I lose the ability to be a real generalist about the room the more I focus in on details. So there is the dilemma: know only the surface, or know only a few things in detail. Reduction ad absurdum leads to "know nothing about everything or know nothing about something", absolute light and absolute darkness -- Zen Koan. Either alternative is just one side of that Yin Yang duality. So there must be a Wu Way to think of this. The only thing I have not gone into is the light itself. What is the light as we perceive it? I can only recommend that you watch for it at your local neighborhood video theater.

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Our concept of what the piece was really about evolved through several stages. At first simply a piece of video erotica, then a Warholesque study of a couple of freaky people, then a hip study of the institution of marriage, and finally more or less where we are today -- a notion about media process, public life style. In subsequent taping we hope to get further into how participation in a media event affects behavior -- to what extent everyone becomes an actor when confronted with a camera, notions just touched upon in the final moments of our current version.

The question with which we're wrestling at present is how to best present this frankenstein of ours to an audience.

One valid yet disturbing thought is that with video tape the minute you do any editing at all, you are Sapling its strength as a real-time medium. In fact, several people have sat in our studio and watched all 15 hours of original, some more than once, really getting into Carol and Ferd and becoming Carol and Ferd freaks to the point of considering them as personal friends. Observing this, we have in our more flamboyant moments considered establishing a Carol and Ferd environment offering a complete log of the tape, several copies, several monitors, allowing people to view whatever they wanted and in whatever order. Films made by Carol and Ferd would be included also, along the way one might pay visits. Video gear to record comments or conversations would probably be included in the environment.

Another suggestion is to simply present it as an ongoing serial, alternating with endless anecdotes and probing psychological analysis and emotional moments make up the verbal content.

This piece would have to be performed "live" by 2 operators (a distinct disadvantage) and would deal with the concepts of voyeurism through media, effects of media on behavior, posing the questions: how real is any piece of media? what is the concept? and why did we make it? Also we'd probably tell the story of Carol and Ferd.

Recently on a tour of 5 colleges, we tried a watered down version of this last approach, and reactions, while varied, gave us direction as to where we should go. The system was utilized in some of the follow specific ways. Simul-tracking (presenting two versions and we did with the wedding ceremony. Playing the two views slightly out of sync was a reminder that a media event was being created, a "real time" version and an "abstract time" (showing action happenconcurrently in two different locations) -- contrasting the banality of the wedding reception with the nervous humor of the upstairs preparations for the consummation. Double tracking to collate information, i.e. demonstrating both the physical and psychological relationship between shooting up and "the sex act" by playing back these events at the same time; affectonate footage from early tapes contrasted with later alienated behavior; and a visual metaphor of a broken spouting sink pipe with discussion of marital difficulties. In print these examples seem "staged" but their experience on combinations of 8 monitors is another thing entirely.

The two live cameras were utilized as follows: one, providing an input of a wide picture of the audience watching the monitors (toward the end) which remained in silhouette until lights were turned on and the viewers themselves became elements of the camera interfacing from a nine inch preview monitor, at times pulling back to show the image of a TV with in a TV, as a reminder that the whole thing was being done for public consumption (a recurring verbal theme), and at other times zooming in to pick up a detail of a picture, a close-up of a close-up, and also fragmenting the image into the enlarged scan lines colliding the obvious confusion with the similar but apparently real one next to it.

The ability to move any combinations of these 4 inputs onto any display on 8 monitors by use of the matrix switcher created endless potential for both emphasis and experience, which sometimes, by accident or design, was well exploited (excuse the term). I shall not make the mistake of verbalizing further about the electronic grammar of environmental video (matrrixing, simultracking, double tracking, interfacing, live camera input, etc.) because it's a visual tactile experience, a grammar which we are just beginning to explore as a counterweight to the concept in the music. If, after reading this, your curiosity is aroused either about The Continuing Story of Carol and Ferd, visual techniques I intend to present in presenting it, I can only recommend that you watch for it at your local neighborhood video theater.

Arthur Ginsberg
Video Free America
General Electric television receivers are being featured in dealers in those cities where television programs can be available. As new television stations begin operations in other communities, General Electric television receivers are available to give television reception at its finest.

Big picture television (16" x 21") in the lounge of N.Y.T.I. of N.J. All types of television receivers are available for student use and instruction at the school.

New York Technical Institute of New Jersey, Dept. 21, 158 Market Street, Newark, New Jersey

Quiz machine asks five questions for a nickel, then registers I.Q. score ranging from "genius" to "poor." It holds 32,000 questions on eight topics.
One Hour Videotapes Available

- Video Access Catalog #1—a video collage representing the work of Raindance, Eric Siegel, and Videofreex in New York; Ant Farm and Media Access Center in California; and others in U.S.A. and beyond (1 hour)—RAINDANCE

- Mayday—a composite edited by various groups who videotaped the 1971 Mayday demonstrations in Washington D.C. (1 hour)—MAYDAY VIDEO COLLECTIVE

- Shootape ..5—a chronicle from the continuing series documenting the rise and/or fall of life as we know it (1 hour)—VIDEOFREEX

- Ultimate Mirror Sampler—Ibiza Beach Party; Swami Satchidananda; and Earthlight Theater (1 hour)—THE ULTIMATE MIRROR

- Liberation 1970-1971—survey of political and cultural activities around New York City (1 hour)—PEOPLE'S VIDEO THEATER

- Anais Nin—a chat with the author. Requires utmost concentration (1 hour)—BRUCE GREEN

- Biotopology—ecology inventor Warren Brodev explains and demonstrates alternate design concepts (1 hour)—ANDY MANN and DARCY UMSTEDTER

Half Hour Videotapes Available

- Wild Seed—media nomads truckin' through the Videosphere (½ hour)—ANT FARM

- Living Spaces Composite—a survey of alternate living situations in the West (½ hour)—MEDIA ACCESS CENTER

- Whole Earth Demise—A 16-minute edit of the last hours of the WHOLE EARTH CATALOG. See crowd decide what to do with $20,000 cash; plus 12 minutes of Stewart Brand on videotape watching the edited videotape you've just seen (½ hour)—ANT FARM, MEDIA ACCESS CENTER, RAINDANCE joint production

- Poverty Program Community Action—direct from Ringwood, New Jersey cable television (½ hour)—CORPS TV

- Community Guerrilla Video Handbook—how to do it in your community by people who are doing it (½ hour)—JOHNNY VIDEOTAPE

COSTS: One hour videotapes may be purchased for $55 including raw tape, or $30 on-hour if you send us your own blank tape. Half hour tapes cost $28 including raw tape, or $15 on-hour if you send us your own blank tape. These prices include mailing.

FORMAT: All videotapes are available in two formats of ½" systems. They are new (LV) system SONY or Type One (EIAJ) standard which corresponds to the new (AV) system format in the SONY line.

VIDEO TAPE EXCHANGE: Video Access Catalog #1 offered here is a composite of videotapes we (Raindance) have received in exchange for our own software. It may be purchased for money or information.

If you send us 30 minutes of your software you will receive a 60 minute Video Access Catalog. 60 minutes of your videotape programming will get you a 60 minute tape in return. Or contact individual groups directly to exchange videotapes.

All producers included in the composite share in the sales price. Full details of our Videotape Exchange Network are given inside the PROCESS PRINT-OUT.