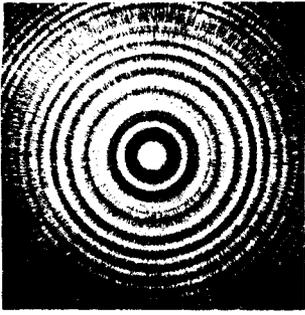


CONTACT



LIST



ALABAMA

EBSCO Industries Inc.
1st Avenue north at 13th St.
Birmingham, Alabama 36420
Richard Griffith
502 Stanley Avenue
Andalucia, Alabama 36420

ALASKA

Daniel A. Howard
General Delivery
Ester, Alaska 99725
Doing a lot of work with social wel-
fare agencies: worked with prisoners
inside the state jail. Presently,
working with Head Start pre-schoolers.

CALIFORNIA

Ann Halprin Dancers Workshop
Connie Beeson
99 West Shore Road
Belvedere, California 94920
435-3002
Dance tapes in Soledad Prison, pre-
opening of the new Berkeley Museum,
body analysis and movement, and the
celebration of the Sabbath in Temple.

Ant Farm
994 Union Street
San Francisco, California 94133
(415) 771-2368

A group of designers experimenting
with new environmental forms. Much of
the tape they make has to do with the
design forms the develop. Have done
a lot of truckin' around the country in
their media bus providing assistance in
areas of electronic and plastic media
and self-generating learning environ-
ments. Send us a tape and we'll send
one back...no shit!

Art: That Hurts
218 South Salinas
Santa Barbara, California 93103
Video continues to be used in the usual
unimaginative way by sports dept.,
drama; small mad usage holds some hope.
We are instituting a "class" which will
generate information and get us into
the TV studio.

John T. Arthur
Multi-Media Productions
1758 Braham Lane
San Jose, Calif. 95124

The Alternative Radio Exchange
Box 852
Felton, California 95018

John J. Barton
2368 Torrence Blvd.
Torrence, California 90501

Peter Berg
Homeskin
P.O. Box 31251
San Francisco, California 94131
Tribal letters, intercommunal events,
trucker video, planetary events.

Big Basin Ranch Art Institute
Susan Wilkinson
21200 Big Basin Way
Boulder Creek, California 95006
Will be opening a graphics workshop
summer '72 and plan to offer video
graphics experience.

Douglas Beckstein
514 Kaempt Street
Columbia, Ill. 62236
(618) 281-5938

Richard G. Bishop
9100 Bellefontaine Rd.
New Carlisle, Ohio 45344

Bob Burns
39 Maruina St.
Foxlake, Ill. 60020

Rebecca Brackman
1090 Grandview Dr.
Berkeley, Ca.

CONTACT LIST

This contact list was compiled from the
last April Video Conference, the Radical Software
lists, recent mail correspondence and friends.
If you were left off this list send Amazing
Grace Media C.P.O. Box 132 Bearsville, N.Y.
12409 your name, address, phone # and energies.
We are going to try to send everyone on this
contact list a copy of PEOPLEVISION, Dumping
Place Vol II. If you haven't sent us any money,
send it - because we need it. If you don't have
\$5 we'll take anything. Mail it to April Video
Co-op, Box AK, Downsville, N.Y. 13755.

CR: See End of List

Peter J. de Blanc
Box 926
San Rafael, California 94902
(415) 453-5495

Will Bogart/Daniel M. Sullivan
California Institute of the Arts
24700 McBean Parkway
Valencia, California 91355

Branchwater
2821 Hillegass Avenue
Berkeley, California 94705
A therapeutic video collective using
1/2" video equipment.

Sand Jan Bruek
Palo Colorado Road
Monterey, California 93940
(408) 624-4743

Don D. Bushnell
Watts Communications Bureau
1827 East 103rd Street
Los Angeles, California 90002
(213) 564-4496

Monte Cazazza
5422 Shfater Avenue Apt.#22
Oakland, California 94618

Joe Cucciara
2430 Dwight Way #107
Berkeley, California 94704

Irwin H. Derman
2750 San Hill Road
Menlo Park, California 94025
(415) 854-5222

Duke A. Hayduk
Arnold Duke
9140 Los Gatos Highway
Santa Cruz, California 95060
Involved in attempt to bring real and
valuable local programming to the cable
tv subscribers within the San Jose
Cable Television Service Franchise
areas.

Don O. Dennison
4743 Browndeer Lane
Rolling Hills Ests.
California 90274

Environmental Communications
Venice Filmfricas
62 Winward Avenue
Venice, California 90291
Making and distributing multi-media
and slide shows to colleges.

Richard Felton Outcult IV
Box 457
Stevenson College U.S.
Santa Cruz, California 95060
(408) 429-4374

H. Allan Fredrickson
(Johnny Videotape)
Santa Cruz Community Service Television
695 30th Avenue East
Santa Cruz, California 95060
These people are very much into using
half-inch video equipment for intra-
community communication with emphasis
on approaches to liberating CATV for
the people. They have published a
book titled "Community Access Video"
which deals directly with the above.

Francis X. Feighan
9044 Shoreham Drive
Los Angeles, Calif. 90069

Stanislas Gard
406 49th Street
Oakland, California 94606

Leni Goldberg
8535 Appian Way
Hollywood, California 90046
(213) 654-1600
Documentary of life in Hollywood and
the local feel with in-depth image
studies.

John Hanson
4639 Irving Street
San Francisco, California 94122
(415) 661-6505

Dan Heeb
P.O. Box 6150
Stanford, California 94305
(415) 321-5166

Rhodes Lee Hileman
1423 Tenth Street
Berkeley, California

Roy How
Periodicals Department
Huntington Beach, Calif. 92648

Jim Hirsch
241 Marine Street #1
Santa Monica, California 90405

Home Sweet Home Productions
Jim Conlon
1806 Francisco Blvd.
Pacifica, California 94044

HSH Productions is a group providing
programming to the Pacifica Cable
company and other areas in the San
Francisco Bay Area. We provide 10
hours of programming weekly.

Innovision
119 East de La Guerra
Santa Barbara, California 93101
(805) 965-5015
Gives video lab workshop sessions.

Henry Jacobs
Box 303
Sausalito, California 94965
(415) 383-0479

Ja ke (Maurice Jac obson)
2315 Fellowship Park Way
Los Angeles, California 90039
Los Angeles Video Access Project

Bob Jordon/Marty Veselich
Video Studios Inc.
10421 Scenario Lane
Los Angeles, California 90024

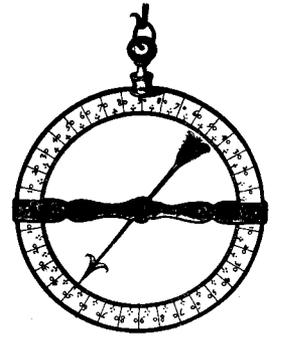
Mitsuru Katasha/Asst. Professor
University of California at Los Angeles
Dickson Art Center
Los Angeles, California 90024
Have over \$30,000 worth of equipment
on loan from Concord Electronics to
carry out video experiments based on
the idea that multiple disciplines be
invited to participate in exploration.

Peter Wm. Kirby
25152 Everett
Newhall, California 91321

Robert Kugel
Smilin' Ed Video
841 Gillman Street
Berkeley, California 94710

Mafundi Institute
1827 East 103rd Street
Los Angeles, California 90002
(213) 564-4496

Running a community video project
called the Watts Community Communica-
tion Bureau. The program is attempting
to train people in the use of video
hardware, create community related pro-
gramming and get the CATV franchise for
the S.L.A. area.



Richard Markell
P.O. Box 4019
Berkeley, California 94704
(415) 843-1284

Lorenzo Milan
5 University Ave.
Los Gatos, California



John Miller
210 Eaton Street
Santa Cruz, California 95060

Mirror Productions
565 Manzanita
Felton, California 95018
Making pieces about old people, rhythm
bands and blue grass locals.

John G. Moore
135 N. Fern Avenue
Ontario, California 91762

Odetics, Inc.
Project Earth
Rick Bluhm
1845 South Manchester
Anaheim, California 92802
(714) 530-6050
A company which has developed a time-
lapse video camera.

Pacific Domes
Lloyd and Sarah Kahn
P.O. Box 279
Bolinas, California 94924
(415) 868-0280

Edward Pacio
715 21st Avenue
San Francisco, California 94121
(415) 752-1235

Part of a group called Dove Produc-
tions. Using 1/2" equipment to expand
the consciousness of man through the
moving visual medium rather than using
it as a central nervous system for the
country.

Pleiades Communication
Richard C. Taiber
808 Cheltenham Road
Santa Barbara, California 93105
(805) 966-9894

Resolution
Jay and Tia Odell
818 Hayes
San Francisco, California 94117

Interested in the possibilities of
alternate distribution in the communi-
ty, colleges, cable, etc. Spent a
year taping in Central America and are
putting together a piece on the Gua-
temalan Indians.

Roberta Rich
19537 Minnehaha Street
Northridge, California 91324
360-5651

Quantam Communications, Inc.
Joan McKenna
2330 McKinley
Berkeley, California 94703
(415) 548-4000

Jeremy Samuels
520 Wilkes Circle
Santa Cruz, California 95060
(408) 432-7488

Robert Sherman
958 N. Palm #113
Los Angeles, California 90069
(213) 657-4437

USE A MAGNIFYING GLASS

YOU ARE THE INFORMATION

Betty Segal
1325Curtis
Berkeley, California 94602

Shannon Sueband
Radiance Ministries
39 5th Street
Eureka, California 95501

Wally Thurston
Box 7984
Stanford, California 94305
941-4416

TVTV Top Value Television
Michael Shambers, Megan Williams,
Allen Rucker
Box 630
San Francisco, California 94101
Coverage of the Republican and Demo-
cratic Conventions.

Video Free America
Arthur Ginsberg
1948 Fell Street
San Francisco, California 94117
(415) 362-0151
Operate an ongoing theater and produc-
tion facility. They are working on a
continuing videotape called "The Adven-
tures of Carol & Ferd."

Vidiots
Fred Endsley
Dickson Art Center
UCLA
Los Angeles, California 90024
(213) 463-7498
Involved in Pure Design Shows. Video
training and educational tape making.

Vocations for Social Change
Box 13
Canyon, California 94516

Willie Walker
2151 Encinal Avenue
Alameda, California 94501
521-7438

Stephan Waterman
c/o Mother Bill Farrel
495 Francisco Street Apt.D
San Francisco, California 94133

Janice Zimmerman
5812 Costello Avenue
Van Nuys, California 91401
(213) 873-4878

Bruce Wheaton
Ojai Community College
115 Besant Rd.
Ojai, California 93023

Video Circle
Box 365
Calpella, California
Video circle brings recording and
playback equipment to "alternative"
communities in the countryside to
offer an opportunity for an exchange
of ideas with their counterparts in
the city.



COLORADO
Ace Space Co.
Box 183
Crested Butte, Colorado 81224

Eleanor Bingham
Grass-Roots Network
Box 2006
Aspen, Colorado 81611
1/2" videotape, Super 8 and 16mm film
over an open channel on Cable TV.

Marie Bondurant
35 Cody Street
Lakewood, Colorado 80226
(303) 233-0613

Larry Borger/Regional Services Director
Denver Regional Council of Governments
7776 South Jackson Street
Suite 200
Denver, Colorado 80206

Denver Community Video Center
1400 Detroit Street No.7
Denver, Colorado 80206

Michael Handler
2060 West Cliff
Englewood, Colorado 80110
(304) 932-9256

Kelly Radcliff/John Craig
710 A 30th Street
Boulder, Colorado 80302
449-6928

Radical Information Project
737 East 17th Avenue
Denver, Colorado 80203
825-7413

CONNECTICUT
Philip Bowles
3100 Yale Station
New Haven, Conn. 06520
(203) 432-3100

University of Bridgeport
Dr. Howard B. Jacobson
Journalism Dept.
Bridgeport, Conn. 06602
(203) 384-0711



Pauline Gravelle
Project WE
Bridgeport Community Video Project
Bridgeport, Conn. 06602

Mitchell Kapur
12983 Yale St.
New Haven, Conn. 06520
(203) 432-2983

John Schwarr
Box 1267
Connecticut College
New London, Conn. 06320
(203) 447-9216

Dennis Wilbert
University of Bridgeport
Audio Visual Center
81 White Street
Bridgeport, Conn. 06610

DELAWARE
Greg DeCowsky
University of Delaware
101 Pencader Hall A
Newark, Delaware 19711

Edward Mesolowski
716 S. College Ave.
Newark, Delaware 19711
(302) 368-5755

FLORIDA
Blair McCann
Underground Vegetables
Box 434
Coral Gables, Florida 33134
(305) 448-2697

Elliot Mitchell
631 East Livingston
Orlando, Florida 32803
(305) 422-1127

William W. Stratemyer, Jr.
P.O. Box 15064
West Palm Beach, Florida 33406

Stephen Westling
101 Elm Street
Pensacola, Florida 32506
(904) 455-1487

ILLINOIS
Paul Appel
1720 Kirk Street
Evanston, Ill. 60202

Art Institute of Chicago
Philip Lee Morton
1839 South Halsted St.
Chicago, Ill. 60608
(313) 666-5628
I teach an experimental video/video-
tape operation at the Art Institute.

Steve Barron
10 Glenn's Grove
Spring Valley, Ill. 61362
(815) 663-7361

Paul Hinaber
211 W. Green
Urbana, Ill. 61801
(217) 344-1546

Anda Korsts
Videopolis
4200 Marine Drive
Chicago, Illinois 60613
(312) 528-6555

Laboratory on Video Excellence
8601 Kilborn
Chicago, Ill. 60652

Sony dealership, forming a hardware co-
op and developing software on Type 1
standard. Also have complete design
capability for wireless tv cameras and
low light level cameras and 3-D.

Darryl Muhrer
Imedia
2457 W. Pratt
Chicago, Ill. 60645
(312) 743-1308

Earl Paige
Billboard
150 N. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818



Bruce Collen
Lakewood Park - Trailer 1
RFD #3
Carbondale, Ill. 62901
(618) 549-7196

Lea Louise Frechette
Videopolis - Illinois Arts Council
c/o David Meyers
8601 S. Kilbourn
Chicago, Ill. 60652
(312) 581-0994

Finding people in Chicago who would
like to use equipment. Working on a
flyer to send to broadcast stations on
2-inch color tape that was broadcast
over Chicago NET affiliate, "Even
Atom", taped and edited at KOB studios
in Albuquerque New Mexico.

Richard Green
1006 W. Main St.
Urbana, Ill. 61801
(217) 328-1611

Stephen Haliczner
Northern Illinois University
Department of History
Decalb, Ill. 60115

Sr. Ann Christine Heintz
St. Mary Center for Learning
7064 N. Damen
Chicago, Ill. 60645
(312) 973-1257
Working with an experimental high
school and using Sony 1/2" and IVC 1"
equipment. Making tapes about school
reform in high schools.

Janet Paitl
3627 So. Ridgeland
Berwyn, Ill. 60402
788-1828

Robert Sandidge
1245 Fairwood Ct. #5
Elgin, Ill. 60120
695-8337

Robert B. Shapiro
3542 N. Kimball Ave.
Chicago, Ill. 60618
(312) 267-9200

Bob Shellenberger
Department of Philosophy
Knox College
Galesburg, Ill. 61401

Jerry Sider
4200 Marine Drive
Chicago, Ill. 60613

Tedwilliam Theodore
712 W. Waveland
Chicago, Illinois 60613
(312) 528-8618

Video Free Chicago
Dave
8601 So. Kilburn
Chicago, Ill. 60652

T.H. Ware
3 Woodley Road
Winnetka, Ill. 60093

IOWA

Howard J. Ehrlich
1157 E. Court St.
Iowa City, Iowa 52242

KANSAS

Woody Moore
1108 Ohio
Lawrence, Kansas 66044

KENTUCKY

Louis de Luca
University of Kentucky
College of Architecture
Lexington, Ky. 40506

David Miller
Appalachian Film Workshop
Box 332
Whitesburg, Ky. 41858

University of Kentucky
College of Architecture
Pence Hall
Lexington, Ky. 40506

MAINE:

Dr. Thomas Clapp
University of Maine
Presque Isle, Maine

Betty Johnston
Teleprompter-Camibou
P.O. Box 635
Caribou, Maine

MARYLAND

Antioch College
Baltimore Campus
805 N. Charles St.
Baltimore, Md. 21202
(301) 752-3656

This institution may become the first video college. Primarily involved in social change methods -- most of its programs have a video element.

Matthew K. Clarke
VIDEObALL
Antioch College
525 St. Paul St.
Baltimore, Md. 21202
(301) 752-3656

Lance Cullen
Antioch College - Baltimore Center
Baltimore, Md. 21202
(301) 752-3656
CAI

Fat Toad Productions
3510 Taylor Street
Bethesda, Maryland 20015

Barbara Fenhagen
Antioch College
16 W. Mt. Vernon Pl. #2B
Baltimore, Md. 21201

Edward Johnson
VIDEObALL
525 St. Paul St.
Baltimore, Md. 21202

Tom Johnson
Antioch/Baltimore
234 West Canvale St.
Baltimore, Md. 21217
CATV Community Information

Alan Kaplan
Antioch/Baltimore
525 St. Paul St.
Baltimore, Md. 21201
(301) 752-3656
(1) Use of VTR in the Mental Health field.
(2) Community Video

Paul Schatzkin
Antioch College/Columbia Campus
Wild Lake Village Center
Columbia, Maryland 21243
(301) 730-5469
Exploring production possibilities for the CATV in Columbia.

J.D. Thomas
Antioch/Baltimore
525 St. Paul St.
Baltimore, Md. 21201
(301) 752-3656
(1) Cable in Baltimore (franchising).
(2) I want to use video as more of a tool for political and social change.



Illustr. 2--Copernicus

MASSACHUSETTS

Robert Antil
Media Center, Univ. of Mass.
Amherst, Mass. 01002
Local origination programming
Municipal ownership CATV.

Fred Ashmead
Film School, Orson Welles Cinema
1001 Mass. Ave.
Cambridge, Mass. 02138

Audion Enterprises
W. Desmond
P.O. Box 93
M.I.T. Branch Station
Cambridge, Mass. 02139
(617) 868-9788
Producers of Broadside/Free Video
Press...a quarterly 15-minute video
taped magazine.

Barrett Bilatta
2 Peabody Terrace
Cambridge, Mass. 02138

Walt Brown
c/o The Film School
1001 Mass. Ave.
Cambridge, Mass. 02139
Information transfer, art,
informationart, colorteevee

Hoagy Carmichael Jr.
U. of Mass.
15 Middle St.,
Hadley, Mass. 01035
(413) 586-2187
CATV programming

William Chao
Carpenter Center for the Visual Arts
Harvard University
Cambridge, Mass. 02138
(617) 495-3254

Commander Video USA
The American Universal Corp.
11 Beach St. P.O. Box 401
Manchester, Mass. 01944

Frances Cowenhoven
Worcester New School
Worcester, Mass. 01609
Model cities funds available for
library outreach program in inner
city.



Earth Light
354 Broadway
Cambridge, Mass. 02139
(617) 876-7807

Emerson College Library
303 Berkeley St.
Boston, Mass. 02116

Seymour Epstein
16 Moor St.
Somerville, Mass. 02144
Working in contemporary Jewish studies
at Brandeis University running media
lab for Jewish education.

Jim Frantzreb
144 Amory St. #1
Brookline, Mass. 02146
(617) 731-9845

Have done production in studio on the
local channel of cable tv station in
Walden, Mass.

E.U.N.E.
Jim Mc Donnell
41 Calumet St.
Roxbury Crossing, Mass. 02120
(617) 277-8768

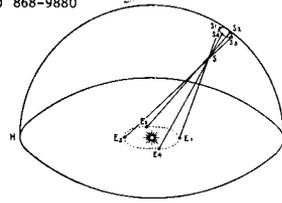
We like to go places where people want
to develop access. Teach people how
to use equipment and show tapes.

Ghost Dance, Inc.
36 Bigelow St.
Cambridge, Mass. 02139
(617) 661-1012

Work largely concerned with "Special
Effects," also with video image synthe-
sis, computergraphics, and the creation
of meaningful abstract electronic pat-
terns. Design information systems,
have deep interest in 2-way CATV.
Ghost Dance is developing tools and
techniques to probe TV's impact on the
brain. We build videoenvironments.

Anthony W. Hodgkinson
142 Mystic Valley Parkway
Arlington, Mass. 02174
(617) 643-3956

Gerd Stern Intermedia
711 Mass. Avenue
Cambridge, Mass. 02139
(617) 868-9880



Illustr. 4--Stellar Parallax

Jeff Rosen
Film School, Orson Welles Complex
1001 Mass. Ave.
Cambridge, Mass. 02138
Learning by doing; Revolution through
revelation. Into production-innova-
tion, but need practical experience.

Jan Van Sickle
Media Center
School of Education, U. of Mass.
Amherst, Mass. 01002

Peter Simmons
24 Mt. Auburn St.
Cambridge, Mass. 02138

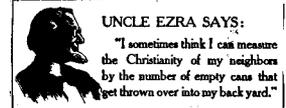
Fred Taubman
Hampshire College
Box 642
Amherst, Mass. 01002
(413) 542-5225

Terry & Mike
Red Tape
15 Elm St.
Somerville, Mass. 02143
(617) 776-5814
Work with community, people making
tapes, teaching and talking about
cable.

Dana Tower
Film School, Orson Welles Complex
Cambridge, Mass. 02138

Gary Turchin
Clark Cable/Clark University
Worcester, Mass. 01610

Mike Ubell, Morgan Wesson, Richard
Barber
The Video Cooperative TVC
Hampshire College
Amherst, Mass. 01002
The co-op is funded by the college, the
campus is connected by a CATV/CCTV
system. At this time little is being
done and feeling of isolation pervades.
Get-in-touch.



UNCLE EZRA SAYS:
"Sometimes think I can measure
the Christianity of my neighbors
by the number of empty cans that
get thrown over into my backyard."

ty groups, giving them access to
video equipment; pushing cable info.

Ken Linden
15 Michelman Ave.
Northampton, Mass. 01060
(413) 584-3529
Cable TV - getting people into it --
developing franchise models and infor-
mation for community groups and city
governments.

Diane Loffmin
29 Oberlin St.
Worcester, Mass. 01610
753-4914 (617)
Toward video and music; visual aspect
of music trip.

Timothy D. McInerney
Boston College
62 Chestnut Hill Road
Newton, Mass. 02167
(617) 232-3300

Mike Mosler
37 Shirley St.
Worcester, Mass. 01610
(617) 756-9577

Tom Nickel
Founders Annex / Box 338
Dedham, Mass. 02026
Cable in Massachusetts

Fred Portnoy
Stockbridge, Mass. 01535
(413) 298-3255

William Roberts - Joe Aviles
SASSI - Street Academy System of
Springfield, Inc. - VIDEO WORKSHOP
215 Dwight St.
Springfield, Mass. 01103
(413) 734-4417

Alternate schools - Education - Communi-
ty Video - trying to plan a CATV Char-
ette. Trying to access a Master Antenna
in a low income housing project and
eventually setting up an origination
center for the residents.

J.R. Getsinger
111 Walter Hastings Hall
Cambridge, Mass. 02138
(617) 498-4772

Carla Gustafson
277 Putnam Avenue Apt.#1
Cambridge, Mass. 02139
Towards an independent video collec-
tive in the Boston-Cambridge area.

Michael Hall
Lawrence Academy
Groton, Mass. 01450
448-6418

Headwind
Box 2
Warwick, Mass. 01378
(617) 544-3732

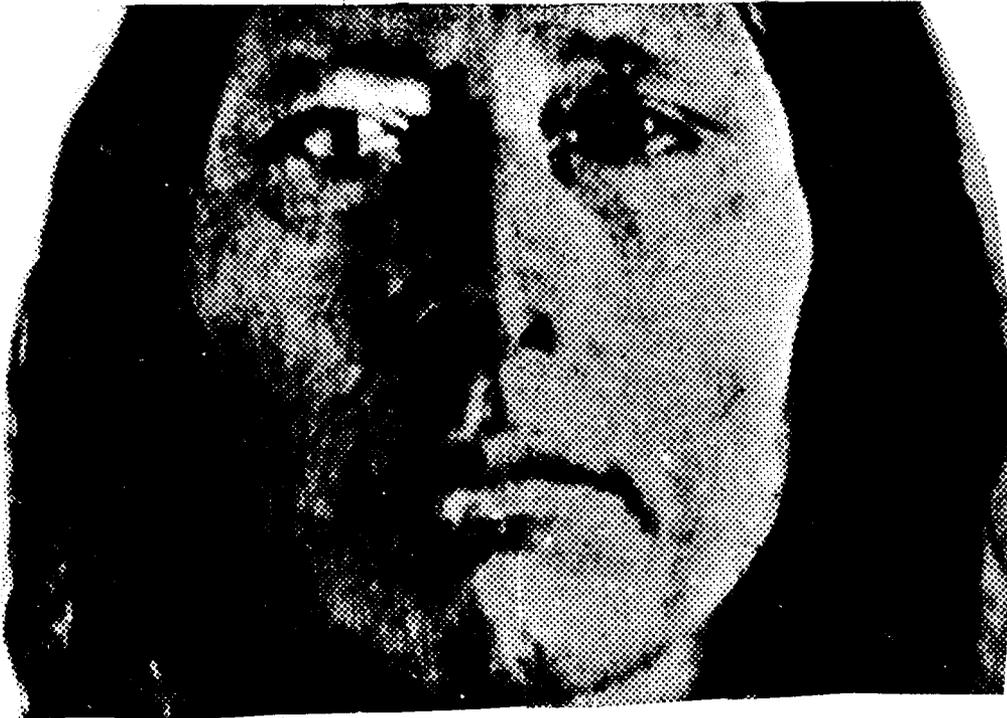
One of their members has attended Sony
Video School, to learn how to maintain
the equipment and is willing to share
the knowledge. Interested in tape
exchange of any kind.

Kas Kalba
128 Dudley Road
Newton, Mass. 02159

Paul Klemon
Clark University
Worcester, Mass. 01110
I'm interested in becoming aware of
the levels of sophistication and crea-
tivity in video in other colleges and
private organizations.

Dave Kovis, Tom Needham, Steve Smith,
Dave Bonner, Bob Treuber, Piper
Earthlight Video
354 Broadway
Cambridge, Mass. 02139
(617) 876-1807

More energy desired; L=Less
(L) Trying to function better as a
group, human factors; the quest for en-
ough \$ to become self-supporting;
grants-no luck; Rental equipment-some
luck; our pockets-lot's a luck; equip-
ment repair, maintenance, modifica-
tion. (M) Use of Video for individual
& group therapy, T-groups, sensitivity
training, women's & men's liberation;
Trying to estab. theatre or reg.outlet
to show tapes; Trying to get people to
shoot more tape; Working with communi-



Craig Unger
Harvard Crimson
14 Plympton St.
Cambridge, Mass.
(617) 547-5457 02138

Urban Planning Aid-Media Video Project
Jodie Orben
Media Project-UPA
639 Mass. Ave.
Cambridge, Mass. 02139
Cable - into making urban tapes with
community people, teaching them how to
use hardware.

Scott Wallace
Box 338
Dedham, Mass. 02026

Ann Marie Wenzel
Media Center, School of Education
U. of Mass. Amherst, Mass. 01002
CATV--Special interest groups

MICHIGAN

Vince Capizzo
Detroit Tubeworks
Suite 420
24700 Northwestern Highway
Southfield, Michigan
(313) 963-3715 48075

John Hunt
United Auto Workers/Family Education Ctr.
Black Lake, Onaway, Michigan 49765
Currently teaching a workshop on the
use of VTR for local unions.

Frank R. Jamison/Mgr. of TV Services
Western Michigan University
Kalamazoo, Michigan 49001

Mark Lloyd, Lydia Kleiner
325 E. Jefferson
Ann Arbor, Michigan 48104
(313) 663-9875

Jason P. Lovette
Michigan State University
Center for Urban Affairs-
East Lansing, Michigan 48823
(517) 353-9320

Robert N. Mannic
Central Michigan University
Cinematic Art Department
Mt. Pleasant, Michigan 48858
(507) 774-3512

Charles Ruffing/Coordinator
Instructional Technological Unit
Department of Education
Lansing, Michigan 48902

Bill Tregoe, Pat Mullory
Mt. Pleasant Media Group
1028 So. Arnold
Mt. Pleasant, Michigan 48858
(507) 773-7478

Western Michigan University
Division of Instructional Communications
Fritz Seegers
Kalamazoo, Michigan 49001
(616) 383-1869
Using Ampex 2" high and low band.
Kinescoping them. Interested in
getting into 1/2".

MINNESOTA

Vicki Anvin
Minnesota Student Association
646 Ontario Ave. S.E.
Minneapolis, Minn. 55414

Thomas Bender
1940 Sheridan Avenue
So. Minneapolis, Minn. 55405
(612) 374-1847

Tony Gianetto
Alterivatube
temporarily at: 2624 30th Ave. S.
Minneapolis, Minn. 55406
373-5973 (temp.)
Trying to get programs on cable.

Gary Grefenberg
West Bank Union Video Access Center
110 Anderson Hall
U. of Minn. 55455
Minneapolis, Minn.

Scott Helms
606 8th St.
S.E. Minneapolis, Minn. 55414
(612) 331-1211
Working out tape exchange with univer-
sities.

Kailasa
Jon Shafer
1510 E. 23rd St.
Minneapolis, Minn. 55404
Have introduced portable 1/2" equipment
to free schools, a pre-school, and
university programs as well as helping
community groups (religious consortium,
a street academy, model city project)
to utilize 1/2" video.

Tom Loosemore
West Bank Union Video Access Center
110 Anderson Hall
U. of Minn. 55455
Minneapolis, Minn.
(612) 373-4658

Working through university for student
access. Beginning to work thru city
council for community access in cable
system.

Ellen O'Neill
West Bank Video Access Center
West Bank Video Union
110 Anderson Hall
U. of Minn./Minneapolis, Minn. 55455
(612) 373-4658

I am primarily working on a community
video access center for Minneapolis
which with-in the next two years will
have a two-way operating cable system.

Jon Shafer
American Friends Service Committee, Inc.
Minnesota Area Office
807 4th St. S.E. 55414
Minneapolis, Minn.
Annotated Bibliography on Cable TV.

Brian Lee & Bill Tift
1217 Upton Ave. N.
Minneapolis, Minn. 55411
(612) 521-9201
Community access, CATV.

Ronald H. Washington
Model City Communication Center
Minneapolis, Minn. 55408
Communication with low-income community,
Training in community use.

MISSOURI

Oscar Acetate & Video Queen
6267 Delmar Blvd.
University City, Mo. 63130
Using closed circuit units in environ-
ments contrasting, comparing, and jux-
taping it to basic elements, such
as water.

Jerry Greene
Radio Station KDNA, St. Louis
Olive Street
St. Louis, Mo. 63108
Working in non-commercial collective/
community RADIO. Coordination of
alternative Media sources.

John Mondello
Radio KDNA FM
Olive St.
St. Louis, Mo. 63108

Alan Olson
Radio KDNA
4285 Olive Street
St. Louis, Mo. 63108
652-2260

Eric Menn
3931 Walnut
Kansas City, Missouri 64111 3114

Tom Lang/Rush McAllister
Webster College
Student Video Theater
St. Louis, Mo. 63119
(314) 968-0500 Ext. 240/283

A. James Lyons
Community Education Programing
1106 Union Blvd.
St. Louis, Missouri 63113

Jane Sauer
4422 Westminster
St. Louis, Missouri 63108

NEBRASKA

Jack L. Middendorf
Concordia Teacher's College
Seward, Nebraska 68434
Audio visual center use in college
campuses, high schools, campus elemen-
tary lab school.

Grant Masland
Communications Dept.
University of Nebraska
Omaha, Nebraska

Eric Somers
Creighton University
Omaha, Nebraska 68131
(402) 536-2817
Instructor in communications at Uni-
versity. CCTV system, gives summer
workshop in experimental video.

John Jackson
Communication Workshop,
University of Nebraska at Omaha
445 N. 37th St.
Omaha, Nebraska 68111
IN Black community & Omaha.

NEW HAMPSHIRE

Richard Summar
Antioch College
Harrisville, New Hampshire 02167
Cable.

NEW JERSEY

Prof. Jerome Aumente
Dept. of Community Development
Livingston College /Rutgers U.
New Brunswick, N.J. 08903
Encourages wholly innovative approach
to communications systems in urban so-
ciety, consolidating course offerings,
independent study, community service,
and research on undergraduate & gradu-
ate levels; offers technical and pro-
gram development assistance to commu-
nity groups; Co-sponsor of the Plain-
field, NJ Communications Ctr. Working in
multi-media environmental documentation
of New Jersey communities.

Bob Baker
144 Reid St.
Elizabeth, New Jersey 07201
(201) EL-4-4717
also: RR#4 New Germany, Nova Scotia
Video Documentation.

Lawrence Budner
140 Genevieve Avenue
Hawthorne, N.J. 07506
(201) 423-0742

Center for Educational Technology
Office of Program Development
1000 Spruce Street
Trenton, New Jersey 08638

John Cozzone
362 Diamond Spring Road
Denville, New Jersey 07834
Community Controlled CATV.

Susan Evans
526 South Second Ave.
Highland Park, New Jersey 08904
(201) 828-2367

Documentation...Bringing video to
communities throughout New Jersey.

Sami Fiedler
Sami Fiedler
93 Summit Ave.
Jersey City, New Jersey 67304

Mary Lou Floyd
36 Highview Terrace
Bloomfield, N.J. 07003
(201) 338-5610
Division of Mass Media, United Presby-
terian Church USA (212) 870-2027.
Training tapes for in-church use; a
few cable pilots.

Alan Furst
Daycare, Inc.
49 S. Munn Ave.
E. Orange, N.J. 07205
(201) 672-0333
Private community mental health center
using Panasonic equipment.

Stephen Germany
39 Marion Road
Montclair, New Jersey 07043
(201) 746-2952
Instructional Media, Essex County
College, 31 Clinton St. Newark, N.J.
07102 (201) 621-2200. Some instruction-
al production.

Bob Giddis
Cape Island Community Video
c/o Doris Grady
Cape May County Library
Mechanic St.
Cape May Court House, NJ

Barry Hantman
Division of Narcotic & Drug Abuse Control
109 West State St.
Trenton, New Jersey 08608
Trying to do educative video program-
ming and also informative tapes to
help re-adjust drug addicted indivi-
duals.

