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OUR SPECIAL THANKS TO THE INDIVIDUALS, COMPANIES
AND PUBLICATIONS LISTED BELOW WHO WERE RESPONSIBLE
FOR ALL OF THE INFORMATION CONTAINED HEREIN:

Guerilla Television, by Michael Shamberg & Raindance
Corp. (Holt, Rinehart & Winston)

Radical Software, #5 edited by Dudley Evenson, Michael
Shamberg (Gordon & Breach)

Alternate Media Center, First Edition, Summer 1972

The Television Signal, Audio Video Industries, Inc.
(Norwalk, Connecticut)

Community Access Video, by H. Allen Fredrickson

Tele Prompter Cable TV Corporation, New York City

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Alan Miller at 939-8883.



Technologies which are not biologically sound threaten our survival as a species. Information technologies, because they condition the way we receive and respond to stimulus, are particularly crucial. You can't expect a culture to function with ecological sanity unless its information structures reflect that bias.

Broadcast television is structurally unsound. The way it is used is the result of its inherent technological characteristics. Those attributes create the political and economic environment which determines the nature of programming, not vice-versa. Reforming broadcast television would be, as Frank Gillette says, "like building a healthy dinosaur."

Healthy systems share the following characteristics:

1. they support a high variety of forms, or diversity rather than uniformity;
2. they are complex, not simple;
3. they minimize redundancy and are thus negentropic;
4. they are symbiotic rather than competitive;
5. they trend toward decentralization and heterogeneity; and,
6. they are stable as a result of the above.

Under those ecological rules, broadcast television becomes beast television.

Beast television supports a low variety of forms, or viewpoints. The forms themselves are highly simplistic and extremely redundant; each "network" does virtually the same talk shows, entertainment, and "situation" comedies. The system is overly-competitive; three news shows each night give virtually the same information and rather than symbiotically cover a live event, each company overlaps the other.

Moreover, the system is fabulously overcentralized and wildly unstable. Most shows endure twenty-six weeks and many are axed at half that time. Good programming becomes an event and is called "special."

Each of the above is a condition of the structure of beast television. Artificial technical standards guarantee overly-centralized hardware which limits access. The overhead on that hardware, along with exaggerated union scales and employment policies,* means that one half-hour of so-called "prime" time costs \$55,000 to maintain *before* a program is introduced. This militates against a wide range of financial support which would, in turn,

fund a high variety of programming. In fact, only two sources can afford to underwrite TV shows.

One, of course, is advertising, and advertisers will pay only for a common denominator type programming. The other is charity, or foundations, and they too will not support information outside their bias.

Broadcast television is simply not a general system like computers, which have a high diversity of use. Because the technology limits the number of available channels, not only is time commodified and information forced to contour itself to thirty- and sixty-minute "slots" but the beast also has to lust after huge numbers of people per program to stay alive.

A standard of success that demands thirty to fifty million people can only trend toward homogenization. Yet homogeneity is entropic. Information survival demands a diversity of options, and they're just not possible within the broadcast technology, or context. Anyone who thinks that broadcast-TV is capable of reform just doesn't understand media.

In place of beast-TV we need an understanding of video as a general-purpose technology which has specific uses after a variety of ends. It's like the difference between using writing as a complete language of expression, or saying that only plays and novels can be written with it.

A generalized video system requires the decentralization of the means of production as well as those of distribution.

*There is a strong parallel between the relationship of monastics to the first days of the written word and the way in which unions and networks control access to television technology.

When writing first came along the church considered it too powerful a tool to give to "the masses" and it was thus controlled by priests who themselves were limited to one use: copying manuscripts.

Broadcast television is similarly controlled by unions which demand apprenticeship and membership (to do essentially one variety of programming) and actually forbid people to touch studio equipment.

In that context, the network administrators are sort of a high priesthood who will not grant access to their tools unless they can be absolutely assured of how they will be used. All live shows are orchestrated in advance and even those which pass as impromptu behavior, *i.e.*, "talk shows," are actually choreographed in advance through the pre-screening of guests so that the moderators can read briefings before each show

The notion of live transmission from an open camera in a public space, without pre-determined activity like a sports event or demonstration, would probably render broadcast executives apoplectic.

Portable video systems offer decentralized production while alternate distribution technologies like cable-TV and videocassettes mean that small-scale, non-mass market information flow can be supported directly by the end user.

Because consumers don't support television directly, but do buy books individually (even though very few people read five-and-a-half hours a day, the national television viewing average), the notion of information as a product is re-inforced. The *New York Times*, for example, has a weekly book review section which is a quasi-religious (it appears on Sunday) re-affirmation of the pantheon of print. Video information, on the other hand, is relegated to one page in a section called "Arts and Leisure."

The concept of information as a product, inherent in beast television, is antithetical to mediaecology. A lot of that has to do not with the bias of video but of the men in charge of programming.

There has been absolutely no exploration of the grammar of television by the men who run it, because their imprinting was in radio. Thus, they still use television as some sort of "radio-with-a-screen." The really indigenous innovations, like instant replay or slow-motion, are relegated to sports shows because it's somehow felt that to use them in news reporting would be "subjective."

Beast-TV suffers from the radio-men's bias of objectivity. Because a Walter Cronkite *tells* us the news impartially, it's considered value-free. But television is a *visual* medium. The fact that announcers not only use a particular dialect, but also are white and middle-class, and are well-dressed and groomed, implies a very heavy value system through which to filter the news; especially when they sit between you and the real news which is flashed on a screen behind them for "explanation," like an audio-visual slide show.

Because radio-men have been unable to model a visual language, only abnormal modes of behavior are considered news. Far from being an unbiased observer, a television crew at an event creates it through its criteria of coverage. Moreover, that extraordinary events are considered information is inherent in a structure where time is at a premium.

The radio-men have no respect for natural information contours. Because of their radio orientation, newsmen covering an event demand a "spokesman." This is often fatal to community groups because it creates artificial ego jealousies.

Then the "announcer" sticks a microphone in the "spokesman's" face while the real action goes on in the background. Or more often, the newsmen does the explaining himself and homogenizes everything by using information to feed *his* context.

A lack of a true video grammar (nearly all television information is compiled on film) also means that the actual experience of being at an event can't be communicated and therefore isn't considered news. At a mass event the announcer usually stands on a platform above the crowd, not in it, and he turns the opinions he solicits into statements rather than dialogue. The very process demands pulling someone out of a crowd or choreographing crowd movement so as not to "interfere" with the interview. Finally, verité camera work is considered abnormal (partly because the broadcast equipment is so cumbersome) and environmental sound, because it has no "explanation," just isn't considered worthwhile and is edited out.

If you've ever been to, say, a peace demonstration, you know it can be a charged experience of meta-verbal communication, or "vibes," as the kids say. But because broadcast language has no capacity to convey emotions, people who see the demonstrations at home feel threatened.

There is a myth that somehow the "airwaves" are public distribution channels, promulgated because the F.C.C. licenses broadcasters. Yet the inaccessible structure of broadcast technology will permit no one direct access to distribute their own material.

This is a kind of psychic genocide. It insures that all information must be filtered through a select, relatively homogeneous group of people. The result is that rather than have true verité programming, broadcasters have to imitate it. Two recent examples, one from commercial TV and the other from National Educational Television (NET), illustrate just how alienating the medium is.

Both shows essentially shit on the less glamorous minorities like the ethnic and suburban middle classes. Indeed, the only verité life style broadcast-TV is capable of confirming is that of the upper middle-class white, or white-acting, celebrity, most of whom seem no different in person than they do on the "talk" shows.*

*Dr. Albert Schefflen points out that because TV does not show normal income, real people dealing with their own problems, millions of TV viewers come to think that their

In early 1971, CBS premiered a show called "All in the Family." The situation of the show is this: five people live in a classic ethnic row house, duplicated as a set right down to the furniture and lace curtains. The characters are a husband and wife, supposedly representative of a bigoted working-class couple; their daughter, who is a newlywed and runs around in a mini-skirt and teases her hair, her husband, who lives with them, and is a "concerned" young college student (although he looks about thirty) who wears work shirts; and a young, black handyman who is reputedly working his way through school to become an electrician.

The gist of the show is that the old man is a bigot who is continually alienating his son-in-law and ruining Sunday dinners. His daughter screams a lot and his wife is sort of a cross between Lenny

own lives are abnormal and thus become afraid to seek help from their friends and family. The upshot is that instead of communities handling their own problems, social agencies must do it for them.

Nicholas Johnson has also written that television advertisers refuse to sponsor dramas showing non-affluent people enjoying themselves because that would lessen the stimulus for product consumption. The Beverly Hillbillies may have been funny, but they were still millionaires. And Julia might have suffered from being a Negro, but her home furnishings and wardrobe never reflected it.

Most behavior on broadcast TV is exclusively symbolic and has no reference to real life. We reference Dick Cavett through the Dick Cavett show so he makes jokes about his own image (e.g., he does a monologue making fun of the preceding night's monologue).

Feeding these shows is an assortment of "personalities" who symbolically embody behavioral characteristics and thus become merchandisable products. This is why one city's newscasters are indistinguishable from the next. And why the Al Capps and Zsa Zsa Gabor's wander back and forth in this fantasy world which has no relation to anything except its own mythology.

The result is that all talk shows are the same because they use the same people. And the trading-off of celebrities like Wayne Campbell and Phyllis Diller from variety show to variety show, regardless of network, means the line between each is non-existent. TV entertainment is one huge, homogeneous variety show and the term "variety" thus becomes ironic.

We never get information about the process of entertainers' lives except as it pertains to their image, e.g., stories about Jack Benny's age or allusions to Dean Martin's drinking.

But try to imagine Dean Martin taking a shit, Jack Benny picking his nose, or the "Flying Nun" farting.

Ironically, real death is also considered in bad taste as was evidenced when a guest on the Dick Cavett show died during the taping (which goes to show that the media can kill you, literally) and the tape "could not be shown." Yet the movie which followed the Cavett show the night when the tape was to have been broadcast showed several people being violently murdered.

Bruce and Gracie Allen: dumb, but knowing in a kind of morbid, hip way.

What makes the show unusual, CBS feels (they hyped it in their advertising as "real people on television") is that the father is fabulously prejudiced and uses every insulting pronoun he can in his dialogue: words like "Polack" and "Kneegrow" (as he pronounces it), or phrases like "that Jew bastard."

Now the basic idea isn't bad, putting prejudice up for ridicule. But the way it's done is savagely patronizing to the type of people it's supposedly lampooning. In the first show, for example, a sort of perverse "equal time" phenomenon was in effect wherein every possible group that could be insulted was. Moreover, practically every cultural problem of the last decade was mentioned: students, welfare, race riots, you name it. The compaction of information was so heavy as practically to equal the pacing of a commercial. Then to top it off, so as to anaesthetize the whole thing, the entire dialogue was overlaid by completely inane canned-laughter.

As a final manifestation of the producers' insecurity, the one black in the show was allowed to put himself down while everybody else had it done for them. This cast him as the ultimate hero who could puncture the old man's bigotry. His triumphant stage exit was scored with overwhelming pre-recorded applause.

"All in the Family" is psychic genocide. Calling something "realism" when it's prepared by \$50,000-a-year writers is decadent. I've seen \$5 worth of videotape shot by Ken Marsh and Elliot Glass of the People's Video Theater in New York City which, because it allowed people to express themselves, was more entertaining and sensitive, and revealed more in five minutes than the whole half-hour of "All in the Family."

It's hard to know what's worse about beast-TV: people being denied access, or their having to see themselves in caricature.

Beast television has an irrevocable production mentality about it. And NET, which styles itself as an option, is really no more than its golem. Even though it's not commercially sponsored, charity still gives NET enough to produce a "series" at \$100,000 a show. One show, which will run once or twice, costs a hundred thousand dollars! That kind of money could support the People's Video Theater, in a style they're not yet accustomed to,

for four or five years.

The latest NET hype, which is actually gobbling up about \$110,000 a production, is a thing called "The Great American Dream Machine."

The format of the show is an unmoderated mix of selected shorts which are supposedly about American culture. Its style is mostly filmic and at best approximate some good television commercials.

One particular episode from the premiere edition of "The Great American Dream Machine" points up probably the whole problem with NET, which is that it gives the cameras to Liberals, rather than to the people themselves.

In this particular segment, Studs Terkel, a Chicago radio moderator who writes "bestsellers" simply by transcribing people's recorded reminiscences and passing them off as cultural documents, cast himself, just like in his books, as sort of patronizing everyman who both empathizes and maintains critical perspective.

The set was, now get this, a neighborhood bar, actually a TV sound stage with an audience watching. The plot was that Terkel had assembled some common folk to talk things over: a middle-class housewife, a construction worker, a middle-aged black, and a student.

What happened was that when the discussion wasn't manic enough for him, Terkel would start yelling at the construction worker and telling him in Liberalese that he was more or less full-of-shit.

Then when the construction worker got into his rap, Terkel would interrupt and lay down his own. At other times he was the moderator (a moderator at a barroom discussion?) who would ask questions to give everyone a chance to talk.

Terkel repeatedly used a gimmick from the other talk shows, like Dick Cavett's and Johnny Carson's, of almost compulsively torpedoing the cadence of someone's rap because "quips" are a subconscious language which they can't hold back, like diarrhea. The rap is permitted to go on, but only if Carson or Cavett can control its pace.