Gary Hilton 208 Grayson Place Teaneck, New Jersey (201) 836-8994 Harlem Prep - Film & TV Dept. Production/Journalism for school & NY Access Channels. 07666	nity. Media workshops, access to commu- nications tools, CATV access, origina- tion, community information node.	Chuck Anderson Longwood High School Middle Island, N.Y. 924-6400 Ext. 24 Sony 1/2" & Ampex 1" 11953	Mike Fisher, Program Director Kingston Cablevision Port Ewen, N.Y. 12466 (914) 331-1711 own RCA & IVC 1"; Sony 1/2"; produce 4 hours a week of local programming.
Minna Hilton 208 Grayson Place Teaneck, New Jersey (201) 836-3944 Harlem Prep - Teaching & Learning. 07666	John Penkalski SANE 324 Bloomfield Ave. Montclair, N.J. 07042	Ann Arlen Amazing Grace Media P.O. Box 132 Bearsville, N.Y. 12409 Prisons, public access CATV, women's movement	Carl Geiger Syracuse University Jabberwocky 311 Waverly Avenue Syracuse, N.Y. 13210 Complete CCTV distribution and produc- tion system. Have hooked up entire school for closed-circuit programming.
Mr. & Mrs. Russ Jolly 26 Ingleside Avenue Pennington, New Jersey (609) 737-2319 Division of Mass Media, United Presby- terian Church. Taped Communications workshops for church use. 08534	James Randi 51 Lennox Avenue Rumson, New Jersey (201) 747-1168 Sony CV; Taping Rehearsals, Performan- ces. Observing techniques of my trade. 07760	April Video Cooperative Box AK Downsville, N.Y. 13755 (607) 363-7432 Community Video - Rosebud Cafe (Delhi)	Vince Giuliano Leicester Commune 104 Leicester Road Kenmore, N.Y. 14217 (716) 875-5914 AV & CV 1/2"; have access to Ampex 1" through S.U.N.Y.
Andrea Knibbs 925 W. 7th St. Plainfield, N.J. (201) 754-4365 (Essex Community College, Newark) Freelance Video Production. 07060	Mark Sherman 2 Rogers Lane #3B Trenton, N.J. (609) 989-8262 Trenton City Planning Commission. Video & Access & Urban Communities - specifically Trenton. Video as a master planning tool, i.e. Feedback-Feedforward. 08618	Rich Roth Barh Urban Environmental Studies Societal Systems Lab Rensselaer Polytech Institute Troy, N.Y. 12181 Citizen participation systems.	Cy Griffin Fayetteville, N.Y. 13066 (315) 637-8443
Richard Lipach Deerpale Drive Rd.#3 Dover, New Jersey (201) 895-2906 S. Franklin Mack//Supervisor Cable Information Service National Council of the Churches of Christ 212 Fairview Avenue Middlesex, New Jersey 08846	Robert Spindel 145 Prospect St. Leonia, N.J. (201) 947-4569 Leonard Van Arsdale 316 E. Allendale Avenue Allendale, N.J. (201) 327-4088 Experimenting in schools-specializa- tion Artistic children. 07605	M. Bates Port Washington Public Library VTR Project 34 Bayles Port Washington, N.Y. 11050 Hilary Baum/Ritchie Stein Mark & Kevin Shank People's Resources Box 57 Merridale, N.Y. 13806	Gary Gumpert Queens College Dept. of Communications Arts & Sciences 6 Farth Road Great Neck, N.Y. 11021 Houghton College AV Dept. Houghton, N.Y. 14744 teacher training
Jay Miller Urban Communications Teaching & Research Center/ Livingston College New Brunswick, New Jersey Teaching assistant involved with several video/cable projects. 08903	Shelby Werswa 404 Carmida Avenue Rutherford, N.J. (201) 933-5491 WFDU-TV Fairleigh Dickinson University Coordinating TV Department. 07070	Andy Beecher Genesee Region VideoJournal 14 1/2 Center St. Genesee, N.Y. 14454 Two-way video for community self- awareness.	Josh Kardon Portable Channel 308 Park Avenue Rochester, N.Y. 14607 Bonnie Klefn Media Equipment Pool 308 Park Avenue Rochester, N.Y. 14607 (716) 244-1259 Involved in teaching, community organi- zing, forums, dialogue, "raising people's media consciousness".
Barry Orton 3500 Barrett Drive (#14H) Kendall Park, New Jersey (201) 297-1060 Instructor-Urban Communications Teaching and Research Center-Livingston College. 08824	NEW MEXICO Ray Hemenez 517 Hillside Avenue Santa Fe, New Mexico 87501	Mark Bowllan Portable Channel 308 Park Avenue Rochester, N.Y. 14607 David G. Christoff Portable Channel 308 Park Avenue Rochester, N.Y. 14607 244-1259	Rachel Leibowitz Queens College 102-06 62nd Avenue Forest Hills, N.Y. 13375 592-3051
Bob Ottenhoff 3033 RTE #7 Franklin Park, New Jersey (201) 297-9648 Community awareness-Documentation. 08823	Rick Milner 3600 Mackland NE Albuquerque, New Mexico 87110 NEW YORK STATE Jack Amor P.O. Box 22, S.U.N.Y. Binghamton, N.Y. 13902 (607) 798-3418	Larry C. Coppard Urbex Affiliates, Inc. 365 Rockingham St. Rochester, N.Y. 14620 (716) 275-0535 Using video in training community groups in how to deal with community programs	Pat Lerner 437 East Waukena Ave. Oceanside, N.Y. 11572 Gail Ann Lyndon Portable Channel Inc. 308 Park Ave./ Rochester N.Y. 14067 (716) 244-1259
Plainfield Communications Center Plainfield, New Jersey 07060 Jointly sponsored by Community Action Plainfield(CAP) & the Urban Communi- cations Teaching & Research Ctr. of Liv- ingston College. Alternative communi- cations facility for Plainfield commu-		Johnny Crown 157 Hempstead Avenue Apt. 9C Lynbrook, N.Y. 11563 Walter A. Dale Port Washington Public Library VTR Project 245 Main Street Port Washington, N.Y. 11050 Gabrielle Ember Port Washington Public Library VTR Project 245 Main Street Port Washington, N.Y. 11050 Project was funded by NY State Council on the Arts and its purpose is to involve as wide a cross section of the community as possible in use of video creating dialogues, etc., community awareness, etc.	Ken Marsh Woodstock Community Video Woodstock, N.Y. 12498 (914) 679-2952 David Moore Fifth World & Peace Inc. 1026 Madison St. Syracuse, N.Y. 13210 Community video workshop with Syracuse Youth. Tony Morse Port Washington VTR Project 25 Salem Lane Port Washington, N.Y. 11050 Community video.



native America
NewsREEL
tapes Available
through
Cy Griffin, Fayetteville, NY.
Synopsis at Syracuse, NY.
Portable Channel
Rochester, N.Y.
and
April Video Coop
Downsville, N.Y.

New Life Productions
835 W. Onondaga St.
Syracuse, N.Y. 13204
(315) 478-6050

Guy Pignolet
Vera/Video Center/Oris Library
Cornell University
Ithica, New York 14850

Maryanne Platt
Friends World College
Huntington, New York 11743

Jim Portanova
Arts Editor/Adelphi University
59-11 159 St.
Flushing, New York 11365
(212) 358-5604

Ellen Punyon
Syracuse University Union
Everson Museum Peace, Inc.
716 Lancaster Ave.
Syracuse, N.Y. 13210

RADICAL SOFTWARE, RAINDANCE FOUNDATION
Beryl Korot/Ira Schneider
P.O. 135
Ruby, New York 12475
(914) 338-7640
continuing production of Radical
Software.

A.O. and K. Roberts
Syracuse U. Teacher Prep. Dept.
1234 Westcott
Syracuse, N.Y. 13210

Sanford Rocowitz
Portable Channel
308 Park Avenue
Rochester, N.Y. 14607
(716) 244-1259

Saint John Fisher College
Tom Proletti/Director
3690 East Avenue
Rochester, N.Y. 14618
Involved in environmental experiments,
teaching, fun.

Jody Sibert
Amazing Grace Media
P.O. Box 132
Bearsville, N.Y. 12409

Unilox, Inc.
48-20 70th St.
Woodside, N.Y. 11377
(212) 651-2258

Videofreex
Mapletree Farm
Lanesville, N.Y. 12450
(914) 688-7084

Gail Waldin, Carl Geiger, Bob Burns
Syracuse University Union
315 Waverly Avenue
Syracuse, N.Y. 13210
(315) 637-8843
Setting up cable system at university.

Peter Warner
CTL Electronics
15 Longview Drive
Eastchester, N.Y. 10709
(914) 337-4707
Towards effective video communication
to alter the society in positive
channels.

NEW YORK CITY **Δ: See end of NYC List**

Acme Video Rangers
Andy & Fred Mann
108 Thompson St. NYC 10012
(212) 925-7482

Δ

Alternative Environmental Futures
Douglas White
316 West 88th St. NYC 10024
1/2" AV

Alternate Media Center
144 Bleeker Street NYC 10012
(212) 598-3338

Carol Anshien
45 Riverside Drive NYC 10024
(212) 724-3718
Community viewing centers & CATV;
Report on Public Access in NYC(write:
P.O. Box 393, New York 10024).

Wendy Appel
315 West 86th Street
New York, N.Y. 10024

Appleseed
339 Lafayette St. NYC 10012

Steve Arker
SUNY
45 Linden Avenue
Brooklyn, N.Y. 11226
TW-2-1686

Robert Armour// Vermont, St. Thomas
Global Village
454 Broome St. NYC 10013

Atomic Video Network
134 West Houston Street
New York, N.Y. 10012

Karen & George Back
333 East 75th St. NYC 10021
(212) 628-5275

Peter Barnosky
258 71st Street
Brooklyn, NY 11209
(212) SH 5-7980

Claude Beller
Global Village
454 Broome St. NYC 10013
Prison workshops

Tom Bigornia
Meatball
243 Riverside Drive #804
New York, N.Y. 10024

Louis M. Brill
Magus Vidicon
155-05 71st Avenue
Flushing, N.Y. 11367
(212) 591-7699

A group of students of theatre and the
occult. (poets, magicians, psychics,
alchemists and warlocks). Video is
their common form of expression towards
cosmic consciousness thru the gate of
the 2nd dimension.

Mary A. Brown
New York Public Library
Regional Branch
4190 Broadway, NYC 10033
Trying to establish library as center
for loan equipment.

Dennis Bryant
Harlem Prep
2535 Eighth Avenue, NYC 10030

Mark Brownstone & Paule Jaffe
Bellevue Day Care Center, CTL Electronics
199 Henry Street, NYC 10002
(212) 254-7267
Teaching video to pre-schoolers.

Peter A. Caeser
Queens College Counter Culture
88-10 178 St.
Jamaica, New York 11430
(212) 739-7617

Frank Cavestani
Space Videoarts
344 West 36th Street NYC 10018
Work with new performance groups in re-
hearsal and documentation of techniques
productions and research. Wish to
establish tape exchange.

Chelsea Theatre Center
c/o Michael David
The Brooklyn Academy of Music
30 Lafayette Avenue
Brooklyn, New York 11217
(212) 783-5110
Sony AV

Shirley Clarke
Hotel Chelsea
222 West 23rd Street NYC 10011
CH-3-3700

Sony 1/2" camera where viewfinder is
not attached to the camera, & where
vidicon & lens are attached to your
wrist.

John E. Clark
The Nassau Library System
The Lower Concourse
Roosevelt Field
Garden City, NY 11530

Bill Clasmorn
Adwar Video
100 Fifth Avenue NYC 10014
Equipment design, modification.

Emma Cohn
Media Equipment Resource Center
NY State Council on the Arts/New York
Public Library
28-27 Valentine Avenue
Bronx, New York 11234
Working with teenagers, making tapes
about library, communications.

Janice Cohen
c/o Biele
340 West 57th Street NYC 10019

Steven Coley
Harlem Prep - Media Communications
2535 Eighth Avenue NYC 10030

John Cook
Wagner College
Staten Island, N.Y. 10301
(212) 390-3153

Mark Cribren
Balensfi
450 East 63rd East Bldg. #3B NYC 10021

Daniel Dagnes
Community Programs; the Metropolitan
Museum of Art
5th Avenue at 82nd St. NYC 10024
To get Museum interested in Video.

The Dance Foundation
Spurr Street
New Berlin, New York 13411

Doug Davis
27 Washington Square N., NYC 10011
(212) 533-3618

Dimitri Devyatkin
195 Nagle Avenue NYC 10034
(212) LO-9-7167 or 473-6583
More interested in abstract work than
purely documentary; also student of
cybernetics, neurophysiology, mathema-
tics, and music.

Ann Douglas/ Al Katzman
Video Community at Westbeth
463 West Street NYC 10014
(212) 243-2201

East Store
Don E. Levis
335 East 9th Street NYC 10003

Ellis Edmonds
Cartridge Television, Inc.
460 Park Avenue NYC 10022
(212) 751-7600

Murry Englander
2483 West 16th Street
Brooklyn, New York 11214

Peter Francis/Bruce Mosher
Trafco, Inc.
475 Riverside Drive Suite #420 NYC 10027
(212) 633-8900

Thomas Garrison
315 East 86th St. #9TE NYC 10028
(212) 289-9368

Barney Gelfand
South Bronx Community Action Theater
345 Brook Avenue
Bronx, New York 10454
(212) M05-8448
Documentary taping; taping of community
planning, music convention.

Mitch Gerber
530 West 112 St. Apt. 52 NYC 10025

Danny Goldberg
Video White Light
P.O. Box #298 NYC 10024

Nicholas Goldsmith
350 - C Mary Donlon
Cornell University
Ithaca, New York 14850
(607) 256-1634

Ernest Gisella
98 Bowery 4th Floor NYC 10013
(212) 966-6089

Maxine Haleff
HAL Productions
85 Barrow Street Apt. 6L NYC 10014
Getting equipment fixed - women's
movement.

Rehana Hamid
90 Riverside Drive NYC 10024
(212) 877-7775
Donnell Library Video Group and West
Side Women's Center/ Community
organization

Erik Haskell
Box 442, Ocean Beach NYC 11770
CV Sony 1/2"



Donna Henes
114 West 29th Street NYC 10001

Joel Herman
Synetics Group
49 West 12th Street NYC 10011
(212) 989-4789

Fred Hershkovitz
West Side Video Alliance
365 West End Avenue NYC 10024
(212) 595-4291

Mark Hinshaw
Urbanvideo
408 East 56th Street #4M NYC 10022

Jack Hirschfeld, Jan Jotlin
Blue Bus Box #440
Old Chelsea Station NYC 10011
Political propaganda; community organ-
izing.

Jay K. Hoffman
325 East 57th Street NYC 10022

Arnold Klein
University of the New World
3411 Flatlands Avenue
Brooklyn, New York 11234
(212) 258-0800
Research on the new technology for
the arts; Report on Public Access in
New York City (P.O. Box #393, NY 10024)

Carolyn Kresky
Women's VT Collective
320 West 87th Street NYC 10024
(212) 873-8431
Women's programming for community and
cable use. Also, teach 1/2" vt to as
many women as possible (Women's Inter-
Art Center).

Harry Kresky
320 West 87th Street NYC 10024

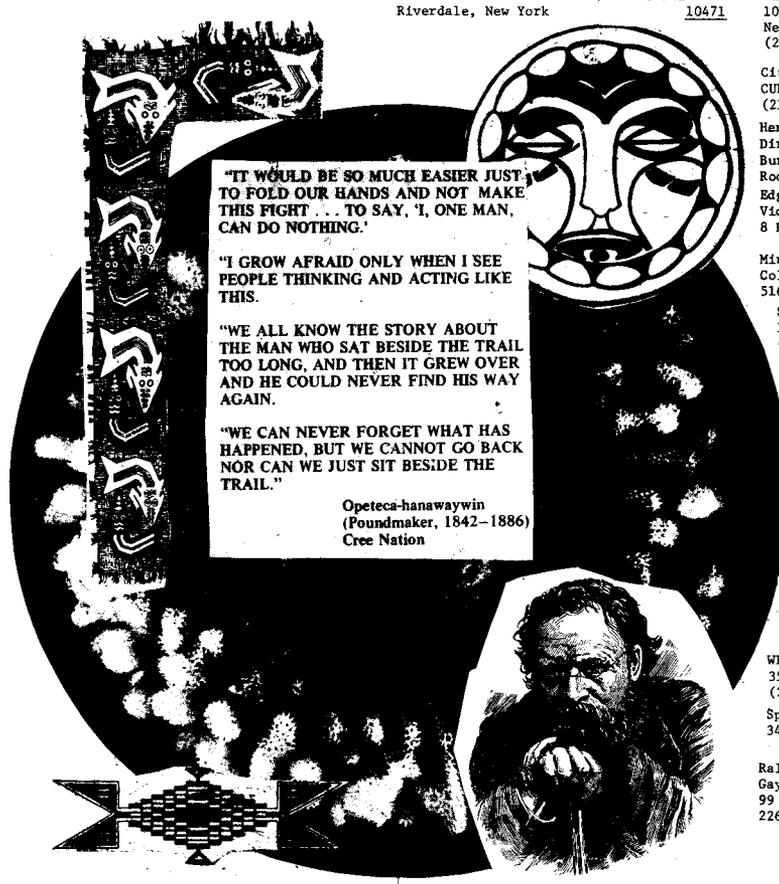
Mrs. Paula Kurman
Hunter College
695 Park Avenue, NYC 10021
(212) 360-2893

Yukihisa Isobe
33 Bond Street NYC 10012
(212) 675-8159
Sony CV

Joshua Television
277 Park Avenue NYC 10017
(212) 826-9777
Access to IVC & RCA 1" & 2" owned by
Management Television Systems. Do
video magnification for large music
events in color.



Amy Krantz District 10, Bronx Drug Prevention Program Board of Education NYC I'm using video tape in therapeutic setting with teenagers & rap groups etc.	Craig Schiller Synectics Group, Inc. 49 West 12th Street NYC (212) 989-4798 Programming for cable TV; Comm. group awareness, CCTV Entertainment. Develop- ment of video as awareness/therapy tool	Corey Sufirin 35-64 81st Street Jackson Heights, N.Y. (212) 424-6811	Video Verite Judy Mann 152 Spring Street NYC (212) 966-2842
Stewart Kaplan TapeView Productions, Inc. 34 West 36th Street NYC (212) 947-5715 Production of closed circuit programs for entertainment and commercial usage.	David Schiller/Michael Temmer 500 La Guardia Place NYC Interested in making dance self-supporting thru rental of videotaped perform- ances to high schools, colleges, uni- versities, and other community outlets.	Survival Arts Media 595 Broadway NYC (212) 966-7347	David Ward Queens College 89-39 186 Street Hollis, N.Y.
John Keeler Amazing Grace Media Box 132 Bearsville, New York (914) 679-9553	Krys Schmidt Quaker Project 13 East 17th Street NYC 1. Community organizing; 2. Non-violent direct action training; 3. cable-Tele- Prompter.	Liz Sweetnam 101 West 85th Street Apt. 1-4 NYC	Harold Wasserman 157-58 22nd Avenue Whitestone, N.Y.
Charles Levine Film Makers Coop 545 6th Avenue NYC (212) 255-1301 Report on Public Access in NYC (CATV) (P.O. Box 393, NYC 10024)	School of Visual Arts/Film School Everett Alison, Chairman 209 East 23rd Street NYC (212) OR-9-7350	J. Kenichi Takahashi 220 West 98th Street #10H NYC (212) 850-3799	I'm into cross-cultural use of video tape equipment as a tool in methodolog- ical studies of literate and pre- literate culture.
Chi Tien Lui C.T.L. Electronics, Inc. 86 Broadway NYC Improving hardware.	Randy TARRIER City University #1403 33 West 42nd Street NYC	Deb Tatabas/Applesseed 339 Lafayette Street NYC Community use of video.	West Side Video Alliance Bonnie Friedman c/o Film Forum 256 West 88th Street NYC
Bob Lipkins/Kathy Dogerty West Side Video Alliance 235 West 103rd Street NYC (212) 662-6952	Albert Schoepflin 222 E. 23rd Street/Chelsea Hotel Room #204 NYC (212) CH3-3700	Susanne Tedesco 1015 Madison Avenue NYC (212) 249-6343	Working with the West Side Community Organizations (i.e., food co-ops, day- care, women's groups, aged) - doing tapes for and about existing services in the community; to get video used by people in the community to discuss common problems and work collective- ly to solve them. Training people in 1/2" (have 1 rig); showing tapes on public access cable channels; using neighborhood centers as viewing/feed- back centers.
Mend School for Exceptional Children Charles E. Mizzi, Director 1481 Madison Avenue NYC (212) 348-0020 Use mostly in teacher training	Patricia F. Sheffield Instant Replay 133 East 30th Street NYC (212) 683-3015 AV & CV for off-off Broadway plays and musicals.	Teleprompter Corporation Charlotte Schiff-Jones/Director of Community Programming 50 West 44th Street NYC	Dennis Wiener Queens College 233-19 39th Road Douglaston, N.Y. (212) 225-0324
Metropolitan Training Institute 154-27 Harding Blvd. Flushing, New York	SLG Television Co. 303 W. 42nd Street NYC (212) CI-6-5300	Norma B. Turner Urban Video 30 East 208th Street Bronx, New York (212) 798-8960 Using tapes as education for change - futuristics; education: small group, community level, children, elderly; multi-media shows and slides of a total urban environment (sensitization)	Richard Young C.C.N.Y. Chinatown Project 47 Mott Street NYC (212) 349-1165
Lynda Meyer/Richard Skidmore 387 East 9th Street NYC (212) 673-4210 or: c/o Report on Public Access in NYC P.O. Box #393, NYC 10024. Multi-Media	Mike Seliger West Side Video Alliance 257 West 91st Street NYC	The Ultimate Mirror 308 West 82nd Street NYC (212) BE-3-3300 Interested in exchanging tapes. Write for tape list.	Leo Yuspeh 390 West End Avenue NYC (212) 828-5228
Jack and Joanna Milton 364 West 18th Street, New York(1F) (212) 691-9447 Community Video - Rosebud Cafe (Delhi, N.Y.)	Judy Stein 146 West 73rd Street NYC (212) 877-1510 Working with children in complete closed-circuit video set-up designed to be operated almost wholly by chil- dren themselves - purpose to let kids expand reality/time conceptualization process.	Underground Press Syndicate Ronald D. Lichty Box 26, Village Station N. Y. C., N. Y.	MORE FOLKS IN N.Y.C. 
Carol Murphy 106 Westervelt Avenue Staten Island, N.Y.	George Stoney NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Ventures Development Corp. Sidney W. Dean, Jr. 27 Washington Square North NYC	Jon Alpert Downtown Community TV 153 Centre Street NYC (212) 966-4510 Community video in Chinatown
Eleanor Nagler 756 Argyle Road Brooklyn N.Y. (212) 434-2972 Political organizing	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Access Center 528-530 La Guardia Place NYC (212) 598-3586	Rick Brown 252 West 76th Street NYC (212) TR-4-7168
David Padwa 64 East 77th Street NYC	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Children's Aid Society 105 East 22nd Street New York, New York (212) GR-5-3640
Stephanie Palewski Still Truckin' Productions 315 West 98th St. NYC (212) 866-4613	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	City College Video Collective CUNY 135th St. & Convent Ave. NYC (212) 926-8550
Paul B. Parker Harlem Preparatory School 2535 8th Avenue NYC (212) 234-1363	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Herbert Dordick Director, Office of Telecommunications Bureau of Franchises Room 1307 Municipal Building NYC Edgardo Moncaleano/Pamela Clute Video Rivington (212) 254-2886 8 Rivington Street NYC
Robin Perry Harlem Preparatory School Media Communications 2535 8th Avenue NYC (212) 234-1363	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Miriam Braverman (212) 280-2288 Columbia Library Science 516 Butler NYC
Sandy Rabinowitz Children's Welcome Day Care 331 East 6th Street NYC	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Stephen E. Fuller 157 Luger Street / Brooklyn, N.Y. (212) 624-1531
Richard and Lisa Robenson- Video White Light Box 298- Planetarium Station NYC	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Pete Mazzucca Video Onion 72 Carmine Street NYC
Richard Robinson Box 180-Planetarium Station NYC (212) 874-3201	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Susan Milano 303 East Houston, NYC (212) 673-3457 NY Switchboard 133 West 4th Street NYC (212) 533-3186
Lynda Rodolitz 69 West 9th Street NYC (212) GR-5-8507	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	N.Y.U. Video Tec N.Y.U. Loeb Student Center NYC (212) 598-3018
Leonard Sachs 533 Fumal Hall Columbia U. NYC	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Pete's House Video 301 Henry Street NYC C.P. Berla (212) WO-2-1100
R. Scott Samuel Ogilvy & Mather 2 East 48th Street NYC (212) MU-8-6100	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	WBAI - Pacifica Radio 359 East 62nd Street NYC (212) 826-0880
Bonnie Schiffer Queens College 80-16 193rd Street Jamaica, N.Y.	NYU/Alternate Media Center 144 Bleeker Street NYC (212) 598-3338, 260-3990 A. Administration & Money raising B. Making tapes.	Video Co-op c/o Manhattan College Student Government Office/Thomas Hall Riverdale, New York	Space Video Arts 344 West 36th Street NYC



Pro Bono Publico
Lynn D. Patterson
Box 1571
Seattle, Washington 98103

Seattle Souvenir Services
922 East Alder
Seattle, Washington 98122
(206) 682-5285
Artist use especially conceptual:
community communications; eventual
cable connections; video information
networks.

WASHINGTON, D.C.

AECT/NEA
Richard G. Mibedo
1201 16th St. N.W.
Washington, D.C. 20036
(202) 833-4180

Judy Becker
Cable Television Info. Center
2100 M. St. NW
Washington, D.C. 20037

David Bowman
Community Video Center
134 11th St. S.E.
Washington, D.C. 20003

Harold Burke
1425 N. St., N.W. #502
Washington, D.C. 20006
(202) 483-0221

Frances Chapman
Off Our Backs
1346 Connecticut Ave. N.W.
Washington, D.C. 20036

Community Video Center
1411 "K" St., N.W.
Washington, D.C. 20005
(202) 628-5880
Interested in using video to facili-
tate information and turn people on to
the potentials of CATV. Send for tape
catalogue.

Gene Davis
420 Harrison St., N.W.
Washington, D.C. 20015
Abstract painter experimenting with
portable video.

Nick De Martino
3221 Adams Mill Road, N.W.
Washington, D.C. 20010
(202) 234-6832

Marsha Duperman
7421 Blair Road
Washington, D.C. 20012
Guerrilla Theater

Educational Video Service
Rainbow Video
2115 "G" Street, N.W.
Washington, D.C. 20008
(202) 387-5100
Work with National Student Association.
Interested in student/college video
network and Cable TV access in D.C.

Robert Frazier
1832 Wisconsin Avenue, N.W.
Washington, D.C. 20007
Organizing an open video theatre for
D.C. theatre located in community book-
store on "P" Street N.W. on alternate
Thursday nights.

Bob Glatzer
Smithsonian Division of Performing Arts
Washington, D.C. 20560
(202) 381-5407
Director of Cultural Programming,
EXPO '74, Spokane, Washington; wants to
hear from Northwest artists, craftsmen,
film & videotape people for participa-
tion in Expo 74.

Vernard R. Gray
Fides House Video
1554 8th St., N.W.
Washington, D.C. 20001
(202) 265-4718

Susan Greene
Urban Communications Group
1730 M Street, NW
Washington D.C. 20005

Steve Marshall
Task Force on Drug Abuse
1609 Connecticut Avenue, N.W.
Washington, D.C. 20009

Brian Owens
Educational Coordinator (NCTA)
1749 Harvard St. N.W.
Washington, D.C. 20009
(202) 387-0761

Ray Popkin
Community Video Center
Anti-War Union
3422 Center St. NW
Washington, D.C. 20010
Developing decentralized systems of
communication, organizing around cable
producing tapes on health, culture,
survival, with community participation

Victoria Powers
CATV Librarian
Urban Institute
2100 M Street, N.W.
Washington, D.C. 20037

Ellen M. Roberts
Cable Television Information Center
2100 M Street, N.W.
Washington, D.C. 20037
(202) 672-8888
We help cities to franchise.

Bobby Spalter-Roth
Off Our Backs
Room 1013
1346 Connecticut Avenue
Washington, D.C. 20036
Energy - to Women

Urban Institute
Ceci Hiramoto
2100 M. Street N.W.
Washington, D.C. 20037

Video Software, Inc.
3515 Lowell Street, N.W.
Washington, D.C. 20016
(202) EM-2-4918
Developing helical scan VTR as commu-
nication medium in the areas of busi-
ness, education and the arts.

Thomas E. Wilson
Cable Television Information Center
2100 M St., N.W.
Washington, D.C. 20037

Nelson Wolfe
1740 "S" Street, NW
Washington, D.C. 20009
(202) 387-8794

WEST VIRGINIA

Community Focus
1222 Washington Street
East Charleston, West Virginia 25301

WISCONSIN

Don Cotton
Independent Learning Center
2555 S. 9 Street
Milwaukee, Wisconsin 53215
(414) 384-9041

Anne De Leo
102 E. Gorham
Madison, Wisconsin 53703
(608) 257-8984

Ron Ellis
Fort Atkinson, Wisconsin 53538

Peter Joneth
Independent Learning Center
1437 West Lincoln Avenue
Milwaukee, Wisconsin 53204
(414) 384-4760

Lee Ann Mason
Box 151 Rt. #3
Ft. Atkinson, Wisconsin 53538
English teacher using video for
instruction.

Eric McLuhan
Wisconsin State U.
Stevens Point, Wisconsin 54481

Multi Media Center
Peter Kent
Alverno College
3401 South 39th Street
Milwaukee, Wisconsin 53215

John Pawasarat
Independent Learning Center
1437 West Lincoln Avenue
Milwaukee, Wisconsin 53215
Use of communication systems in communi-
ty. Just experimenting with video.
Looking toward community video center.

Doug Rowling
NWTI
200 S. Broadway
Green Bay, Wisconsin 54303

Ken Weis
People Video
424 W. Gorham St.
Madison, Wisc. 53703

Kathe Spinn
Independent Learning Center
1437 West Lincoln Avenue
Milwaukee, Wisconsin 53215

TUBE
1826 Spaight Street
Madison, Wisconsin 53704
(608) 241-2630

CANADA - ALBERTA

Myra Davis
University of Alberta
Students Union Art Gallery
Edmonton, Alberta
(413) 432-4191
Starting a tape collection which will
be available to students on request.

Martha Fiedler
9740 87 Avenue
Edmonton, Alberta
(413) 433-1208

Media Access Committee
108-803 1st St. S.E.
Calgary, Alberta
(306) 264-4011

CANADA - BRITISH COLUMBIA

D.M. Berner
X - Kalay Foundation
26 West 7th Avenue
Vancouver 10, B.C.
(604) 879-0661
Have Sony 1/2" stationary deck used
for encounter gestalt, games, group
hoo-haa's.

Arnold Box
Winlaw, B.C.
Time lapse video, satellite video,
video video, box video, international
video exchange.

Christos Dikeakos
2676 W. 13th Ave.
Vancouver 8, B.C.
(604) 732-5120

Diane Edmondson
Simon Fraser Video Workshop
Simon Fraser University
Burnaby 2, B.C.
(604) 291-4302
Student use/cable-casting, connecting
the univ. world with video-feedback;
making contact - giving people the
television system's secrets.

Michael Goldberg
Intermedia Directory
358 Powell Street
Vancouver 4, B.C.
(604) 691-9992
Intermedia...Video Exchange Directory
Video transfer centre (EVR - EIAJ)
Community Videothèque

Patricia Hardman
1564 South West Marine Drive
Vancouver, B.C.

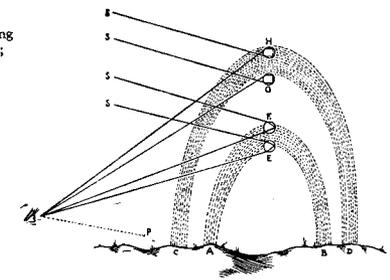
Inner City Service Project
1895 Venables
Vancouver, B.C.
(604) 254-7166
Training low income, self-help
community groups to produce programs.

Bill Jones
2340 Haywood Avenue
West Vancouver, B.C.
(604) 926-4894
Using Sony 1/2" protapak as a tool
to advance personal aesthetic concepts.

D. Luchich
2106 Trutch St.
Vancouver, B.C.
(604) 738-9306

Jim Mueholland
University Hill School
2869 Acadia Road
Vancouver, B.C.
(604) 224-5740

Bill Nemtin & Werner Allen
Metro Media Assoc. of Greater Vancouver
1717 Dunbar St./Vancouver B.C. Van 8
Community Video, Radio, Print
(would like energies to be going to)



Christopher Pinney
4533 West 2nd
Vancouver 8, B.C. Van 8
(604) 288-9676
Using both Sony 1/2" and 1" equipment
for documenting real time, real space
video.

David Rimmer
New Era Social Club
358 Powell Street
Vancouver, B.C.
(604) 681-9992
Interested in tape exchange, video
environments, etc.

Michael Tindall
TV Producer/Information Services
University of B.C. Van 8
Vancouver 8, B.C.
Working on public information tapes
and/or tapes of a general education or
information nature which might be
suitable for screening on campus.

Glenn Toppings
1927 Granville
Vancouver, 9, B.C. Van 9
Working as a resource person for 2
metromedia.

Andrew Selder
Laurel House
1896 West 15 Avenue
Vancouver 9, B.C.
(604) 723-9812
Have portapak for use in instruction
and treatment methods with young emo-
tionally disturbed children (especial-
ly autistic).

Dallas Selman
4533 W. 2nd
Vancouver, B.C.
(604) 228-9676
All of my interest in Video is tacti-
cal in terms of my ego need to have my
very own cable vision program called
Pacific Documentary Armchairs.

Richard Ward
715 Shakespeare Street
Trail, B.C.
368-8114
Showing local people how to make their
own shows; helping to plan and estab-
lish VTR community facilities in
Interior B.C.

Don Whittred
Jericho Hill School
4100 West 4th
Vancouver, B.C.
(604) 224-1331

CANADA - MANITOBA

Marcel M. Clement
Red River Community College
2055 Notre Dame
Winnipeg, Manitoba
(204) 786-6218

CANADA - NOVA SCOTIA

Brian Lee Mac Mevan
Nova Scotia College of Art & Design
A-V Department
6152 Corburg Road
Halifax, Nova Scotia
(902) 429-1600 X 72
Used to document visiting artist
lectures. Stealing good shows off
CBC & CTV.

CANADA - ONTARIO

Mike Mills
Bell-Northern Research
Box 2511 - Station C
Ottawa, Ontario
(613) 828-2761 Ext. 538
Exploring all phases of video with
emphasis on visual (2-way) inter-
actions. Hope to explore new tech-
nologies while evaluating the
behavior produced. Extreme interest
in computer video hybrids.

Helen McDonald
494 Brunswick Avenue
Toronto 179 Ontario

Simon, Lyle, Craig
111 Sparks Street
Ottawa, Ontario KIPSB5
Alternative Experimental Video. Use of
video for community development. Infor-
mation Resource Center for Community
Media in Canada - Cable TV, VTR; commu-
nity radio including technical
information.

Moses Znaimer
Channel Seventy-Nine, CITY-TV
99 Queen Street East
Toronto, Ontario, Canada
(416) 964-6557
Adaptation of smaller tape formats
(1" and 1/2") to broadcast i.e.
broadcast TV. CITY-TV is first
community station in Toronto - and
Canada.

CANADA - QUEBEC

Challenge for Change
P.O. Box 6100
Quebec, Canada
(514) 333-3363 - 4,5,6

Community Media
Dawson College
535 Viger Street
Montreal, Quebec, Canada
(514) 849-2351

Chantal Dontbriand
3681 Drolet "B"
Montreal 130, Quebec

Davi Johnson
c/o Mosaic Video/Dawson Video
Dawson College
535 Lagachtiere St.
Montreal, Quebec, Canada
(514) 849-2351
We are now producing student tapes
for class projects or personal
motives; we are producing a show of
community news for the local cable tv.

Allan Leslie
Electro-Tech Dept.
Dawson College (SELBY)
1395 Depatie
Montreal 381, Quebec, Canada

Howie Arfin
Earth City Foundation
Box 186, Town of Mont Royal
Montreal, Quebec, Canada
(514) 482-1883
Social awareness of existant black
cloud...(Going) towards the universal
city...

Pierre Devroede
"videographe"
1604 St. Dennis
Montreal 129, Quebec, Canada
(514) 842-9786
Videotape distribution - "Video Ex-
change Directory"; Feedback from Video
Theatre in Montreal.

INDIA

Eric Siegle
American Express
New Delhi, India

OTHER PLACES

Bill Stephens
Black Panther Party
International Section
9 Rue du Traité
El Biar-Alger, Algeria
Boite Poste Alger, Algeria
78-21-05

Bruce Birchall
Notting Hill Theatre Workshop
151 Westbourne Park Road
London W.11, England

Centre for Advanced Television Studios
15 Prince of Wales Crescent
London N.W. 1
8 HA England
01-485-9277

Robert Nick Green
33 Hope Street
Liverpool LI 902 England
two way system

Jacques Kuchler
6 rue Henri Douillot
Bondy 93140 France

SOME MORE: 

Peter Manoogian
c/o Vivian Hinterhoff
2522 Cottage St.
Ft. Myers Beach, Fla. 33931

Rueban Cary
Box 1186
Albany, N.Y. 12207

Robin G. Halvos
Colgate University
P.O. Box 2067 - BJ
Hamilton, New York
(315) 824-9726 13346

Greta Kimball
Columbia Greene Community College
AV & English Dept.
Athens, New York
954-1850 12015
no video equipment yet.

Nancy Kropp
9 St. Paul Rd. N.
Hempstead, New York 11550

Phil Yenawine
High School Programs
Metropolitan Museum of Art
5th Ave and 81st St.
New York, N.Y. 10028
(212)879-5500

W.S. Video Alliance
c/o Film forum
American Express
256 W. 88 St.
New York, N.Y.
222-4858 Fred

Richard F. Bishop
9100 Bellefontaine Rd.
New Carlisle, Ohio 45344

Hog Farm
Pacific High School
12100 Skyline Blvd.
Los Gatos, Calif. 95030
408-867-2260

Maurice McCulland
International Theatre Institute
245 W. 52nd. St
New York, New York
(212) 388-4591

Synapse
Watson Theater
Syracuse University
Syracuse, N.Y.

Thanks go to Carol Anshein for
typing the contact list-an incredible
job.





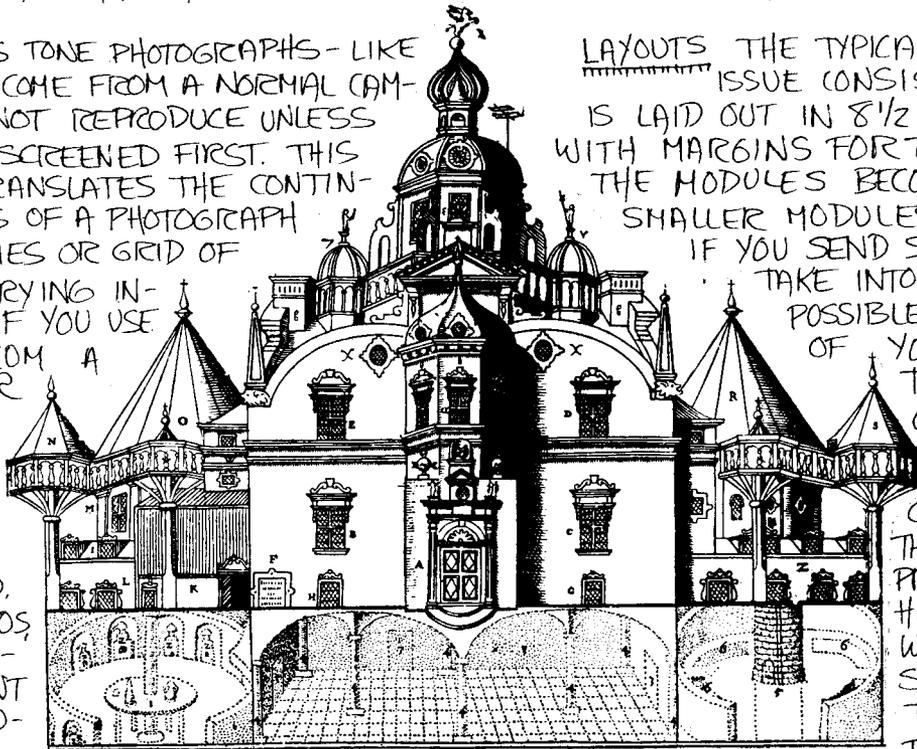
Getting it out:

THIS IS THE SECOND ISSUE OF 'DUMPING PLACE' - IT'S TAKEN A LONG TIME TO GET OUT FOR A NUMBER OF REASONS:

✱ BASICALLY PEOPLE HAVE NOT FOLLOWED INSTRUCTIONS IN TERMS OF SUBMITTING COPY IN CAMERA READY FORMAT. THE MOST ACCESSIBLE & LEAST EXPENSIVE PRINTING PROCESS FOR LARGE RUNS (THIS IS GOING OUT TO AT LEAST 1000 PEOPLE) IS PHOTO-OFFSET. THIS TECHNIQUE WORKS THROUGH A PROCESS WHERE A PAGE IS SHOT WITH A CAMERA & THE "PRINT" EVENTUALLY YIELDS THE PLATE FOR THE PRESS. IT'S A VERSITILE METHOD OF PRINTING, BUT REQUIRES SOME BASIC COPY PREPARATION IF IT'S TO WORK PROPERLY:

- ✱ 1) BLUE INK ORIGINALS DO NOT REPRODUCE. THIS IS A HELP IN LAYOUT WORK - YOU CAN USE BLUE TO MARK MARGINS, ETC. BUT MATERIAL SUBMITTED THAT IS WRITTEN IN BLUE IS THE SAME AS A BLANK PAGE AS FAR AS THE CAMERA IS CONCERNED.
- ✱ 2) MOST DARK COLORS (RED, BROWN, GREEN, ETC) SIMPLY REPRODUCE AS BLACK SO THAT DARK PRINT AGAINST A DARK BACKGROUND (BLACK ON RED) WILL APPEAR THE SAME AS A SOLID COLORED PAGE TO THE CAMERA.

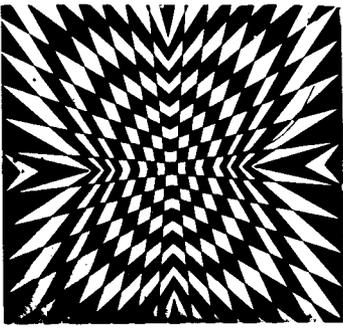
✱ 3) CONTINUOUS TONE PHOTOGRAPHS - LIKE THOSE THAT COME FROM A NORMAL CAMERA WILL NOT REPRODUCE UNLESS THEY ARE SCREENED FIRST. THIS PROCESS TRANSLATES THE CONTINUOUS TONES OF A PHOTOGRAPH INTO A SERIES OR GRID OF DOTS A VARYING INTENSITY. IF YOU USE PHOTOS FROM A NEWSPAPER OR OTHER PRINT-OUT THEY'RE PROBABLY ALREADY SCREENED. THESE PHOTOS, LINE DRAWINGS & PRINT WILL REPRODUCE PERFECTLY WITHOUT BEING SCREENED. IF YOU FEEL YOU MUST USE A CONTINUOUS LINE SHOT CONSIDER THE TIME & COST (\$150/SHOT MIN) OF SCREENING. (SEE MONEY)



Illustr. 82.—Tycho Brahe's Observatory, Uraniborg

LAYOUTS THE TYPICAL PAGE OF THIS ISSUE CONSISTS OF COPY THAT IS LAID OUT IN 8 1/2 X 11" MODULES. WITH MARGINS FOR THE PRINTER THE MODULES BECOME 7 1/2 X 10". SMALLER MODULES ARE FINE BUT IF YOU SEND SOMETHING IN, TAKE INTO ACCOUNT THE POSSIBLE RELATIONSHIP OF YOUR MODULE TO THE WHOLE PAGE. ON WHICH IT WILL EVENTUALLY BE PRINTED. A 4X6 CARD-PRINTED TO THE EDGES WILL PROBABLY TAKE UP HALF A PAGE & WASTE A LOT OF SPACE BESIDES. TRY ALSO TO USE THE SMALLEST MODULE POSSIBLE - BUT DON'T LOCK YOURSELF INTO A FORMAT THAT DOESN'T SUIT YOUR NEEDS. IF YOU'VE ENOUGH INFORMATION TO FILL 4 3"X5" CARDS, WHY NOT LAY OUT A WHOLE PAGE.

✱ MONEY FOR THE MOST PART THIS COMES TO YOU AS A GIFT. IF ITS USEFUL SEND ALONG A DONATION & WE CAN ALL KEEP THIS INFORMATION FLOWING. LESS THAN 10% OF THE REQUESTS FOR THIS MAGAZINE INCLUDE ANY MONEY & VIRTUALLY NONE OF THE COPY THAT WAS SENT IN CAME WITH ANYTHING MORE THAN A "WELL, HERE IT IS" OR "HOW SOON WILL IT BE PRINTED. COSTS COME TO ROUGHLY \$6.50 PER PAGE PER RUN, PLUS MAILING - SCREENING (SEE #3) IS MORE. IF IT'S WORTHWHILE TO YOU TO KEEP GETTING "THE WORD" OUT, WHY NOT HELP PAY TO DO IT. WE'D LOVE TO DO ANOTHER ISSUE & GET IT OUT IMMEDIATELY & IT'S POSSIBLE IF EVERYONE MAKES THEMSELVE A RESOURCE FOR WHAT'S HAPPENING. THANKS TO THE NEW YORK STATE COUNCIL ON THE ARTS FOR HELP WITH N.Y. DISTRIBUTION



THE VIDEO COOPERATIVE
 HAMPSHIRE COLLEGE
 AMHERST, MASS. 01002
 Contact: Mike Ubell
 Morgan Wesson
 Richard Barber

HARLEM PREPARATORY SCHOOL
 2535 Eighth Avenue
 New York, N.Y. 10030
 Tel. 212-234-1363

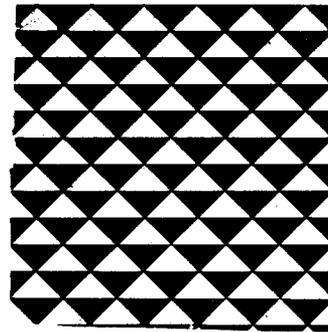
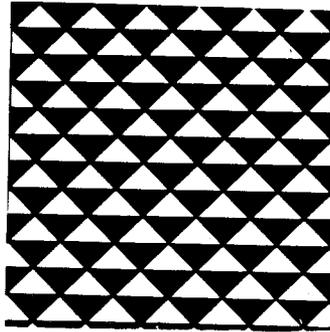
THE COOP IS FUNDED BY THE COLLEGE. THE CAMPUS IS CONNECTED BY A CATV/CCTV SYSTEM. AT THIS TIME THERE IS LITTLE BEING DONE AND THE FEELING OF ISOLATION PERVADES.

ACCESS TO: 1/2" AV SYSTEMS.

1" EV SYSTEM (SONY) PORTABLE & MOBILE SYSTEMS.

PLEASE NOTE: FOLKS OUTSIDE OF THE COLLEGE WISHING ACCESS TO THE EQUIPMENT SHOULD GO THRU THE COOP. THE EQUIPMENT HAS AT TIMES BEEN MISUSED SO PEOPLE HAVE BEEN VERY CAUTIOUS. BE PATIENT, BUT

GET IN TOUCH



Ghetto Brother Power

Community Organizing

The College Game

The Attica Prison Revolt

The Harlem Six

Sonia Sanchez

Electronic Feedback

Veteran's Rap

The Tombs Seven

Sociology Seminar

Women, Life and Literature

The Talent Show

The Art Show

Graduation

A street gang in the South Bronx

Housing problems and what you can do about them.

How black students are used by colleges and how to play the game.

Street interviews on the medias coverage.

A mother's story

A famous black poetess visits Harlem Prep.

An experiment in video and audio feedback.

Vietnam veterans rap about their experiences.

Interview with one of the attorneys.

A class at Harlem Prep.

A class at Harlem Prep.

... at Harlem Prep.

Outside exhibition by the Art Dept., Harlem Prep.

Classes of 1971 and 1972 of Harlem Prep.

STUDENT PRODUCED VIDEOTAPES

AV Series

PEOPLE'S VIDEO □□□

□□□□□□□□ 1127 university avenue
□□ madison wisconsin 53715 □□□

About us. We're semi-impooverished. We've mostly hustled around the university for access to equipment. The trouble is the university is on to us and for some reason doesn't approve of our using ~~th~~ its equipment. So we've set out to incorporate non-profit and hope to hit the Wisconsin Council Of the Arts (Farts) for some money. Except Wisc. isn't N.Y. so we don't know what our chances are. At this point we're about \$200 short of buying a 3650 editing deck.

As to the interests of the group- well, the flexibility of our structure has enabled a whole array of people with all kinds of diverse intersts to join in. To keep an ongoing group, though, we're still trying to figure out whether this diversity is good or bad (many arguments, many debates). Anyway I've enclosed a program from a recent fund-raising benefit we had. The response from the Madison community has been really good. We are even the first people in the state to use public access cable time. This ~~is~~ being done in nearby Monona. We haven't been able to dtermine any response yet (no feedback). But.... I'll be anxiously awaiting your reply. Please mail it to me at: 424 W. Gorham St., Madison 53703. Thanx. Will be in touch.



Project We



We're the people of Bridgeport's East Side - black, brown, Puerto Rican, and on and into video.

We're also Journalism students from the Univ. of Bridgeport, who bring the equipment from the snug campus on Long Island Sound into the streets and buildings that are our studios.

The catalyst in our chemistry for social change is Bill Jackson, young black managing editor of Harambee, the neighborhood newspaper. Bill is dreaming of a voice on cable, and of helping solve blacks' problems thru video exposure.

The we's from U.B. include Dennis Wilbert, who developed the project, also Karen Campbell, Diane Wahony, Mary Smith, and Pauline Shavelle.

Neighborhood we's attend our 10-week workshops to learn the equipment. Then they're on their own with it, wherever, to mirror their problems and culture.

Results aren't in yet. More about them in future Dumping Places.

We - Bridgeport Community
Video Project
1277 Stratford Ave., Bptt, Conn.

****CATEGORIES****

These eleven categories are designed to be all encompassing (as possible) so that they are controllable (sortingwise). Please decide where your information fits best.

1. NEWS SECTION—financial and announcements pertaining to this publication.
2. HARDWARE—Technical information about equipment, prices, rental, exchange, maintenance, modifications
3. SURVIVAL—funding, legal info. organization, food, living.
4. POLITICAL & CULTURAL—community video, alternate news, etc.
5. GOOFS & FEEDBACK—reflections, alternate suggestions, corrections of misinformation, address change

6. CALENDAR—events, meetings, conventions, publication deadlines, legal dates (f.c.c. hearings for example)
7. CONTACTS—persons, organizations, clearinghouses facilities, project groups, publications
8. OTHER MEDIA NETWORKS—radio, film print, music. Established or alternate media.
10. SOFTWARE—Tape access catalog, rental, sale, exchange.
11. INFORMATION NEEDED

Paper, printing and mailing cost money. As a Food Coop is everybody's Grocery Store, the Dumping Place is everybody's Information Exchange. So everyone should financially contribute by the DEPOSIT SUBSCRIPTION.

Try to get subscription from your neighborhood and college libraries or any institution interested.

CUT HERE

**SUBSCRIPTION
DEPOSIT***

INDIVIDUAL	\$ 5.00
LIBRARY	\$10.00

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ADDRESS:

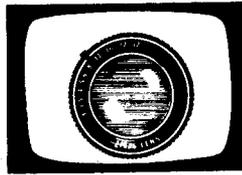
Zip

CHECK MONEY ORDER

make check out to:

THE DUMPING PLACE
c/o April Video Coop
Box AK
Downsville, N.Y. 13755

THE DUMPING PLACE



L.A. Public Access Project

1802 Berkley St, Santa Monica, Calif. 90404

Hello-

Just a quick note about what the project is up to now-There are two major things doing on(in addition to our continuing discussions with THETA Cable over the opening of a Public Access Channel, workshops, and general organizational stuff)... A national public access conference co-sponsored with Cal State in Fullerton to coincide with the NCTA bash June 16-21; and the development of a video cooperative to sell, service, modify, and experiment with the hardware we've all grown to love and/or hate as the case might be.

The National Public Access Get-Together seems to be a natural extension of what we did at NCTA in Chicago last year. The Fullerton campus is about a ten minute drive from the converntion(NCTA) center in Anaheim and the University has Agreed to make available all their facilities to make the thing work. We're now trying to raise about 3 to 5 thousand to help pay travel expenses and the possibilities look good. We'll have a Preliminary Information Packet going out in the middle of April.....mmmmm.....At this point ... about doing a west coast April Video thing.....in time it doesn't look like we have the time to fully organize it. but there's something going on in Berkeley the middle of April and we'll try to get something together eith them--our big push, i think, has to be toward NCTA

About the COOP..... Right now we're in the first steps of a building program.... we're in the first steps of a we're selling a lot of Panasonic through a local dealer(L and G Appliance, Leni Goldberg 8538 Appian Way, L.A. 90046) The prices are probably the lowest in the country and Leni's doing good service.... Our goal, though, is to have a completely independent franchise with the profits then going into research and development. Again more details are forthcoming....

If you have any questions about the conference or the CO_OP

Please call or write: Maurice Jacobsen
Bob Jacobson
John Hunt
John Birchard
Janice Yudell
At the

Hope all is well elsewhere---

Take Care

Jake

(213) 828-1354

KVST-TV

1633 Westwood
Boulevard
Los Angeles
California 90024
(213) 478-0589

VIEWER SPONSORS: Standard Rate: \$25.00 per year; Student and Senior Citizen Rate: \$12.00 per year; Low Income Area Rate: \$2.50 per year. All Viewer Sponsors receive a monthly program guide and may nominate and vote for the members of the board.

CONTRIBUTIONS ARE TAX DEDUCTIBLE



February 1, 1973

viewer sponsored television foundation

WHEN ON AIR: Station expected to be on air in late 1973.

Dear People

KVST-TV is a new community-controlled public television station in Los Angeles, dedicated to the task of motivating people to participate in positive social action in the community.

Fully 80% of our air-time will consist of locally oriented, hard issue public affairs programs directed toward community problem solving.

We are currently compiling a file of programming resources prior to going on-air in September. We are contacting as many film distributors, film makers, co-operatives, film and videotape collectives, and community video groups as we can locate for possible program material.

Please send us what lists or catalogues you have of film and videotape documentaries and other public affairs programs. We are interested in every area of social concern to America--from women's rights to foreign affairs.

In order to provide a broader perspective to the search for solutions in our local community, we are especially interested in films and videotapes which document alternative solutions to social problems.

At a time of increasing official dissatisfaction with the use of the media as a vehicle of social change, your help will enable us to provide a rare and valuable service to the people.

Sincerely yours

Michael O. Colvin
Administrative Assistant

BOARD OF DIRECTORS: The VSTV Board of Directors consists primarily of socially concerned media professionals and persons active in community problem solving. The By-Laws require Board representation from the Black and Spanish speaking communities. The Board is elected by the Viewer Sponsors— one-fourth of the Board is elected each year to a four year term.

COMMUNITY INVOLVEMENT: VSTV will encourage maximum community involvement via use of mobile studio facilities, audience participation, opinion polls, etc. Community groups and socially concerned persons with media skills will be encouraged to work closely with VSTV.

HOW MANY VIEWERS: VSTV's transmitter will cover over 10 million residents from Santa Barbara to San Diego.

PROGRAM FOCUS: 80% of VSTV's programming will focus in-depth, on two general areas of public affairs: (1) solutions to problems of the disadvantaged (50%) and (2) solutions to problems of the community as a whole (50%). VSTV's emphasis on community access will effectively create a community forum reminiscent of Town Halls in the past. The remaining programming will consist of multi-ethnic children's and cultural programming, providing a needed minority emphasis.

BOARD OF DIRECTORS	COMMENTS
*Harold C. Hare-Nibbrig, Chairman, Board of Board of Western Center on Law and Poverty	William Winter, News analyst, foreign correspondent, Editor-Publisher
*Clayton L. Stouffer, President, Media research, UC Berk Pub. Health research, UCLA	Harry J. Skornia, Ph.D. Prof., U of Ill. Author on effects of TV on society
Rev. George A. Wilson, Vice President, Past Congregation, staff member	George Takei, Actor, Involved in League
*Leslie Parrish, Sec./Treas. Actress, Community action worker	Estaban E. Torres, Dir. East L.A. Community Union (TELACU)
Arturo Archuleta, Consultant on Mexican American Affairs to Presbyterian Synod, So. Calif.	Maurice Tuchman, Senior Curator, Mod. Art, L.A. County Museum of Art
Bishop Juan Arzuba, Auxiliary Bishop of Los Angeles	
*Rev. Edgar R. Edwards, Board Member SCLC and Urban League, Co-Director CEDARS, Watts	
*Alicia Escalante, Dir. East L.A. Welfare Rights Organization	
*Bertram R. Forer, Ph.D. Diplomat in clinical psychology	
*Frank La Tourette, Docum. TV Producer Assoc. Prof., Theater Arts, UCLA	
William F. Malloch, Radio public affairs producer	
Bruce Mohr, Past Community Coord., Alliance for Labor Action	
Francine Parker, TV and film producer, director, writer, Women's Center	
Richard M. Powell, TV, film writer, Past Pres., TV Branch, Writers' Guild	
*Raul Ruiz, Mexican American Studies, S.E. Valley State College, Editorial staff, LA RAZA	

MINORITY INTERN PROGRAM: VSTV will provide intensive on-the-job training opportunities for carefully selected members of the minority communities.

GOOFS 'N STUFF

TV

Blitz

Clay Whitehead, the President's new director of the Office of Telecommunications, has created quite a stir with his recent speech in Indianapolis, in which he recommended that local TV stations be responsible for the content of network news. When called upon to further explain his views, Whitehead proclaimed that he had made the recommendation to curb the threat of network bias, which Washington is evidently worried about in a big way. He hastened to add that the White House didn't think the controls should come from them (although the activities of the past year seem to prove otherwise), but that these controls had to come from somewhere. So the local stations will now be expected to censor anything they feel Washington might feel shows bias (against guess who).

Like recent FCC "recommendations" on drug-oriented song lyrics and free-form radio programming, the danger in Whitehead's proposal is not so much that local stations might lose their licenses or have fines imposed but the probability that these stations will not air anything the least bit controversial or critical of the government. Can you imagine network news any milder or more superficial? Well, start imagining.

Control of "liberal" network news by middle-American local affiliates, combined with the jailing of reporters, loss of confidentiality and recent proposals to curb "elitist gossip" (another Whitehead gem) further endanger the public's diminishing right to know. Soon it will be up to the independent stations (never known for their daring-do) and the educational networks to carry on the free flow of information. Or--the TV underground: video, community cable, public access and local origination.

But remember whom you're dealing with. As Whitehead himself says, "A lot of people think this Administration is malevolent. But what they fail to realize is that we're not stupid."

-Joanna



Published Here
Every Month

Did a woman start the rout of Rommel?

Paramount, always on the alert in turning today's most dramatic headlines into headline drama, has an astounding answer to this question with a picture featuring the first dramatic portrayal of Field Marshal General Erwin Rommel.



Startling in its timeliness, Paramount's "**FIVE GRAVES TO CAIRO**" is the story of exciting adventure and intrigue that may have led to the downfall of this war's most sinister menace.

How a man's wits and a woman's lips may have out-foxed the "Desert Fox," to uncover Rommel's "Five Graves" (caches of ammunition hidden during years of peace), provides one of the most thrilling dramas yet to come out of the war.



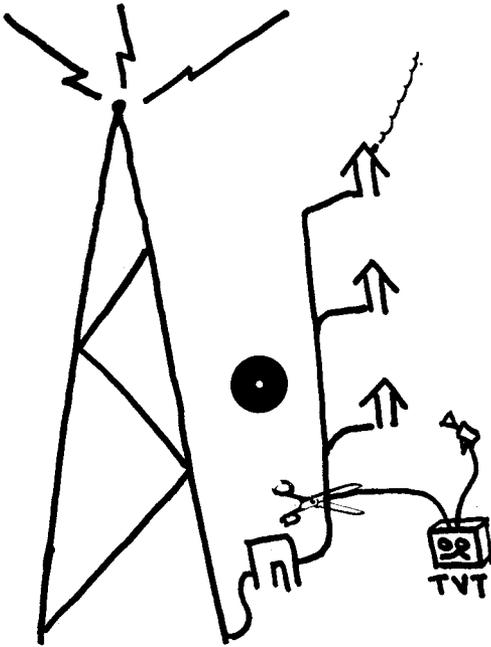
"Five Graves To Cairo" stars Franchot Tone and Anne Baxter, with Akim Tamiroff, and Erich von Stroheim as Rommel. Billy Wilder's direction helps make it one of the outstanding films of the year.

Another timely Paramount screen-scoop is the sky-scorching story of our air aces—"**AERIAL GUNNER**"

made with government cooperation at the Harlingen Aerial Gunnery School in Texas, which brings to the screen some of the greatest action scenes of modern aerial warfare ever caught by cameras.



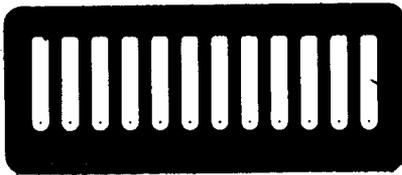
Away down south they'll see "**DIXIE**" this month. Everybody will see it soon. It's the next big musical in Technicolor



We are using 1/2" video to get community input into the planning process in the City of Trenton. Also, ^{we are} negotiating cable franchise to provide for workable and productive free public access for the people of Trenton. We would like to exchange tapes with people interested in similar things.

MARK & GAIL SHERMAN 2 ROGERS AVENUE TRENTON NEW JERSEY 08618

TRUE VIEW TRENTON

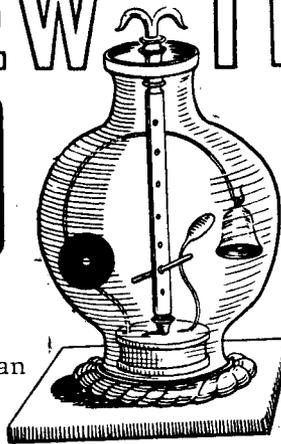


Public-Access/CATV Information and documentation is being collected at the Mid-Manhattan Library, 8 E. 40th St., New York, N.Y. 10016 Richard Hecht, whose phone no. at Mid-Manhattan is 790-6593, is currently beginning and organizing an information file on CATV and Public Access, particularly in relation to public libraries.

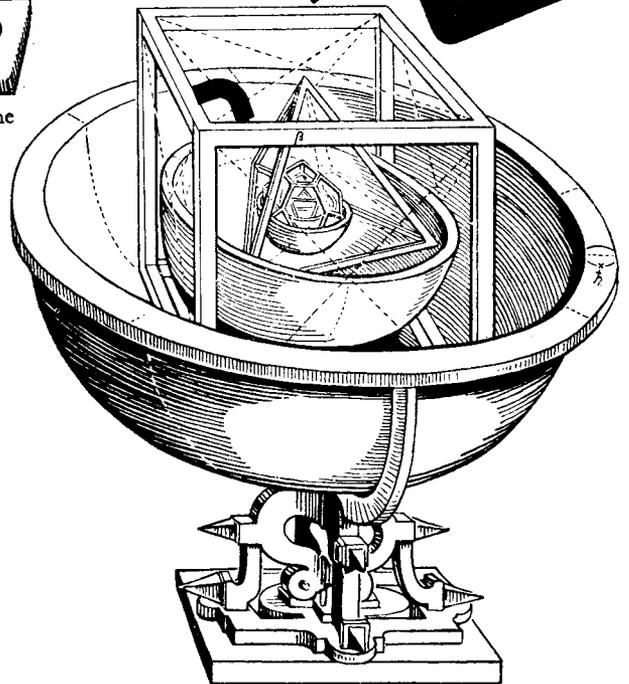
His files will be open to the general public and he will also consider accepting gifts of print material concerning video and CATV for inclusion in these files.

The collection is located in the History and Social Science department in Mid-Manhattan.

* * * * *



Illustr. 164.—Air as the Medium of Sound



Illustr. 88.—Kepler's Conception of the Planetary Spheres





AN EVALUATION OF THE PANASONIC NV-3130
Video Tape Recorder
by Sandy Rockowitz of PORTABLE CHANNEL

We've been using our 3130 for about 3 months now and what follows is a rambling, semi-random evaluation. First, it's hard to say that this machine is either absolutely superior or inferior to the Sony 3650. It's just different, with different strengths and weaknesses. Given that we already have a 3650, I think that getting a 3130 was the right choice, but I would still have a hard time picking only one or the other.

I'm going to start by talking in a general way about the machine and then get into the particulars which generate these generalizations. In most ways I prefer the 3130, but there is one big area where it does not seem quite up to Sony: and that is RESOLUTION. An initial subjective reaction has been verified by resolution charts, on which the 3130 performs poorer than the 3650, generally by about 20 lines. Also, looking at a tape of the resolution chart reveals a sort of horizontal ringing -i.e. to the right of black lines there is a dark, vibrating, fuzzy area- while the same tape played on Sony AV equipment shows a clear sharp division between black and white. (Paul Mendoza of Technisphere feels that the resolution problem is due to the fact that the 3130 has color rather than b+w modulation circuitry. Which means the problem is inherent in the machine: which is a bummer.)

Edits on the 3130 are consistently clean. When you move the edit point past the heads by rotating the reels by hand, you see the edit as a sharp cut, whereas with the 3650 one generally sees quite a few very noisy lines as the new information begins to punch in. Moving the tape past the heads manually also reveals: 1) that the 3130 is not a vertical interval editor (Panasonic has never claimed this, but a lot of people have been saying that it is) and 2) that part of the first frame always comes in dark. Frequently one senses this as a visual pop at the edit point when the tape is played back normally, especially when the edit is between two very similar scenes. This is not something that the average viewer is consciously aware of but I think it IS perceived and subliminal

ly draws attention to the fact that an edit has occurred. Looked at on a scope, the signal jumps up and down at the edit. I don't know if this means anything in terms of the signal going through processing equipment or out over the cable. Probably not, but we haven't tried it yet and it would be good to hear from someone who has. One especially nice thing with the 3130 is that it comes out of inserts cleanly and with no breakup and without even the visual pop I described above. The 3130 can do this because on insert mode it leaves the old control track intact and follows it; something no other half-inch machine can do.

The capstan servo system of the 3130 seems significantly tighter than the 3650 and is also more prone to freaking out at slight irregularities in the incoming signal. That is a very subjective judgment and I have run no tests to confirm it. I did however, play back dubs on the 3600 and masters on the 3130 while it was locked to the 3600. If the tapes were decent - with good cuts that did not confuse the servo system- when the tapes were begun in lip sync, they were within a half second of each other after half an hour, if not right on. The one time I tried this with our 3650 it was several seconds off. Well I guess that is a sort of test. Unfortunately there is no sync defeat switch like the 3650's that allows you to salvage some semblance of a decent edit if it has to be made right after a camera edit on the original tape.

We haven't used the machine in color, so I can't say anything about how it performs in that respect.

The drop-out compensator really works. While it can't really handle drop-out wider than one line it makes a good effort and on drop-out only one line wide, the drop-out disappears.

Now for the audio. First, the audio comes in immediately at edits, which is nice. However, there is a pop at the edit point which can be very irritating depending in part on the monitor that's used. I find this the second most objectionable characteristic of the 3130 after resolution. Also, by another piece of poor design, you lose audio for about a second and a half when coming out of an insert. That is, you punch out of the insert, the new audio stops recording, and a second and a half later the video pops back to the original, and only then does the old audio resume. Also, the line level for Panasonic audio is -20db, which is not quite compatible with Sony's 0db. If you

try going from Sony line out to the 3130 line in, you can adjust the gain control on the 3130 so that it reads OK, but the audio sounds blah. I think this is because the output of the Sony overloads the audio circuitry prior to the gain control. Conversely, if you try going from line out on the 3130 to "aux in" on Sony, the level is too low and the audio recorded on the Sony is weak. To solve this, we put a variable one megohm pot in the line when running from Sony line out to 3130 line in and adjust it so that the volume control on the 3130 can be set in midrange. To go from 3130 to Sony, we run from 3130 line out, through the pot to Sony "mic in" and adjust the pot appropriately. One of these days we'll check the values we have found for setting the pots and make up cables with resistors of appropriate values built in.

The machine was not designed to do video-only inserts. This is a case of insensitive design, because the electronics of the machine are fully capable of doing it, and the only thing necessary would be an initial erase head which erased only the video section of the tape and not the audio section along with it. (There is a separate audio erase head which is mounted right next to the audio record head, a nice feature.) As is the case with the 3650, there is a way to cheat and get video-only inserts and the result is usually better than that which you get by holding down the edit button on the 3650, though there sometimes is moire (the image looks a bit squiggly). To do it, you short out the erase circuit and the audio circuit by shorting out the leads to the audio erase head. (We use an alligator clip clip.) Looking at the large audio and control track erase/record head from the tape side of the head, the audio erase head is at the upper left of the group. Also, when doing the insert turn the gain control down. ^{audio}

Nuisances: No AGC - all levels must always be set manually. The skew control does not have the range of Sony. Only one meter is provided for both audio and video and this functions in record mode only.

Bugs: (many may be due to the fact that ours is an early production unit)

1) When we first got the machine there was noise at the bottom of the picture when we tried to play a tape recorded on Sony equipment on the 3130 and vice versa. The control track head was repositioned by our dealer and the problem has pretty much cleared up. However it is not completely

solved yet. When we play back the Sony AV EIAJ alignment tape on the 3130 the picture seems to vibrate a bit when viewed carefully, though it does not actually break up. No setting of the tracking adjustment quite corrects this.

2) The tension on the supply reel is slightly different than Sony. While this generally does not affect the picture appearing on the monitor, it is apparent if you roll the picture and look at the head switching line. The result is that we're constantly throwing the skew control one way or the other when doing critical work and playing a Sony made tape on the 3130 or vice versa. Given this, the fact that the skew control does not have the range of Sony's is rather irritating.

3) There is a switch should be in one position when the machine is in pause and play, and in another when the deck is in fast forward, stop and rewind. It is S106 and is located behind the head drum under the top cover. After a couple of months of operation it stopped throwing all the way in stop and rewind with the result that the audio circuit doesn't always shut off in rewind, and even worse, the record circuit doesn't always shut off when you stop the machine while in edit mode and go into rewind to look at the segment you've just recorded. The result is that you screw up the segment you've just recorded. Bending the bracket that throws the switch hasn't worked out yet, so as a temporary measure we're not relying on the switch to shut off the record circuit, but are turning it off by punching out of every assembly edit (by hitting the edit button) after the segment we want has been recorded. I understand that this, as well as the tracking head misalignment, is a common problem.

4) A problem which has just appeared is the head switching line floating up into the monitor image on some edits. It is not clear if this is due to the 3130 or the tapes themselves which were recorded on Sony equipment.

5) The level meter seems off, especially in audio mode. When the level is set by the meter to the to the maximum allowable level when recording the tape, and the tape is played back on a Sony 3650, the level reads lower than maximum. The difference in sound is significant.

6) One day when the humidity was high, the capstan stopped. The belt which drives the capstan had come off and was a pain in the ass to put back on. This happened only a few weeks after we got the machine and hasn't happened since, although I understand it's another common problem.

7) The video output is high, somewhere around two volts, peak to peak. This doesn't seem to have caused any problems though.

8) Nylon bearings in the function switch assembly have worn out. Another common problem.

The general sense I have of the machine is lots of cut corners in putting out so much machine - color, insert edit, drop-out compensator, excellent capstan servo - at a price not that much above the 3650. Servicing, for example seems much more difficult. Once the machine is taken out of its case, it can only rest on its side. Place it on its bottom and it rests on its fan. You can't rest it upside down because, unlike the 3650, the cover won't attach to the deck once the case is removed. Changing video heads is not the simple task it is with Sony, as delicate adjustments are involved. (due in part to greater sophistication.)

A couple of very positive things I neglected to mention: First, the machine seems much less sensitive to travelling than the 3650. Second, and one reason for the cleanliness of edits, is the use of

relays. On the 3650, punching the edit button actually makes the numerous electrical contacts which need to be made to make the edit. On the 3130, nearly all the connections are made by a relay activated by the edit button, which is a much surer way of doing it.

So there it is, or at least where our experience lies after having had a 3130 for 3 months. If it sound horrible, think of all the things you could have written about your 3650. The 3130's editing is cleaner, more dependable, and more versatile than our 3650. Certainly some of the controls could be more convenient, but those are minor irritations. Most of the bugs seem minor, matters for adjustment & simple repair, and later models should have them worked out. The only deep qualm I have about the machine is the resolution - I hope it can be adjusted, but I fear it is inherent in the design.

As I said, this is only one experience. It would be good to hear from any of you who have also been using the 3130, to see if you agree or not, to evaluate the color circuitry, and especially of you have solutions for any of the bugs in the machine. * * * *



EQUIPMENT MODIFICATIONS

LET ME MODIFY YOUR PORTAPACK. I'LL PUT IN A SWITCH FOR AGC OR MANUAL AUDIO OPERATION WITH A VU METER AND POT TO CONTROL LEVEL. I'LL ALSO PUT IN A SECOND AUDIO INPUT WITH ITS OWN POT AND SWITCHES TO CHOOSE MIKE OR LINE LEVEL ON BOTH INPUTS. WITH THIS MODIFICATION YOU'LL BE ABLE TO DO REALLY HIGH QUALITY AUDIO, MIXING TWO SOURCES RIGHT ON YOUR DECK. I'LL DO ALL THE ABOVE FOR \$50 PLUS EXPENSES (IF I HAVE TO GET TO YOUR DECK BUT DON'T WORRY NONE, I TRAVEL CHEAP). IF YOU'RE INTERESTED I CAN LET YOU KNOW SOME PEOPLE I'VE DONE IT FOR AND YOU CAN CHECK WITH THEM TO FIND OUT HOW IT IS.