And that's what Terkel did. Under the guise of a verité, opinionated discussion about American culture, he co-opted the genuine energy of people who really did have something to say.

Beast television is a squandering of Media-America's primary information resource. Not so much because of what broadcast does, but because of how it's done. As long as radio-men are in charge there will be no video language.

Using the medium as a "radio-with-a-screen" is like mistaking sheet music for a long-playing record. One is a dummy; the other is the real thing.

Television is an information medium yet the people who run it have developed no process mode. As long as they continue to communicate their bias, essentially print information, and we're nonetheless conditioned to respond to a visual literacy, there will be no process television.

Tools

There are four standards of videotape: two-inch, one-inch, half-inch, and quarter-inch.

Two-inch or "high band" videotape is indigenous to broadcasting. The superwide tape holds more electronic information than the narrower standards and also uses a unique mode of laying a signal on the tape called "quadruplex." This means that the scanning signal is laid perpendicular to the edge of the tape. All one, half-, and quarter-inch systems incorporate "helical" scan which lays the signal at an angle to the tape edge.

Typically, clean editing of videotape (i.e., without a visible "roll-over" in the picture between cuts) was once an exclusive function of two-inch machines which are the lowest access possible because of their size and cost.

One-inch videotape recorders are generally used as a cheaper version of quadruplex machines as their size and price range (\$3,000 to \$10,000) make them ideal for institutions with closed-circuit TV systems which imitate broadcast in technique and operation. Like two-inch, one-inch editing capability is perfect.

There are no one-inch portables. However, all of the half-inch portables (Porta-Paks) can be interfaced with one-inch to provide perfectly edited one-inch masters.

The major problem technically with half-inch systems had been an unstable signal which precluded clean edits and even *intrasystem* compatibility in some cases. But most of the "technical" objections came from people who had a vested interest in limiting access to television tools.

Indeed, the economics of portable video are subversive to anyone whose authority and security are based on controlling information flow. Thus, the usual argument against Porta-Paks, that they embody inferior "technical standards," is a hype promoted by unions whose jobs are based on scarcity, owners who can't afford both their overhead and "equal time," and educators who build a mystique of expertise and certification.

The bias of self-contained record, storage, and instant playback, punctures the estranging mythology of technology as something to be operated and therefore controlled by an elite.

Moreover, some of the best video we've ever seen was made on the first, relatively crude Porta-Paks which were nonetheless flexible enough to go where people had something to record. Process versus product.*

Many of the initial technical problems in half-inch equipment have been eliminated since Porta-Paks were first introduced in 1968. There is now even a standard of *intersystem* compatibility between manufacturers which, like audiotape recorders, allows you added flexibility, especially in networking.

Much of our experience with Guerrilla Television has been grounded in the Sony system, not necessarily because it's the best, but because it has been the easiest to get and get serviced due to Sony's marketing acumen.

— The videotape process works through a camera or other transmitter inputting a magnetic impulse onto a coated tape (which is the same as audiotape). Because there is no chemical processing, once the signal is recorded it's immediately ready for replay. Unlike film, videotape may always be handled in open light as the signal is electronic, not photochemical.

Videotape is re-usable. You simply record over it after it's automatically pre-erased electronically by an "erase head" which meets the tape just before it passes the "recording heads."

Depending upon how carefully you handle the tape physically, each reel is good for up to fifty different recordings. The number of playbacks possible on any one recording runs into the thousands.

Videotape also has a soundtrack which is automatically synced to the image and has the same characteristics as regular audiotape recorders.

The cost of half-inch videotape (the kind used in Porta-Paks) runs from \$12 to \$18 per thirty minutes depending on how friendly you are with your dealer and what kind of price he'll give you.

Finally, you can also do what's called "live feedback" which simply means that a video camera attached to a VTR and feeding into a TV set will give you a real-time image of whatever the camera is pointed at.

— Porta-Paks are fully battery-operated for both record and playback (and also, of course, can work off wall current). Anywhere you can physically carry it and there's enough light, you can make tape.

The batteries are rechargeable and generally last forty-five minutes to an hour (current portables hold up to thirty minutes of videotape). Recharging time is five to eight hours.

You can also adapt movie camera battery belts which give you extra range (up to four hours), or even use a Honda motorcycle battery.

The problem with that, however, is that the motorcycle battery is heavy (nine pounds) although long-lasting. But the Porta-Pak itself is already too heavy (twenty-one pounds including deck and camera) and difficult for women and children to use. You can, however, wear it on a back pack frame.

*All of the strongest video I've seen resulted from the complete opposite of a product mentality. Perhaps the best was done by a student who had no prior experience with a Porta-Pak but just went home and started shooting. While the sound isn't perfect and the camera work is shaky, the information is total process.

The tape is of a group of street kids in a Brooklyn ghetto. While one of them lays down a running audio rap about life in general, some others break into a warehouse in the background. When the commentator sees that, he starts yelling and the kids run in front of the camera, their arms full of stolen clothing. Then the police come. Everyone starts to jive them until the kid announcing discovers they've arrested his brother. "Don't tell them nothing," he yells.

Portable video cameras either have a built-in microphone or a jack for an auxiliary microphone. This gives automatic sync sound which, like the video signal, is erasable. Some units even have two-track audio allowing for stereo sound (e.g., Ampex Instavideo).

— Porta-Paks also have options built into them to allow you rudimentary control over the tape once it's recorded. The one shown here (Sony AV3400) has a switch for freeze-framing (which simply stops the movement of the tape so that the revolving playback heads keep reading the same field) and a control to allow you to do sound dubbing (i.e., add a separate soundtrack over an already recorded video portion). There's also an outlet for an earphone so you can monitor sound as it's being recorded as well as feed out in playback to either an external sound system like a stereo or an earphone.

— The Porta-Pak camera uses what's called "C-mount" lenses. That refers to the way in which the lens screws into the camera and it's exactly the same for portable video cameras as for 16mm movie cameras. Thus, you have as much variety as with film. In fact, you can also get an adaptor for using Nikon and other 35mm still-camera lenses.

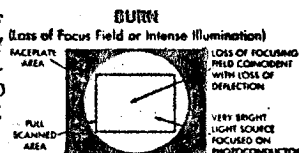
Videofreex especially shoot most of their tape with a wide-angle (12mm) lens instead of the standard zoom lens that comes with the cameras. The wide angle gives you some distortion in close-up but can focus very close (less than twelve inches) to an object or person. At that range the image has an uncanny realism.

You can also use extra fast lenses (e.g., $f/1.95$) for shooting in lower light. Generally the vidicon tube which translates light signals to magnetic ones is equivalent to a film speed of ASA 1000. But there are also infrared vidicons (used by the Army, at present) which will allow you to shoot in total darkness and work is being done to adapt them for Porta-Paks.

About the only thing you can't do with a Porta-Pak is point it directly at a bright light. That's worth repeating because it's the first and only thing you have to tell people when teaching them to use a Porta-Pak: **DON'T POINT IT DIRECTLY AT A BRIGHT LIGHT.**

If you do, a black spot called a "burn" will become indelibly etched on the face of the vidicon tube and appear in all subsequent taping. Less serious ones, however, will go away over time.

DON'T ALLOW IMAGE OF THE SUN OR OTHER VERY INTENSE SOURCE OF ILLUMINATION TO BE FOCUSED ON PHOTOCONDUCTIVE LAYER AT ANY TIME.



WHAT TO CONSIDER WHEN BUYING A PORTA-PAK

Generally there are four categories for evaluating a machine:

Technical specifications

They're generally the same for *signal-to-noise ratio* (the strength of the signal in relation to inherent noise); *audio range*; *tape speed* (the faster it is the more information stored, but the less recording time. Type One, the compatible standard of Porta-Pak, moves at seven-and-a-half inches per second); and *resolution* (most cameras transmit more lines than the tape actually stores so that what the record deck holds is more important than the camera's capacity).

Other system variables to look for are battery life and recharging time. What are the standard microphone and lens like? And does the Porta-Pak itself have playback without your having to transfer the tape to another deck? Some machines are record only (and the signal won't play back through a normal TV set, just a special monitor). Of course, a playback motor means a heavier unit which you may not need.

Design intelligence

Even the best of the systems is an imitation of film technology. Rather than exploit the potentials inherent in electronics, Porta-Paks still have a small TV screen eyepiece between your eye and the lens and you "shoot" people by pulling a camera trigger. Think about what that means.

The lens and eyepiece could be separate. Say a lens extended from your wrist and a monitor on your other hand.

Other design intelligence criteria are how clearly visible is the tape path so you can see if it's screwing up while recording; can you get to the guts easily for repairs; and are the input and output jacks convenient?

On the Sony, for example, you can go in and out only with special Sony connector pins. But with the Ampex system you can use coax jacks which are universally compatible.

Experience

Find somebody who's used the system you're about to buy. Never believe a dealer.

Support

Some Porta-Paks are less flexible than others. First, because they have few inherent options (e.g., sound dubbing, still-framing); second, because other units in the manufacturer's line which you'll need for editing aren't that good; and third, because the manufacturer's sales and service network is unreliable or hard to find.

HOW TO BUILD A PORTA-PAK SUPPORT SYSTEM

Here it's important to understand the philosophy of Guerrilla Television.

You should structure your system to maximize access and flexibility. As in guerrilla warfare, your heavy, centralized hardware should help support your most flexible unit, the Porta-Pak, not vice-versa.

If you want heavy hardware (e.g., video mixers, slick editing), design it as a technological support system in service of the portable.

Editing

Electronic editing is done by putting your master (original) tape on one deck and recording a copy onto a second deck in a desired sequence. The edited tape is thus an assembled copy, or "second generation."

Simple sequential editing is called "assembly." Inserting material into already recorded tape is called an "insert" edit.

Insert editing is a function of more expensive machines since it requires a more complex internal mechanism. Assembly editing, on the other hand, can be done whenever you have two VTRs.

The results vary from clean cuts, if the system has an inherent editing function, to mild instability where a simple dubbing (copying) function is made to serve as an editor.

It's also possible to edit tape manually by actually slicing it with a razor blade. However, in electronic editing you preserve the original master and are spared manual labor.

Manual editing is done by chemically developing the top of the tape to find the sync marks and then cutting between them. The edit plays back as a wipe up from the bottom to the top.

Generally, the more sophisticated your editing set-up the less portable it is. Both modes have advantages. On the one hand, it's nice to be able to turn out slick, finished products. On the other, being able to do on-the-scene crude edits means that community groups can have a cheap, quick, self-contained set-up; and also you can go practically anywhere there's simple electrical power and never have to return to civilization.

Thus, a general editing support system breaks down into three basic levels:

Level one: This is the simplest and most flexible editing support system; pure, basic editing.

At this level your actual Porta-Pak deck is used for playing back the master tape. It feeds either into another Porta-Pak (and is thus a complete field system) or the cheapest and lightest table deck.

Going from Porta-Pak to Porta-Pak is essentially a copying system which allows you to leave a copy on-the-scene and take one with you after you've shot tape with two cameras.

However, using a table deck instead of a second Porta-Pak is both cheaper and frees up the portable for more shooting while people inside can watch what's been edited.

A first level editing support system costs approximately \$2,195 to \$3,000 (list prices) and includes a Porta-Pak.

Level two: At this level your Porta-Pak is not involved and a table deck is used to feed the master reel into a heavier, more sophisticated deck. (Of course you can use two of the most rudimentary table decks, but generally they minimize signal input control because they're designed mainly for playback only. For just a few hundred dollars more you get a lot of added flexibility.)

This set-up ranges from \$1,690 to \$2,045, but that doesn't include a Porta-Pak.

Level three: Here you use a half-inch table deck to feed into a one-inch machine. A good one-inch VTR has perfect assembly edits and optional perfect insert editing. Most have two audio channels as well, along with controls over both audio and video modulation. One-inch machines are also upgradable to color with plug-in modular circuit boards.

You should also consider running the incoming signal through a processing amplifier or "proc amp." A proc amp essentially cleans the signal and stabilizes the sync pulse. This practically assures you a perfect, edited master, which is the advantage of a one-inch system.

The disadvantages are that one-inch is exclusively non-portable and much costlier. It ranges in price from \$3,000 to \$19,000 and that doesn't even include a Porta-Pak.