I CAN ALSO SAVE YOU SOME BREAD BY CONVERTING RECEIVERS TO MONITORS. (AND WHILE I'M DOING IT I CAN TEACH YOU HOW TO DO THAT ONE. IT'S FAIRLY SIMPLE SO YOU WON'T HAVE TO PAY ME TO DO IT MORE THAN ONCE.)

CONTACT ME IF YOU HAVE IDEAS FOR MODIFICATIONS. MAYBE YOU NEED COAX CONNECTORS ON YOUR PACK (VIDEO IN, VIDEO OUT FOR EDITING). THINK ONE UP, LET ME KNOW.

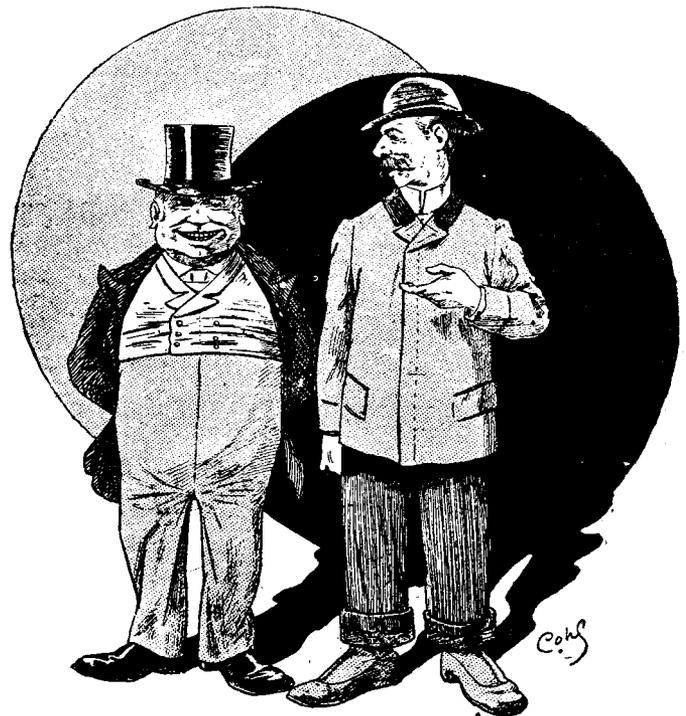
DAN BUCCIANO, BOX #369, PUTNEY VT., 05346 PHONE: 802-387-5803

Automated editing...

Videographe in Montreal has been working with the National Film Board on modifying 3650's. Currently they have a system based on relays which will backspace two 3650's, start them together, cut in automatically with no sound lag and on the VERTICAL INTERVAL. In the works is single frame animation. For schematics and more information, write: Technical Operations Branch, National Film Board, Box 6100, Montreal 379, Quebec.

Protecting your 3400...

Paul Mendoza at Technisphere has a couple suggestions to prevent situations which occasionally blow up the portapak. First, only plug in a battery or AC unit with the pak in stop. Second, insert a 50 PIV diode (minimum 3 amp) (HEP 161) in one of the leads from the battery in the BP-30 to the four-pin connector. If you get no power, turn the diode around.

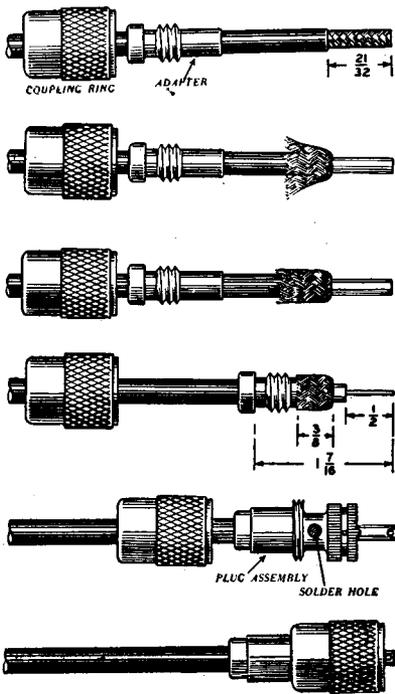


"Why, you're a new man—they've shaved you out of all recognition."
"Ye-e—he, he—es, the first time I looked in the glass I only knew myself by my voice."

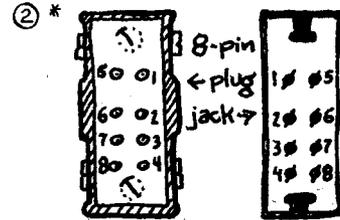
CONNECTORS TAPS ETC

* FOR ALL PIN FUNCTIONS (TO DECK=IN FROM DECK=OUT)

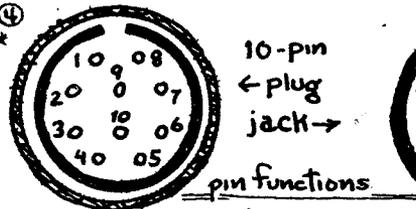
① (PL-259) Plug with Adapters



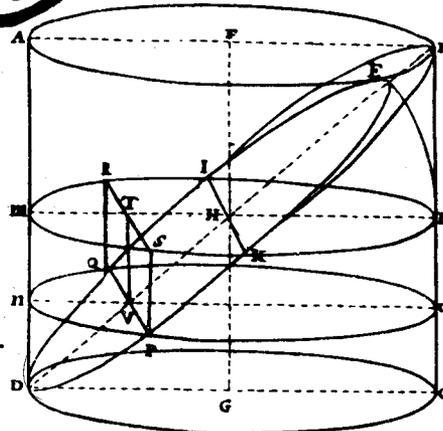
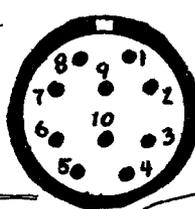
1. — Cut end of cable even. Remove vinyl jacket $2\frac{1}{32}$ " — don't nick braid. Slide coupling ring and adapter on cable.
2. — Fan braid slightly and fold back over cable.
3. — Compress braid around cable. Position adapter to dimension shown. Press braid down over body of adapter to dimension shown. Press braid down over body of adapter and trim.
4. — Bare $\frac{1}{2}$ " of center conductor — don't nick conductor. Pre-tin exposed center conductor.
5. — Screw the plug assembly on adapter. Solder braid to shell through solder holes. Solder conductor to contact sleeve.
6. — Screw coupling ring on back shell.



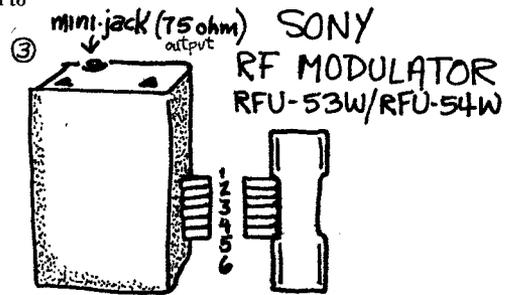
- #1 audio out/0 db/ high imp.
- 5 audio out ground
- 2 video out/1.0 V/ 75 ohm sync negative
- 6 video out ground
- 3 video in ground
- 4 video in/.5-2 V/75 ohm sync negative
- 7 audio in ground
- 8 audio in/-20db/high imp.



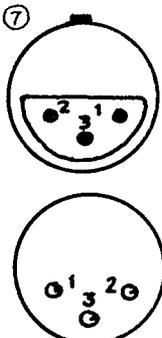
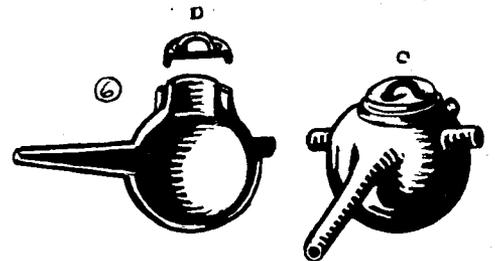
- #1 composite video in/1.0V
 - 2 video in ground
 - 3 comp.video out to TV
 - 5 audio out to TV -2db/1 k ohms
 - 4 video out/audio out gnd.
 - 7 audio in from TV -65db/high impedance
 - 8 audio in ground
- These functions are for TV connections only.



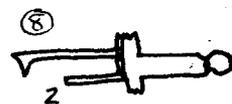
Illustr. 18r.—Distribution of Solar Radiation



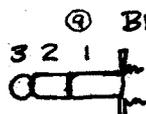
- PIN FUNCTION
- 1 AUDIO IN GROUND
- 2 AUDIO IN TO MODULATOR
- 3 VIDEO IN TO MODULATOR
- 4 RF OUT
- 5 +B
- 6 GROUND (SHIELD TO 3&4)



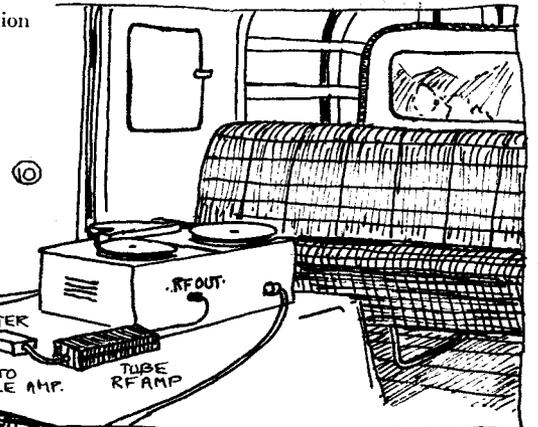
- CANON**
- BALANCED
- 1 SHIELD
- 2 +
- 3 -
- UNBALANCED**
- 1 SHIELD
- 2 HOT (+)
- 3 SHIELD (-)



- mini plug
- 1 shield
- 2 Tip (hot)

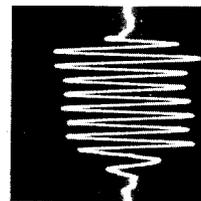


- BINAURAL**
- 1 shield
- 2 ring (-)
- 3 Tip (+)



* FOR ALL PIN FUNCTIONS (TO DECK=IN / FROM DECK=OUT)

TECHNISPHERE CORPORATION
141 Lexington Avenue, New York, New York 10016
212/684-3136



VIDEO EQUIPMENT EXCHANGE CENTER

For those who wish to sell used equipment:

1. We provide a convenient vehicle that will reach a greater market than most most individuals could reach.
2. Your equipment is sold directly between you and the buyer; we handle negotiations and paper work as you specify.
3. You set the price; if you wish, we will advise.
4. We will evaluate your equipment and provide you with a complete report.
5. We offer you or your buyer a complete repair service.
6. Our fee is five per cent of asking price.
7. In essence you get all the convenience of "trading in" without paying the price.

For those who wish to buy used equipment:

1. We offer a great variety of available equipment.
2. Standing on our reputation of sincerity and technical capability, we pass on to you a detailed report of each piece so you will know what's right and wrong with it.
3. We can provide a service contract tailored to your needs.
4. We will openly advise you of bad and good deals.
5. We will be able to supplement any missing parts or accessories.
6. Whenever possible we will advise of "what's new" that's coming out which might affect the value of your equipment.
7. We take no fee from the buyer.

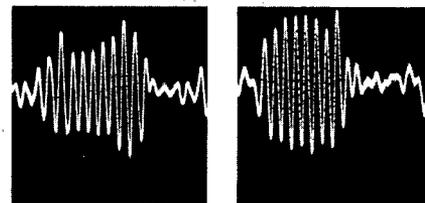
WE DEAL PRIMARILY IN NEW SONY AND PANASONIC EQUIPMENT

WE ALSO OFFER MANY SUPPLEMENTARY LINES OF EQUIPMENT SUCH AS ELECTROVOICE,
SHURE, SENNHEISER, SHINTRON, QUICKSET, ETC.

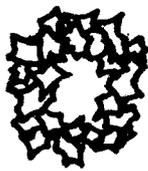
Our exchange service is intended as a public service as well as a means of contacting more people involved in video. Our prices are competitive and we feel we offer the finest service available. We appreciate the opportunity to do business.

WE AT TECHNISPHERE ALSO HAVE EXPERIENCE IN MANY CUSTOM MODIFICATIONS ON EQUIPMENT.
ASK US ABOUT MODIFYING ROVER CAMERAS AND DECKS AND THE 3650.

1. Modify 3650 to remove sound lag.
2. Modify Rover as follows:
 - a. camera target level control
 - b. viewfinder brightness control
 - c. switchable automatic/manual audio control
 - d. switchable meter to monitor audio or battery
 - e. video input accepts any composite video source i.e. other vtr's, cameras, S.E.G.
 - f. video output for monitoring while shooting, transfers, etc.
 - g. line input, switchable mike/line input allows rover to receive audio from playback decks, P.A. system, hi-z mikes, amplifiers, etc.



Also we will shortly be offering for \$2.00 a Rover camera lens adjustment tool with instructions on how to collimate your zoom so it won't lose focus.



On Christmas Eve, my Sony AV 3400 deck, serial #29809, was stolen (by the ghost of New York present) from the back seat (tho' covered with papers) of the car I had left (only for a few minutes) parked on Sullivan St. (just like a tourist) in New York City.

Distinguishing features are: (on control panel side) two pots, two switches (one for AGC, one for hi-lo gain) on left side, one switch on right side (hi-lo), mini jack on right side and a VU meter on left.

If someone should offer you such a glitzy, hot deck, please notify me (or Naomi at April Video Cooperative), or if it's a quickie deal, buy it then notify me. I'd like to buy it back. I really can't afford a new one. In fact, I'm still paying off the old one!

Thanks a lot.

Ric Sternberg
Box 369
Putney, VT. 05346

Phone: 802-387-5803

**FOR SALE
(CHEAP)**

equipment
going out
of state

TELEBEAM VIDEO PROJECTOR

Built in receiver + audio amplifier
Projects 9x12' image

AMPEX 5100 1" WIDE TAPE RECORDER

Built in RF modulator (+I/N thru
in 5 or so rolls of tape)

PHILLIPS PHUMIKON CAMERA (B&W)

Broadcast quality pictures
External camera control unit permits
manual control of all functions
plus automatic gain control if desired
100' cable (from camera to CCU)
Sony 5" monitor mounted on body

CANON F1.8 5-1 ZOOM LENS

C Mount (fits most video camera)

PHILLIPS EIA SYNC GENERATOR

BALL BROS. WAVE FORM MONITOR

BALL BROS. HIGH RESOLUTION

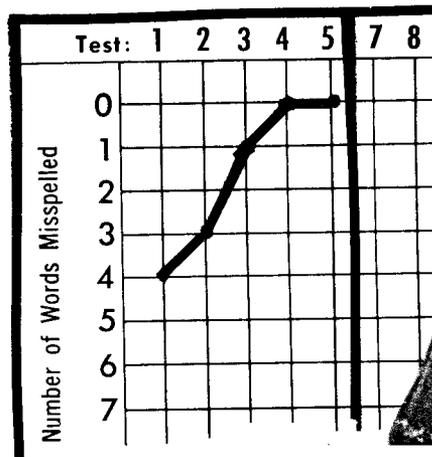
9" MONITOR

EXCELLANT TRIPOD, BODY BRACE ETC

MAKE OFFERS!

RIC STERNBERG
802-387-5803

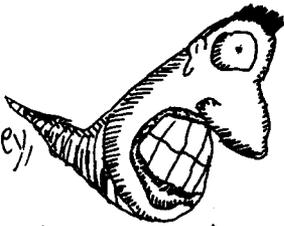
P.O. Box #369
PUTNEY VT. 05346



Check it out! There is a fyne article on community TV in the May 15, 1972 issue of WIN magazine. It's called "Feedback- A Survival Primer." A quick overview of the working of establishment broadcasting structures.

Matt Hirsch
New Brunswick, N.J.

Dear Dean + Dudley,



3530-73 Long Beach Rd.
Oceanside, N.Y. 11572

Hi! remember me, the 15 yearold pimpkface from Queens who tried to ^{make} that uncompleted flop "I Sold My Heart to the Junkman"? I was in the museum's course I couldn't make it to your videohappening thing for kids because I had just come back from out west when you had it.

My school (Oceanside High School) has video equipment but they are really misusing it. All they do is tape television shows off the air. If you have a chance tell them how it should be done (letter or phone call) I told the principal a few things and he acted shocked at me and pleaded "no money." Oh well!

David Rogow

My name is Caroline. I am twelve years old. I'm interested in videotaping a play, written by myself. I, Jennifer, age 14, have done a tape on my little sister's birthday party and I am interested in doing a tape on a school play and doing a video theatre piece with my sister, act in it, and direct and any thing else interesting that comes up. My name is Elizabeth. I am ten. I will be eleven soon. I am interested in making a play and videotaping it. I would also like to video the sun rising and setting and animals and birds.

Any young people who have similar interests in video, contact us (Caroline, Jennifer, Elizabeth) so we can exchange information and ideas.

contact us at:

○ Amazing Grace Media ○

P. O. BOX 132
WITTEMBERG ROAD
BEARSVILLE, N. Y. 12409
914 679-9553

*

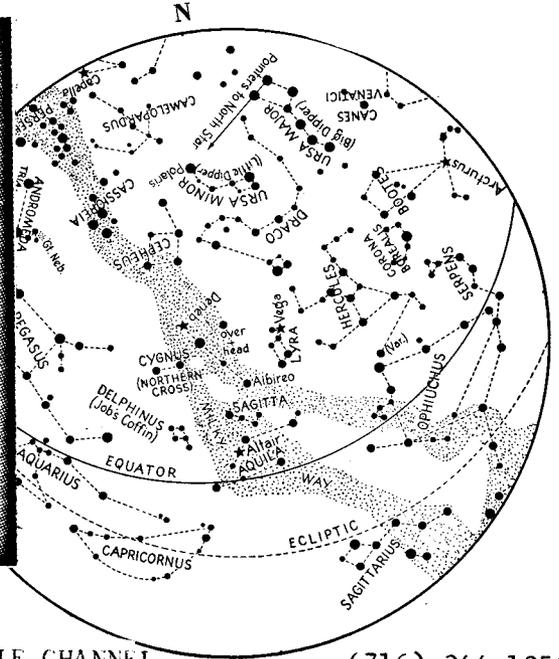
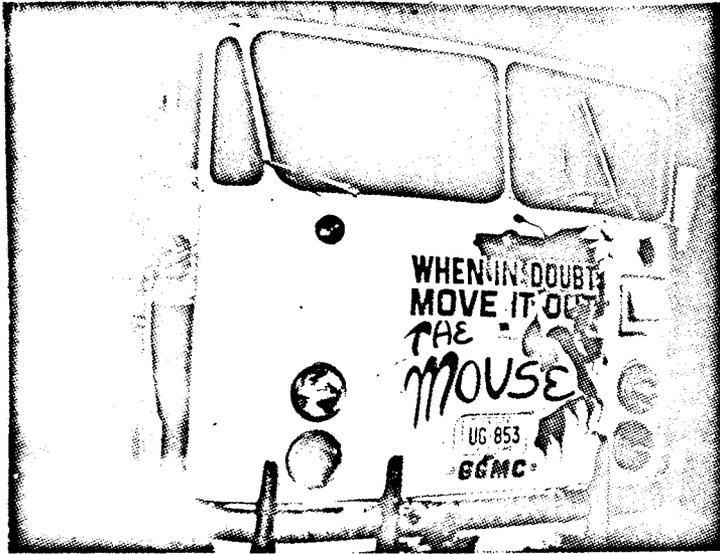
Send all future material for DUMPING PLACE to us at the above address. We're getting the next issue together



Recently I spoke with the cable people in Morristown, N.J. They are trying very hard to become a public access system. They use 1" and 1/2" and 1/4" aka. If you have any trouble with a cable operator who is hung up on 1" and color, you might speak with these people - general manager is Mr. Hammond, Morristown CATV, Speedwell Ave. He also might be interested in using your tape.

Anyone who is into using video to help organize labor in the D.C. area should contact Dick Wilson, American Federation of State, County, and Municipal Employees, 1155 W. 15th Street, Washington, D.C., Education Dept. They have a portapack and at times money for consulting.

-Andrea, 925 W. 7th Street
Plainfield, N.J. 07060



SOME TAPES FROM PORTABLE CHANNEL

(716) 244-1259

(All half-hour except as noted) Write 308 Park Avenue, Rochester, N.Y. 14607

"HOMEMADE TV"

Our experiences meeting some old people in different situations: a senior citizens high-rise, recreation centers, a nursing home. This is a dub of our broadcast 'pilot' for what we hope will be a regular series using half-inch on the public broadcasting station (UHF). Gives a good idea what half-inch looks like when shot off a monitor for broadcast.

"COMMUNITY OF WITNESS"

A tape about theology students who string a chain to arrest the Federal Building where the trial of the Harrisburg Seven is taking place, Holy Week 1972. By Sandy Rockowitz and Larry Gale.

"STEVE AND WENDY"

Steve and Wendy and a Portapak in bed.

"ATTICA AND PRISON SERIES"

Includes speeches and interviews with Arthur Eve, Tom Soto, Tom Wicker, William Kunsler, Herman Schwartz, Tom Merton, a national guardsman, and Attica ex-inmates; the McKay Commission Hearings (oof-the-air); and a role-play about jail.

"WAR TAX RESISTORS"

Resistors distribute the nickles they've withheld to bus commuters on the day of the bus fare hike.

"POLICE BRUTALITY"

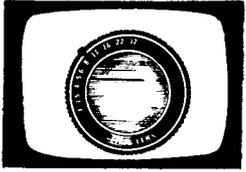
Interviews with youth, community workers, and attorneys, produced by the People's Defense Committee for the Inner-City Police Coalition. (30 Minutes)

"McCARTHY"

A ride with Andy Beecher's roommate to the edges of sanity.

L.A. Public Access Project

1802 BERKELEY ST. SANTA MONICA



CALIF. 90404

THE L.A. PUBLIC ACCESS PROJECT — *Some History*

The L.A. Public Access Project is a working organization of people who have come together during the last year because of a common concern for video production and the future development of cable television. The project is a non-profit, tax-exempt program of TIELINE, INC., and is operated by a volunteer staff under the direction of a board of directors. This board attempts to formulate policy in a way that will best serve our long range goals and the interests of a growing number of large community groups and institutions who have consistently aided the project by participating in its activities.

Principal members of the project include an architect, an educator, a journalist, an urban planner, two writers, and videotape professionals along with several other interested members of the community. All members of the staff and board of directors have had extensive experience with the portable tape medium, others are quite experienced in other related areas of media production. The group has an extensive library of cable and video tape information acquired over the last several years, and has participated in several cable conferences and local and national videotape projects.

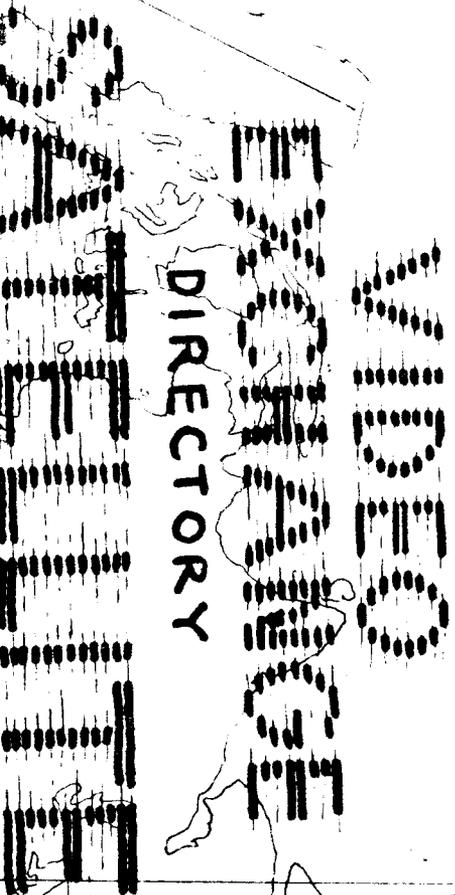
Recently, the L.A. Public Access Project was awarded a grant in the sum of \$11,085.00 from the General Convention Youth Program of the Episcopal Church. The Project, under the terms of its contract with the Episcopal Church, was required to use this grant to buy specific pieces of ½ inch video production equipment, including a complete editing console, three portable video units, videotape, and all the needed accessories for production. In addition we have been given several video monitors from the University of Southern California, and a donation of videotape and other used equipment from TELECOR/PANASONIC of Los Angeles.

Because of the financial aid which the Public Access Project has received so far, and because of recent commitments of support for our activities from established city groups and institutions including Councilman Pat Russel's office; the Santa Monica Public School System; the Venice Community Design Center; the Los Angeles City Library System; the Los Angeles County Art Museum; the Southern California Institute of Architecture; TIELINE, INC.; Tesco Cable Company of Topanga Canyon; Theta Cable of California; the UCLA Department of Communications Law, and many others, the Project was recently able to shift its activities from those of a loose citizens group to a well-organized, on-going educational and production orientated organization. We now have an office and studio space at 1802 Berkley Street, in Santa Monica, and as of February 1st, 1973, we began several phases of our project.

(213) 828-1354

DIRECTORY

358 POWELL, VANCOUVER 4 B.C., CANADA



WE NOW HAVE A SONY 1/2" EUROPEAN STANDARD VTR IN VANCOUVER, WITH WHICH WE SHALL BE DOING OPTICAL TRANSFERS (E.I.A.J. ← C.C.I.R.). WE WILL TRANSFER TAPES FREE OF CHARGE FOR ANY NON-COMMERCIAL VIDEO PRODUCER, AND HOPE YOU WILL TAKE ADVANTAGE OF THIS.

WE SHALL KEEP A COPY OF EVERY TAPE PASSING THROUGH, AND WILL FLOAT THEM AROUND UNLESS YOU INDICATE COPY-RIGHT LIMITATIONS. ALL TAPES WILL BE KEPT IN A COMMUNITY VIDEO-CASSETTE LIBRARY FOR LOCAL SHOWINGS.

WE HOPE THAT INTERNATIONAL VIDEO EXCHANGE WILL LEAD TO A MYRIAD OF COMMUNICATION LINKS AND SERVE TO ACCESS ALTERNATIVE INFORMATION. PERSONAL VIDEO CORRESPONDENCE IS NOW FREE OF DUTY IN CANADA.

ONCE YOU HAVE ARRANGED A TRANS-ATLANTIC EXCHANGE, SEND US THE TAPES YOU WANT TRANSFERRED.

GRÂCE À UN APPAREIL Sony (CV 2100 ACE) DE TYPE EUROPÉEN, IL EST MAINTENANT POSSIBLE ICI À VANCOUVER D'ENREGISTRER OPTIQUEMENT UNE BANDE EURO-PÉENNE SUR UN APPAREIL AMÉRICAIN DU VICE-VERSÀ.

NOUS FERONS GRATUITEMENT LES TRANSFERTS À BUT NON-LUCRATIF. NOUS CONSERVERONS UNE COPIE DE CHAQUE BANDE QUI PASSERA DANS NOTRE CENTRE ET NOUS PERMETTRONS LA LIBRE CIRCULATION DE VOTRE INFORMATION À MOINS QUE VOUS POSIEZ DES LIMITES DE DROITS D'AUTEUR. LA SOMME DE TOUTES LES BANDES CONSTITUERA UNE VIDÉOTHÈQUE POUR LA COMMUNAUTÉ DE VANCOUVER.

NOUS VOULONS FACILITER L'ÉCHANGE VIDÉO INTERNATIONAL COMME MOYEN DE COMMUNICATION ET D'ACCÈS À L'INFORMATION ALTERNATIVE. ENTENDEZ-VOUS AVEC VOS CORRESPONDANTS ET FAITES NOUS PARVENIR LES RUBANS À TRANSFÉRER.

(IN CANADA, L'ÉCHANGE DES RUBANS PRÉSENTÉS EST MAINTENANT EXEMPT DES FRAIS DE DUTY.)



TECHNO GOODIES FROM THE ELECTRO KITCHEN OF
THE VIDEO FREAKS

The two basic elements that determine the quality of any video signal are the resolution and the signal to noise ratio. Resolution is simply a measure of "how much" information is defined on the monitor screen. The signal to noise ratio is a measure of how "grainy" the picture looks. The grain in a video picture is extraneous information called noise. The signal to noise ratio is a measure of the relative strengths of the picture information (signal) and the extraneous information (noise). The higher the ratio, the less noise is visible in the picture.

The resolution of a video picture is most often determined by the camera but it may also be a function of the vtr, the monitor, and the tape, usually in that order. Signal to noise ratio, while they are directly related to the equipment, are greatly effected by the quality of the video tape on which a recording has been made.

Each type (brand and model number) of video tape requires a slightly different amount of recording current from the vtr. Re-setting the record current is an adjustment that should be made each time a new type of tape is used so that new recordings can be made under optimum conditions. Too low a record current causes the picture on the tape to be more noisy than necessary. Noise isn't always apparent on the original recordings but by second and third generations, the picture begins to look as if it were shot in a fog. This is a big problem for people who wish to copy their edited tapes. If the record current is properly set, noise should not be a major obstacle to transferring tapes. Each vtr is set up at the factory to have the proper record current for its own manufacturers tape. This means that if you use Sony tape with a Panasonic vtr, the record current should be set on the Panasonic for Sony tape (and so on).

We use a lot of tape and overall we've found Sony to be the best and most consistent. We recently tried Karex tape and here are our findings:

1. In comparative tests between Sony and Karex tape on both a Sony Av3400 and a Panasonic NV3120, we found that the signal to noise ratio on Sony V-30H tape was noticeably better than that of Karex Silverchrome tape. Each vtr was optimized for both Sony and Karex record currents (although the set-ups for both brands of tape were very close).
2. In the same set of tests, Sony V-30H was also found to have better resolution - approximately 25 lines more vertical resolution.
3. After using more than 50 1/2 hour reels, we found that the plastic Karex reels were much more difficult to insert on the hubs of the Sony Av3400, 3600, and Panasonic 3120. We also found it inconvenient that Karex boxes didn't include labels.

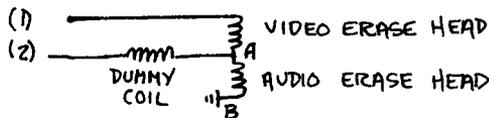
The only thing that we can conclude is that Karex isn't worth the 25 cent price difference (Karex \$10.25, Sony \$10.50 in dozen or more quantity). No tape is perfect. Every kind has its drawbacks whether it's the price, signal to noise ratio, drop out, or something unforeseen. There are two ways to determine which brand is best for you: make exhaustive tests for yourself, or take the manufacturers' word for what is best for their vtr's.

3650 MODIFICATION- Video Only Inserts
& Sound on Sound

On many machines video only inserts can successfully be done simply by holding down the edit button throughout the edit. Frequently, however, this results in moire - a squiggly pattern & the picture seems to be struggling to hold itself together. The reason is that holding down the edit button keeps the erase head (and the audio head) turned off so that the new picture you are trying to put on has to punch its way in over the old material and is not always completely successful.

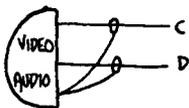
The solution is to add wiring which allows you to 1) turn off the audio erase head while the video erase head is on; and 2) turn off the audio control head. The wiring is absurdly simple.

The erase circuit:



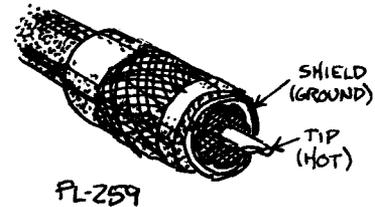
The video and audio erase heads are in series. In normal recording power is applied at (1) and both coils operate. In audio dub mode power is applied at (2) and flows through a dummy coil instead of the video erase head, and then on through the audio erase head. Our first thought was to switch in a dummy coil to replace the audio erase head when we wanted to keep the old audio - however, some of our local audio freaks said this wasn't necessary, that all we had to do was short out the audio head, ie. make a connection between A & B. The reason a dummy coil is not necessary is that the impedance of the video erase head is far greater than that of the audio erase head, so that eliminating the audio erase head does not significantly alter the erase circuit impedance. We took their advice, made life easy for ourselves and it worked out OK. We simply ran a wire from A to a SPST switch and then to B. To cut out the audio erase head, we simply close the switch.

There are two places to make the connections. One is at the erase head itself. The erase head from the top looks like this:



The video head runs between the top and middle wires. The audio head runs between the middle and bottom connection (to which the

shields of the wires running to the top



FL-259

and middle connections are attached). Therefore, you could connect the core of of a shielded wire to the middle connection and the shield to the bottom connection; and run the shielded wire to a SPST switch and locate it wherever you want it. The reason for shielded wire instead of two single is due to the very high frequency of the bias signal. Single wires would be both inefficient for carrying the signal and would radiate it out into the 3650.

I was a hesitant about soldering wires at the erase head, figuring that if I screwed it up, I might have an alignment problem to deal with as well. Instead I made the connections where the audio erase wire (D) joins the SV1 board. Its a red wire and comes in at the top center of the board. Finding it was easy with the circuit diagram fro the Manual. Without the manual don't try it. (In fact don't try any of this without a manual.

Just eliminating the erase head is not enough to do video-only inserts. Even turning the audio pot all the way down will not prevent the audio record head from erasing the first second or so after an edit. The solution here is similar: just short out the audio record head, again by running a shielded wire from the audio head connections to a SPST switch.

Location of the switches is a matter of convenience. We put ours at the top center of the gray pannel at the top of the 3650, being sure they didn't interfere with 7" reels. Wherever you put them, take care that their location doesn't make future disassembly difficult.

A bonus from all this work is sound-on-sound. To do this, keep the audio erase head out so that it doesnt erase the audio track. Cut the audio record head out at the beginning of the edit so that it won't erase the first seconds of audio. After these first few seconds, however, you can un-short the audio head and new sound can be recorded on the tape without erasing the old sound. A little practice with the level controls and you can get the mix fairly well.

...Sandy Rockowitz PORTABLE
CHANNEL Rochester N.Y.

TAPE HEAD CLEANER

MS

MS 200 tape head cleaner can be purchased direct from;

Miller Stephenson Chemical Co.

Rt. 7

Danbury, Conn. 06810

in lots of one dozen or more cans at \$2.90 per can.

Twelve dozen or more cans cost about \$2.05 per can, so maybe this is something that April Video can think of buying collectively. If the difference between \$2.90 and about \$2.25 is significant for you (I've tacked on 20¢ per can for April Video's handling cost). Let me know how much you can use at a time and I'll see if one gross orders can be made up practically.

Sandy Rockowitz

Portable Channel

308 Park Ave.

Rochester, N.Y. 14607

717-244-1259

3650 MODIFICATION

Shortening audio lag from 2 sec to about 1/2 sec

This modification DOES NOT APPLY to units with ser. # greater than #32,701 in which there is a new audio board which solves the problem. It may not apply to units from 31901 to 32700 in which the audio(A) board has had minor modification from the early units. The modification Does apply to units below 31900.

Essentially, the idea is to replace 28 volt power supply to the A bd which comes in slowly when the record button is pushed with a 28volt supply which comes in immediately. However, there is a catch to this It's impossible to come out of inserts... there is always a sec of erased tape. To solve this the modification is made optional by using a SPDT switch which chooses between 28V fast and 28V slow.

28V slow is supplied to the A board by a white wire with black and brown stripes at connection #2

28V fast is supplied to the A board by and orange wire to cn. #3 (connector #3)

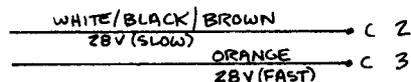
Cut the wire to cn #2 Attach the part still running to cn#2 to a wire going to the center connection of an SPDT switch. Connect the other free whit/black/brown wire (the one running into the machine) to a wire going to one of the outside connections of the SPDT switch. Strip insulation from a

You know that great stuff called gaffer's tape? The silver cloth-weave tape that our friendly hardware dealer sells us for \$4 or more per roll? Johnson & Johnson make the tape under the name Permacel, and never heard of the term gaffer. Their marketing people told me that if the tape is purchased in 24 roll cases, the price should be about \$2.50 per roll. Wholesale paper goods suppliers carry the tape, and those I checked were right on with the price. Even retail paper suppliers should have better prices than video dealers.