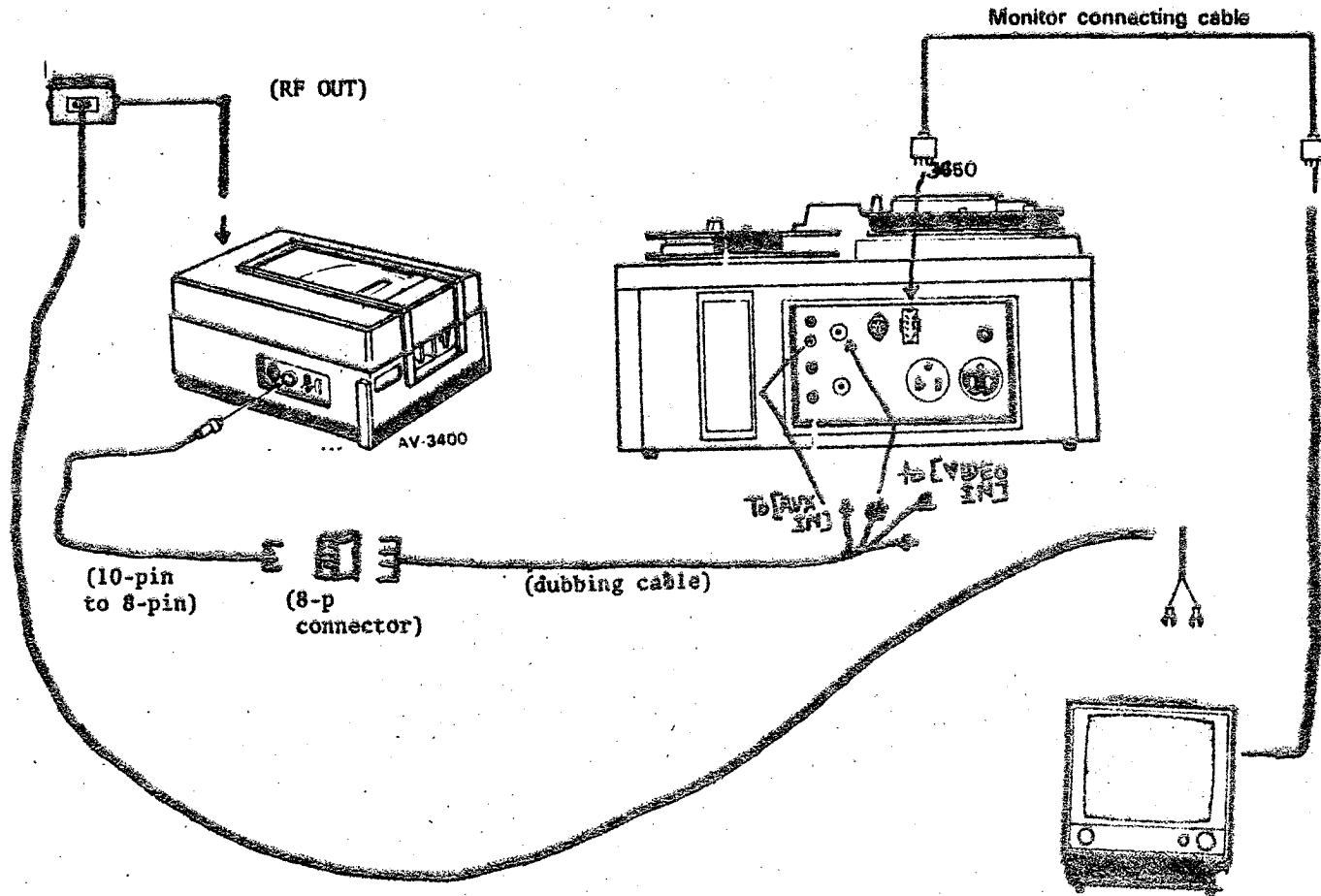
One-inch tape is also twice as expensive as half-inch, or about \$60 an hour.

Finally, there is no intersystem compatibility as in half-inch. Thus, with a one-inch master you've got to find a one-inch machine of the same make.

Level I

(MASTER)

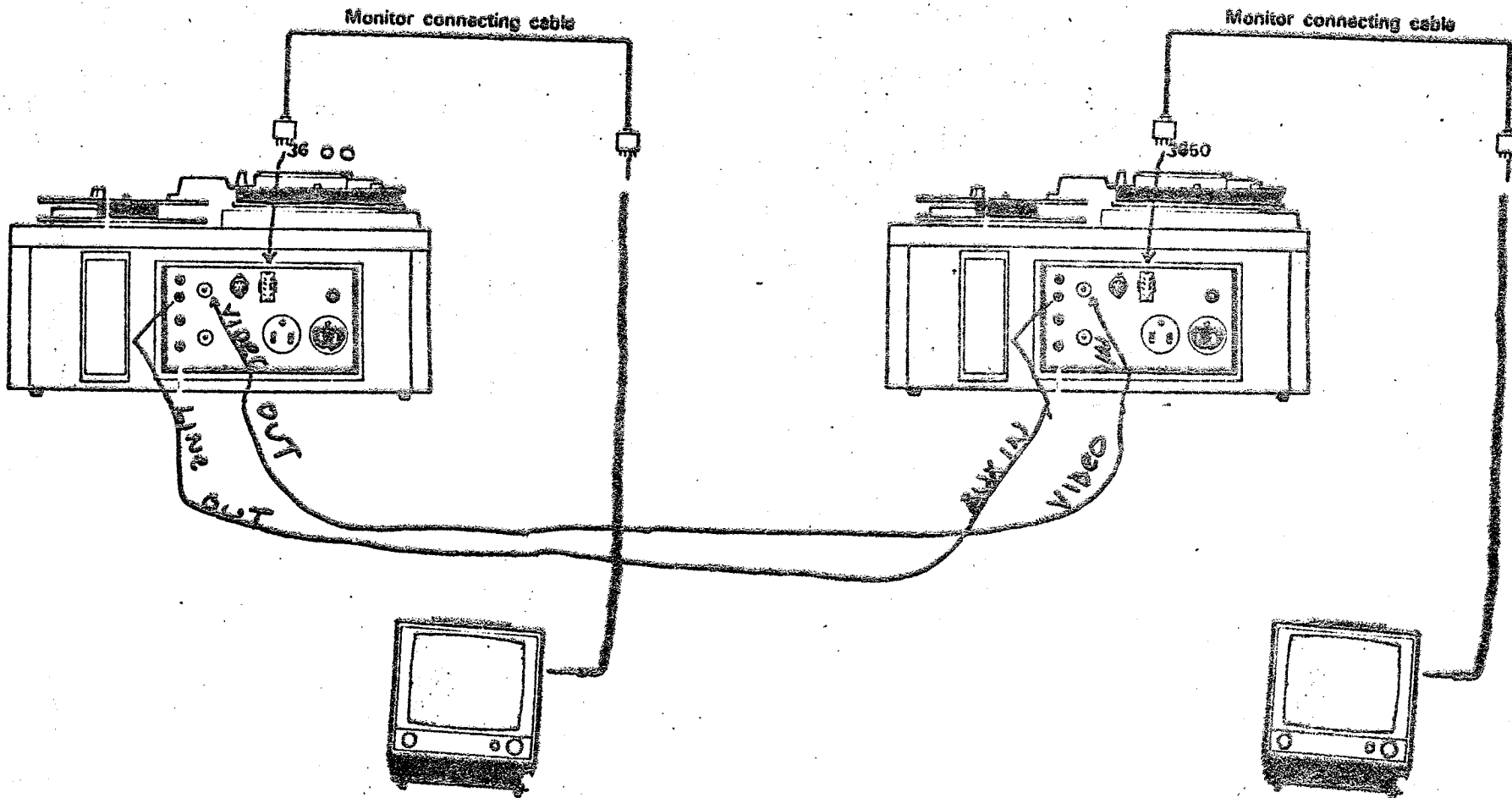
(SLAVE)



Level II

(MASTER)

(SLAVE)



Special effects

There are many different options beyond simply pointing a camera at a scene and shooting. These include:

Special effects generator: A special effects generator mixes camera signals and produces a composite image of either fades and dissolves (images superimposed) or wipes (one image pushing another off the screen).

Special effects systems will use the Porta-Pak cameras (and even feed them into a portable deck) so if you've got a lot of indoor shooting to do they're a good investment and a completely different way to do video. They also have switches to reverse black-and-white, i.e., create a negative image.

Remember though that for every camera you feed into a mixer you need a separate monitor to see what's coming in. Thus, if you have a four camera set-up you need five monitors, one each for the cameras and one for the composite image. (Most mixers mix two cameras at a time although you can have up to four to choose from.)

A new special effects generator costs about \$600. They weigh no more than eight pounds and are about the size of a Manhattan telephone book.

Gen-lock: A Gen-lock system allows you to mix a live and a tape signal. Mixing two pre-recorded signals, however, is not within the state-of-the-art of half-inch technology yet, although you can simulate that optically by playing back two tapes on separate monitors and shooting off the screens through a special effects generator.

A Gen-lock works by syncing up the tape signal with one from a live camera. The tape signal provides the sync pulse for the live one and "drives" the system. The simplest use of Gen-locks is in titling and cheap ones start at \$400.

Colorizer: While there are half-inch table VTRs with color capability (price around \$1,000) there is not yet a fully portable color camera or color deck. Moreover, tripod-mounted color cameras are at the moment prohibitively expensive (more than \$6,000).

What you can do is use a colorizer which adds electronic color information to the black-and-white signal. The effects range from almost natural tones to wild, solarized colors. The box itself is about the size of a lunch pail and has simple knobs to modulate the color.

It's used either on a tape signal or live feed and you can modulate it in real-time.

Color synthesizer: This is the video analogue of an audio synthesizer. It creates its own visual imagery independent of any external camera signal input.

Eric Siegel has built his own and he designed it like a video keyboard which you can sit down and compose on.

Tape delay: A delay set-up can be enormously effective and is pure video.

What you do is position two decks next to each other, one on record with a camera feeding into it, the other on playback. The tape thus records an image and plays it back a few seconds later so you see yourself in a time lag (which is a function of the mechanical distance it takes the tape to travel. The longer the distance, the longer the time delay).

VIDEOTAPE VERSUS FILM

Videotape won't kill film any more than television has killed print. But it will supplant it, just as TV supplanted reading.

Many people misunderstand McLuhan when he says that print is dead. Generally they're book-men whose bias makes them impervious to the effects of the medium. They see more and more books being sold and conclude that, despite television, print is still very much alive. This is true.

But, as a psychological environment, print is dead. In other words, although print is still around, future generations imprinted by television will no longer relate to the world through a print-grid or print mentality.

Rather, electronic reality is what's shaping print. Books manifest this in both internal style and form. Staccato anthologies and random access books, especially magazines, are the central print forms, not ponderous and linear developmental novels.

Moreover, you can probably argue that people are reading more because of TV, not despite it. After all, speed-of-light information flow hooks us on data. To feed our habits we need an accelerated information input which print, because of its low cost and high variety and access, can provide.

Similarly, the videotape experience will subsume that of film. To understand this it's necessary to look first at the software or effects of videotape, then to examine the mechanical differences between videotape and film.

Psychological differences between videotape and film

The first one, especially if you're interested in social change, is that 150 million Americans don't sit in movie theaters five-and-a-half hours a day — the national TV viewing average.

In other words, the experience of seeing television and videotape (although VT is not TV, as Paul Ryan says) is more natural than film. Film-makers are generally concerned just with images, not environment. But to see a movie at home you have to re-arrange your furniture or more often leave your house and travel to a separate building (i.e., a movie theater).

Inside a movie theater the film commands all of everyone's attention and people talking are usually an irritation. Moreover, you sit in the dark, next to

each other, and face the same way toward an overpowering image.

TV, on the other hand, is environmental. The lights can be on, you can talk, and if you have more than one set not everyone has to stare in a straight line at the same image. It's hard to imagine films left on as part of the environment, yet that's TV's primary function as the national TV viewing average pertains more to sets which are turned on, not necessarily being watched avidly.

There are also differences in the nature of film and videotape images. A film image is made by light passing through a flat surface and thus appears flat on the screen. A true videotape image is made by light emanating from an object (in the form of electrons) which makes it more tactile and volumetric. Generally, there is a radical difference between film on TV and videotape.

Just as a video projector subtracts from a videotape image, so too does film on TV seem washed out and less vivid than true videotape.

Making videotape and relating to its possibilities is also radically different from making film. I have made a film only once and was put off by the delay between shooting and seeing what I'd shot; the attention that had to be paid to details like light readings; and the pressure of cost: that I had to shoot something "good."

Primarily my attitude toward making films (although I love to watch them) was corrupted by the fluidity I'd come to expect of visual information from watching TV as a kid. After all, I had six channels to choose from, simultaneously, and a guidebook to let me do my mixing.

When I wanted to translate that power into recording my own images, I found film estranging. Subsequently, the attitude I see us manifesting toward videotape is antithetical to film.

Ira Schneider claims he got out of film (he made some very good ones) because he was interested in process and he couldn't pick up on it with movie technology.

At Raintance, we have no notion of ownership of videotape footage. When people make tape we file it together in what we call a "data bank." Everyone is free to take from the data bank without asking, for his or her own edits. In fact, it's not uncommon for us to do editing just as a way to get it off, not to show to someone else.

The experience of relating to each other through tape and the effect of a shared data bank I've detailed in the chapter "You Are Information."

What's important here is that the whole videotape experience is indigenous to an electronic culture where we have no defense against media space given one-way technologies like regular TV.

Videotape lets you feed back into the information-environment at a high speed. It allows you to sculpt information-space. That's analagous to writing a letter which you don't plan to send, to someone you're mad at, or perhaps in love with.

Videotape lets you work it out. Live applications and short-term playback are powerful tools for self-analysis. And the economy of videotape (i.e., it's re-usable) militates against a product mentality and for a process application grafted onto your normal life.

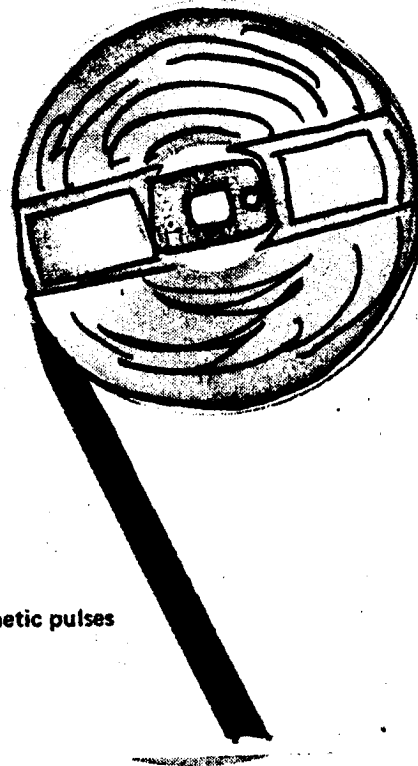
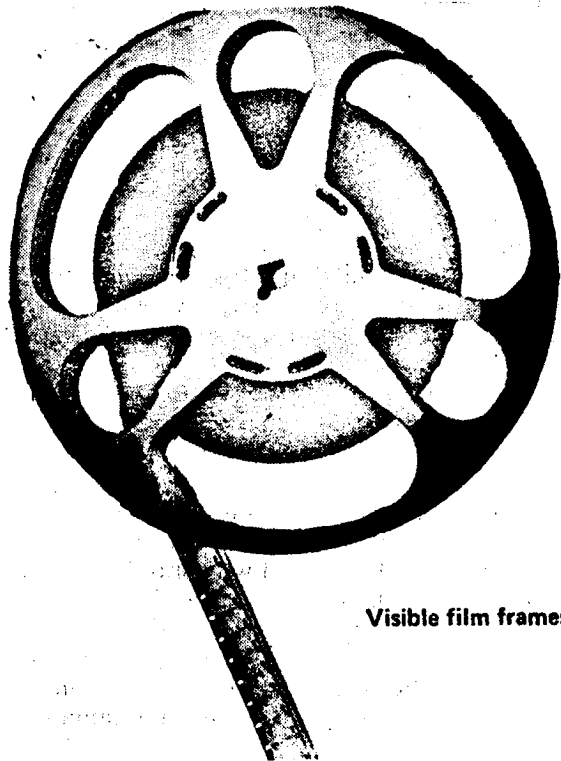
In that context, bad videotape is not the same as home movies. In fact, home movies have a lot of value to the people in them. And why should they feel a compulsion to make them polished for showing to others? The drawback, however, is that people feel compelled to do something while a movie camera is on because of the scarcity economics and the directorial power the cameraman feels.

Personal videotape doesn't need to be shown to a lot of people even if you don't erase it. Shirley Clarke, the filmmaker, says the best tape she's made she won't show to anyone.

Finally, I've always felt that a true understanding of videotape, the perfect information tool for Media-America, would make you want to get into computers to tap that information power. (Film is sequential, or linear, in playback. It cannot be re-wound or fast-forwarded. To re-access a portion you must let it play through entirely or manually disengage it from the projector. Videotape, on the other hand, can be automatically fast-forwarded or re-wound at high speed. Compared to film, this is almost random access.)

As yet, we've just had rudimentary exposure but we have plans to set up a print accessing catalog about our videotape data bank using computer storage and retrieval. We'd really like to use computers to access and index videotape, but that technology doesn't live yet because there is now no way for a computer to analyze the content of a tape without someone telling it, in print, what's happening.

Ideally, we can develop a computer-video accessing language which is interactive. That is, instead of



Visible film frames next to "invisible" magnetic pulses

forcing users into pre-determined categories the way a Dewey Decimal System does, you'd be able to feed in what you want to see and mutate the access model.

Gradually, assuming the language were not that of print but some synthesized symbolic form, the accessing model would begin to reflect the terrain and dynamics of the brain's own language.

Right now it's believed that the language of the brain is different from any of man's externalized media. It probably embodies an entirely different logical structure which may even be incomprehensible to itself, internally.

Being out of touch with yourself is essentially a condition of estrangement between the natural biases of mind and the artificial ones of externalized media. Transcendent experiences re-integrate people with themselves by stripping away the binders of culturally acquired ways of knowing.

The natural bias of the brain's structure is toward life-enhancing survival. If we can develop external media forms to embody that sensitivity, then as a culture we will no longer be estranged from ourselves and our environment. Moreover, they would be eco-media, embodying ecological intention so as to keep cultural and natural balance and anticipate disastrous consequences of action, both personal and collective.*

Try to do that with film, Jack.

*Warren Brody, a founder of Ecology Tool & Toy (E.T.&T), which designs responsive materials and structures (i.e., they relate to you, and the environment independently of you), suggests we design computer decision programs which take into account ecological variables which don't normally intrude into conscious, rational thought.

One example might be attaching sensors to plants so that human interaction alone does not determine decisions of consequence.

In sum, just as techno-evolution has continually provided man with increasingly sophisticated tools to merge with (or mis-use) his physical environment, so is videotape a natural outcome of media evolution, giving us increased control over our psychological environment.*

Physical differences between videotape and film

Essentially the differences between videotape and film in playback and recording have already been laid out in the above section. About the only other things to know are cost and the nature of the recording processes themselves.

Remember first of all that videotape has the inherent option of sound whereas that's an extra feature with movie cameras. On the other hand, color is a possible option with film, but as yet unobtainable using Porta-Paks.

*Many studies of communications technology have ignored their use as personal tools. Instead, they concentrate on how hardware can supplant person-to-person business transactions and thus alleviate transportation and space problems.

But the logical conclusion of these studies, people who stay home to work by videophone and computer net, disregards the social function of people working together in the same physical space.

Instead, we need to teach people how to use communications to enhance their personal lives. The phone company does this, of course, when it encourages you to call long-distance "just to say hello to mom and dad," but it has not yet been realized that using videotape for personal feedback and transaction (e.g., mailing videotapes) is a logical tool to have in an electronic culture.

In other words, unless personal use of communications tools keeps pace with professional use, businessmen are going to be more inclined to work even more feverishly because they will be entranced by their technology, rather than use freed time to re-relate to themselves, their families, etc.

One half-hour of videotape costs, on the average, \$13 (and is, of course, re-usable). One half-hour of Super 8, including processing but using an external audiotape recorder for sound, costs \$45. Finally, one half-hour of 16mm (black-and-white) film with a magnetic soundtrack on the film itself, costs \$110.

What more can I say?

As for the difference in the two processes, here is a description:*

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

Sixty fields appear each second (in videotape). Two phosphorescent points continually trace the screen, using the same scanning pattern the reader's eye uses on a page. As one field fades, a second is being drawn. The constantly regenerating image on the screen is an exact reproduction of how motion is scanned electronically in the camera.

Watching sound film, we see twenty-four different pictures a second, interspersed with instants of darkness. In fact, the screen is dark about half the time, but the flicker rate meshes with the retinal image retention of the human eye, and we see a persistent picture. This picture is wall-sized, an optically focused shadow of the image on the film.

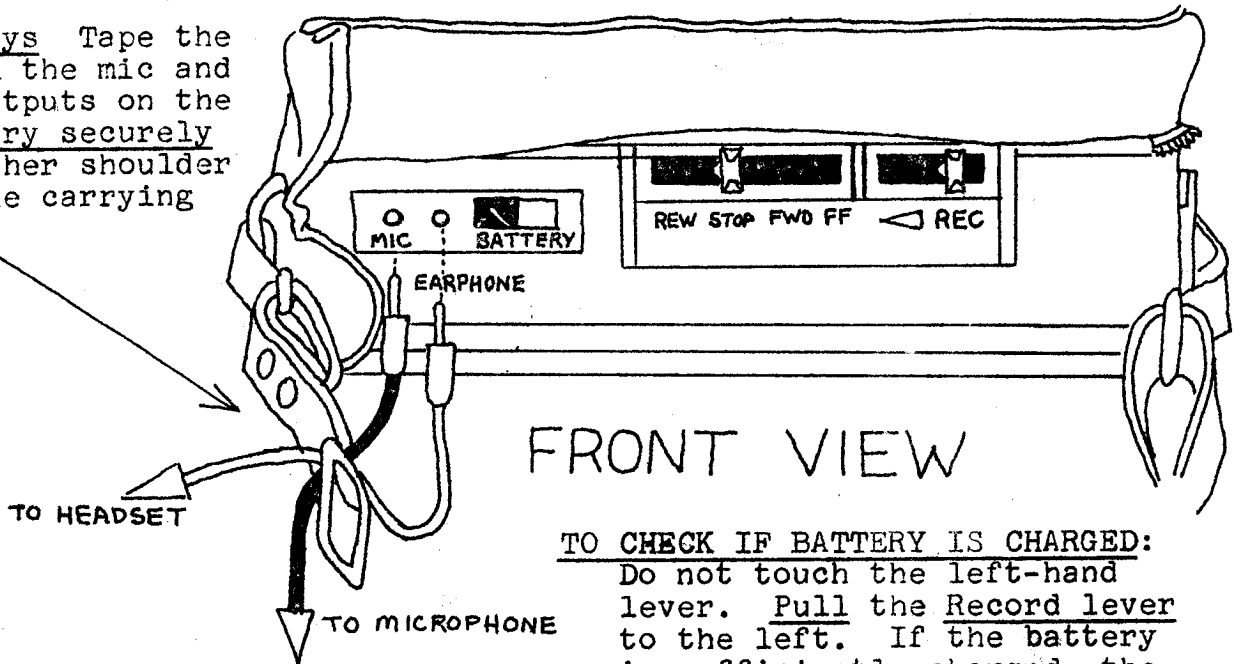
The movie image is the light of the projector reflected off the screen, as the TV image is a surface of phosphorescent bits. Greys in the projected film are the light being kept from shining through the film by a barrier of silver grains. The light that does get through projects the pattern of the grain in the film which is the fabric of the image. The brightest part of a projected film image is white light passing through clear film and a lens reflected off the white screen.

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

*Excerpted from *Videotape Versus Film, Half-Inch, 16mm and Super 8*, by Louis Jaffe. Radical Software #3, Spring 1971.

BASIC PORTAPAK HOOK-UP

NOTE: Always Tape the cables from the mic and earphone outputs on the portapak very securely to the leather shoulder strap of the carrying case!



FRONT VIEW

TO CHECK IF BATTERY IS CHARGED:

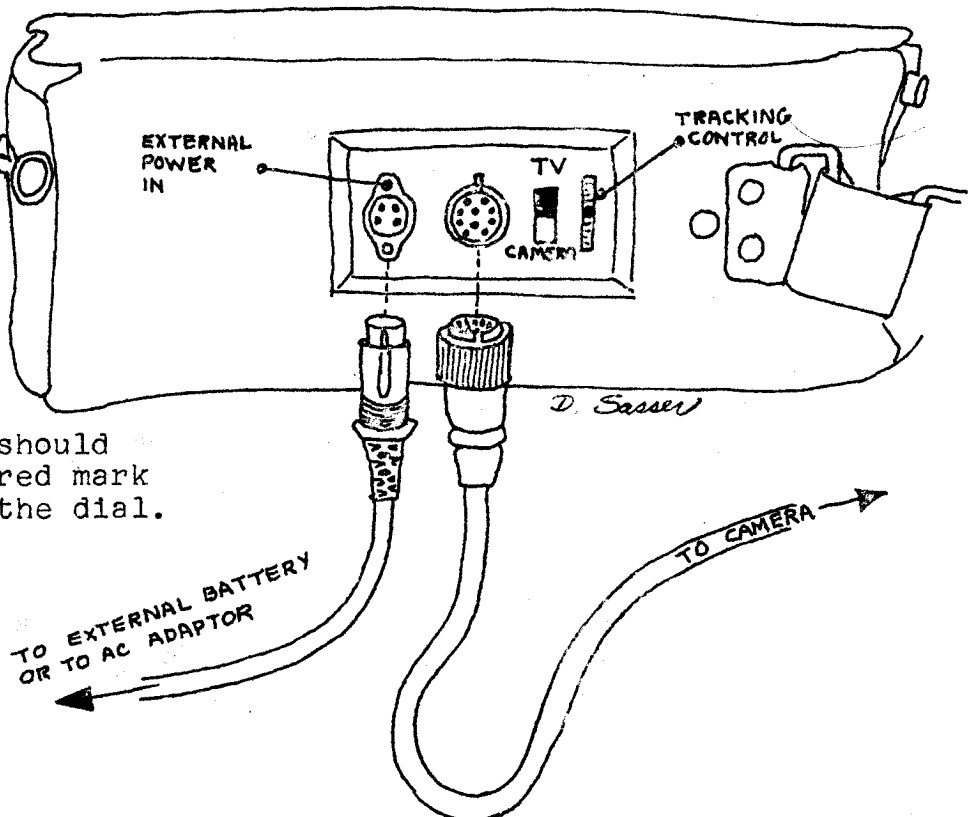
Do not touch the left-hand lever. Pull the Record lever to the left. If the battery is sufficiently charged, the needle in the battery meter will move into the white space.

SIDE VIEW

NOTE: The Connector-plugs on both the External Power cable and on the Camera cable have grooves which fit into corresponding grooves on the Portapak. Do not force plugs into the Portapak.

NOTE: When taping--the TV-Camera Switch must be placed on Camera.

The Tracking Control Dial should be positioned so that the red mark is centered vertically on the dial.