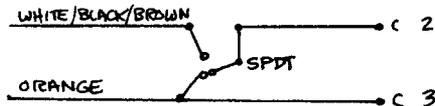
Barry Orton

bit of the orange wire going to cn. #3 - do not cut it - and solder a wire between the orange wire and the remaining connection of the SPDT switch.

ORIGINAL CIRCUIT:



NEW CIRCUIT:



If you don't need to be able to do inserts then you can avoid the SPDT switch. Just cut the White/black/brown wire and connect the end running to cn.2 to the orange wire running to cn. #3. Remember, do not cut the orange wire, just tap into it. Be sure to tape the loose end of the wh/bl/br wire.

These same connections could of course be made by soldering at the A bd itself, but I felt safer cutting the wires and doing my soldering away from the board. Locating the SPDT switch is a matter of choice. I put it at the center top of the grey panel on the top of the machine, being sure that its location didn't conflict with the use of hour reels. Be sure to have enough wire running to the switch that opening the machine up in the future will be easy. The basic idea for this came from Challenge for Change.

Sandy Rockowitz

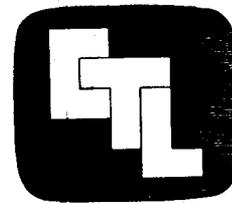
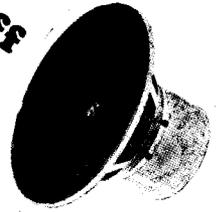
VIDEO TOOLS # 2

As a large dealer of video equipment and service, CTL feels it has a responsibility for providing information.

A department was established to write, graphically design and print new information about the rapidly expanding technology.

The first issue of "Video Tools" was a success, this encouraged us to continue the project. We are expecting to have a second issue ready for sale by April 16th or there about. The last issue of "Video Tools" was done at a financial loss to CTL, in order to continue publishing and expanding the services of the info department at CTL we will be charging \$3. for the new book. If we sell all we print (highly unlikely) the book will pay for itself. Video Tools is free for Club members.

**Good stuff
COMING**



ELECTRONICS INC.
86 West BROADWAY
(near Chambers St.)
NEW YORK N.Y. 10007
(212) 233-0754



146 Reade Street
New York, N. Y. 10013

(212) 431-5293



The Egg Store project was begun in the fall of 1971 by CTL Electronics Inc. to serve three important functions.

- 1 — To enable groups and individuals owning portable videotape recorders to expand their production capability without additional capital investment.
- 2 — To provide familiarization and training to users and potential users of videotape systems.
- 3 — For evaluation (in an end user environment) of new hardware.

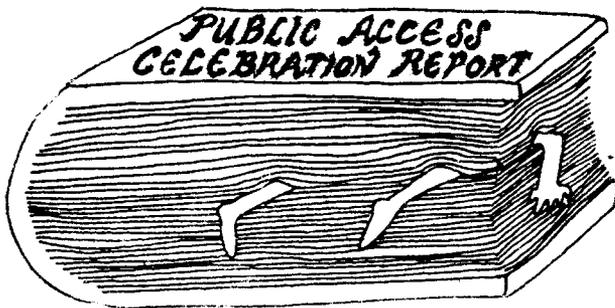
Because no two productions are alike, we invite you to call us when you begin planning your next project. We will work with you to compliment your "in house" equipment and personnel with our facilities.

PUBLIC ACCESS

SEND 50¢ FOR MAILING COSTS TO:
P.O. BOX 393 New York, N.Y. 10024

The Public Access Celebration of July 6-8, 1972 marked the first anniversary of Public Channel programming on cable television in Manhattan. Individuals, video groups, City agencies, the New York State Council on the Arts, Sterling Manhattan Cable and Teleprompter Corporation cooperated to produce the first informational event about public access for the general public.

Perhaps for the first time, a substantial number of the video groups and individuals in Manhattan worked together. Donated equipment and services extended the funds that were available. Attention was drawn to the Public Channels, people participated in making and watching tapes; there was feedback. The true importance of the Public Access Celebration is that it was experimental and open and dealt, sometimes inadvertently, with the major problems and possibilities of public access.



Some of the cable techniques used were live microwave, live telephones for immediate feedback, live studio programming, cable system interconnection, radio simulcast, video tape for delayed feedback, and a retrospective of public access channel programming. This networking capability, coupled with 18 viewing-access centers, including three libraries, Central Park, Public School 20 and Bellevue Hospital, reveal the complex, decentralized nature of the event.

As a basis for implementing Public Access as a Community Resource, we recommend that:

- (1) A date be set for a public hearing to determine if the present policies of Manhattan Cable Companies have the effect of unreasonably restricting the use of Public Channels.
- (2) Use of Public Channels be free; and that cable time and production facilities be free to Public Channel users on a first come first served basis. In accordance, the New York City (Manhattan) Franchise be amended to include a clearer and more specific definition of the public access channels, their use, and the rights of the public in regard to their use.
- (3) In each cable district there be at least one location capable of live local origination to all subscribers within its boundaries, and in accordance with "the state of the art" requirements cable systems be required to provide live local origination from the most discrete point technologically possible. At least one subdistrict be provided with a live local origination center for experimentation immediately.
 - (a) Experiments with live and taped audio public access should begin immediately.
- (4) Half of the gross revenues from the five percent (5%) cable tax be used to support municipal, educational, and public access facilities and that each subdistrict be provided with adequate production equipment, free of charge, and that there be made available to at least four viewing centers within each subdistrict one portapack. Future allocation of equipment to subdistricts be in direct proportion to the demand for such equipment by specific communities.

over →



(5) Viewing Centres be located in places covered by the free basic service clause, and that free basic service be extended to include all public and private institutions and organizations created for public benefit such as the following: public housing, private schools, non-profit organizations, community service centres, libraries, museums, major transportation terminals; and that further consideration be given to the importance of integrating public access viewing centers with all municipal and private institutions.

(6) a group, composed of public access users, community representatives, and individuals involved in local communications be chosen to assist the Office of Telecommunications, in an Advisory capacity, in the formulation of a comprehensive plan for the use of public channels. Advisors to be chosen by community Public Access interest groups.

(7) To generate community participation and debate, public hearings be held at least six months in advance of the granting of any franchise, and that notice of these hearings be publicized in both mass and local media periodically for at least two months prior to such hearings.

(8) In order to protect low-income areas from discriminatory practices on the part of cable operators, that cable operators be required to cable and service simultaneously one low-income area for every upper or middle-income area.

(9) Each cable company be required by law to safeguard the privacy of all its subscribers and that the monitoring of any cable subscriber, for any purpose, without her/his explicit consent be considered a criminal offense.

(10) To prevent cable systems from becoming another urban or rural pollutant, cable installation be done in a manner consistent with sound ecological and aesthetic consideration.

(11) We recommend the reading of the Manhattan franchise to all individuals and groups interested in the promotion of public access. Also, "Cable Television in Detroit. - A Study in Urban Communications," as well as the books, articles and pamphlets listed in the accompanying bibliography,

Equipment Access/Training Centers

Portable video equipment for tape production is of equal importance for optimum use of the Public Channels, because it permits the creation of programming beyond the studio confines. We need only refer to the F.C.C. for support: "We note specifically that the use of half-inch video tape is a growing and hopeful indication that low-cost recording equipment can and will be made available to the public." [Section 143 F.C.C. Rules and Regulations, February 12, 1972]

Equipment access center development should proceed from experience gained at the Video Access Center and Automation House (both supported by Sterling Manhattan) and Teleprompter's Harlem Storefront. Other considerations: (1) Community involvement in access center planning is a necessity. (2) Many city-owned buildings are ideal locations for access centers because of minimal rent requirements.

SELECTOVISION:

a Tool for Community Programming and a broadcast service for the Cable Subscriber

Early this fall, in the town of Beloeil, Quebec, a pilot project was tested on cable system B.H.M.O.. The project, called "Selectovision" was a result of collaboration between Videographe (the video workshop founded by the National Film Board of Canada) and Videotron, owner of B.H.M.O..

Selectovision is an experimental programming technique which gives the audience the ability to indicate their viewing preference from a list of 80 titles of videotapes produced by citizens of local and surrounding communities. This list of titles was prepared by the coordinator of the project, from the library of videograph, from the tapes of producers she found in the Quebec area, and from tapes which were submitted to her.

Copies of the list were distributed to the viewers of Videotron's B.H.M.O. system prior to the ten-day experiment. Those who wanted to indicate a choice were invited to call the station and speak to the on-air announcer.

Two channels were utilized in this experiment. The announcer received the calls, compiled requests, and interviewed guests on channel 9, while the tapes which seemed to have the biggest demand were shown on channel 11. The programming began September 22nd 1972 and continued, from 2 PM to 2 AM each day, until October 1st.

Aside from the obvious attempt to provide the viewers with a mechanism to indicate their programming preferences, the project also sought to demonstrate to the viewers how citizens like themselves had used the videotape medium. The hope was that these production examples would stimulate those in the audience to express themselves through the same medium. With further development the community could eventually feed their Selectovision catalogue from local productions of videotapes. This could be called the major aim of Selectovision.

There was also the consequence that carried further, such a technique could increase the utilization of the cable system by members of the community who either were poor users of the cable or were not connected at all.

STATISTICS

An average of 500 calls per day were recorded and at least two-thirds of the requests were met. Depending on the combined length of the requested tapes for a particular day, between 15 and 25 tapes were aired every day. The number of requests ranged from 2 to 140 for a specific tape. The announcer, who was keeping a running compilation of requests for a tape would show that tape which appeared to have the most demand on the next open spot in the program. Based on the concentration of calls, the best hours of participation appear to be between 6 and 11 PM, hours one would expect most people to be tuned to primetime shows.

CONCLUSION

The type of cable programming that Selectovision represents is often referred to as "community programming" presumably because on one hand it involves local people in the production itself, and on the other it reflects the software that people find important enough to produce. In the case of Selectovision the software came mostly from the library of Videograph. Such a library was generated over a long period of time by local people who were drawn to the Videograph facilities. This type of show can use up tremendous amounts of programming and the temptation is to go even further and use libraries of programming generated by professional artists. For "community programming" to be truly such, a significant amount must come from the local ^{over}

community, otherwise we are left with the typical formula of the audience passively viewing the productions of "professionals".

It is easy for an audience to fall into this unless they are actively encouraged to produce on their own. The advantages are obvious for the cable operator and for the people, but it requires a long, patient educational and outreach effort toward the local residents to get them to put their rich and varied feelings into the form of videotape programming. If they see that it is in their interest to continue this activity, then "volunteerism" might very well become a sustaining resource.

So far, the results of the experiment have made it clear that there are people who will show themselves in order to do programming as a consequence of this kind of production technique. Since Selectovision there has been a sharp rise in the number of serious individuals and groups who have submitted proposals to the outreach component of B.H.M.O. in order to make tapes.

An equally serious educational program to help them learn how to make tapes coupled with the entertaining forum provided by the Selectovision show, will continue to bring real community programming closer to reality, and avoid the possibility of "Selectovision" becoming a visual disc-jockey technique. Perhaps one concrete direction in which to go at this time is to take those anonymous voices on the phone and get them together, face-to-face at a meeting place.

334 rue Emery
Montreal 129, Quebec
514-843-5159

Yolande Valiquette
Selectovision Coordinator
for BHMO, September 1972.

PSYCHEDELIC GENOCIDE
by Michael Aldrich

When the Indians discovered Columbus, they ran away in terror. The Taino people, an Arawakan tribe of the Caribbeans, thought the white sailors were *turey*, which in their language means "from heaven". Columbus himself, describing his first voyage, said of these Indians:

"As soon, however, as they see that all are safe and have laid aside all fear, they are very simple and honest, and exceedingly liberal with all they have; none of them refusing anything he may possess when he is asked for it, but on the contrary, inviting us to ask them. They exhibit great love towards all others in preference to themselves; they also gave objects of great value for trifles, and content themselves with very little or nothing in return."

In return for their loving kindness, Columbus claimed their homeland for Spain, advertised (falsely) that much gold was to be found there, mis-named the inhabitants "Indians" sent 500 of them as slaves to Spain, and forced the rest to work in mines and plantations — all on the basis of his claim that he had discovered the islands.



ERIC MENN
3931 WALNUT
KANSAS CITY, Mo. 64111

"The rainbow is a sign from Him who is in all things," said the wise old one.
"It is a sign of the union of all peoples like one big family. Go to the mountain top, child of my flesh,
and learn to be a warrior of the Rainbow, for it is only by spreading love and joy to others that hate in this world
can be changed to understanding and kindness, and war and destruction shall end."

warriors of the rainbow. the return of the Indian Spirit



MATERIAL FEEDBACK

This issue and the last were put out through donations and the subscriptions of institutions. No individual subscriptions were requested. I find myself disagreeing strongly with this.

The basic argument used so far is that many people would be cut out of the information flow of the Dumping Place if they had to pay for it. But if the DP is to be the pipeline-grapevine for many who now feel disenfranchised by other print media, who would have a greater self-interest in keeping it materially functioning than they? If a group of people wishes to build a house or plant a crop that meets their needs with materials that were contributed by an institution, tools that were borrowed from a person not

facing similar immediate needs, on land which belongs to a housing developer, have they created the means to continue to meet their needs? Or, in fact, have they created the illusion that these needs will be met and that they have some degree of independence.

Consider the longevity record of any activity supported by donations from yourself for instance. Consider further that the real operators and supporters of alternate media have been and, in the near future, will continue to be people who are not destitute and who are dealing with resources of a few thousands of dollars. Not to be able to get together \$10 to \$15 a year (about 25¢ per week) for a way to be united to one another doesn't indicate much mutual interest.

If people wish to have a symbol around which they can

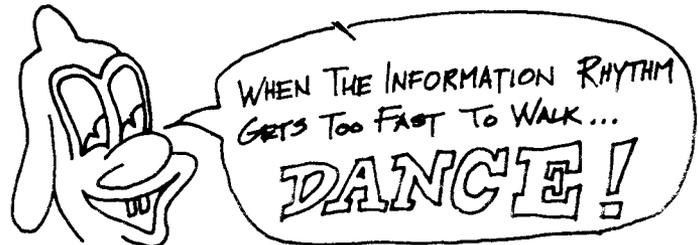
give the impression that they can be mutually responsible today and tomorrow find a different way, that is one thing. But if those same people (you) are to give substance to the endless lament for "a way to keep in touch" then a commitment to some vehicle to a solution to the problem must be made. A subscription takes into account our human tendency to let a donation slide until tomorrow.

To abdicate this commitment in the name of people who would be disenfranchised is unfair (to them especially) because it ultimately denies everyone when the grapevine dies from lack of sustenance.

Those who really cannot get together such necessary money are not the responsibility of an anonymous group of benefactors, but of those who each have supplied the materials for the DP. Pass it on, share it, duplicate it, make it personal.

Your means of survival is your business.

Peter Cuozzo
Philadelphia, Penna.



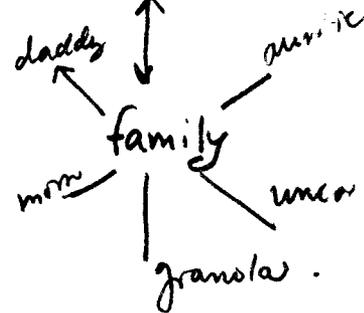
BABIES ARE INITIALLY DISORIENTED - SENSE OF THEIR WHOLE OF THE RELATIONS!

PARENTS EXIST!

but we must go beyond family

daddy mom baby

AND TOWARDS



PROVIDE THE PATTERNS OF BEHAVIOR AND UNLESS MOST PARENTS PROVIDE THE PATTERNS OF BEHAVIOR OR RATHER THE BEHAVIORAL PATTERNS!

FEEDBACK AND NEW CARE AND NEW CARE TO PROVIDE THE PATTERNS OF BEHAVIOR!

ENERGY

A BABY'S SHIT IS DENSE AND A FORM OF ENERGY

THE KLEIN FORM WAS NO OUTSIDE AND NO INSIDE. BABIES HAVE OUTSIDES AND INSIDES AND AUNTS! AND UNCLAS!

II

2 WE HAD BEEN BOUND UP WITH SYSTEMS OF 2

√4

2

3/6 = X

NOW THAT WE ARE 3

WE MUST REWIRE OUR PINS AND LOOK TO NEW FORMS OF

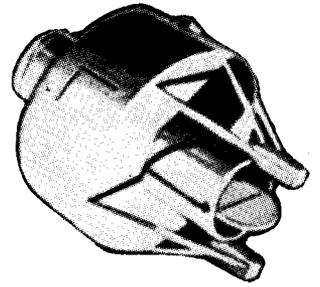
even though they are outmoded ways of gestalting, photographs are nice, especially if a product of TOTAL COMMUNICATION i.e. BABY appears in them!

LOVE.



Abbe
Katzm
Pres
Butt
Je

Please stand by...



This is no blooie: 'Please Stand By'

By JAY SHARBUTT
AP television writer

NEW YORK — "Please Stand By" is the phrase generally used by a television network whose picture goes blooie. It also is the title of a new theatrical film that poses an intriguing question of the future.

First consider the distinct possibility that, a few years from now, most network television shows will be broadcast via domestic satellite. Then ask: Can this lead to electronic mischief?

"Please Stand By" says it sure can. U.S. satellite officials say it sure can't, at least not the way the film's plot line would have it.

The movie is about a group of technically expert radicals who interrupt a network's satellite transmission during the nightly news to beam a counter-culture message.

They do it with a stolen mobile television van supposedly equipped to beam a signal to satellites on station above the United States.

They roll their one-minute videotape message on the network's satellite frequency, then lower the antenna and roar off into the night, lest the Federal Communications Commission get a fix on them.

The counter-culture broadcasts begin and end with a deep voice intoning, "The airwaves belong to the people."

The film is underground in the sense that it didn't open at Radio City Music Hall. It's playing in Greenwich Village. But its premise is very, very funny.

"Please Stand By" was produced, directed and written by Jack and Joanna Milton, a young New York couple who put the thing together for about \$100,000. It's their first feature film.

Milton says the idea of a satellite caper had its roots

in the real-life takeover of a local television station here by some radical folk a few years ago. They were evicted after a brief on-air show.

That happened a few years ago, but the idea resurfaced with a space-age twist when Milton read a few articles about satellites.

"Then we thought of doing a story based on the premise: 'How can we do a broadcast by satellite without getting caught.'" the 32-year-old film-maker said.

How did they research the idea of an illegal satellite signal?

"Well, actually the government puts out all the necessary information," Milton said. "They really do. We did all the research in the San Francisco public library. All the information is right there."

Did the filming attract the FCC's attention?

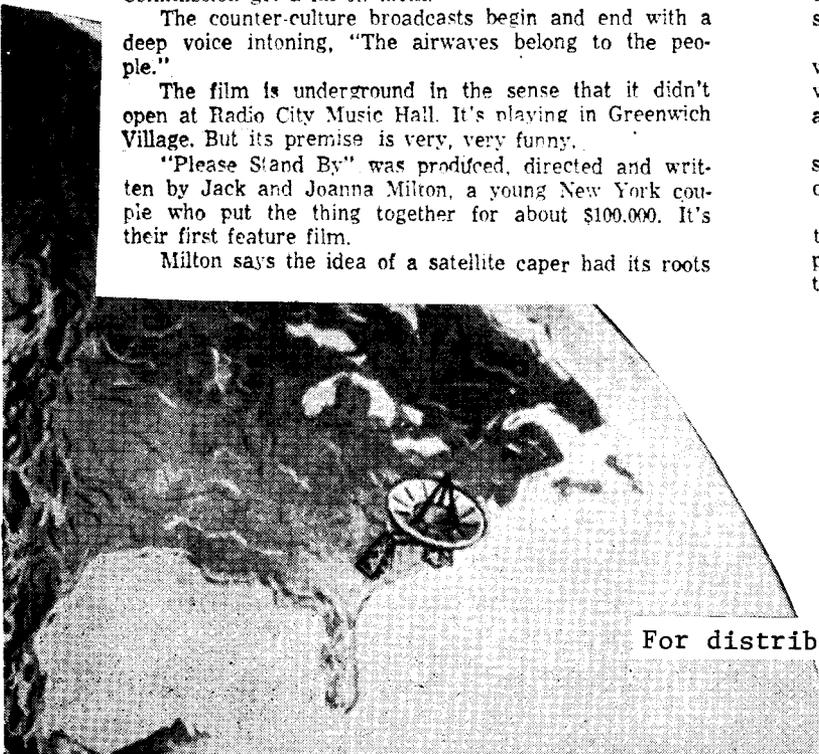
"No, we didn't have any problems with them because the FCC, of course, wasn't aware of what we were doing," Milton laughed. "If they were aware, we probably would have had problems."

Now comes the bad news for prospective signal thieves. An expert at the Washington-based Communications Satellite Corp. (COMSAT) says there is no way one satellite signal can be totally displaced by another.

The expert, who declined to be identified, says the worst that would happen during such an electronic caper would be much video fuzz and audio garble on our sets at home.

"It's possible to mess up the network's signal," he said. "But there's no way you could completely knock it out with another signal."

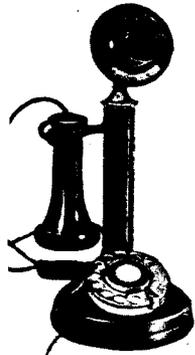
Okay. But if Walter Cronkite is interrupted by a mysterious voice that says, "The airways belong to the people," there may be a congressional investigation or something.



-ASSOCIATED PRESS

November 29, 1972

For distribution contact Jack and Joanna Milton
c/o April Video Coop
Box Ak
Downsville, N.Y. 13755

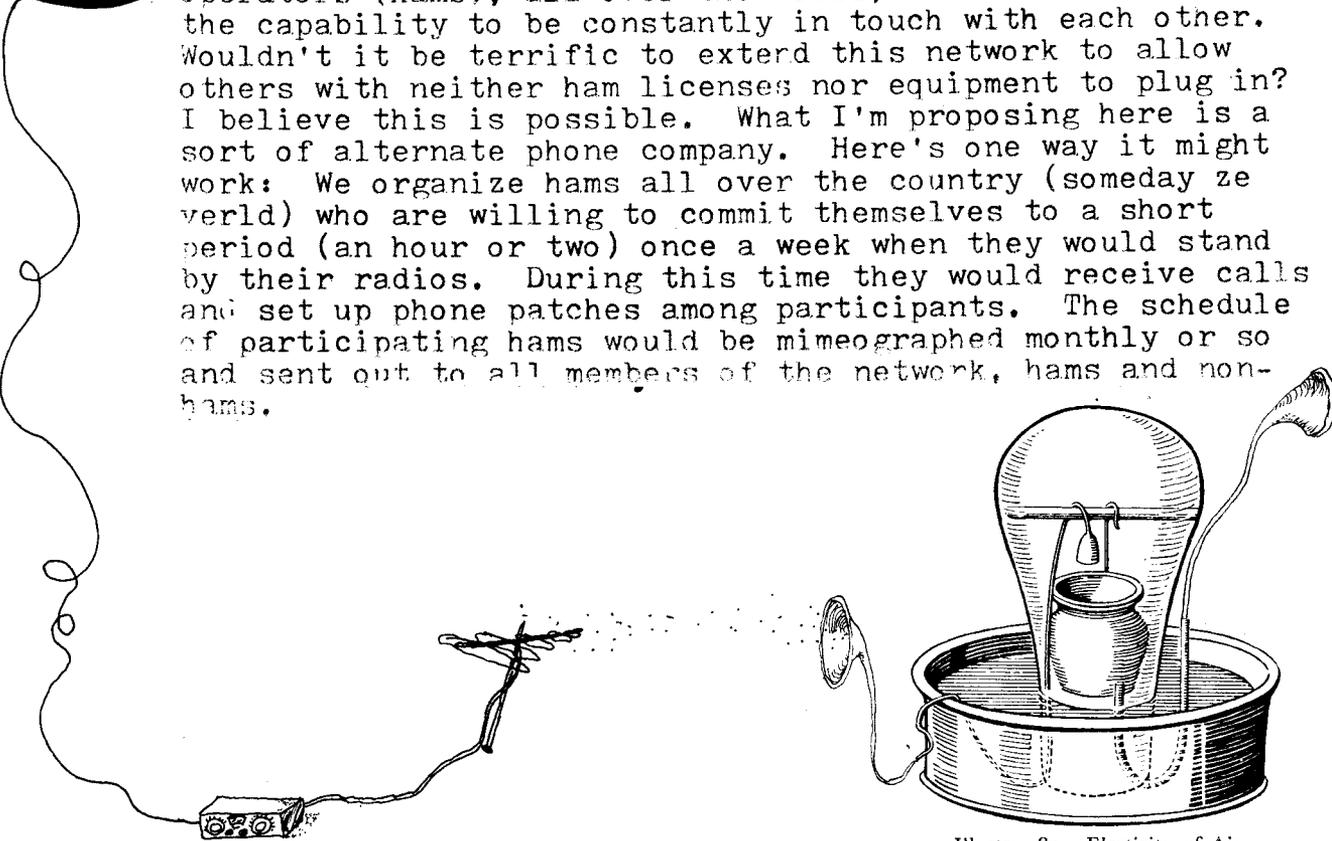


The World At Your Finger Tips!

ALTERNATE PHONE CO.



Right now there exists a huge network of amateur radio operators (hams), all over the world, who are or have the capability to be constantly in touch with each other. Wouldn't it be terrific to extend this network to allow others with neither ham licenses nor equipment to plug in? I believe this is possible. What I'm proposing here is a sort of alternate phone company. Here's one way it might work: We organize hams all over the country (someday ze world) who are willing to commit themselves to a short period (an hour or two) once a week when they would stand by their radios. During this time they would receive calls and set up phone patches among participants. The schedule of participating hams would be mimeographed monthly or so and sent out to all members of the network, hams and non-hams.



Illustr. 189.—Elasticity of Air

Now, let's say I'm a participating non-ham in New York and I want to talk to my friend, who's also not a ham (nor does he have to be a member of the network), in San Fransisco. I look up, in my schedule, the name and phone number of the participating ham in my area who is standing by to receive calls at this time. I also find the name and call letters of the ham on duty in S.F.. I then make a (local) phone call to the N.Y. ham and give him all the info along with the phone number of my friend in S.F.. He (N.Y. ham) then contacts S.F. ham on his radio and patches the phone, with me hanging on at home, into his set so I'm connected with S.F. for the price of a local call. Meanwhile, the ham in S.F. makes a local phone call to my friend there and patches his phone into the radio. Now my phone is connected to my friend's phone (thru two ham radio sets and the airwaves) and we can talk as long as we want at the cost of two local phone calls. To keep the lines open though, we'll probably have to put a time limit (maybe 10 minutes) on calls.



(continued on back)

Committee For Open Media
Philosophy Department
San Jose State University
125 South Seventh Street
San Jose, CA 95114
18 October 1972

AN OPEN LETTER TO FCC COMMISSIONERS

In a recent news item in Broadcasting Magazine (9 October, p. 5), it was reported that the Office of Telecommunications Policy has nearly completed long-range policy recommendations on cable television. The proposals were said to include policies "recommending that cable TV be structured as common-carrier as means of increasing access to (the) medium...".

The Committee For Open Media is deeply concerned as to whether these proposals will truly enhance the public's access to cable TV. The Committee further believes it wholly inappropriate that a private executive input procedure be employed for the formulation of public policy.

Cable TV has the potential of becoming the primary distribution medium of all forms of communication within the next decade. It seems incomprehensible that policies in such an important area as cable communications could be formulated without any definition of needs being sought from the general public.

The Committee For Open Media requests that the FCC begin a formal inquiry with full input from the general public on the problem of access to cable TV. In particular the Commission should explore the possibility of overseeing the establishment of non-profit community leased channels.

Faithfully yours,



Phil Jacklin & Allan Frederiksen,
(Johnny Videotape)

How does it work?

Video Circle brings videotape recording and playback equipment, portable and battery-powered, to "alternative" communities or collectives in the countryside to offer an opportunity for exchange of ideas with their counterparts in the city, who, if they would just wake up to it, would find that they already have videotape services available to them. The project makes a periodic tour of many such country communities alternated with city visits to videotape studios for editing of the material collected and copying of new tapes of interest produced in the cities.

An Invitation to
the

Video Circle

Videotape communication through the mail has been happening now for some two years, but, for the most part, videotape facilities have been confined to the cities. Video Circle is an extension of this primarily urban network to the country folks. Hopefully this crossbreeding of urban and rural experience will prove to be a fertile one.

The Video Circle is a new means of communication among those working for social change. It is a medium for exchange of information about the very latest developments in our work and consciousness. A volunteer scheme itself, Video Circle will focus on the development of cooperative forms—ways that people recognize their common goals and share resources.

In short, this can be a sort of Whole Earth Catalog on videotape, a free-for-all on television, a journal of our changing culture, a forum of discussion, a videomagazine, an exchange of images and visions, a tribal television council, a communal newsletter, a video circle dance.

The medium of exchange in this project is videotape "notes." The tapes are not intended to be documents of any lasting value, though some tapes may become so. They should be, at the outset, merely jottings, signals, suggestions for new development, impressions of our lives, notes to the larger community. This rough and quick aspect of the presentations is the very essence of videotape. The videotape medium features instant replay; tapes are erasable and recordable and not really as permanent as film. Tapes which turn out to be important documents worth saving for a matter of years really should be transferred to 16mm film through a machine designed for that purpose, a "kinescope." Video tape should be thought of as an empty vehicle of image and sound. So Video Circle's central feature is contemporary relevancy—it is grass roots television, "of, for and by" the people who make it work.

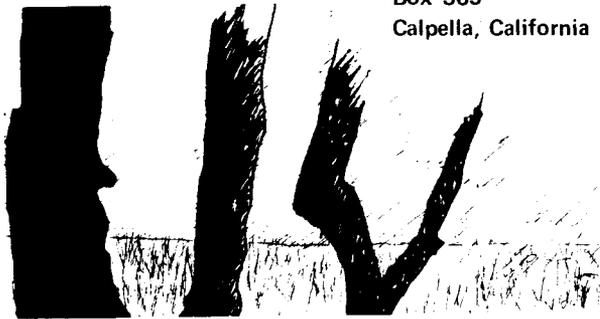
FOR MORE INFORMATION WRITE:

May Mercury soon grace your threshold,



Rhodes Hileman for the Video Circle

Box 365
Calpella, California



Here are some suggestions
but don't let this limit your thinking:
Political and economic issues—exploitation, pollution, distribution of wealth and land.
Crafts—pottery, glassblowing, shoemaking, woodcarving, metal sculpture, forging.
Arts—stained glass, painting, printing.
Music—music, music music . . .
Theater—improvisational stuff, street work, visions and dreams.
"Trade" skills—auto mechanics, masonry, carpentry, appliance repair, welding.
Encounter groups—house meetings, discussions, freak-outs, blow-outs, love-it-ups, acting out your dreams.
Meditation—yoga, mantras, prayers and chants, dances, Tai-chi.
Dreams and visions.
Building your house, growing your garden, gathering wild food.
Ecology—animals and birds and trees and all those trips.
Essays, video-poems, philosophy raps, entertainment, visions, visions, visions . . .

Bill Brown - Director
 Penland School of Craft
 Penland, N.C.
 Video for recording craft

In addition to direct voice communication, there are other things we might look into for this network: There are two ways (that I know of) to transmit still pictures. One is a facsimile machine which, I'm told, can be obtained as surplus from Western Union and others for five or ten dollars. This device is sufficient for transmitting copy not requiring high resolution (diagrams, schematics etc.). The other way is a slow scan video process in which a still picture (photo or whatever) is scanned by an electron gun in about 8 seconds and transmitted to anyone with similar apparatus. Both of these systems, incidentally, can be used with regular transmitting and receiving equipment, with the same reach as voice transmission.

There are also video ham systems through which moving pictures can be sent. However, the reach is short (limited to high frequencies), investment high and quality low. So I'm more interested right now in seeing voice communication established. Meanwhile, if anyone knows more about this (or anything), why not input to the next Dumping Place?

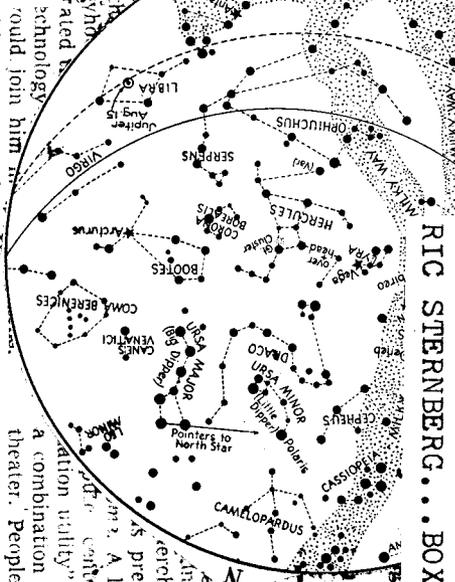
P.S. If you're into working out a network like this, get in touch (especially if you're a ham or intend to become one!).
 RIC STERNBERG... BOX#369... PUTNEY, VT.. 05346... phone 802-387-5803

television electronics development of the engineers and broadcasters. We don't have our best scholarly minds working in the field. The academic world has psychologically turned its back on practically all forms of electronic communications.

Last week Mr. Dann, who is a former director of programming for the Columbia Broadcasting System and now is a consultant to the Children's Television Workshop, producer of "Sesame Street" and "The Electric Blue Sesame Street" and "The Electric Blue Sesame Street" and "The Electric Blue Sesame Street" are usually situated near the eye. In crustaceans they are the posterior and longer pair.



Some Forms of Antennae:
 a, clavate; b, capitate; c, arborescent; d, plumose; e, pectinate; f, serrate; g, moniliform.



Two-way instructional... could permit the teachers... in their homes... human casualties.

expensive and... that would op... nated sites, h... central mon... ighting. Personal... systems... ngers, ho... ngs, and... and... ber... cont... nts... dem... take a firm hand, Mr. Dann... along with others, "as the... Britain, Germany, Sweden... —DONALD



called antennae, being the antennae. There is some reason to think that the antennae of insects are the rest of the olfactory system. HIXSON, *Ann. Entomol. Soc. Am.*, 6, p. 223. [A. 1913.]

The first bug had been ornamented with only two antennae. But the humming in the ocellus would have been visible. HIXSON, *Ann. Entomol. Soc. Am.*, 6, p. 223. [A. 1913.]

The course will be prepared to the recast that within a decade or two virtually every home, school, business establishment and governmental agency will be wired for cable TV offering 30 channels.

Here are some of the possibilities which the students will consider:

Health care... would be linked... graphical distrib... would be used for such things as ob... taining medical history, performing parts of the physical-exam and reading electrocardiograms.



BLACK ELK SPEAKS:

"I THANK YOU FOR THE PEOPLE THAT'S RESPONSIBLE FOR ALL THIS RADIO AND TELEVISION AND COMMUNICATION- TO SEND MESSAGE GOOD MESSAGE-TO OUR AMERICAN PEOPLE-THIS IS WHERE THE WAR IS-I NEED YOUR HELP... THE GREAT SPIRIT BLESS ALL OF YOU, EACH AND EVERY ONE OF YOU."

videotape 102: "Black Elk & Crowdog" Sept 27, 1972
Synapse Library, University Union, Syracuse University



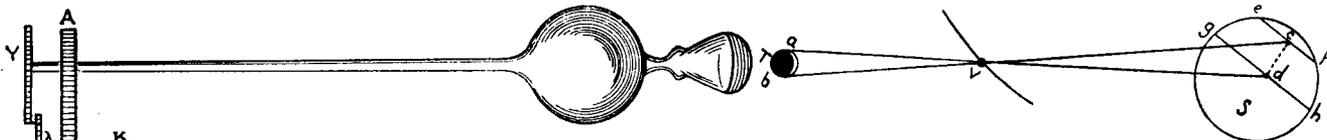
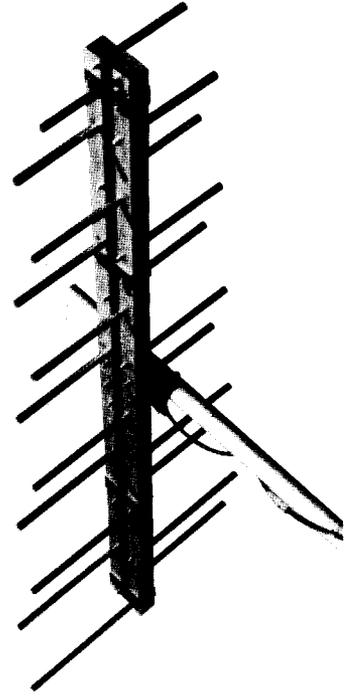
- Allon and Mary Schoener. We have a contract with the Smithsonian Institution to develop plans for the 1976 American Revolutionary Bicentennial.
 - We are working on multiple units for traveling exhibitions which will document the nation's history and culture. They are being planned as open-ended information systems to which people can add their own stuff on a local level.
 - Media: slides, film, audio tape, and video are going to be included.
 - Community festivals where people organize their own celebrations are going to be important. These festivals will involve some outside input, but will mostly rely on people locally to do their own thing.
- All of this is in the planning stage now. Not too much real happening.