VIDEO TOOLS AND TIPS

TECHNIQUES FOR MAKING CLEAN EDITS

There are several different approaches currently popular for making precise, clean edits with half-inch and one-inch helical scan videotape equipment. In each method it is necessary to roll back the tape on both the playback and record decks an equal amount from the point where you choose to make your edit so that when both machines are started simultaneously the record deck has sufficient time to synchronize with the control track of the playback deck before the selected edit point is reached. It takes a few seconds for the record deck to match its speed exactly to the playback deck, and capstan servo editing depends on 1) identical speeds, and 2) control track pulse synchronization. Both tapes must be rolling for at least eight seconds in order to lock up properly.

The following methods are examples for achieving accurate manual backspacing:

#1—YELLOW GREASE PENCIL METHOD: Advice from Andy Mann

Having had hours of practice, I have had little trouble with the technical end of editing videotape. I am printing these instructions in hopes that you may be able to cut down your editing time and come to enjoy working with the equipment a bit more.

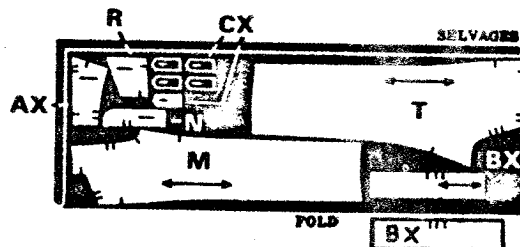
(Contact Videographe, 1604 Saint Denis, Montreal, 129, Quebec, Canada, for information on their *automatic* backspacing device. Also, look forward to another editing aid which Morty Schiff of Woodstock Community Video is devising by building a control track counter which can count an equal number of control track pulses on both record and playback decks in forward and reverse modes.)

«»

Terms:

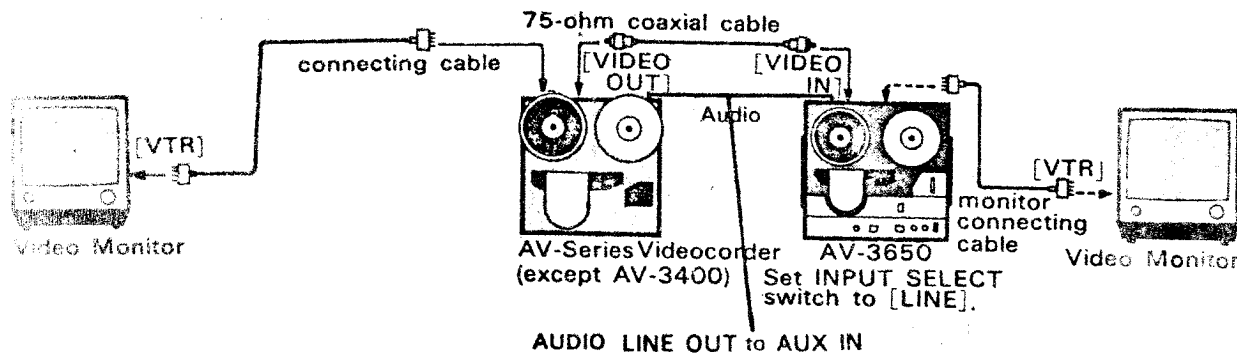
playback deck=master deck=original pre-recorded tape material

record deck=slave deck=edit



(d) Make the third timing mark over the audio head and wind the tape back by hand until the 3rd timing mark is over the erase head. The tape has been backed up 6 seconds.

(e) Make the fourth and final timing mark over the audio head and back up the tape until the mark is over the erase head. The tape has been wound back 8 seconds from the point (X) where the edit will be made.



1. Hook up all equipment as shown.

2. Plug in A/C power cords.

3. Thread tape on record (slave) deck, being sure to leave about 30 seconds to leader.

4. Thread and play original tape on playback (master) deck. Check tracking, adjusting tracking control if necessary.

5. Mark the tape on the record (slave) deck. Turn off power before marking tape. Turn function lever to pause.

(a) Mark an X on the tape over the erase head.

(b) Make a timing mark on the tape over the audio head. (Each of the 4 timing marks should be a recognizable symbol. For instance 1=, 2=, 3=, 4=. When the first timing mark is over the erase head, the tape has been backed up 2 seconds.)

(c) Make the second timing mark over the audio head, and wind back the timing mark back to the erase head. The tape has been wound back 4 seconds.

6. Mark the original tape on the playback (master) deck. Turn off power before turning function lever to pause.

(a) Make the first timing mark over the audio head and wind back the mark to the erase head.

(b) Make 3 more timing marks over the audio head, and wind each mark back to the erase head as it is made. Both decks are now cued-up at a point on the tape where it is 8 seconds of rolling time prior to the point where the edit is to be made.

7. Both decks remain in pause/still position. Turn on the power switches on both decks.

8. When ready to make the edit:

(a) Throw both decks into FORWARD at the same time.

(b) Quickly hit the edit button on the record (slave) deck.

(c) Focus attention on the running tape on the record (slave) deck. Put your finger on the record button.

(d) When the X is directly over the erase head, hit down the record button HARD! The best edits are made with a sharp snap of the button.

9. At the end of the edit, turn the function switch to Pause—Still. This should cause the record button to pop up. If it doesn't pop up, then turn the function lever towards Fast Forward until the record button does pop up.

10. Rewind the record (slave) tape, and cut the power to the playback (master) deck.

11. Playback the record (slave) tape and check your edit. If it is good, erase all grease pencil marks.

12. Finally, set up the tapes and equipment for the next edit.

(a) Cue-up the end of the segment which has just been recorded on the record (slave) deck. Mark an "x" over the erase head.

(b) Cue-up the beginning of the next segment on the playback (master) deck.

(c) Repeat the entire editing operation starting with step #5.

NOTE:

In order for this method to function optimally grease marks must be erased after an edit is completed, OTHERWISE THE GREASE CAN CLOG HEADS AND PRODUCE TAPE PATH BUILD UP. Erase grease marks with soft rag.

Also, check each edit as you do it. About one in four will probably not be clean. If the edit is not clean hit the button a little sooner on the next attempt. When you check the edit, be sure the power is off on the playback deck, or the record deck will try to lock to the random noise generated by the playback deck.

#2—STOP-WATCH METHOD

1. With this method, as with the first, the new point of edit is selected for both the playback and record tapes.

2. Then an arbitrary cue point is selected (either a previous edit point, or a change of scene, or some distinct auditory or visual cue) 10 seconds or more back from the new edit point.

3. Once the arbitrary cue point has been selected for each tape, playback each tape starting the stop-watch at the arbitrary cue point and stopping it at the new edit point.

4. Using 10 seconds as the distance you want between cue point and edit point make the following adjustments:

(a) If the timing on one tape is 17 seconds between arbitrary cue and new edit point, you must playback and start the watch again at the same cue point as before but stopping in the pause position 7 seconds after the cue point and thus 10 seconds before the new edit point.

(b) If the other tape's cue point turned out to be 29 seconds before the new edit point, then you would start the tape at the arbitrary cue point and stop in the pause position after 19 seconds. Again leaving a 10 second space between this new cue point and the new edit point.

(c) If the arbitrary cue point is less than 10 seconds away from the new edit point you must select another point 10 or more seconds from the edit point, since with this method 10 is our standard.

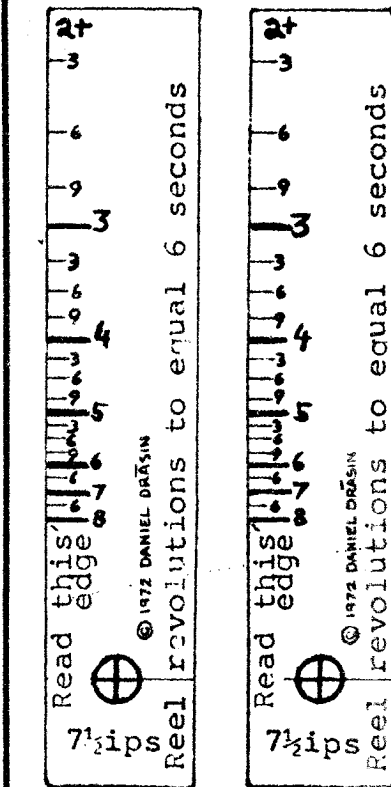
5. When both decks are cued to a position 10 seconds from the new edit point you are ready to make your edit.

A drawback to this method is that if you make an imprecise or unclean edit you must retime both tapes from the cue points since there are no physical marks on the tape indicating the actual 10 second space between cue point and new edit point.

#3—BACK-SPACING SCALE METHOD

© 1972 Daniel Drasin

TO PUNCH OUT SPINDLE HOLE, USE SINGLE-HOLE PAPER. PUNCH UPSIDE-DOWN FOR ACCURACY. ENLARGE HOLE WITH PENCIL TO FIT SNUGLY OVER SPINDLE SHAFT.



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.

It 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.

VIDEO TOOLS REPORT

HOW TO READ THE SCALE:

The large numbers represent whole turns of the reel. The smaller numbers indicate additional fractions of a turn, in terms of clock positions, i.e. 3 o'clock equals one quarter turn, nine o'clock equals three-quarters of a turn, etc. Do your own interpolating by eye.

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 outermost 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.

TIPS FROM DAN DRASIN:

When doing electronic editing with 1/2" equipment, the SKEW (tape tension) control should be precisely adjusted on the playback deck for EACH SCENE. This will increase time-base stability of edited master. Adjust skew as follows: playback deck should be connected to an underscanned monitor, or one whose height or vertical linearity controls have been adjusted to squeeze the picture so black appears at the bottom. This will make the bottom few lines easily visible. (On Sony monitors this can be achieved by allowing the vertical to roll.) NOTE THAT THE BOTTOM FEW LINES "BREAK OFF" HORIZONTALLY FROM THE REST OF THE PICTURE. Adjust SKEW control of playback deck so the last few lines line up with the rest of the picture.

Black spots on the video picture, especially when the lens is stopped down for daylight shooting are caused not by dirt on the lens but by dirt on the vidicon tube face. Remedy: Clean vidicon carefully and thoroughly with Q-tips moistened with Kodak lens cleaner. Blow out all dust (even most microscopic will cause spots). ALSO CLEAN REAR OF LENS and blow away dust and chrome chips from C-mount thread. THEN ALWAYS KEEP LENS ON CAMERA. (If shipping camera, arrange case so lens can safely be left on.)

HARDWARE DEALERS

Adwar Video, 100 Fifth Ave., N.Y.C., N.Y. 10011
CTL Electronics, Inc., 86 West Bldwy., N.Y.C., N.Y. 10007
M.P.C.S., 424 W. 49th St., N.Y.C., N.Y.
Technisphere Corp., 141 Lexington Ave., N.Y.C., N.Y. 10016

PANASONIC NV3130 IS HERE!

It's an EIAJ NTSC color 1/2" editing deck with dropout compensator. List price is \$1550. There is no sound lag at the beginning of an edit. However, there is a two second sound loss at the end of an insert edit.

We know only a few people who own this new machine, and though they loved it at first, they soon afterwards have had breakdowns with both its editing and color capabilities. It seems as with all new video hardware the kinks are not yet ironed out and the consumer pays the price.

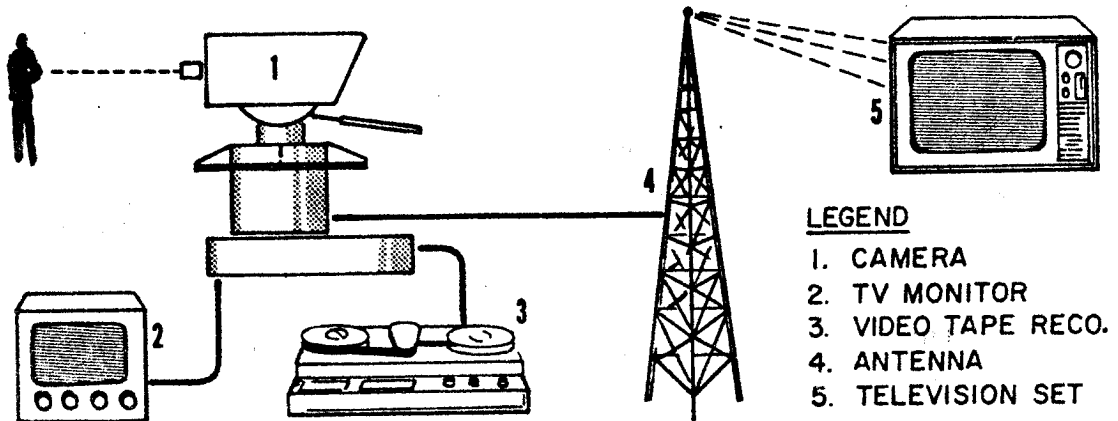
Also, Panasonic now has the NV 3040 which is an EIAJ solenoid black and white deck with remote control and auto-rewind capability at additional charge. This is not an editing deck.

VIDEO EQUIPMENT EXCHANGE CENTER is being set-up in New York City by Technisphere. It is designed to provide a convenient outlet for those who wish to sell their used video equipment and will provide a more readily available source of used equipment for those wishing to purchase. Technisphere will publish up-to-date listings of equipment for sale which will include an evaluation of each piece of equipment, and the history of its use whenever possible. Furthermore, it is prepared to provide repair services and warranty arrangements on this and other equipment.