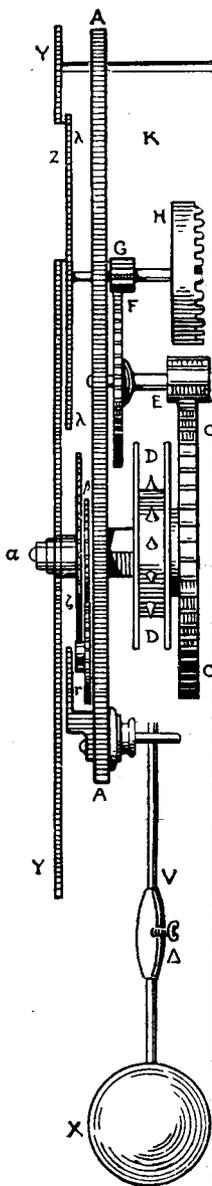
COMMUNITY TRADES & SERVICES GUILD
 PO Box 4302 - Stockton, Ca 95204

As ground-work for extending CTSG nationally, your help is needed in compiling a comprehensive register of ALTERNATIVE TRADES & SERVICES, i.e. T/S apolitical to left on spectrum which constitute viable options to traditional business establishments. From country craftsmen to urban professionals, underground shops to coops, tribe industries to radical economists, fishermen to truckers - everyone who is active, directly or in a supportive capacity, in commercial ventures. Names/addresses of People in your community whom you consider responsible for/responsive to socio-economic innovations. Please note their business or occupation. CTSG will contact each T/S prior to voluntary inclusion in register due Jan-Mar, 1973. T/S Register, as all CTSG data, is available to members ONLY! Be sure to include your name(s) if you want CTSG announcements. Your thoroughness and quick response is of appreciable value!
 Jonathan Chalinder - National Coordinator

CTSG = AN ALTERNATIVE TO U.S. CHAMBER OF COMMERCE



Illustr. 119.—Halley's Method of Determining the Distance of the Earth from the Sun

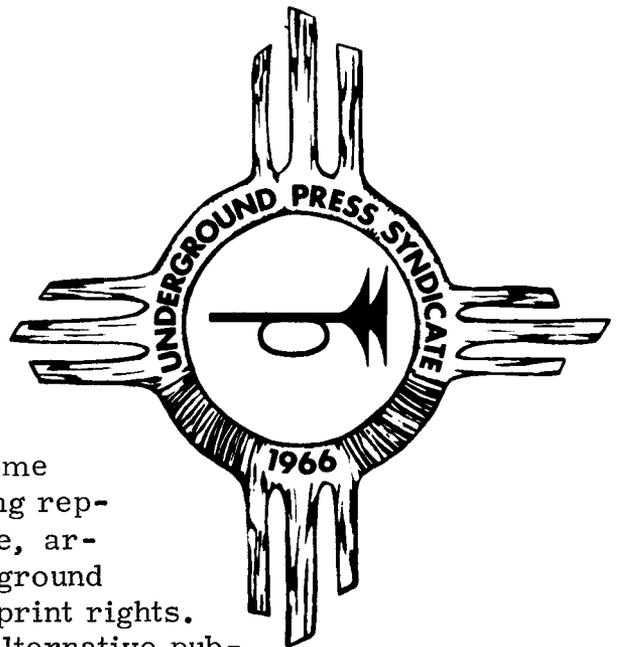


Underground Press Syndicate
 Box 26, Vil. Sta.
 New York, N.Y. 10014
 (212) 242-3888

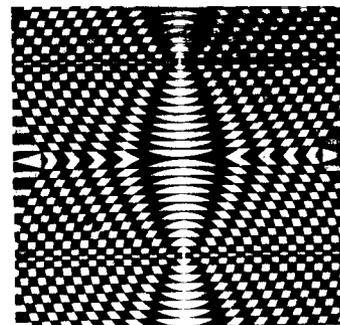
The Underground Press Syndicate is a non-profit association of over 200 underground newspapers and magazines around the world. It is an anarchistic organization designed to increase awareness of the underground press and to help alternative publications come out -- by providing national advertising representation, publishing a news service, arranging for the microfilming of underground publications and providing for free reprint rights.

UPS membership is available for alternative publications for \$25. A variety of services is available for other groups as well: the UPS News Service (40 packets per year for \$50); UPS library subscriptions (\$50 for six months, \$100 for a year, U.S. and Canada only); sample packets of 12 underground papers (\$5); the UPS Directory (\$2); and a booklet called "How To Publish an Underground Newspaper" (\$1).

We welcome news tips and stories; anyone with information of national interest is urged to phone or write. Thanks, and stay high.



Suite One,
134 West Houston Street,
New York City, New York 10012
(212) 260-2799



This is to announce the formation of the Atomic Video Network, a small group of people dedicated to video for progressive social change. AVN is partially an outgrowth of The Daily Planet, an alternate New York City newspaper.

The Atomic Video Network will operate in several areas:

- The gathering and airing of news of pertinence to the counter-culture. In this respect you might want to think of us as WBAI-TV.
- The production of syndicated entertainment programs geared to the underground.
- The distribution of unusual educational programs to a network of colleges and universities.

Peter Cuozzo

c/o Philadelphia Museum of Art
Department of Urban Outreach
26th and Parkway
Philadelphia, Penna. 19101

★ At the moment working in a local urban neighborhood training and assisting some residents to build an audio-visual access system for a community services center serving that particular area.

☉ Involved in a production distributed through PBS concerning the issue of state supported education for handicapped children. A feature of the program was testing the response of viewers via phone polls and computer assisted updates and displays of the results as the poll progressed during the show.



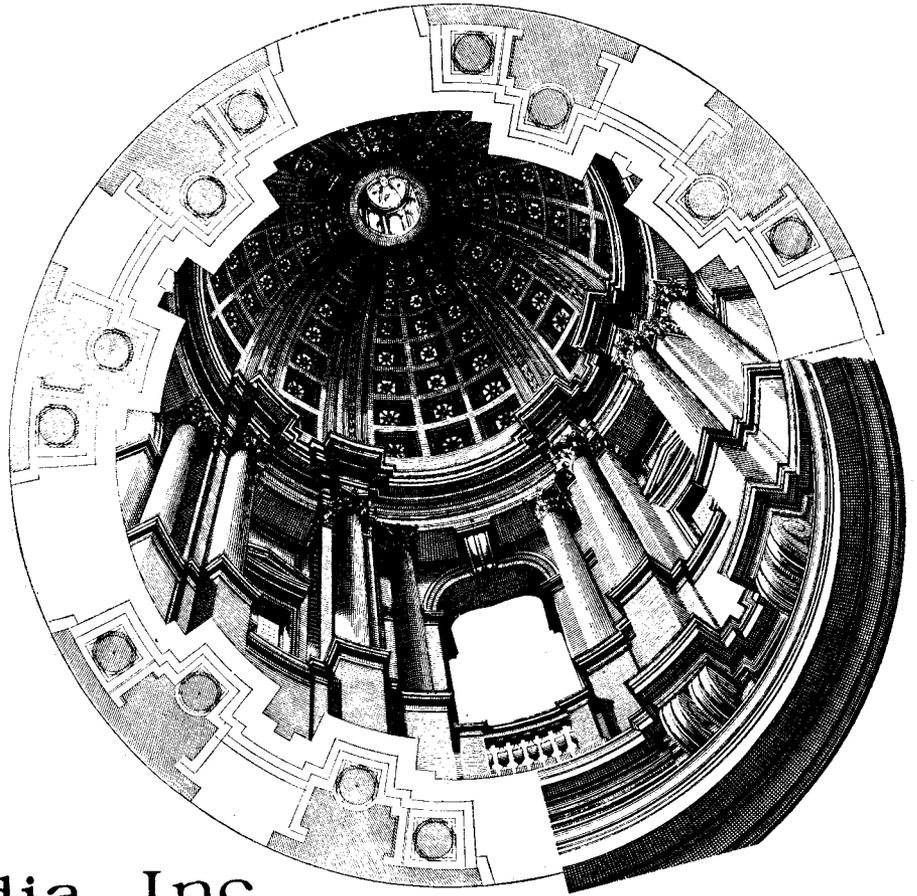
Tel. 215-763-8100 X265 or
263

* * * * *

☼ Did some work on the Select-ovision experiment in Beloiel, Quebec. Subscribers of the system on which the experiment was performed indicated their preference of those half-inch productions that were available at the studio by phoning in to the station during the show.

☼ Working with a family of a handicapped child to produce a self-portrait of their activities and relationships with each other.

☼ Continuing to work toward ways of making shared information and resources a reality

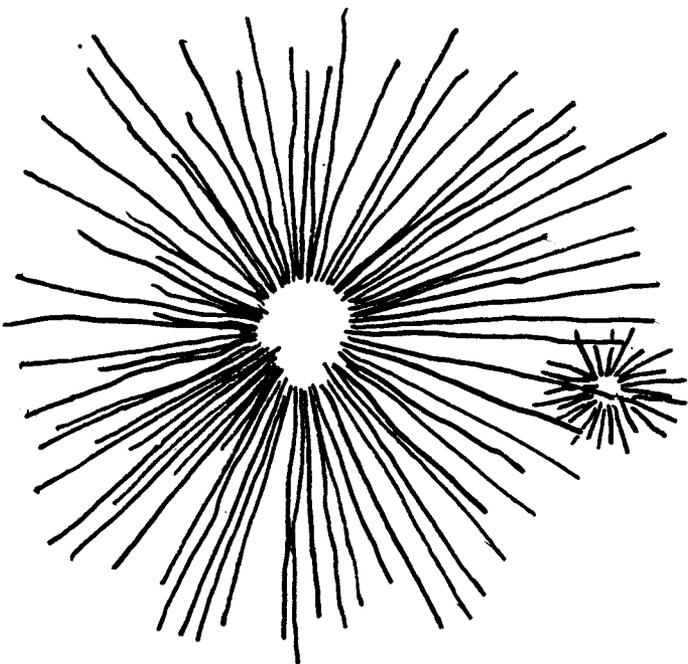


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VIDEO ACCESS CENTER

The Video Access Center was set up via the Alternate Media Center at N.Y.U.. AMC contracted with the Sterling Manhattan Television Co. for the "donation" of equipment for the use of an access facility. About \$15,000 worth of equipment was provided, including 4 Porta Paks, 2 Sony 3650 editing decks, 1 3600 deck and an S.E.G.. Sterling Manhattan agreed to maintain this equipment and also to provide the Center with 75 half hours of half-inch tap tape with a fresh roll to be substituted for each tape used more than six times.

The contract established the fact that the Access Center was not under the aegis of Sterling Manhattan. Sterling and AMC retain the right to terminate the contract on 15 day notice.

Beyond these provisions, and the running of cable drops into the Access Center, Sterling contracted (and has given) virtually no other input to the access facility.

In order to actually set up the center, AMC had to find other funding. This came from a grant from the Fund for the City of New York. The grant was for \$20,000 for one year. This money was enough for the rental of the store front, salary for one fulltime staff member (Maxi Cohen) and some petty cash expenditures.

This was still not enough to run an access center and it did not begin to deal with the question of sustained funding.

Alternate Medias's objective in setting up the facility in this way was to see what would happen. Would there be volunteer community support sufficient to maintain the center. What kinds of projects would evolve. Could the place begin to develop a sense of itself as an entity. How would the existence of a place independent of the cable company effect the use of the Public Access Channels. Would a group emerge to take over the Access Center, removing it from the institutional support of AMC.

The Video Access Center Opened on September 15, 1972 at 528 La Guardia Place. After three months of operation, some of the answers are beginning to come in, but in the process more questions have been raised.

The volume of activity of the center is the most obvious fact about it. From the outset, a group of about 15 people volunteered substantial amounts of time. Meetings are held regularly to develop policy and

DRAFT OF REPORT OF THE VIDEO ACCESS CENTER FOR THE PUBLIC ACCESS CELEBRATION REPORT
phyllis johnson and maxi cohen 12/28/72

528 La Guardia Pl., N.Y., N.Y. 10012

procedure. One of the first decisions made by the volunteers was to limit the use of the center to people living in the Sterling Manhattan Cable franchise area. No restriction of this kind had been made in the contract with Sterling.

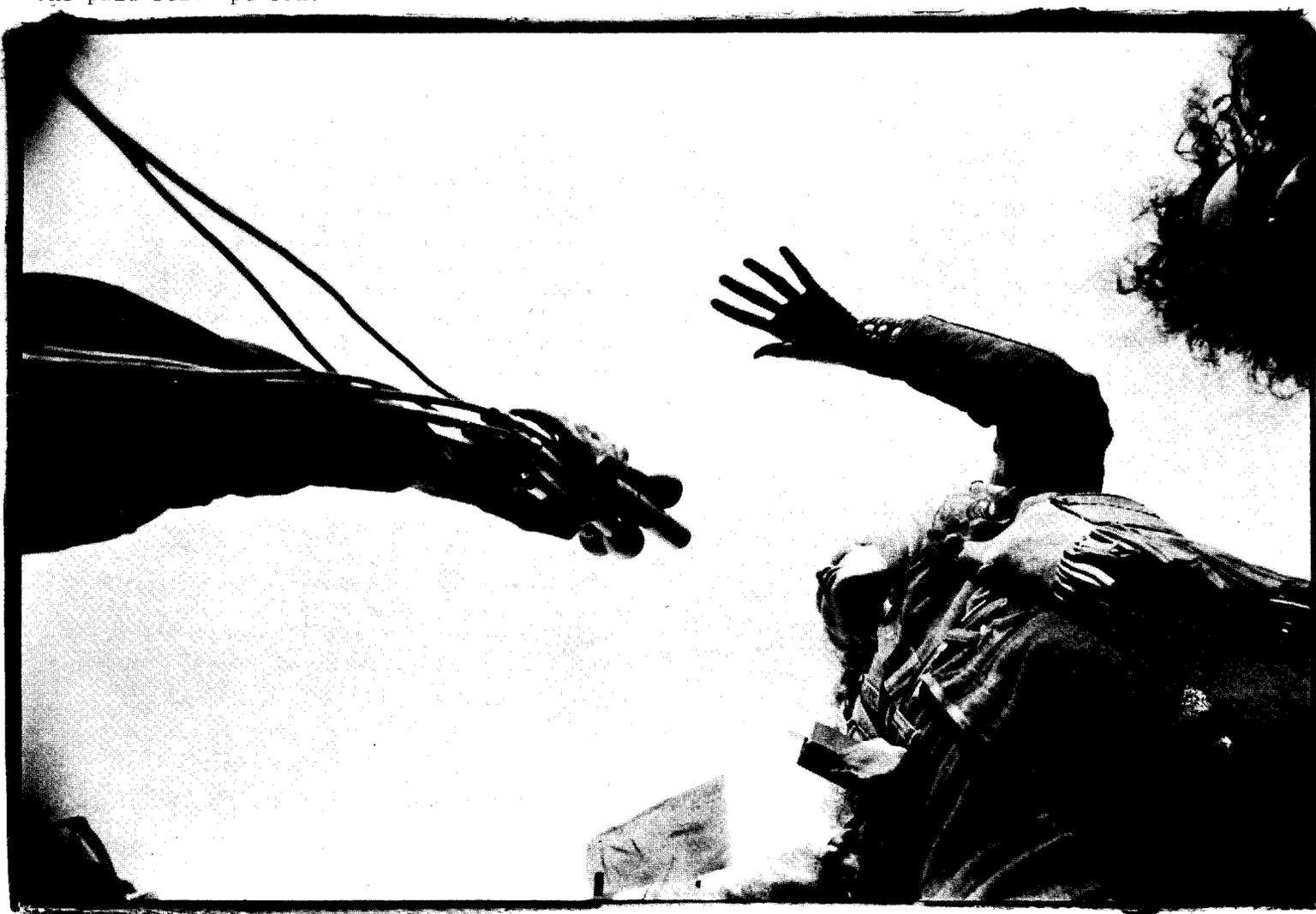
Classes were started immediately to train people in the use of the equipment. By the end of three months, close to 300 people had been issued cards designating them as qualified to check out VAC equipment. This has been a tremendous strain on the 4 Porta Paks. Out of the 4, at least one is almost always in for repairs. The 75 half hours of tape are woefully inadequate. And the volume of activity has also been a strain on the volunteers.

The original group of volunteers has about doubled. Approximately 400 man-hours a week are volunteered just to keep the place open from 5-9 weekdays, 2-6 weekends. The volunteers spend the greatest part of this time dealing with logistics--record keeping, equipment and tape inventory, requests for information, scheduling, etc.. The administrative job of keeping all this coordinated has proved enormous for the one paid staff person.

The use of the center as a place to view the Public Access Channels has not been sufficiently publicized. V.A.C. needs a better space to provide comfortable viewing. Also the short hours tend to discourage this use, as well as the uncertainty of whether the Sterling technicians will play tapes at the scheduled time. However, occasionally groups or individuals come to see programs in which they have a special interest, and the volunteers feel that this makes for a very pleasant ambiance.

As for the question of how the Video Access Center would effect the use of the Public Access Channels, up to this point there has been no significant development. Most tapes that have come out of the center have been of the cross-shot program type, with many not getting carried out to completion and put on the cable. There is also little sense of follow-up once a program has been cablecast.

The volunteers, who are also the teachers, have decided to require classes to continue longer than the previous three sessions. The purpose is to work with fewer people for higher quality.





VIDEO WOUNDED KNEE

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Lore of Video,
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Benefit Showings - Contact:

Chuck Hollander, 49 Walker St.

N.Y.C., 10013-925-2732 or April Video Coop, Downsville, N.Y. 13755



The volunteers want to have time to work with people using the Center to create programs and projects that will make the Public Access Channels a viable medium for dialogue and exchange, eliciting feedback and followthrough. This would mean being able to lend equipment to groups working on projects on a continuing basis. It would also mean taking time to go out into the community, demonstrating the closed circuit potential of half-inch video. And it would mean working actively to promote more access and viewing centers throughout the city.

This access center was set up to serve too large an area with too little resources. There is no possibility of its becoming a real community center when its constituency is the entire southern part of Manhattan. The volunteers do not represent residents, community groups and organizations of the neighborhood in which the Center is located. Rather, they are representative of the many people in NYC who would like to have access to videotape and alternative television. Since the Video Access Center is the only access center of its kind in the Sterling Manhattan area, they feel committed to continue trying to serve this enormous locale.

These comments emphasize some of the problems that have arisen in the development of the Video Access Center. On the positive side, there is an overwhelming feeling that the place is wanted and needed and that there are people of energy and imagination willing to work tirelessly to keep it running smoothly and growing constructively.

On-going projects are beginning to emerge from the Access Center. They include the Feranium School, Veteran's Hospital, St. Bartholomew's Church, Horizon House, The Fortune Society, Share, and the Puerto Rican Artists Project.

The volunteers are presently turning their attention to survival. How can funds be found for additional salaries and project development. How can money be generated by freelance shooting or editing jobs to help sustain volunteers. And most difficult and important, how can broadbased support be stimulated to underwrite the facility to continue until there are neighborhood access and viewing facilities through the city.

Access to teaching people how to use half-inch video and then providing access to equipment is only one limited way to go. There is great need for access to information. The creation of an information exchange medium is in the process of development. Visions of studio equipment, headend live transmission capability do not seem to be immediately realizable.

Just how this youthful Access Center can grow is a matter of much speculation and discussion. But the people working there now know that it needs increasing input of community involvement, audience feedback and financial resources, in order to start its second year in good health.

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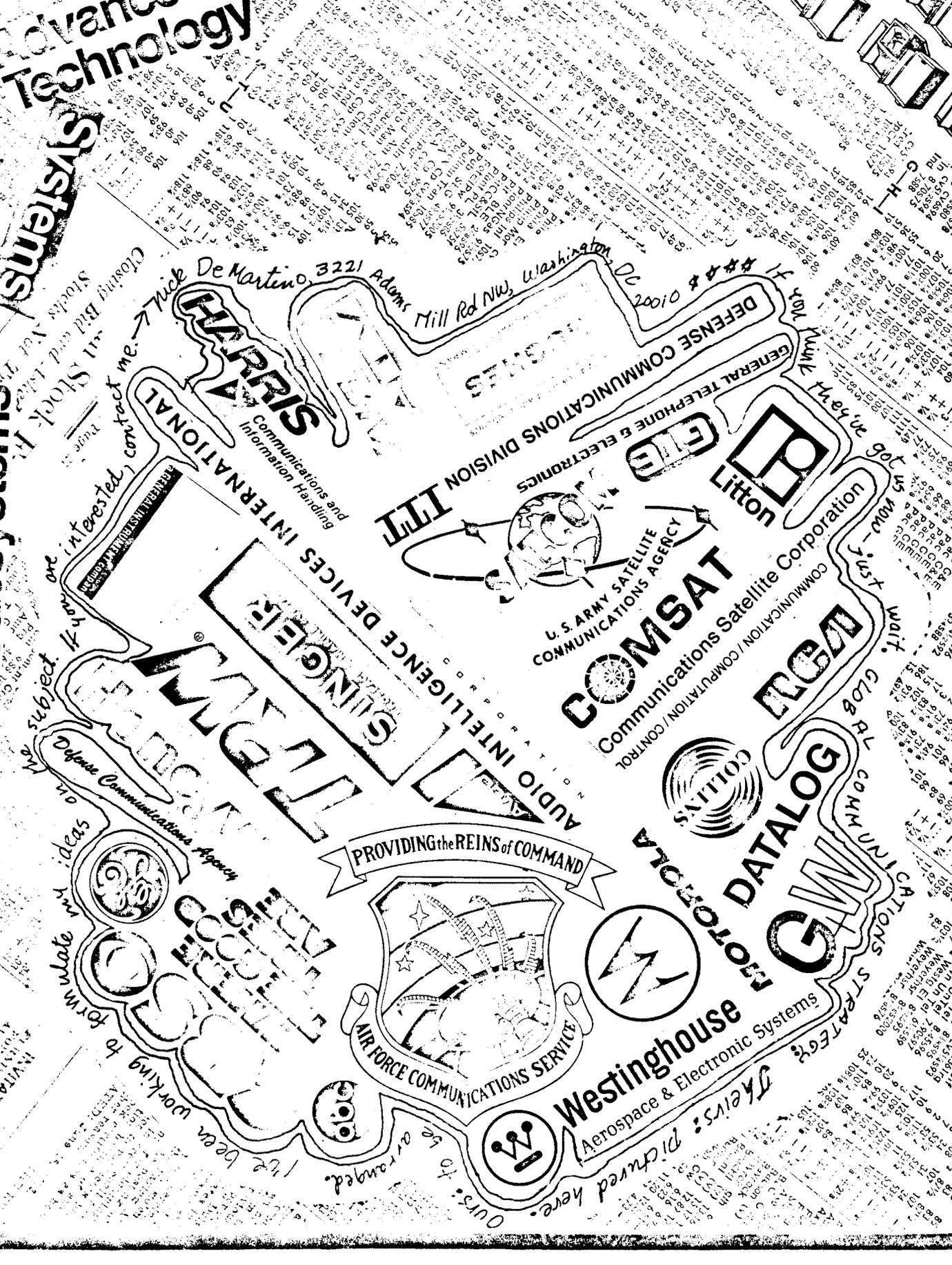
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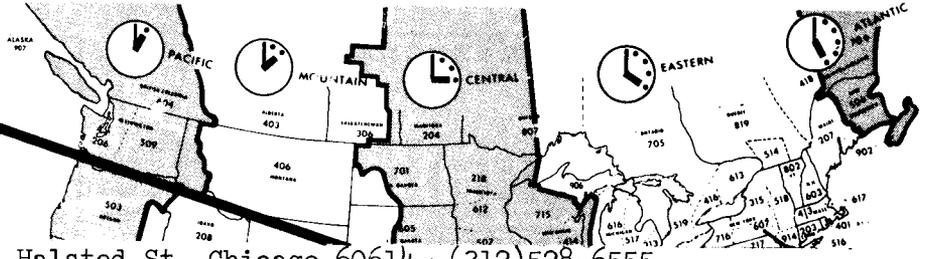
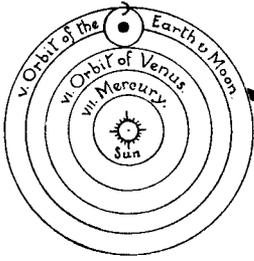
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THEIR'S: PICTURED HERE.



CONTACT: ANDA KORSTS · 2550 North Halsted St. Chicago 60614 · (312) 528-6555.

This is for the news category. It's a fairly personal account of what's going on with video in the Chicago area - the people and projects I'm most familiar with, my understanding of the cable situation and so on.

People:

-- David Affelder, Gates-Blake 425, University of Chicago 735-3380; directs a video facility for use by students and faculty in the humanities division; presently concentrating on school-oriented projects such as taping of concerts, etc; sponsors tape showings; 2 porta-paks, basic editing bench.

-- Anne Christine Heintz, 7604 N.Damen Ave. 973-1257; working out of St.Mary's Catholic High School; directs the society for

Communications and Education, a coalition of students, teachers and people in the communications industry, to work out innovative uses for television in education; kids use the porta-pak in their own ways such as developing full programming for use on a future archdiocese UHF station; kids have a cable television task force and are doing simulations of the city's upcoming hearing on cable; one CV porta-pak and a studio.

-- IMEDIA 2457 W.Pratt Ave. 743-1308; coordinates

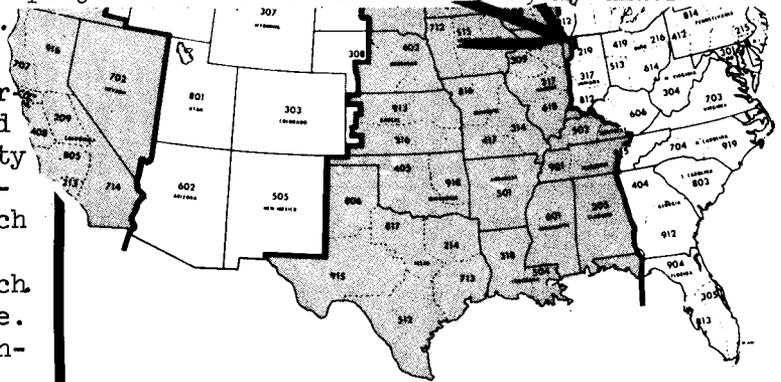
an inch studio facility for independent productions; developing community oriented projects; five people on the staff.

-- Anda Korsts; coordinates a just begun

ten-project community video program in cooperation with the College of Urban Studies at the U of Illinois; projects include documentations, workshops, research studies -4 porta-paks, full 1/2-inch through inch editing capacity; puts out local newsletter for use by tape-makers and organizers; sponsors regular tape showings; adding to library of tapes from out of the area; six people working on the project.

-- Bob Levy, 3411 N.Elaine St. 472-1810

president of Chicago Circle Broadcasters a student video group at the U of Illinois; beginning to do community-oriented projects as they fit into class work; beginning to scrounge a permanent equipment pool from various sources in the school; sponsors tape showings on the school's closed-circuit two inch system; about 30 people are members.



-- Phillip Lee Morton, 1839 S.Halsted St.

666-5628; heads the video dept. at the School of the Art Institute; 4 porta-paks, editing; gearing for color; arts-oriented, including experimentation with further development of Dan Sandin's video image processor and Jim Wiseman's synthesizer; building a tape library of their own tapes- including tapes of visiting artists- and dubbing incoming tapes; working with Sandin on a Jan 26 event at the U of I called "In Consecration of New Space"- a joining of the image processor and the synthesizer in real time; Terry Lynch also working full time, plus some part time student help.

-- Kaye Miller, Behavioral Sciences Bldg.

U of I, 996-5284; working with students and graduate students in his political science classes on community projects such as programs with several Chicago street "gangs" like the Young Patriots and Young Lords; currently working on tapes of documentation -examination-feedback with Indians in Vancouver; I don't know how many porta-paks in his control, but there's also access to the schools equipment generally, including 1/2-to 1 inch editing; putting out an issue of Radical Software which will examine standards for tapes.

-- Dan Sandin, 2112 N.Halsted 996-8689.

a physicist teaching video in the art department of the U of I; working on environments such as inflatable structures; developing color modules for his video image processor in cooperation with Phil and Jim.

(continued →)

Personal equipment plus access to the school's..

-- Bob Sandige, 750 State St., Elgin.

742-1040 ext230; working with mental patients and staff at Elgin State Mental Hospital on such programs as taping of role-exchange experiments with staff people; part of "New Orient Media" an independent production group which includes graphic artists, technical people etc; recently finished a major production about Elgin State; full one-inch studio.

-- Ted Sarantos, New Chicago City Players, 615 W. Wellington Ave, 929-0542; works with video as a tool in gestalt drama, personal equipment- borrows editing set-up.

-- Stuart Sweetow, School of Nursing, Ravenwood Hospital 1931 W. Williamson Ave. 878-4300 ext520; developing a video facility for the hospital for use in teaching and eventually for community reach-out programs; color cassette system.

-- Tedwilliam Theodore, Communications For Change, 111 E.Wacker Dr. 644-2460; directs a video program for an umbrella-type social service agency to develop better communications between the social worker & the client; personal equipment including basic editing.

-- Tom Weinberg, Instant Replay, 25 West Chicago Ave. 944-6657; independent video producer; working on ways to develop cable and broadcast distribution for $\frac{1}{2}$ " programming like the TVTV tapes.

-- John Wasco, 4729 White Oak Ave. East Chicago, Indiana (219)397-7054; developing a video program in cooperation with a state juvenile delinquency prevention program.

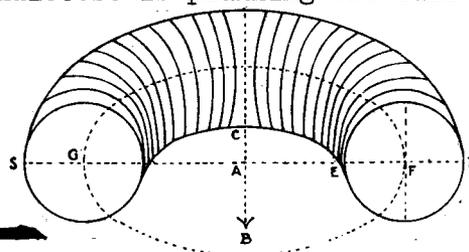
Funding:

-- The Illinois Arts Council formed a public media panel in response to their first video proposal last year; the panel has a budget of about \$19000/year; they granted about \$6000 to the community project at the U of I (above); about \$5000 to Phil for the videotape library at the School of Art Institute; the rest went to a "high-quality professional" broadcast TV original drama which would give jobs to Illinois actors.

-- Except for a \$10000 grant from the Benton Educational Research Foundation to a humanities professor to develop the U of C video facility, the local foundations have come across with nothing worth counting; that's to be expected to change in the near future, but not in any major way.

-- Corporate giving to video has been slight, but there are a few individual patrons interested in video -primarily arts oriented.

-- Area schools are generally scattershot in their support of video projects; except at the U of I, there's been very little support for community-oriented projects and most schools are still concentrating on studio facilities for traditional uses; the U of I and a consortium of area schools are planning to develop a UHF station which would support community programming; the Archdiocese is planning the same thing.



Broadcast:

*Channel 44 (UHF) put on both a special Chicago edit and the TVTV Democratic edit; the special edit was put on free and kind of cleared the air for the full edit which was bought for \$500; since then a number of people have approached the station with ideas for ways to use $\frac{1}{2}$ -inch but the station is currently afraid of what the various concerned unions will do to them; also they have no equipment of their own and expect 2" dubs; the special edit was put one one-inch, shot off a monitor at a subsidiary facility; the full edit was transferred to two-inch at the U of I by laying crystal sync on the intermediate one-inch tape and then going to two-inch.

*Channel 11 (educational VHF) offered to put on special Chicago edits from TVTV material after seeing the Channel 44 program; those programs were vetoed as technically unacceptable by their engineers although they had already been transferred to 2-inch; then the station decided to use both TVTV edits in 2-inch form obtained from some of the stations that had already run the tapes (this has yet to actually happen); since initial talks began with them a number of people have come to the station to offer material and some producers are talking about using $\frac{1}{2}$ -inch regularly on a semi-access type show they do called "Open Air" -but they would make assignments and reserve the right to edit and not pay -they are planning to transfer the $\frac{1}{2}$ -inch on an AVR-1 at the U of Michigan; they haven't talked about union problems yet.

(continued**)

CHICAGO (3)

Cable:

It's still anybody's guess when cable will come to Chicago. TelePromPter people in Gary, Indiana are supposedly predicting that they'll be in within 2 years; the alderman in charge of developing the city's ordinance says he'll hold the first public hearings some time this winter; he insists that the reason it's all taking such a long time is that he wants to be sure that the city knows what's best in terms of access provisions, channel expansion length of franchise etc; others of course say they can't decide how to cut up the pie; who knows -but it cer inly has been a secret.

--- The Coalition for a Fair Cable TV Ordinance is sponsored by the few non-machine aldermen; its aim is to organize and educate the community before cable hearings begin; it has been giving educational workshops for a variety of community organizations for the past year, but has been kind of limping along on political and media action; the situation will probably change now as the hearings get closer and as the organization gets more focus with the appointment of a new director-Vance Archer (4900 S.Ellis Ave 548-2239) who plans for a mass meeting of community groups and interested people at the end of Feb. and is seeking information about how to delay the franchising process on the assumption that the community won't be ready to have any real input in the hearings right off; the Coalition has a membership of about 20 groups, video tape makers, some lawyers; it sponsors a model ordinance written by Jerrold Oppenheim high strongly advocates common carrier.

--- The Cable Report, a feature in the monthly Chicago Journalism Review will be discontinued because of re-occurring criticism that the subject was too technical for the general public; it will be put out in a newsletter form by Oppenheim and will most likely concentrate on legal issues in cable.

I hope this isn't a lot more than anybody wants to know about Chicago video. All in all it's really just beginning here and it's getting to be kind of exciting. One of the things which I see as a problem is the fact that there seem to be no projects which bring a lot of people together -everyone is working on his/her own project and that's that.

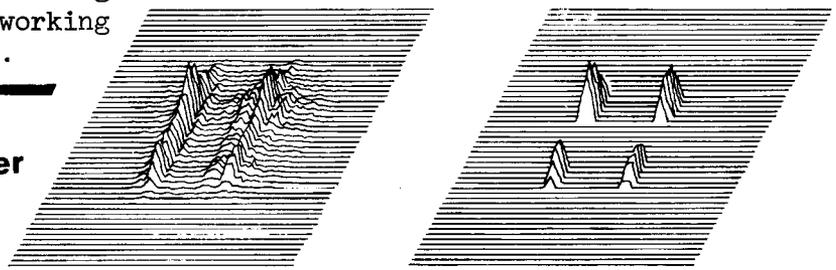
We've been getting the run around from the educational station in attempts to get half inch on the air. They talk about FCC problems, eventual union problems and so on. It would be helpful to hear about other people's ewperience with getting half inch on. Without cable people need an outlet.

CONTACT: ANDA KORSTS
2550 N. Halsted St.
Chicago, Ill. 60614 528-6555



The Coalition for a Fair Cable Television Ordinance is looking for copies of briefs or other legal documents which deal with civil liberties or issues such as common carrier in connection with cable. They also are looking for briefs which are aimed at delaying cable franchising. They want to be ready with a variety of possible responses when the city finally makew clear how finally makes clear how *Repeat* it plans to det up cable here.

CONTACT: VANCE ARCHER
4900 S. Ellis Ave.
Chicago, 548-2239



Before and After



Northeast Expo;

I went to the Oct. 30 session of the Northeast CATV Expo- a joint effort of the NCTA and the various state cable associations, held in Hartford, Conn. The session was mostly a nuts and bolts information exchange between systems managers...sessions on multiple-dwelling installations, pole wiring problems ("The best thing is to hire a retired telephone company engineer) FCC form completion, etc. Most people there were very receptive to new information of any kind. I talked to quite a few about access possibilities.