For further information contact Technisphere, 141 Lexington Ave., NYC 10016, tel: 212-684-3136.

OVERVIEW

In a studio, television cameras convert the image of a subject into a stream of electronic information - the television signal. The signal can then be transmitted by cable directly to a monitor, converted to a radio frequency and transmitted by air to a receiver, or recorded on a videotape recorder for later transmission.



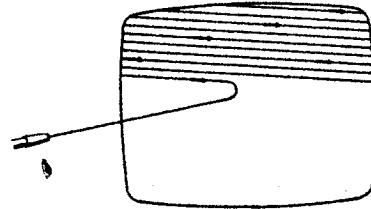
"Monitor" is the name for a television set that receives its signal only by cable (video frequency). "Receiver" is the name for a set that picks up a radio frequency signal thru its antenna.

In the receiver or monitor, the signal is converted back to a picture on the screen. Since the picture on the screen is familiar to all of us, we will begin there, and work our way back to the studio equipment that originates and records the signal.

THE TELEVISION PICTURE

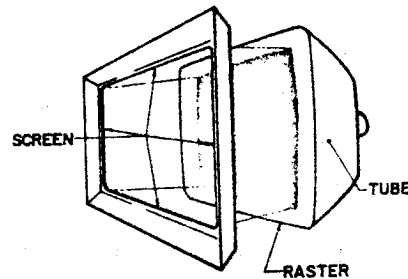
The television signal enters the monitor as a steady stream of sequential bits of electronic information. Within this stream is contained information about the picture itself, and synchronizing information which tells the monitor how to convert the signal back to a picture. In a receiver, the sound information is also mixed in with this signal, but is separated from picture and sync as soon as the signal is in the set.

Take a close look at a television screen, and you will see that the picture is made up of many horizontal lines. The incoming television signal contains all these lines, in a continuous stream. The signal is sent to an electron gun inside the picture tube where it is broken down into the individual lines. These lines are then sprayed, line by line, from left to right, and from the top of the screen to the bottom.

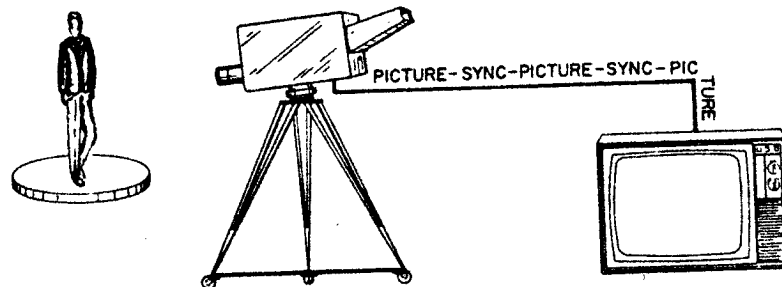


The coating on the inside of the picture tube glows whenever the spray strikes it. The brightness of the glow at any one point on any line depends on the strength of the signal hitting at that point. If that part (element) of the picture is to be dark, the signal is weak and the screen just barely glows. If that part of the picture is to be bright, the signal is strong and that point on the screen glows brightly.

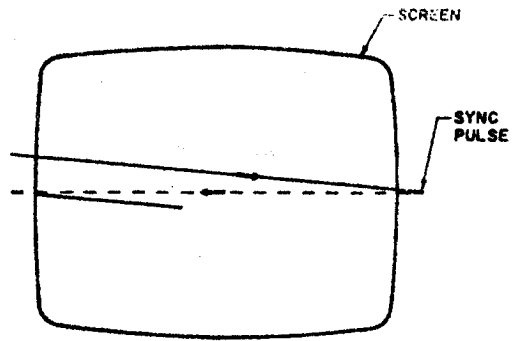
The part of the picture tube's faceplate which receives the spray from the electron gun is called the RASTER. The set's case covers the outer edges of the RASTER, and the area of the Raster exposed to the viewer is called the SCREEN.



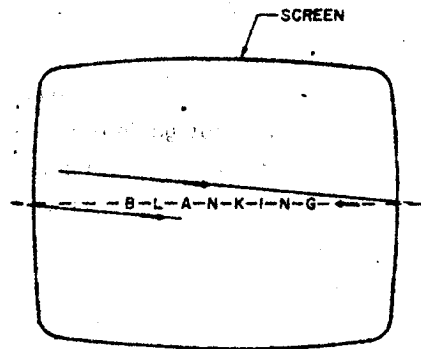
The signal entering the set is a continuous stream of bits of picture information, with synchronizing information mixed in. It is this synchronizing information which tells the electron gun inside the picture tube how to break up the stream into individual lines. There is a SYNC PULSE at the end of each line. When the gun encounters that pulse, it knows that it is time to begin the next line.



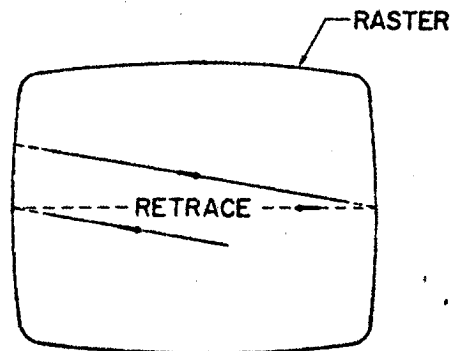
The gun begins on the left, and sprays a line across the screen. At the end of the line, it turns almost completely off. Then, when it encounters the sync pulse, it snaps back to the left of the Raster, turns up to normal strength, and begins spraying the next line.



The period during which the gun is turned down (in strength) is called **BLANKING**. During this period, the signal sprayed is not strong enough to cause the screen to glow. This is done to prevent the returning spray from interfering with the picture just sprayed across the screen.



The period during blanking when the beam is actually returning to the left is called **RETRACE**. Notice that Blanking begins a bit before Retrace, and continues for a bit after the Retrace has been completed. We will go into detail about this in a short while.

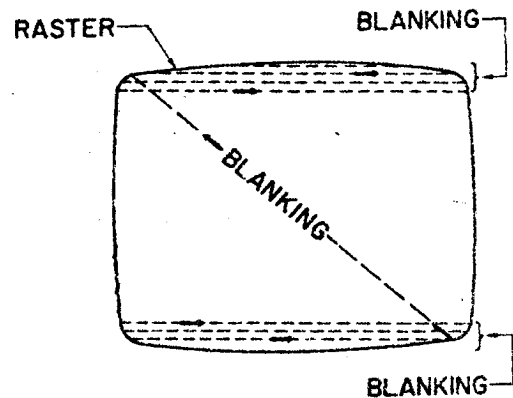
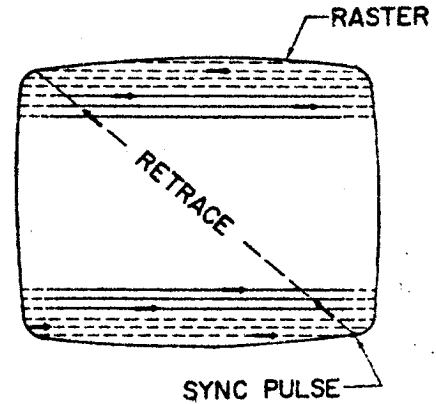


One complete spraying of the Raster, from top to bottom, consists of 262½ lines, and is called a FIELD. At the end of the last line of a Field, the electron gun encounters another type of sync pulse. This bit of sync tells the gun to return to the top of the screen, and begin spraying the first line of the next field. As it did at the end of each line, the gun turns down (BLANKING), returns to the top of the Screen (RETRACE), and begins spraying the first line of the next Field. Each Field takes 1/60th of a second to spray. This means that the viewer is presented with a new Field 60 times every second. The image on any screen must be interrupted at least 40-50 times every second to give the impression of motion without flicker (this rule is the same that applies to motion pictures). At the 30 Field-per-second rate, television achieves a picture with excellent fluidity of motion.

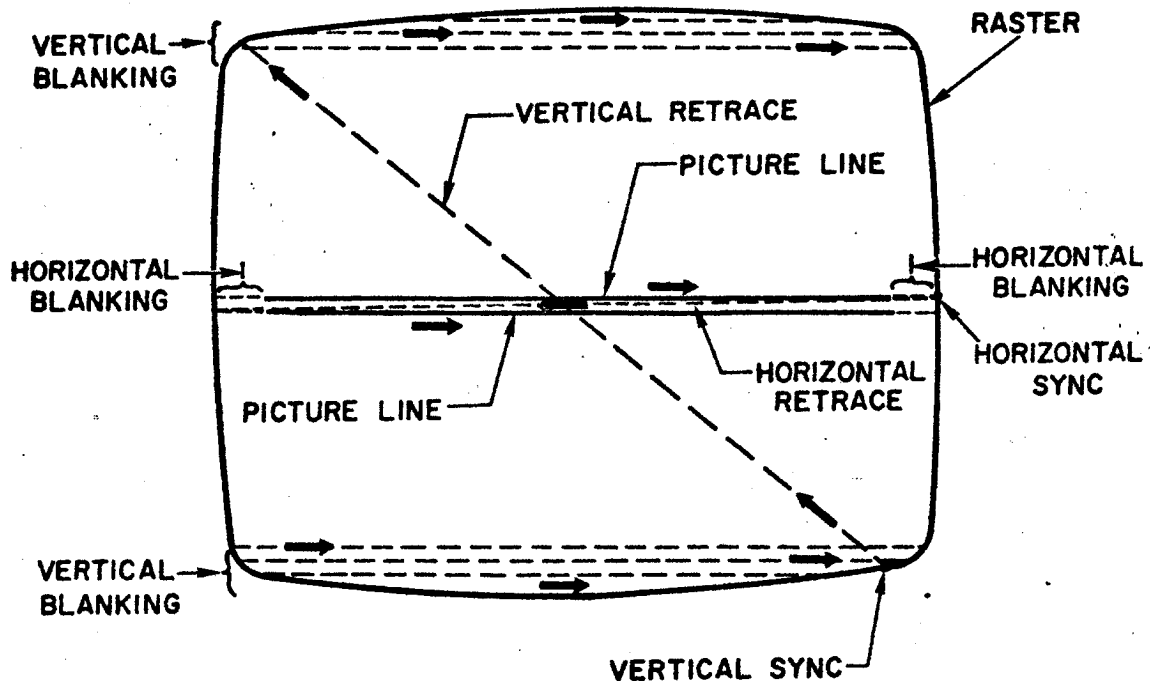
At the end of the last picture line in a Field, the gun does not go into Retrace immediately but, as it did for each line, goes into Blanking first, and remains blanked until well after the Retrace has been completed. The areas of Blanking before and after retrace are called PORCHES. Later, when we examine the television signal on a waveform monitor, you will see why the name "porch" has been given to those parts of the signal.

There is a correct name for every part of the signal we have discussed so far.

- HORIZONTAL BLANKING : The period during which the gun is turned down between LINES.
- HORIZONTAL SYNC : The part of the television signal that tells the electron gun to stop spraying one line, and return to begin spraying the next LINE.
- HORIZONTAL RETRACE : The period during which the gun is returning to spray the next LINE.
- VERTICAL BLANKING : The period during which the gun is turned down between FIELDS.
- VERTICAL SYNC : The part of the signal that tells the gun to begin spraying the next FIELD.
- VERTICAL RETRACE : The period during which the gun is returning to spray the next FIELD.



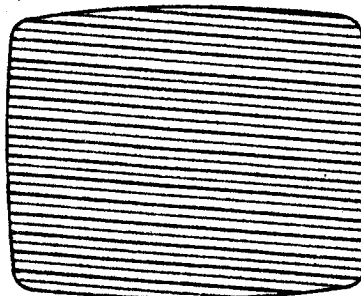
The diagram below serves to visually summarize all the parts of the television signal that we have seen so far.



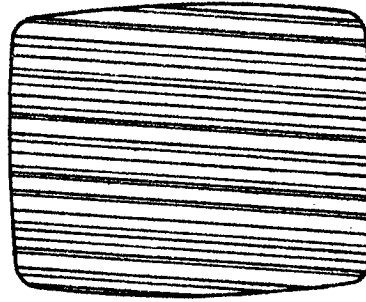
It would be pleasantly simple if that was all there was to the television signal. Unfortunately, there is more, and it begins to get a bit complex.

A single 262½ line Field is only half of a complete television picture. After the first Field has been sprayed, the gun returns to the top and begins to spray the second Field. However, the spray is slightly offset this time, so that the lines of the second Field fall BETWEEN the lines of the first Field. In the following diagram consider the heavy lines as the first Field and the thin lines as the second Field. This effect is called INTERLACE.

A high quality television system will create a POSITIVE INTERLACE picture, where the lines of the second Field fall EXACTLY between the lines of the first. With positive interlace, every line is seen and the resulting picture is quite sharp.

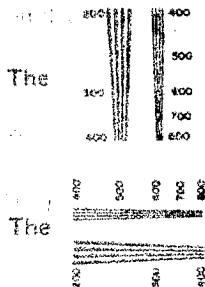


Less expensive systems create a **RANDOM INTER-LACE** picture, where the lines of the second Field fall, at random, between (or over) the lines of the first. With random interlace, the number of lines seen varies with every Field sprayed.



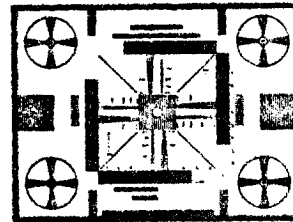
Two complete (and interlaced) Fields ($262\frac{1}{2}$ lines + $262\frac{1}{2}$ lines) make up one **FRAME** (525 lines). A **FRAME** is a complete picture, and a new Frame occurs every $\frac{1}{30}$ th of a second.

The term **RESOLUTION** is used to describe how accurately a television system can reproduce the original image. "Resolution" does not refer to the actual number of lines on the screen, but to a numerical standard against which the completeness of the picture can be measured. On the test pattern used in television there are two wedges used for measuring resolution.



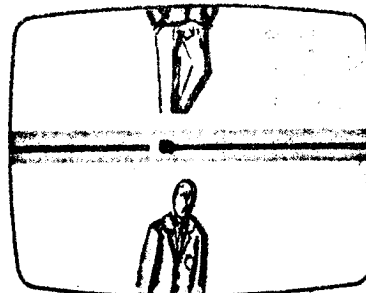
wedge measures horizontal resolution.

wedge measures vertical resolution.

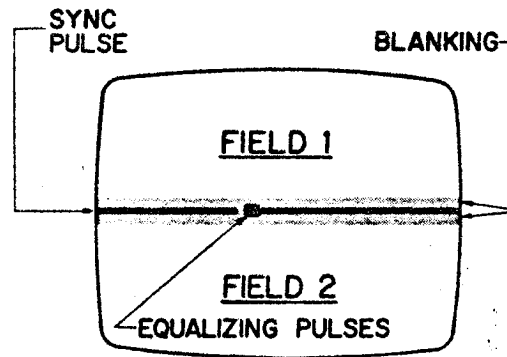


As you follow each wedge toward its point, you encounter a spot at which you can no longer distinguish the individual lines. The number alongside that spot indicates the resolution.

If there is a television set near you, turn it on and adjust the vertical knob so that the picture "rolls". If you can stabilize the roll to hold between pictures, you will see a black line across the screen. Adjusting the brightness and contrast knobs will show you that this line is really a dark grey area, with a very dark line running through the middle.



This part of the picture (normally falling below the screen and out of the viewer's sight) is the Blanking and sync information between Fields. The grey lines are the vertical BLANKING areas where the gun is spraying no picture. The dark band is the SYNC PULSE that triggers Retrace. The grey area below (after) the sync pulse is the part of Blanking after Retrace, and before the first picture line of the next Field. The projections from the vertical sync pulse are called EQUALIZING PULSES, which create the offset that causes interlace. For the purposes of this text, we need do no more than identify these equalizing pulses.

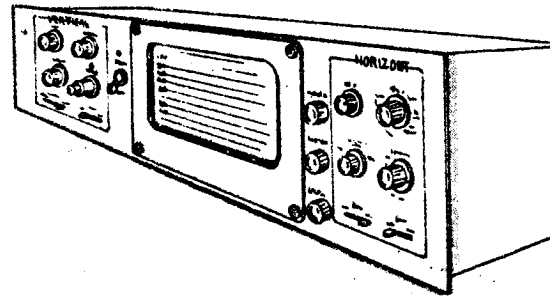


Before you proceed, compare the picture above to the summary diagram on page five and be sure you comfortably understand everything discussed so far.

The picture on a television screen is not an accurate enough way to examine a television signal. On the screen, we can not see the entire raster, so we can not examine the synchronizing information. The brightness and contrast knobs are variable, so we can not even measure the quality of the picture itself. The signal created in a studio must be of a very specific strength and structure, and we must have a tool that will allow us to accurately examine and measure the television signal. This device is called a WAVEFORM MONITOR.

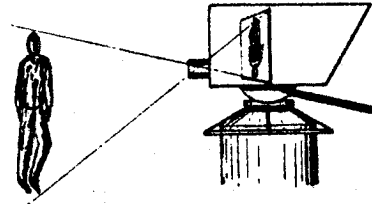
THE WAVEFORM

An oscilloscope is a device which displays the variations of an electronic signal. A waveform monitor is a special type of oscilloscope, which displays the variations in strength and structure of a television signal. On a waveform monitor, the signal is displayed in a form that we can use to measure how much of an entire Field (for example) is picture, how much is sync, how much is Blanking, where the sync pulse falls, and how strong (in volts) any part of this signal is at any point. Both the strength and the structure of the signal affect the quality and stability of the final picture. A video engineer uses his waveform monitor to examine the signal, then adjusts his cameras, control equipment and recorders to achieve the best possible picture.

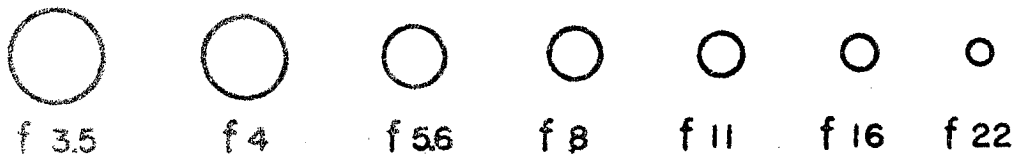


THE TELEVISION CAMERA

All cameras are alike in that they see a picture, and convert it to another form. Still and movie cameras convert the image (chemically) to a picture on film. Television cameras convert the picture to an electronic signal. However, some variables are common to all cameras (still, movie and television), so let's examine these variables first. In all cameras, the light bouncing off an object is gathered by a lens, and is focused inside the camera. The brighter the light on the object, the stronger the image that is formed inside the camera. The basic measurement of light is the FOOT CANDLE. The greater the amount of light the higher the foot candle reading on an exposure meter.

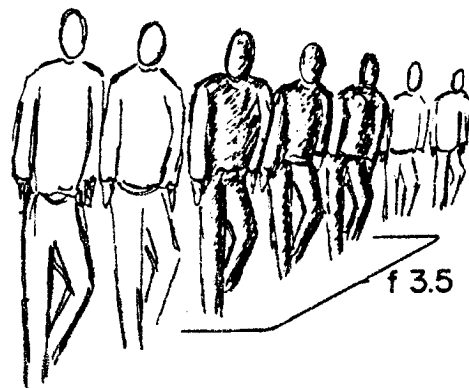
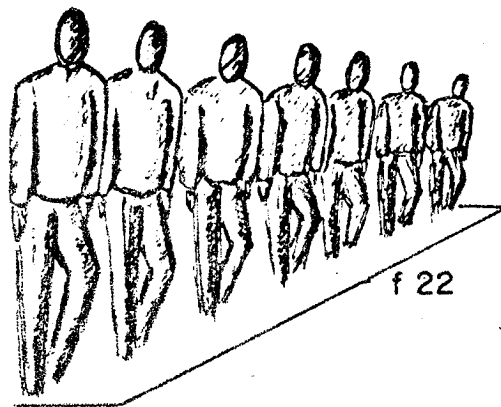
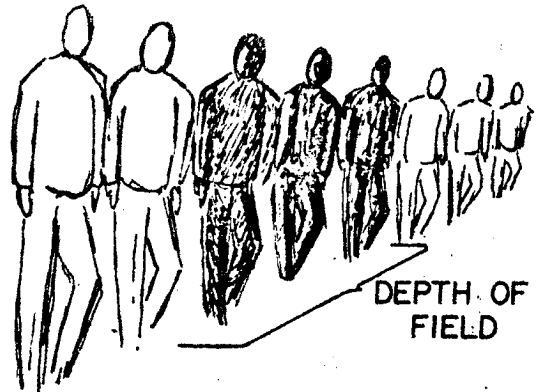


All lenses have an aperture (hole) which can be varied in size. The smaller the aperture, the less light allowed to pass thru the lens. The size of the aperture is indicated by the F STOP number on the lens.



As you can see, the larger the F STOP number, the SMALLER the hole.

In addition to controlling the strength of the entering light, the F stop also controls the DEPTH OF FIELD. When the camera is focused on a subject, the area in front of and behind that subject that is ALSO in focus is called the DEPTH OF FIELD. When you see a photograph where the photographer has purposely thrown a confusing background out of focus, he has actually adjusted his F stop to give a limited depth of field. Since the background falls beyond the depth of Field, it is not in focus. As you can see below, the SMALLER the aperture (or larger the stop reading), the greater the Depth of Field.



If the cameraman wants as much as possible to be in focus, he will close his lens to a smaller aperture (high F stop number).

If the cameraman is using a zoom lens, depth of field is very important. The cameraman must have enough depth of field to keep in focus throughout a zoom.

So far, we have seen two variables that are common to all cameras:

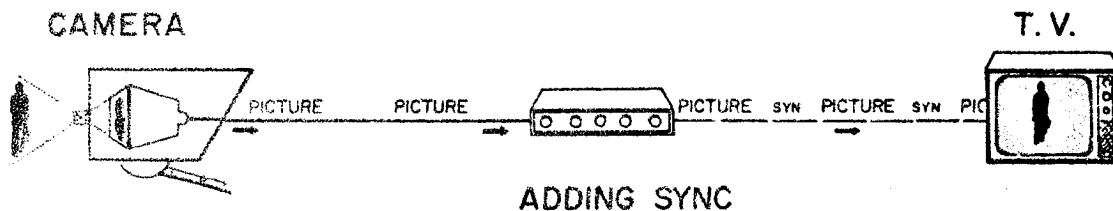
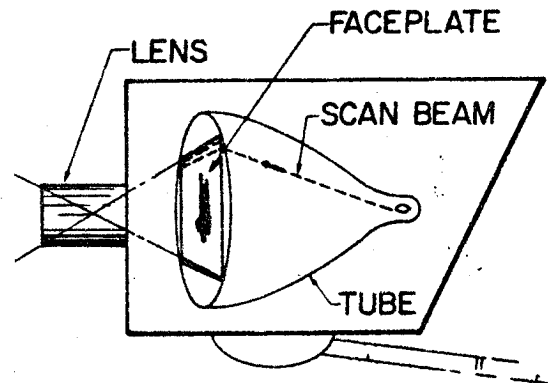
- the amount of light striking the subject and
- the size of the aperture.

From this point on, there is little similarity between still or movie cameras, and television cameras.

The following pages cover almost all the camera controls available. However, an individual camera does not necessarily have ALL these controls.

The Strength Of The Signal

In a television camera, the image from the lens is focused on a light sensitive faceplate inside the camera's tube, and produces an electronic reaction on that faceplate. The image on the faceplate is constantly scanned by a beam inside the tube. The image scanned by the beam is converted to an electronic signal (which contains all the information about the picture). As you can now see, the electron gun in the television set's picture tube is spraying back this signal in the same way as it was originally scanned inside the camera. The sync pulses are usually added to the picture signal AFTER that signal leaves the camera.



Target

When we discussed the quantity of light hitting the subject and the aperture size, we saw those two variables as affecting the strength of the light entering the lens. Our first television camera variable is in the sensitivity of the tube's faceplate. By increasing or decreasing the voltage to this faceplate, we can increase or decrease its reaction to the light striking it. If we have too little light and/or if the aperture must be closed down for greater depth of field, there may not be enough light coming thru to generate a good picture.

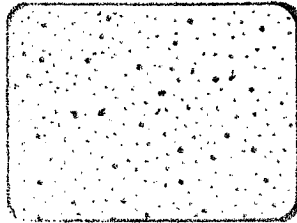
If there is not enough light entering (and this will show on the Waveform monitor), the cameraman can increase the voltage to the faceplate by adjusting the TARGET CONTROL. When this is done, the faceplate becomes more sensitive, and reacts more strongly to the light hitting it. With the TARGET control, we are into the first of the electronic ways of adjusting the signal. However, as we electronically adjust the signal, we begin to encounter two undesirable effects: noise and lag.

Noise

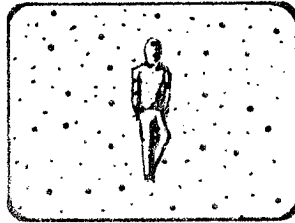
Every electronic system generates within itself a certain amount of unwanted but unavoidable miscellaneous information, called NOISE. This noise gets mixed in with the desired information, the SIGNAL, and if there is too much noise, the picture quality diminishes. In a concert hall, for example, there is a constant amount of unwanted noise (coughing, whispering, etc.) that is very noticeable until the music starts. If the music is loud, the noise is almost completely drowned out by the music (or SIGNAL). The relation between the strength of the signal and the strength of the noise is called the SIGNAL TO NOISE RATIO.

In a television camera, the light entering thru the lens is pure (noise free) signal. The more electronic adjusting we do to that signal, the more noise we add to it.

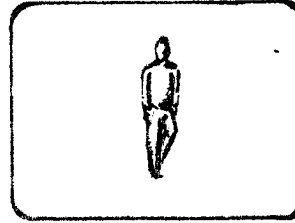
Hence, as we vary the target voltage, we also vary the noise mixed into the signal, and we might decrease the clarity of the resulting picture. The "snow" seen on the television screens is a good example of noise. Both too little or too much Target voltage will produce noticeable noise.