A presentation on Education As A Local Origination Partner was given by NCTA VP Wally Briscoe. I've got cassette dubs if anybody wants them. Basically it was a "your local educational institution can help program your educational channel" rap with little hard information.

*At the education session it was brought up that many cable systems are adopting the Sony 3/4" cassette format for their inter-system tape exchanges. NCTA seems to be pushing the format as well.

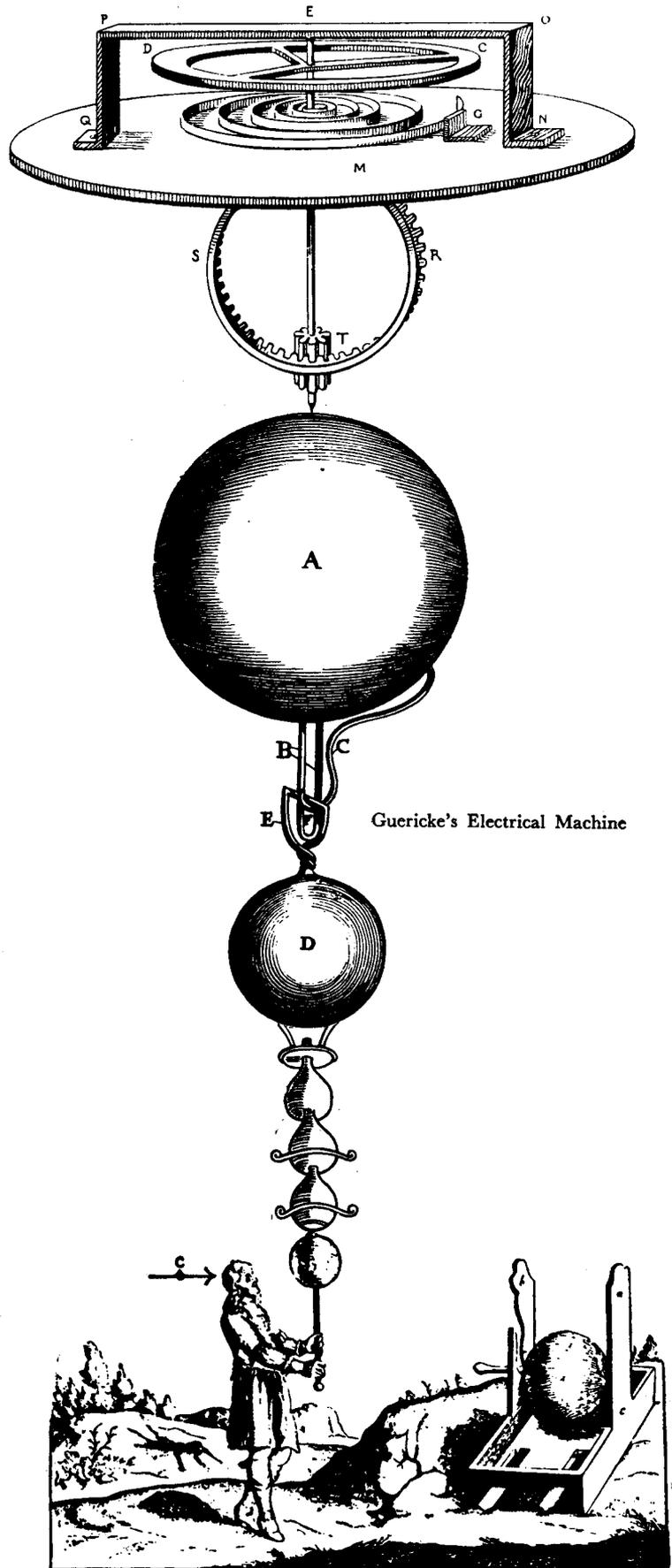
*The hardware and sales exhibits were about as expected, no new technology at all. One local origination package being pushed was a \$10000. two-camera 1/2" studio with all hardware rack-mounted. "Solve all your local origination problems," was the sales pitch.

*I talked with Howard Liberman of the FCC Cable Bureau. He's reachable for information about certification challenges, etc. With the backlog on certification for unchallenged franchises over a year at present, the latest strategy seems to be to threaten a challenge on any grounds, and then negotiate directly with the holder of the franchise. Seems to be working.

I came away with the impression that sessions on local community-based origination and half-inch would be welcome at these regional CATV Expos and that the information would be received, processed and utilized.

.....Barry Orton

2 hour cassette dub available. Send blank cassettes to Contact List address. (N.J.)



BROOKLYN COLLEGE VIDEO VILLAGE

Within a few weeks, the Brooklyn College Television Center in cooperation with the Student Center will begin operation of a VIDEO THEATER, presenting original video programs produced by B.C. students and the work of independent producers, as well. Operated by graduate and undergraduate students affiliated with the television center, there will be showings every Friday and Saturday night of the school term. We will request a small contribution from the audience to cover the cost of presenting the programs and any amount collected in excess of these costs will be distributed among all participants. Our available hardware includes Sony AV-5000A and Av-3400 plus several 21 inch monitors.

We eagerly look forward to your participation and urge that you contact us as soon as possible as to whether you' will be able to supply any video programs at no cost or rental fee. Since the amount of material we can present will be limited by the length of each semester, we would like to coordinate our programming schedule and advance publicity as soon as possible.

We may be contacted at this address:

Jeffrey Nagler
c/o Brooklyn College Television Center
Whitehead Hall
Brooklyn, New York 11210

and at the following phone numbers:

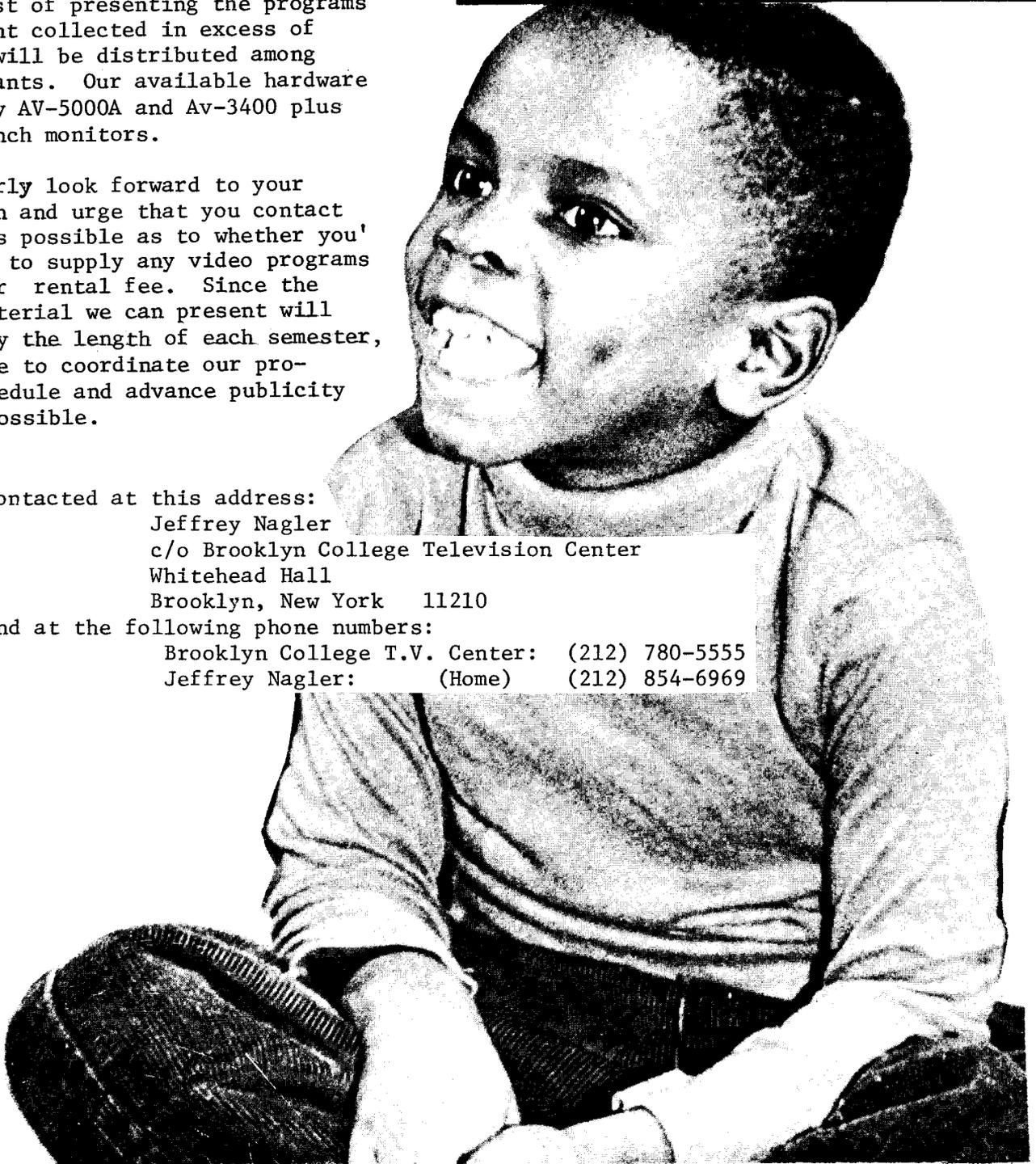
Brooklyn College T.V. Center: (212) 780-5555
Jeffrey Nagler: (Home) (212) 854-6969

Kid's Tapes

Videotapes made by people 4-16 yrs. are being collected so that kids can see what other people their own age are doing with video. All tapes are on 1/2" EIAJ type L standard. If dubs can be obtained please send them to:

Larry Gale
Portable Channel
308 Park Ave.
Rochester, NY 14607

If you wish to exchange tapes send a blank and request the kind of tape you want. P.S. please write for change of adress after June.



CAPE ISLAND VIDEO/ARE YOU THERE

The Cape Island Video/Are you There Workshop is a non-profit corporation formed during July 1972 to make and cablecast community-oriented videotapes, and to educate the community to the uses of video. The community here is Cape May County.

The community video group is the direct outgrowth of the efforts of Maxi Cohen and Carole Zeitlin, who with the assistance of the America the Beautiful Fund, the Alternate Media Center, the Mid-Atlantic Center for the Arts, the city of Cape May and Teleprompter Corp. introduced the use of video and public access on c.a.tv..

During the summer of '72 C.I.V. played mostly reruns of the past years' Are You There and scheduled no regular workshops. All were out making money during the tourist season. However, the promised grant from Teleprompter did arrive and the group was able to purchase two monitors, two portapacks and a 3650 plus 30 hours of tape. Shortly after that, Robert Giddis was passing through Cape May after leaving a video group in Michigan. He discovered C.I.V. and its need for some new energy and decided to stay for a while. He has assumed the role of coordinator for C.I.V. and receives \$75 a week.



During the summer of '72 C.I.V. played many reruns over the cable and scheduled regular workshops. All were out making money during the tourist season. However, the grant from Teleprompter did arrive and the group was able to purchase two monitors, two portapacks, a 3650 and 60 1/2 hour tapes. Shortly after that, Robert Giddis was passing through Cape May after leaving a video group in Michigan. He discovered C.I.V. and its need for some new energy and decided to stay for a while. He has assumed the role of coordinator for the group and receives \$75.00 a week.

Since December, '72 "Are you There" has been on the air with at least one hour of content replayed four times a week. The programs cabled to date and prepared for cabling through March 12, 1973 are: PLEASE CONTACT THEM; THE LIST IS TOO LONG TO PRINT OR RETYPE

Since January '73 the equipment has been insured against theft and the home base of the equipment has become the Cape May County Library in Cape May Court House. Separate workshops for teachers, children and adult beginners have been held at the public meeting room of the library during January and February. New ideas, new people, and new modes of support have been the immediate results of being active at the Library. The county library is the only big library in the vicinity and is very much interested in expanding its own function as a "media access center" from print, art objects, films, records, and audio tapes and into video. The library is going to spend \$3000 on video gear during April and has committed its use to C.I.V.. This \$3000 will raise the amount of money Teleprompter will match from \$1000 to \$4000. No absolute commitment from the library (through the county freeholders) has been made for a permanent facility for video, but the outlook for getting a space is good.

Procedures for equipment user certification were set up and records were kept of the equipment use. Certification costs \$5.00 and makes tapes, monitors, and 3400's available on a check-out basis. Certification is also sort of a membership or support of C.I.V.. There are currently 15 certified members who for the most part supply the programs for cablecasting. It is anticipated that by the end of April there will be 30-50 members.



Planned taping sessions for future "Are You There" programs include:

Profiles of the people who buy and sell N.J. State Lottery Tickets

A comparative look at the environmental difference between the Bayonne and Cape May Areas

An interview in the rough with local naturalist C. Brooke Worth

A helicopter tour of Cape May County, courtesy of the Coast Guard

Profile of artist Ed McLaughlin

Detailed coverage of the Alternate Energy Conference at Cape May Convention Hall

on March 24. The prominent speakers will be David Brower, Senator Mike Gavel, and Buckminster Fuller.

All tape projects are not directly related to cable access.

A "documentary" - a collection of the vast amount of data which denies the need for a deep water oil port off the coast of Cape May is being made in collaboration with the County Planning Board, and intended to be sent as testimony for the Congressional Record.

A series of tapes with Camden 28 defendant Bob Good. Bob is running his own defense and has accumulated a great deal of knowledge about legal precedents and the history of American jurisprudence. These tapes may turn into a "How to" manual for legal defense without lawyers.

Bob Cosgrove and Robert Giddis are doing an experimental feedback tape with an original music score.

Linda Balsm is making tapes ^{at} Trenton State Prison of an experimental creative writing class, and consultation is underway about the use of videotape in a group counseling class.



Cape Island Video is scheduling a number of "Video Environment Workshops" to provide a forum for people to show their tapes, trade information, and see tapes from other groups. Anyone who would like to attend or exchange tapes please contact: Robert Giddis

c/o Doris Grady
Cape May County Library
Cape May Court House
New Jersey 08210



Model Valley Video

"Model Valley" is a name (thought up by the local postmistress who wondered why the only thing people talked about or funded was "Model Cities") given a valley in north-east Tennessee which lies between the Pine and Cumberland mountain ranges and touches on four counties in two states. It is a completely rural mountain area, mainly composed of former coal camp settlements. Recent years have brought, as is typical in most of central rural Appalachia, first the automation and then the shutting down of the deep mines with resulting unemployment, and the coming of strip-mining, a faster, more profitable and also much more destructive method of mining.

For the last six years a number of individuals and groups have been involved in the valley in various self-help community development projects to enable people to have



scene from annual "mountain heritage" day up Stinking Creek--was videotaped this year by young people from the area

some of the services that left with the coal companies. Thus, health councils and clinics, crafts groups, economic development groups have been active, as well as more politically oriented groups to combat strip-mining, urge tax reform, etc.

Last summer a set of portable video equipment was purchased for use by the community groups and also just generally for communication purposes. Young people in the area were the first to get excited about it and used video to tape interviews with older people about how life used to be, recorded older craftsmen at work, and

also taped significant events in the valley.

Video was later used in a more "practical" way by groups for such things as showing their achievements and needs to possible funding sources, and taping crafts people at work, to show at crafts' fairs. A citizens group, Save Our Cumberland Mountains, began to see uses for video in community organizing, issues-education and direct lobbying. A tape was made for court evidence on a case against over-loader coal trucks and damage they do to roads in the coal-producing counties. Tapes were made of statements by local people of the damage strip-mining was doing to their land and lives. After a film about strip-mining in Appalachia was made by an English film company with the help of people in the Valley, video was used to record reactions and statements of viewers of the film, to be shown back to the local group.

Most recently a videotape-slide experience was put together for use in lobbying for a bill in the Tennessee state legislature that would ban strip-mining. Another tape has been made for hospital strikers in Pikeville, Kentucky, for their use and possibly for showings to other groups wanting to organize.

The hope for video in all this is that it will really become a tool for the people in this area to communicate their concerns, to show their achievements, and to celebrate their heritage. Portable video has only been in use here for the last eight months and new possibilities seem to be coming up all the time, so who knows what will be next. Some of the young people who have gotten interested in video have submitted a proposal to the National Endowment for the Humanities for a grant to study and record their history and heritage through video. Plans are for more workshops this spring to introduce a lot more of the community to videotape and perhaps set up viewing times and places. Maybe something more comprehensive can develop out of this--it's exciting to think about.

--submitted by Maureen O'Connell
Post Office
Clairfield, Tennessee
37715

COMMUNITY CONTACT

THE COMMUNITY IS BOTH VIDEO-PRODUCER AND VIDEO CONSUMER. WE WORK WITH VIDEO-PRODUCERS BY GIVING TECHNICAL ASSISTANCE, FUNDING INFORMATION AND PRODUCTION KNOWHOW

WE WORK WITH VIDEO CONSUMERS BY PROVIDING DIFFERENT KINDS OF PROGRAMMING.

OUR VIDEO LIBRARY, OUR WORKSHOP PROGRAMS, AND THE BENEFIT OF OUR EXPERIENCE ARE AVAILABLE TO BOTH PRODUCERS AND CONSUMERS.

- PORTABLE CHANNEL ROCHESTER
- INTERNATIONAL HOUSE, PHILA.
- SMITHSONIAN WASHINGTON D.C.
- B.O.C.E.S. NEW YORK
- POUGHKEEPSIE DAY SCHOOL
- JEWISH MUSEUM NEW YORK
- ARCHITECTS TECHNICAL ASSISTANCE NY, HADASSAH
- MID-HUDSON LIBRARY ASSOC. N.Y.
- STONEY CLOVE ROD-GUN CLUB N.Y.
- JERUSALEM MUNICIPALITY, ISRAEL
- HUNTER LIBRARY, HUNTER N.Y.
- MADISON COUNTY HISTORICAL SOCIETY
- MOBILIZATION FOR YOUTH N.Y.
- TOP VALUE TV, NEW YORK
- NEW YORK STATE COUNCIL OF ARTS
- LIVE ARTS, MIDDLETOWN N.Y.
- ROCHESTER MUSEUM+SCIENCE CENTER
- EVERSON MUSEUM, SYRACUSE
- SYRACUSE UNIVERSITY
- VISUAL ARTS WORKSHOP TROGH, N.Y.
- HOG FARM U. S. A.
- A PARTIAL LIST.

VIDEOREEX
 MEDIA-BUS
 MAPLE TREE FARM
 LANESVILLE
 NEW YORK

914-688-7084

FUNDING SOURCES

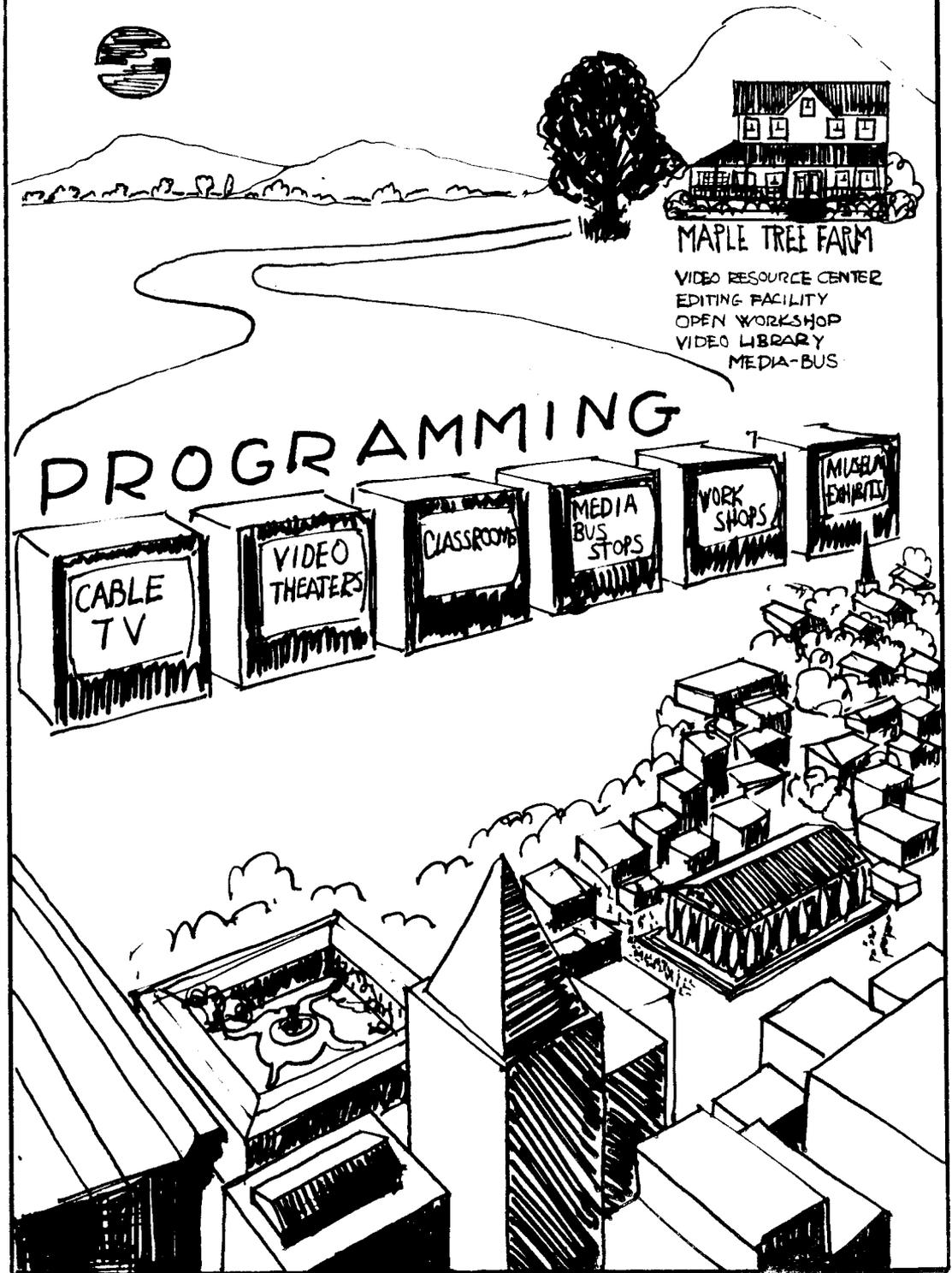
STATE AGENCIES · ARTS COUNCILS
 NATIONAL ENDOWMENTS
 PRIVATE FOUNDATIONS
 POLITICAL ORGANIZATIONS
 CABLE STATIONS
 PROFESSIONAL SOCIETIES

COMMUNITY RESOURCE INSTITUTIONS

SCHOOLS AND UNIVERSITIES
 LIBRARIES · HISTORICAL SOCIETIES
 RELIGIOUS INSTITUTIONS
 MUSEUMS
 CIVIC CENTERS
 COMMUNITY CENTERS
 POVERTY GROUPS

EMERGENT GROUPS

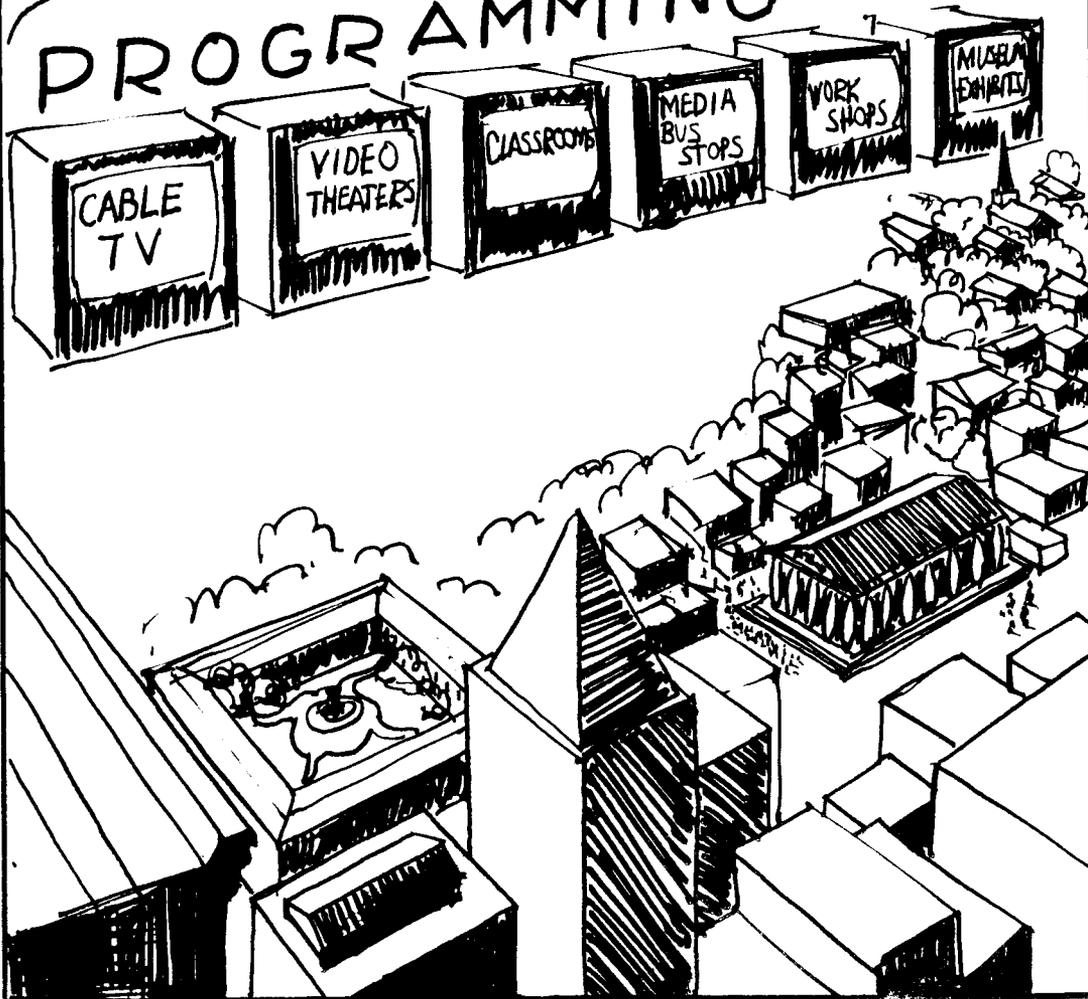
STUDENT AND YOUTH GROUPS
 SPECIAL PURPOSE GROUPS
 VIDEO GROUPS
 POLITICAL ACTION GROUPS
 WOMEN'S GROUPS



MAPLE TREE FARM

VIDEO RESOURCE CENTER
 EDITING FACILITY
 OPEN WORKSHOP
 VIDEO LIBRARY
 MEDIA-BUS

PROGRAMMING



Comments from the Folks of Delhi

"I work at the drug hotline in town, and what I'm interested in doing is using video for drug education. I think it can be an effective technique to use all around the county."

Kevin Shank

"My name is Frank Cyr, C-Y-R. I'm from the Rural Supplementary Education Center in Stamford. We're already broadcasting to several communities and were interested in getting started, before long, in originating broadcasts in the different communities we serve, up and down the Catskills, over an area $1\frac{1}{2}$ times the size of Rhode Island and we want to find out how to put local people on, so that we can have local programs."

"I think Delhi needs a drop-in place for all ages, where you can come and be yourself and do something. A place where a lot of people can share what they know."

Arvy Potter
United Ministry School of Art

"I know a lot of people in town connected with various agencies and I am very interested in being able to work with some of these people and teach them how to use video. To go out to rural areas to develop communication between really isolated rural people."

Hilary Baum
People's Resources

"I came because I thought you had films, but this is something more."

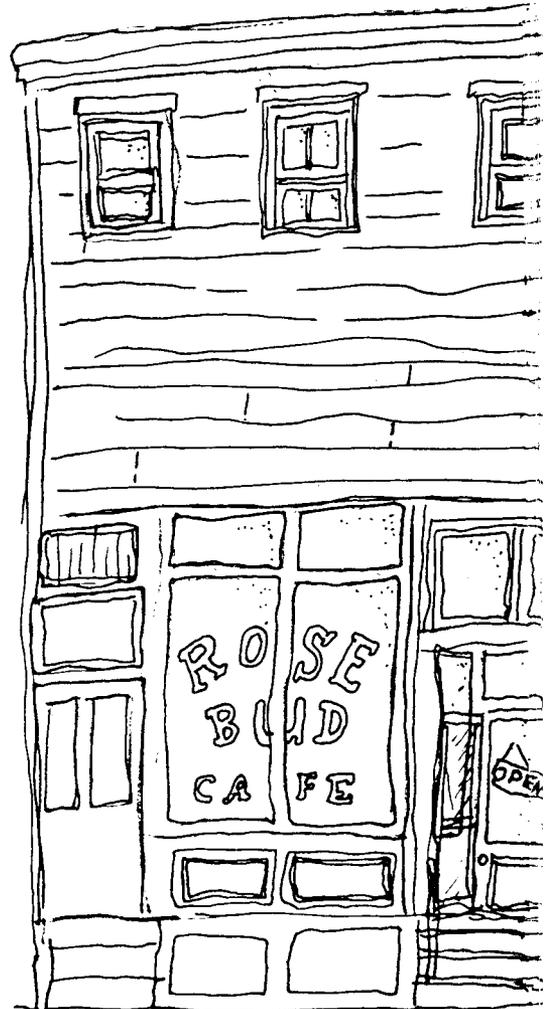
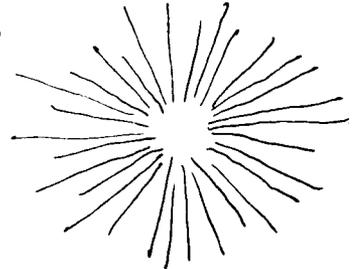
Kurt Rotzler
High School Student

We would like to help make The Rosebud the kind of place where all people could come and be, see tapes, exchange ideas and information, meet each other, and teach each other what they already know. We would like to see it grow to fit the needs of the community.

We would also like to equip a mobile unit with 1/2" video equipment so we can begin cablecasting from the first line amplifier on Rt. 28. This would serve as a headend and live community studio as well as a mobile tv studio to serve people who live in outlying rural areas.

The Rosebud would be a public viewing center and provide immediate feedback and community response via a live phone in system. It is important that this be a joint effort of the community and the cable company.

THIS PROJECT IS IMPORTANT TO ALL OF US. IT CAN PUT ALL KINDS OF PEOPLE IN TOUCH WITH EACH OTHER AND THEMSELVES!

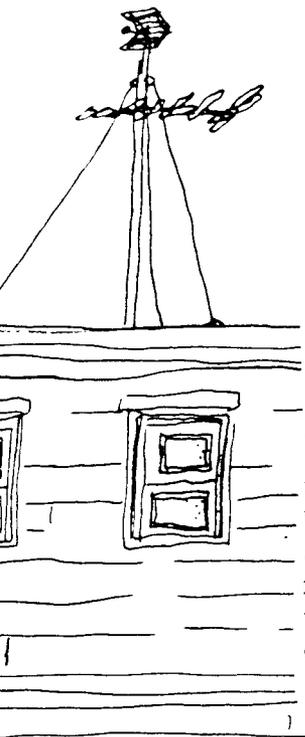


ROSEBUD CAFE



Who is the Rosebud Nucleus?

We are a group of people whose long life interest has been to be a part of a cohesive community. While many of us are from Delhi, the initial energy came from a group in Downsville called The April Video Cooperative. A.V.C. is a non-profit organization whose purpose is to better community communications. Our major effort has been developing 1/2" videotape as a means to look at ourselves and our neighbors and to see exactly what is going on in our community. We have actively shown many people in many parts of the country not only how to intergrate this means of communicating into their daily lives, but how to bring about change and better understanding between us all. We have accumulated a library of over 100 videotapes which will serve as an example of how, why and where 1/2" videotape can be used. Local government officials, individuals, teachers, students, farmers, doctors scientists, ecologists, conservationists, artists, both the young and old have all been able to put this tool to good use. We have also devoted much of our energy to cultivating cable television as an outlet and resource for locally originating television programming. Recently, we talked with the Newhouse Cable Company, who owns the Delhi system, about making available for public use a non-commercial channel and the facilities necessary for originating programming.



ROSEBUD
CAFE

Box 412
56 MAIN

DELHI, N.Y. 13753



From . . .

JOHNNY VIDEOTAPE
695 30TH AVE.,E
SANTA CRUZ, Ca
95060

news from Dan Drasin - 10/17/72

The technology has finally been developed to process a half-inch video tape signal directly into a signal of broadcast quality. The half-inch signal can be played DIRECTLY into a 2" broadcast quad machine. Although processing amplifiers have been available to clean up the sync pulses, no method was available to correct the time-base of the half-inch video signal.

Television Microtime, Inc. in Conn. have the time-base corrector available for order effective 1 October 1972.

The following hardware is necessary to process the half-inch video signal:

1	Delta 44	TIME BASE CORRECTOR	\$5,800.
1	Delta 28	TIME BASE DIRECTOR	1,200.
			<u>\$7,000. total</u>

When playing tapes from the 1/2" format into a quad machine, you will need a 1/2" play-back deck that will lock to external sync (house sync). You could use the SONY AV-3650 or PANASONIC 3130. Also during the playback operation, your skew control must be accurately adjusted.

for more information from the horse's mouth call TV MICROTOME (202) 242-0761

(note- there is a 30 day wait for the Delta 44 and a 60 day wait for the Delta 28)

DEALERS FOR TV MICROTOME HARDWARE IN CALIFORNIA:

TELE ALPHA AUDIO/VIDEO
358 Mathew
Santa Clara, CA (408) 247-0911

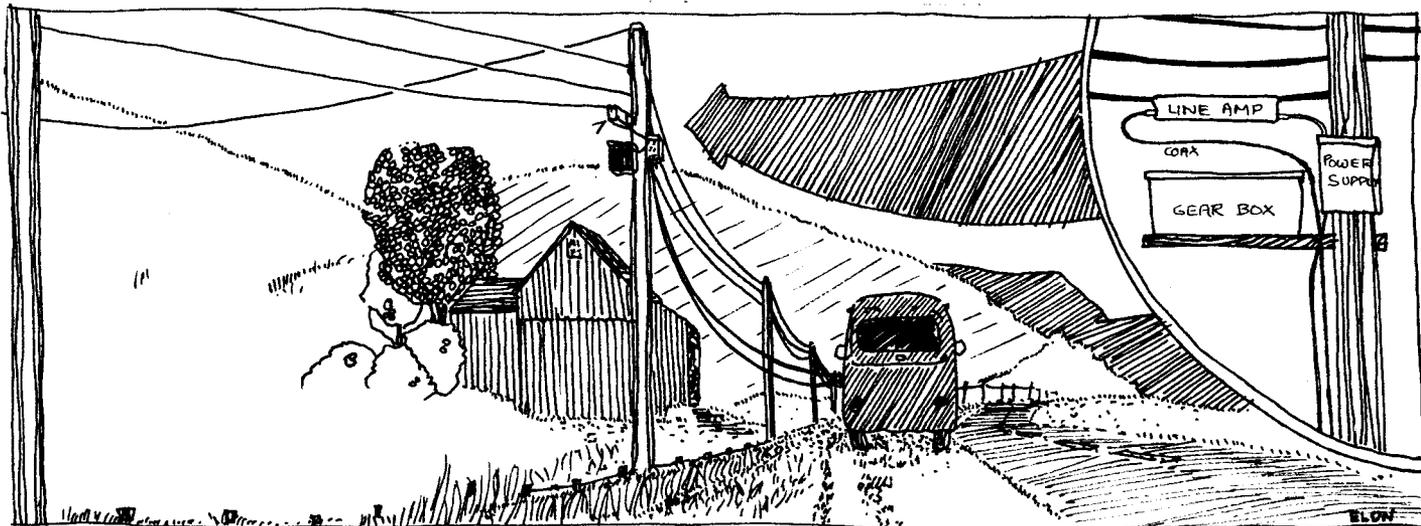
RECORDING CENTER, INC.
3941 5th Ave.
San Diego, CA 92103 (714) 295-3194

CAMERA SYSTEMS INTERNATIONAL, INC.
1033 S. Byram St.
Los Angeles, CA (213) 748-8925



More time with TV

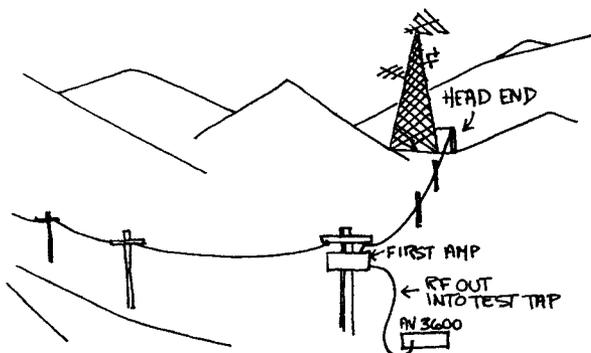
Television viewing increased significantly during summer and is showing gains for year. In August average family viewing per day was up to 5 hours 26 minutes from 5 hours 9 minutes in 1971 and 5 hours 2 minutes in 1970. (June and July showed similar increases in viewer levels). For eight-month period through August, according to Television Bureau of Advertising calculations based on Nielsen reports, this year's daily family viewing averaged 6 hours 2 minutes, up from 5 hours 56 minutes for same period in 1971 and 5 hours 49 minutes in 1970.



CABLE TECHNOLOGY & ACCESS POSSIBILITIES

Perhaps the most basic characteristic of what's happening or possible with the technological aspects of cable is that, as with everything else, the hardware is being developed at an ever increasing rate; miniaturization, modularization all continue and there's no telling where it will all lead or when it will stop if ever. However, enough remains constant so that you can plan, fairly easily, on being able to do the same things next year as this - but it should be somewhat easier and the software less impaired by the transmission system.

In terms of half inch, the method we've been using here in Downsville for local programming is straightforward and a good example of what's possible on a low or non-existent budget. We use a Sony 3600 equipped with the optional RF unit and simply run a coax line from the RF output on the deck to a test tap on the first amplifier of the cable system where it comes down the mountain from the antenna and the head end. The amplifier responds to our input at the test tap by passing it on down the line along with the rest of the signals introduced at the head end.



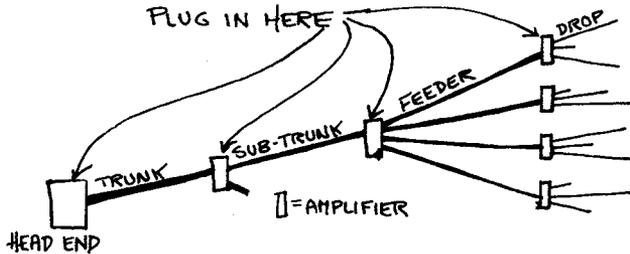
At first we had some difficulty with the RF unit spilling over onto channels 2 and 4 (we're using a channel 3 modulator) but we were able to quickly clean things up with a channel 3 filter from Hamlin International (see parts list). We also use a small RF amplifier, borrowed from the cable system maintenance technician, and a series of resistors to match our signal level to within one or two dB of the other signals on the line.

This system could be applied to most any cable operation. The only additional requirement is the availability of a vacant channel. We were fortunate in that channel 3 was vacant and we were able to use the same RF unit we'd used for in-home showings. With a system where channel 3 and 4 are both occupied you'd have to acquire a unit capable of modulating the output from the deck on another appropriate frequency. (A possibility here might be to use the modulator assigned to one of the educational UHF stations at times when that station is off the air.)

Access and Communities in Urban Areas

Since there is a distinction between trunk lines, feeders and drops everywhere in a cable system, any number of distinct geographic communities could be served simultaneously via the same vacant channel. The amplifier to be tapped would determine the receiving area. (Here cabling routes could be a problem if you're trying to reach a specific community since they don't normally take into account such things and one side of a street could be on a different feeder cable than the other.) General areas or communities could be quite easily defined with the help of a system route map that

would enable you to follow the drops, feeders and trunks back towards the head end until you've "isolated" the area you want to program for; then simply tap into the appropriate amplifier. Larger areas could be served by tapping into the trunk line and, as is commonly done, the whole system served by tapping in right at or near the head end.



In any case, the requirements remain virtually the same. You must modulate the signal accurately, on an appropriate channel, and at a level close to that of the other channels on the system.

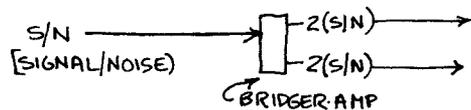
Parts List and Cost Estimate

RF modulator.....*	Sony	55.00
	* Panasonic	50.00
	to (switchable 4-channel)	99.00
RF amplifier.....*	AVA AL10	30.00
RF Filter.....	Hamlin International	15.00
	Seattle, Washington	
resistors, coax and		
connectors.....		<u>10.00</u>
	TOTAL	105.00
		to 154.00

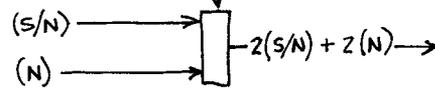
*Prices so indicated are from CTL Electronics "VideoTools" Catalog Summer '72.

Two-way Systems. These are still pretty much at the developmental stage, but enough information is available to make some general observations. The way things are now, one of the biggest problems operators are running into is NOISE. While a one-way system can use an essentially unlimited number of amplifiers to boost the signals on down the line, two-way systems are limited in the number of amplifiers and total drops that can be used in a run from the head end to the end of the line. This is due to the fact that while an upstream signal (or feedback signal) is amplified at a split or bridge point, noise from all the splits at that point (as well as the one with the signal) is amplified along with it. Too many bridger-amplifiers or drops along the line and the signal-to-noise ratio becomes unmanageable. (Maybe Dolby would be a partial answer to this prob-

DOWNSTREAM:



UPSTREAM:



lem.) Estimates and tests indicate a maximum of 10,000 subscribers on any one trunk. And they also indicate that a "hub" system of trunk distribution, emanating from the head end, is necessary.

This does not mean that a system of multiple head ends is not feasible, but rather that they would involve much heavier equipment installations, would have to be much more permanent, and that the definition of community— if the system is to be at all responsive, would need a great deal more work than is currently going into it.

Right now, the communities being wired for two-way systems are predominantly the most wealthy in the country. And the systems, like many of these communities, are all new, having been designed for two-way use from the start. It does not look as though existing one-way systems are going to be easily converted to two-way, if at all. It's going to take a lot of work and MONEY.

At any rate, one-way access could be done on a two-way system and the hardware requirements would be just about the same as for one-way.

...Elon Soltes APRIL VIDEO Downsville

Some good information on two-way systems and cable technology in general can be found in:

Hubert J. Schlafly. THE REAL WORLD OF TECHNOLOGICAL EVOLUTION IN BROADBAND COMMUNICATIONS. A report prepared for the Sloan Commission on Cable Communications. Sept 1970. Available from Tele-Prompter Corporation 50 West 44 Street New York 10036.

Robert Schoenbeck. DESIGN ASPECTS OF BIDIRECTIONAL CABLE SYSTEMS. March 1972. Available from Electronic Industrial Engineering, Inc. 7355 Fulton Avenue, North Hollywood, California 91605.

Gerald M. Walker. SPECIAL REPORT: CABLE'S PATH TO THE WIRED CITY IS TANGLED from the 8 May 1972 issue of ELECTRONICS Magazine.

(1) POWER: Danger! Do not make a connection between two turned-on pieces of equipment. That is: Always have the Porta-Pak in STOP when plugging in batteries or AC power.

Do not plug in a BP30 when it's charging from an outlet.

Do not install a BP20 in a Porta-Pak while AC power is turned on.

(It is alright to turn on AC after the BP20 is installed.)

If the Pak won't run:

After it is set to RECORD, you must pull the camera "trigger" to start recording.

If there is no power check that the AC Adaptor is in the ON position.

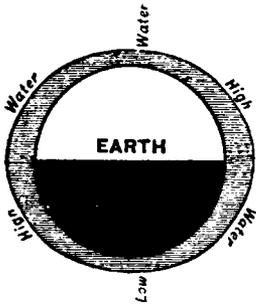
If you're using AC and it seems to run down, perhaps you did not turn on the AC switch and have been running on BP20 power.

To check battery, push RECORD lever to the left. Needle should read in the silver zone.

If focus goes blurry in the camera and the picture turns to horizontal lines, it indicates a run-down battery.

Unprotected batteries can freeze in below-freezing weather.

A deck may not run for several hours after exposure to sub-freezing temperatures. Lubricants gel and tape won't run past the tracking rollers.



(2) CAMERA: Danger! Light burns! Do NOT point the camera at bright lights, the sun or reflections of the sun. Always keep the lens capped, diaphragm in "C" or closed position unless using the viewfinder.

If there's no picture in the viewfinder:

If the viewfinder is completely dark make sure the camera is plugged into the Pak, and that the Pak is in RECORD mode.

If the viewfinder is light, but only shows white with horizontal patterns of lines check that the CAMERA/TV switch on the Pak is set to CAMERA.

CONT.

SELF

BACK-TIMING SCALE FOR EASY ELECTRONIC EDITING

© 1972 Daniel Drasin

This scale is for use with EIAJ-1 videotape or any system which runs at 7.5 ips, including the older CV system. It can also be used with Sony one-inch (EV) equipment which runs at 7.9 ips, as described below.

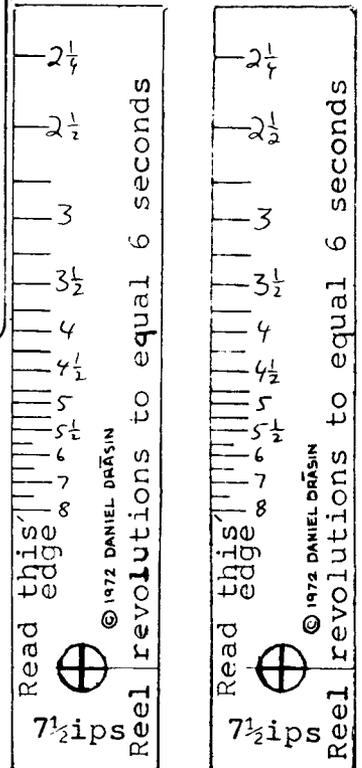
This scale should be cut and punched out, and attached to the takeup reel of each machine being used, with scotch tape. The scale should be placed to allow reading through the holes in the reels (mandatory in the case of opaque reels). To make permanent back-timing reels, simply attach securely and put scotch tape over the whole scale for protection. For half-hour reels, simply cut off excess length.

IMPORTANT: WHEN MAKING COPIES OF THIS SCALE, THE REPRODUCTION MUST BE PRECISELY THE SAME SIZE AS THE ORIGINAL. ANY ENLARGEMENT OR REDUCTION WILL RENDER THE SCALE USELESS.

HOW TO USE: When you have determined your exact edit points on the original and master tapes, back-time each machine exactly 6 seconds as follows: Look STRAIGHT DOWN at takeup reel, lining up the outer-most layer of tape with the numbers on the back-timing scale. Scale reading indicates exact number of takeup reel turns which will equal 6 seconds. READ THE SCALE CAREFULLY. Hold the rim of the takeup reel with your right hand, and then engage REWIND mode. Use right hand as a brake to slowly wind back tape the required number of turns. Make any final precise adjustments after the machine has been switched to STOP or PAUSE (STILL) mode.

When editing between formats which run at the same speed, make your final startup of both machines at precisely the same instant. Start from PAUSE (STILL) mode, rather than STOP mode, for a more precise startup. Punch your edit button by visual or audio cue, or by counting revolutions of whichever takeup reel is most convenient. When editing between different formats, startup time must be staggered appropriately. Example: When editing from EIAJ-1 half-inch to Sony (EV) one-inch, start the half-inch deck one quarter of a second sooner.

TO PUNCH OUT SPINDLE HOLE, USE SINGLE-HOLE PAPER. PUNCH UPSIDE-DOWN FOR ACCURACY. ENLARGE HOLE WITH PENCIL TO FIT SNUGLY OVER SPINDLE SHAFT.



If the viewfinder is light, but only shows a grey field, see if the lens cap is on, or if the diaphragm is in the closed ("C") position.

If focus goes blurry, you have lost battery power.

- (3) DECK: Whenever possible operate the deck in horizontal rather than vertical position and in a place where it won't be tripped over.

After moving the deck around check the tape to insure it's threaded properly. (If tape jumps out of the threading path it will wrap around the capstan. Should this happen, work the tape out gently, or cut it carefully with a razor blade.)

- (4) PLAYBACK: If you don't get a picture when playing back a tape:

"Snow" and NO SOUND indicates nothing is recorded.

"Snow" with sound indicates dirty heads. Clean them (either with spray or with chamois using gentle, horizontal strokes). If this doesn't help the heads may have been dirty on the recording deck when the tape was recorded. Another possibility is broken heads!

If you are using a monitor and 8-10 pin connector make sure the monitor is in VTR mode and the switch on the left side of the Pak is in TV rather than CAMERA mode.

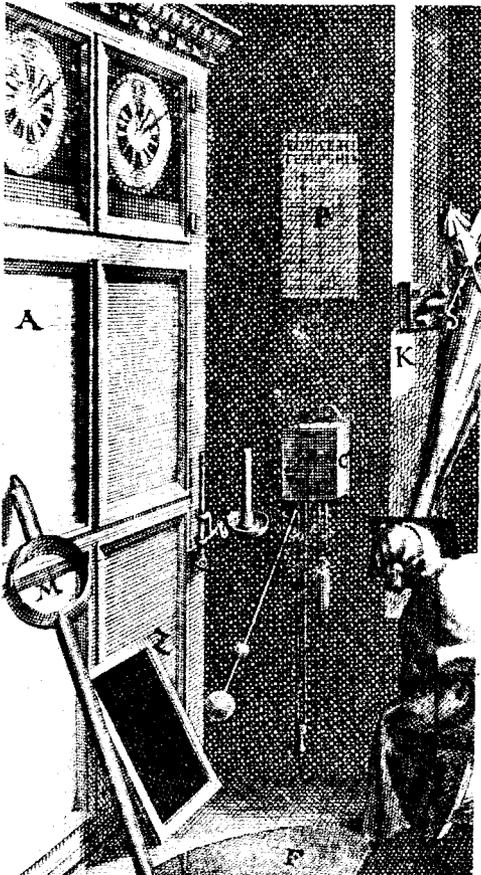
When using an RF unit for playback, make sure the adaptor is attached to the VHF terminals, is switched to VTR. When using a monitor for RF playback it should be in TV mode. Both standard TV's and Monitors should be tuned to the appropriate channel for the RF unit being used. (Usually 3 or 4)

Defects in playback can include "drop-out", irregular black or white patterns, that is a common tape defect; and tracking error, caused by irregularities in running speed from one deck to another. Check the tracking adjustment on the side of the deck.

- (5) SOUND: Always check sound through the earphone.

Remember that anything plugged into the MIC jack on the deck will cut out the camera microphone. A loose microphone connection will result in no sound.

IMPORTANT! IF SOMETHING GOES WRONG WITH THE EQUIPMENT DON'T TRY TO REPAIR IT YOURSELF



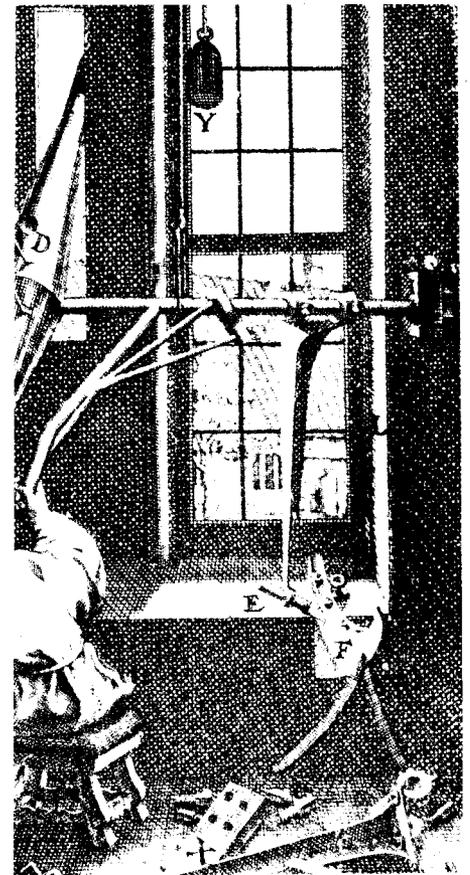
DEAR FOLKS-

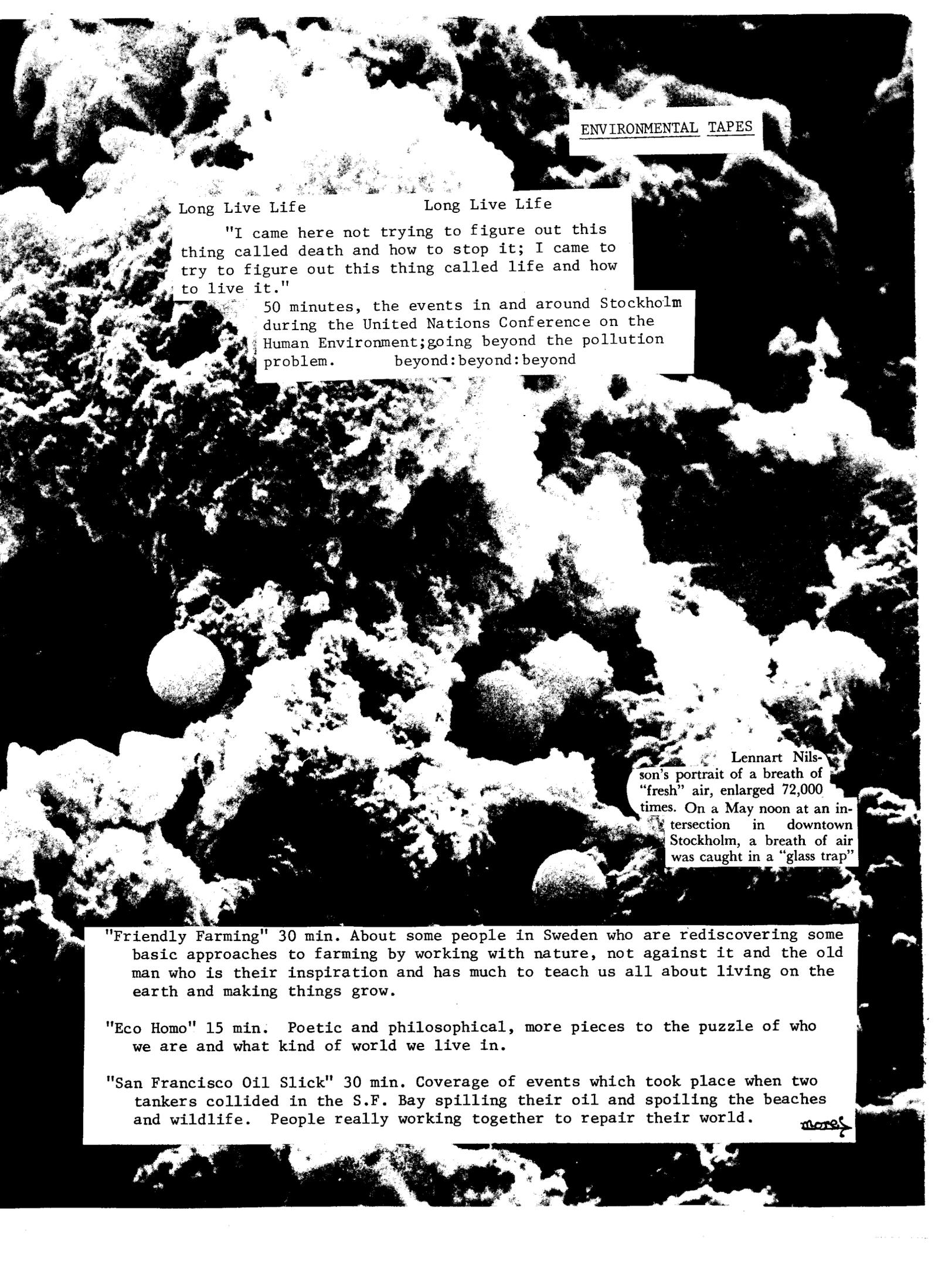
WE ARE GOING TO PUBLISH
A PORTAPACK MANUAL SOON
WITH MAINTENANCE AND REPAIR
INFORMATION, MODIFICATIONS AND
AUXILIARY EQUIPMENT, PEOPLE'S
EXPERIENCES, ETC.

THIS WILL BE PUT ON NEWSPRINT
FOR FREE DISTRIBUTION

PLEASE HELP US.

MERCI,
•MICHAEL GOLDBERG
358 POWELL ST
VANCOUVER 4 B.C.
CANADA





ENVIRONMENTAL TAPES

Long Live Life

Long Live Life

"I came here not trying to figure out this thing called death and how to stop it; I came to try to figure out this thing called life and how to live it."

50 minutes, the events in and around Stockholm during the United Nations Conference on the Human Environment; going beyond the pollution problem. beyond: beyond: beyond

Lennart Nilsson's portrait of a breath of "fresh" air, enlarged 72,000 times. On a May noon at an intersection in downtown Stockholm, a breath of air was caught in a "glass trap"

"Friendly Farming" 30 min. About some people in Sweden who are rediscovering some basic approaches to farming by working with nature, not against it and the old man who is their inspiration and has much to teach us all about living on the earth and making things grow.

"Eco Homo" 15 min. Poetic and philosophical, more pieces to the puzzle of who we are and what kind of world we live in.

"San Francisco Oil Slick" 30 min. Coverage of events which took place when two tankers collided in the S.F. Bay spilling their oil and spoiling the beaches and wildlife. People really working together to repair their world.

more →

Community tapes

"Downsville TV" 30 min. Collage of tapes which were shown over the local cable system made with and about the people of Downsville, N.Y., a small rural town in the Catskills. Includes technical information about how to hook onto the cable from a mobile van.

"Cape May Composite" 30 min. From a series of tapes conceived of and produced by the people of Cape May County, N.J. for showing on their local cable system. An example of just what can happen when people are given the incentive and opportunity to be creative and produce their own television programs.

"Terra Firma Man" 30 min. Another collage from up in Downsville where we get to know some of the local folks and learn more about what it is like to live in a small town in rural America.

"The Rosebud Cafe" 30 min. A community organizes itself! This is a record of our experiences in getting together a community information/video access center in Delhi, N.Y. from the initial meetings with townspeople to video workshops, yoga classes, Saturday night jam sessions, and numerous other activities for young and old alike.

Survival tapes

"Bob and Ceil, two truckers passing through" 20 min. unedited. Some wonderful folks who are getting into surviving on the road, what their lives are like and how they do it.

"Ezekel's Family" 30 min. An amazing San Francisco collective who are into totally integrating their lives with their environment and each other. They are much involved with natural foods, coops, recycling, and rebuilding.

"In Search of a Rural Craftsman" 30 min. Getting to know the craft of a chair caner, bookbinder, and leather tooler as well as the fine craft of short order hamburger making.

"Basic Ceramics" 30 min. Learn how to throw from a pro! Also some good hand-building techniques from our very own Naomi Homespun.

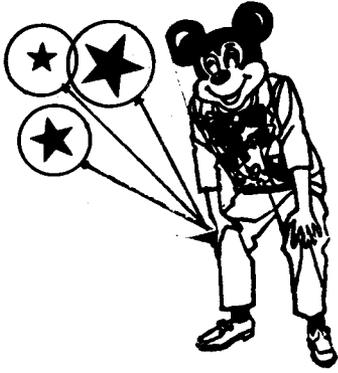
"What is an Indian?" 30 min. Children who are part of the Rosebud Cafe Video Workshop taping and talking with a local Mohawk Indian girl.

"Pretty Much as Jails" 15 min. Shows the limits of traditional classroom education and sets forth some ideas on more experience related learning.

For further info on these tapes for sale and exchange, contact us:

APRIL VIDEO COOPERATIVE
Box AK, Downsville, N.Y. 13755
607/363-7432





Amazing Grace Media sprouted this summer with a group of individuals spilling their seed into a Bearsuille scene, fleeing city trips and feeling the need to form a garden group. Video, film and graphics are now flourishing, nurtured by strong sunlight and a growing composite heap. We are all farmers here ...



Some of us met through the April Video Conference in New Jersey and the Republican and Democratic Conventions which were covered by two video groups: TVTV and the Womens Video News Service.

here is a list of our tapes:

1. Top Value Television - "Four More Years" - 1972 Republican Convention
2. Womens Video News Service - Another Look - The Democratic Convention (From a Woman's Point of View)
3. Dance Therapy - A Year's Study with Patients - Lijan Espanak, therapist
4. Various tapes from University Settlement Workshop - Tapes made by people who live in a Puerto Rican ghetto on New York's Lower East Side
5. Cajun Mardi Gras - Mammou, Louisiana
6. Various art dance tapes
7. Documentation of the making of a feature film
8. Tapes from Japan and Formosa
9. Documentary - The Video Revolution - What people are doing in $\frac{1}{2}$ " video
10. Mary - A Video Play
11. Clear Light - Colorized Video Feedback
12. Seline and X - A study of a love affair
13. Chinese classical dance
14. Deep Throat
15. Africa Tapes: Senegal West Africa
16. American Indians: South Dakota
17. Ex Attica Conversation: Between two men prisoners at Attica during Prisoners' attempt at change within the prison system. Al Cruz and James Boyde.
18. Interview with Ravi Shankar
19. Womens Interart Center - Art and Poetry by Women
20. Miss U.S.A. Pageant '72 - Miss USA and the socialist party of Puerto Rico. Demonstrations, including discrete chat with Miss Universe '72.
21. The Maine Tapes. Six portraits of people we meet on our travels through Maine. The Potato Harvest. An in-depth look at America's oldest profession.
22. Barge Tapes - Life on the Hudson River (across from 79th St., N.Y.C.)
23. VietNam Veterans Against the War and the Gainesville Conspiracy.

In addition, the younger members of our group have their own ideas (see over):

VIDEOFREEX/MEDIA BUS

PROGRAMMING

Recently produced videotapes

Buckaroo Bart Show A jocular episode of life in the mountains for buckaroos and buckarettas from 6 to 66.
30 minutes

Jerusalem Mix A subjective view of rituals and customs.
30 minutes

About School Tapes made by students about their own lives in school.
60 minutes

Media Bus Story II A report about the second phase of a mobile community video project.
30 minutes

Video for Architects Basic application of portable video technology to the field of architecture. Includes video sight analysis and a visual examination of Reston, Virginia. First tape in a series.
15 minutes

European Video Resources Tour Visits with people who are active in nine portable video projects in Europe. Interviews and selections from their tapes.
60 minutes

Spaghetti City Video Manual

A continuing series of tapes on repair and maintenance of portable video equipment.

Basic Electronic Skills starring Dr. Electron
25 minutes

How to change a video head
30 minutes

How to clean brushes
15 minutes

Recent Short Pieces Explorations and theatrics inside the cathode ray tube... available in 30 minute and 60 minute anthologies. Also may be used to complete a partially filled reel.

All programs available on 1/2" videotapes
 CP to 30 minutes \$30.
 CP to 60 minutes \$55.
 Complete set (6 hours) \$275.
 including tape and postage (N.A.)
 Please specify 5" or 7" reel size.
 Other formats on request.

VIDEOFREEX/MEDIA BUS
 MAPLE TREE FARM
 LANESVILLE, N.Y. 12150

NORTH CAROLINA

Robert B. Gregory
Consultant, Television Services
Division of Educational Media
Dept. of Public Instruction
Raleigh, North Carolina

OHIO

Ron Bennett
Cinn Video Software
3923 S. Madison
Norwood, Ohio 45212
(513) 531-5882

Research in who has potential control of the cable - learning about video, United Farmworkers struggle.

Fred Callopy
Cinn Video Software
915 A Provident Bank Building
Seventh & Vine
Cincinnati, Ohio 45225
(513) 241-7717

Starting CUS- Community Use of Video, Basic Power and Economic research on Cable TV.

Bob Devine/Jac Marsh
Antioch College
Yellow Springs, Ohio 45387
Doing extensive programming which is shown to Yellow Springs community and soon Great Lakes colleges.

Bill Gubbens
Bowling Green University
WBGU TV-70
Bowling Green, Ohio 43403

Fred Harner
4 1/2 W. State
Athens, Ohio 45701
(614) 593-6572

Stephen Kelbick
Box 340
3455 Murray Hill Road
Cleveland, Ohio 44106
(216) 795-7824

Thomas E. Linehan
Ohio State U. Multimedia Lab
Div. of Art Ed.
Columbus, Ohio 43210
(614) 228-0178

Instructional Resource Centre, Multi-media, intra-media; Packaged instructional programs.

Dinah Le Hoven/Rick Newberger
Union for Experimenting Colleges and Universities; Antioch College
Yellow Springs, Ohio 45387
(513) 767-7331 X 233

In charge of UNet-Union Resource Exchange Network. Community Video & Cable consulting, including training & production of software. Preparing documents (tapes) on University Without Walls & research on relationship of technology to same.

Branch Lotspeich
Cinn. Video Software
3447 Whitfield Ave.
Cincinnati, Ohio 45220
CATV, educating public about franchise of CATV in Cincy, making software for cable (non-profit).

Tim Mabee
WYSO
Antioch Union
Yellow Springs, Ohio 45387
(513) 767-7715

Robert Mueller
612 Oak Street
Dayton, Ohio 45409
(513) 223-1465

Robert Stout
Ottawa Valley Council for Continuing Ed.
1101 Cash Tower
Lima, Ohio 45801
332-3015
Using Sony 1/2" equipment mainly for teaching of various skills, procedures and concepts to medical personnel.

Timothy A. Wilbers
Department of Art Ed./Ohio State U.
Columbus, Ohio 43210

OKLAHOMA

Grep Liptak
LVO Cable, Inc.
P.O. Box 3423
Tulsa, Oklahoma 918
(918) 587-1581 74101

OREGON

Terry Conrad
2750 Charnelton
Eugene, Oregon 97405
(503) 345-6071

Jack Eyerly (E.A.T. Northwest)
1990 S.W. Mill Street
Portland, Oregon 97201
(503) 223-7898

Bobby Steinbrecher
Emerald Enterprises Room 414
795 Willmette Street
Eugene, Oregon 97401

James Taggard
430 E. 18th Street
Eugene, Oregon 97401

Wayne Waits
c/o KBOO
3129 S.E. Belmont
Portland, Oregon 97214
Experimentation, community use of equipment (productions), communication.

PENNSYLVANIA

Eric Bodner
Haverford College
Box 55
Haverford, Pa. 19041
(215) MI-2-3396
We want to exchange tapes and information.

Peter Cuozzo
% Philadelphia Museum of Art
Department of Urban Outreach
26th and Parkway
Philadelphia, Penna. 19101

Charles L. Covey
Mt. Lebanon Cable TV Corp.
728 Wash Rd.
Pittsburgh, Pa. 15228

Ray Daly
University Television
Box C 860
Bucknell University
Lewisburg, Pa. 17837

Richard Fishkin
c/o Abraham Fishkin
1420 Centre Ave. Apt. 514
Pittsburg, Pa. 15219

William Friedman
527 Maytide St
Pittsburg, Pa. 15227

Howard Goldblatt/Albert Rose
Annenberg School of Communication
University of Pennsylvania
3620 Walnut St. / Phila. Pa. 19104
(215) 594-7053

Ralph J. Guggenheim
Carnegie-Mellon University
5635 Hobart Street
Pittsburgh, Pa. 15217

video Kinetics
611 E. Passyunk Ave.
Philadelphia, Pa. 19147
(215) PE-5-3878

Using 1/2" Sony equipment to develop programming for CCTV in Philadelphia. We are now planning a mobile TV theatre in a 20-seat school bus. May be used for political campaigning.

R. Krage
Synergy
755 S. 8th Street
Phila. Pa. 19147
Community TV; documentaries

Joseph Masciotti
Community Video Workshop
1112 Muhlenberg Street
Reading, Pa. 19602
(215) 376-6340
Tapes for cable TV.

Pete Murchison
University Television
Bucknell University
Lewisburg, Pa. 17837

Ronald Muse
Thomas Jefferson University
Medical College
214 South Street
Philadelphia, Pa. 19147
(215) 829-6662

Jim Pope
Earth Conscious
c/o 27 Lehigh Parkway N.
Allentown, Pa. 18103
(215) 434-5006

Karl H. Purnell
Dispatch News Video
RD #1, Mifflinburg, Pennsylvania 17844

Stu Streeter
Canton Area Elementary School
141 Union Street
Canton, Pennsylvania 17724

John Schwartz
250 Hazelwood Avenue
Pittsburgh, Pa. 15207

University Television
Bucknell University
Lewisburg, Pa. 17837

Ray Valdes
University Television
Bucknell University
Lewisburg, Pa. 17837

PUERTO RICO

Edin Velen
Nebula
Experimental Video
797 31 B Avedo Street
Rio Piedras, Puerto Rico 00923

Group of Puerto Rican video and audio artists using a loft gallery in which they feature showings from different video artists in the U.S. and Europe as well as own tapes. Station Mgr. at a local Ed. TV station is into radicalizing programming. Interested in tape exchange.

RHODE ISLAND

Jerry Clapsaddle
9 College Road
Kingston, R.I. 02881

Roder Conway
University of Rhode Island
Asst. Director/Memorial Union
Kingston, R.I. 02881

David Cunningham
Union Board of Directors - Video
Committee, Memorial Union, U. of R.I.
Kingston, R.I. 02881

Don Monroe
Rhode Island School of Design
Box 5 BU R.I.S.D.
2 College Street
Providence, R.I. 02903

A group working with behavior and other environments effecting changes, effecting habits.

V. Paul Migliore
Union Board/ U. of R.I.
Kingston, R.I. 02884

TENNESSEE

Thomas Buchanan
1632 Minne Kahda Road
Chattanooga, Tenn. 37405

Harry C. Spencer
TRAFICO
1525 Mc Gavock Street
Nashville, Tenn. 37203

Maureen O'Connell
Model Valley Video
Post Office
Clairfield, Tenn. 37715
(615) 424-6832

Community groups are now using portable video for various purposes- recording mountain customs, heritage, lobbying against strip mining, recording significant events. Plans are for more community participation in taping and then who knows?

TEXAS

Jim Frazier
515 Berhard St.
Denton, Texas 76201
(817) 383-0676

David Hollenbach
University of Texas
608 Blanco
Austin, Texas 78703

Gary W. Jones
3730 Fairfax
Dallas, Texas 75209

Gretchen Mac Bride
Minerva Media
405 112 Street
Austin, Texas 78701
Using Video as organizing tool - eg. to demonstrate commonality of people's self-interest.

Mosaic
Foto Gray Gang
1601 Pearl Street
Austin, Texas 78701
(512) 478-9049

F. Leslie Smith
Division of Radio - Tv - Film
North Texas State University
Denton, Texas 76203

Paul M. Stevens
6350 West Freeway
Fort Worth, Texas 76116

VIRGINIA

Eugene Productions
1512 Springvale Avenue
McLean, Va. 22101
(703) 356-8406

Ralph & Mary Louise Smith
Mitre Corporation
Westgate Research Park
McLean, Va. 22101
(703) 893-3500 X 2287
Cable.

VERMONT

Robert Chappell
Goddard College
Plainfield, Vermont 05567
Trucking around with my portapak taping what I run across, letting everyone know what's going on everywhere else.

Alan Schoener
The United States Software Co.
Grafton, Vermont 05146
(802) 843-2276

Ric Sternberg
Box 369
Putney, Vermont
(temporary) Working at combining video with other media including biofeedback as an art form.

David Cunningham
Union Board of Directors - Video
Committee, Memorial Union, U. of R.I.
Kingston, R.I. 02881

Don Monroe
Rhode Island School of Design
Box 5 BU R.I.S.D.
2 College Street
Providence, R.I. 02903

A group working with behavior and other environments effecting changes, effecting habits.

V. Paul Migliore
Union Board/ U. of R.I.
Kingston, R.I. 02884

Mike Holcomb
Eyecon Systems
P.O. Box 276
Seattle, Washington 98111
(206) 524-8633; 776-0695

A life/technology/media group providing video and audio tapes and photo and graphic copy. Trying to set up information access and feedback systems with community agencies.

Most of the work we've done so far has been concerned with providing community access to information & the means (skills, knowledge, etc.) for the various communities or groups to produce their own. Eyecon is not hardware; primarily a video group; rather, a non-profit cooperative resource system, whose resources include video.

Mission Ridge Cable TV
Bruce Wahl
110 South Mission Street
Wenatchee, Washington 98801

Randy McGee
2026 Broadway East
Seattle, Washington 98102