PURE
NOISE



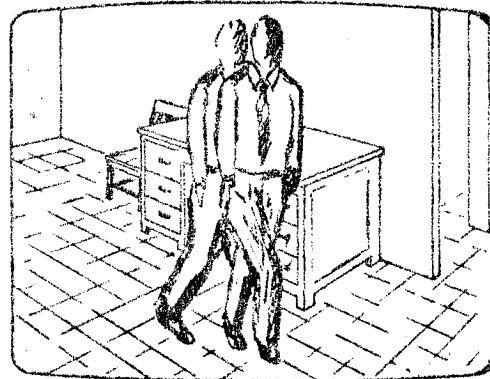
HIGH
NOISE



LOW
NOISE

Lag

In inexpensive cameras (low priced vidicons, for example), the bright parts of the image will tend to temporarily burn into the tube's faceplate. When the camera or the subject moves, the brighter parts of the picture remain burned in, and cause a smearing effect, or a ghost. As we increase the camera's sensitivity (with the TARGET control), we also increase its tendency to lag.



Aware of the above, it is obvious that the stronger the light entering the lens, the less target adjusting necessary and the better (least noise and lag) the picture. The TARGET control is quite sensitive. It also takes the cameraman some time to strike the best compromise between lighting, depth of field, noise and lag. For these reasons, it is best to set this control once, for normal studio lighting conditions, and then leave it alone.

PORTA-PAKS

INDICATES TYPE ONE (COMPATIBLE) STANDARD ←

HERE

SONY

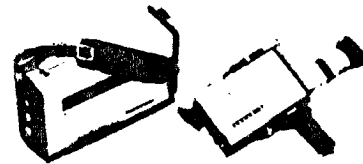
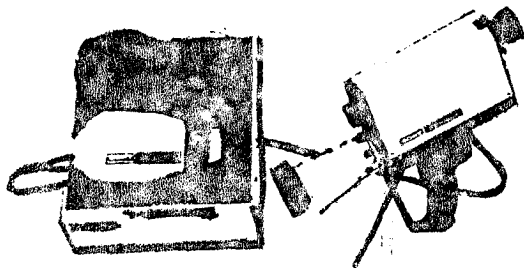
PANASONIC CONCORD

SPECS

model: AV3400 ←
 tape width: 1/2"
 playback: yes
 viewfinder: CRT (cathode ray tube)
 weight: 6 lbs. plus 19 lbs. equals 25 lbs.
 (camera plus deck)
 battery life/recharging time: 30 minutes/8 hrs.
 recording time: 30 mins
 tape speed: 7 1/2 ips (inches per second)
 camera/deck resolution: 400,300 lines
 signal/noise ratio: greater than 40 dB
 interface: 2:1
 temperature range: 32-104 degrees
 standard lens: 16-64mm zoom 1/2 C-mount
 microphone: built-in
 price: \$1,495

SPECS

NV 3080 (Panasonic) ← VTR 450 T (Concord) ←
 1/2"
 no
 CRT
 5.5 lbs. plus 15 lbs. equals 20.5 lbs.
 40 mins/10 hrs.
 30 mins
 7 1/2 ips
 525/260 lines
 greater than 40 dB
 40-104 degrees
 15-75mm zoom f/2.1 C-mount
 auxiliary
 \$1,250



DESIGN INTELLIGENCE: Sony is both so good and so bad it's hard to know where to begin.

In its favor, Sony was the first manufacturer to come out with Porta-Paks (their CV series) and the first to make a quantum leap with a second generation: a fully self-contained system with record and playback (the CV series was record only) through any TV set (using an RF converter which changes the output signal to a broadcast one, \$39.95 extra). The Sony also has playback through the monitor eyepiece for on-the-scene previewing which can really turn on people you've just taped and help build an instant trust.

On the downside, the Sony camera and deck seem to have been designed by engineers in vitro, not for people in vivo. The camera is overly heavy and not well-weighted. The pack is very cumbersome and can only be carried in a leather case which obscures visibility to the tape path so you can't run quick checks on whether or not it's running right. (see Experience)

Sony has its own form of mini-plugs for microphones which are incompatible with other manufacturers'. While the cable from the camera to the deck is a standard ten-pin, that is the only way to get in and out in video mode. Normal systems accept coax plugs which are universally compatible. In essence, this all means that technological support is not inherent in the system and any options, like editing with a Porta-Pak, require special modifications.

SUPPORT: The rest of the Sony half-inch line (AV series) is pretty good. With a modified cable (see back) you can have editing on a compact table deck (AV3600) for only \$650 more. The pack itself has audio dubbing and still-framing.

Next up in the Sony half-inch line is their color deck (AV5000) although cameras are not yet compact or cheap enough, and certainly not portable. The final piece is a full-blown editing deck (AV3650) but they've only been around a month or so and we've not gotten feedback yet. First reports are that it's pretty good except for sound which has the usual two second lag on cuts.

As for dealers, Sony is everywhere. Service will always vary individually, of course, but in terms of getting parts we'd count on Sony everywhere in the U.S.

EXPERIENCE: The Sony Porta-Pak has many, many faults, partly because they rushed it into production which meant that those of us first owners have been doing the necessary field testing. Here are the results:

Mechanically the problems are many. The control levers break off after not much use (they're made of plastic). You'll never see anyone who uses their Porta-Pak a lot who has a camera eyepiece intact. They break off like crazy because of poor hinges which can't take much stress. Finally, it's very easy for the tape to become wrapped around the capstan inside because the reels don't hang onto the spindles. This means that you think you're recording and open the deck up later to find a useless spaghetti of videotape. If you're moving around a lot this can really be a problem.

Electronically, the system could be better overall but there doesn't seem to be any recurring problem.

DESIGN INTELLIGENCE: The configuration of the record deck (more rectangular than Sony) makes for a better weighting and the camera has a detachable microphone instead of a hardwired one. But there is no playback mode on the Porta-Pak itself (tape must be transferred to another deck).

Panasonic actually makes two models of Porta-Pak although they are visually the same. The one not listed here is on their old standard which had a high recording speed (12 ips) and therefore a low recording time (14 mins) and was compatible with only Panasonic decks. Sony, on the other hand, has discontinued its old series (CV) Porta-Paks (which had no play-back) and table recorders.

SUPPORT: Panasonic has a generally good reputation, especially in its half-inch editing. But not all of its current line is Type One (the compatible) standard. As for Concord, its marketing organization is much less solid and hearsay feedback is that it's not very reliable to work with.

EXPERIENCE: Except for encounters with the Panasonic table decks, we've never used the Porta-Pak except demos at trade shows.

COMING

CRAIG AMPLEX

SPECS

1.6K

1 1/2"

yes, but manual rewind

CRT

6 lbs. plus 15 lbs. equals 21 lbs.

7:7

30 mins

1.5 ips

0-150

more than 90 dB

4 to 1 zoom, C-mount

built-in

\$1,300

SPECS

Instavideo

1 1/2"

YES

CRT

5 lbs. plus 15 lbs. equals 20 lbs.

7:7

30 mins

1 1/2 ips

325/300 lines

?

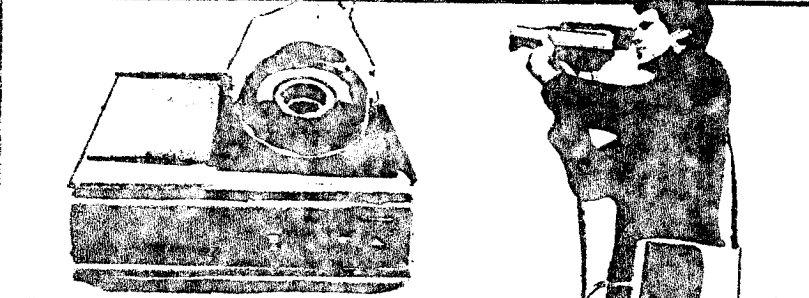
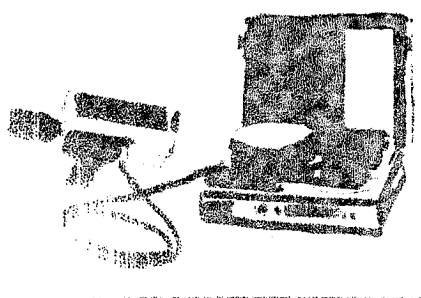
2:1

?

4 to 1 zoom, C-mount

built-in

\$1,300



DESIGN INTELLIGENCE: The Craig has one major advantage when talking about it. First, there are two cameras, one front, one back. This means that when you're taping you can also talk into the camera. Another thing is that the Craig has a manual rewind. This offers a lot of flexibility without the extra weight of a motor means. Like Sony and other systems, playback through the camera is possible on any TV set.

PRICE: The Craig is not Type One standard. It's a special model in the support line that you can buy through a dealer.

REMARKS: Except for some editing we did on the Sony, had to touch to Craig one-inch, which is a bit better. We have more

DESIGN INTELLIGENCE: Ah, here it is, the first total system Porta-Pak. Instavideo (if used to be called Instavision but Ampex changed it because someone else had that copyright) has all the options of the Sony and more.

This is because the pack itself sets into a more stationary (weight 6.5 lbs.) service pod. The back of the pod is a regular patchboard with standard coax and audio in-and-out jacks. (Of course, it also interfaces with a regular TV set through the antennae plugs, like the Sony). This means you don't have to hassle modifications to do editing.

The pod is upgradeable with modules. Basic price is \$800 for a black-and-white playback only system. For \$900 you get record too (plus \$400 separate for the camera, or \$1,300 system total) and another \$100 buys a color clip-in circuit board. (Remember that the module, not the pack, has the additional circuitry so color is not a function of the Porta-Pak per se).

The reason for all this is that Ampex (in conjunction with Toshiba, the Japanese company which will do the actual manufacturing) wanted a machine to compete with both cassettes and Porta-Paks. Thus, the tape has two play modes. One is normal recording and playback with a thirty minute tape time. In an extended mode, for prepackaged material, it will play 60 minutes.

Here's some more goodies: The tape has a plastic leader and is self-threading. You don't have to touch the tape path. There is an internal brush activated by a button for head cleaning. And a pulse code button which electronically marks your last stopping place so next time you insert the tape it will do an automatic high speed search.

You can also do electronic editing, still-framing, and slow motion (no other Porta-Pak has that). There are two sound tracks which means the option of stereo, and of course the system subscribes to Type One standard.

Finally, you can adjust tape tension (Sony has only a tracking control on its portable) and both audio and video input levels. The control levers themselves are configured like an autotape cassettes recorder for easy control and access.

What's wrong with Instavideo? Well, the camera design is awfully hokey, sort of an old movie (or video) camera in drag.

Another major problem is that although tape is compatible with other systems, the physical reel is indigenous only to Ampex. Thus although you have the electronic capability of playing another systems tapes, you are totally restricted mechanically.

SUPPORT: Ampex has a generally bad reputation in its one- and two-inch lines. They have too many mechanical parts and down time is high.

Instavideo is their only half-inch machine and they have done a pure paranoid thing. They keep hyping it as a non-professional machine, but people are going to start producing with it. This means that come editing time to stay with Ampex you've got to go to at least a \$6,000 machine (in one-inch format).

Not many people can afford that. As a result Ampex will be used for shooting, its competitors for editing support. So for every Porta-Pak they sell, Ampex will generate business for another company. Control instead of service.

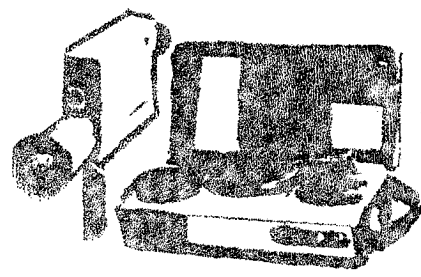
EXPERIENCE: Ha! The only machine we've seen represents three prototypes travelling in America. In that form they're high technology costing about \$75,000 apiece. There simply are no production models available (Ampex claims late summer). They wouldn't even let us touch the thing at a demonstration which consisted of one vacuous model shooting another rafter her hair. They were even too paranoid to let us shoot the scene with our Sony, which they made us keep in a closet.

So, even though the thing shpees up as the next generation of Porta-Pak, a major improvement over the last, stay skeptical until you can actually feel and buy one.

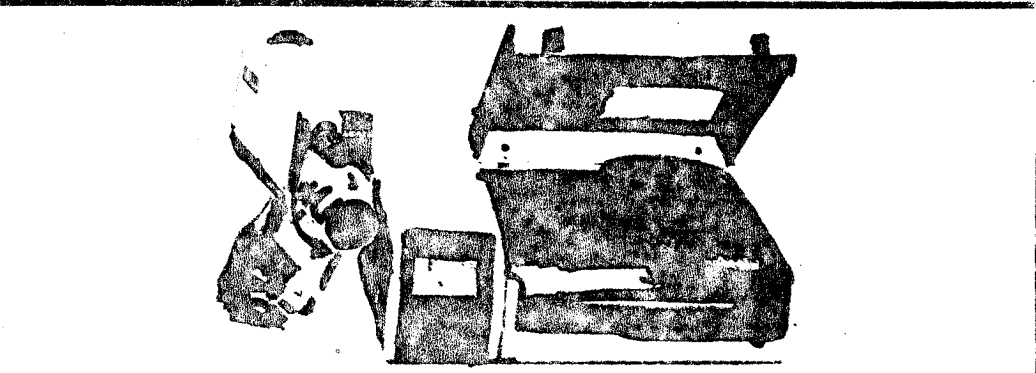
AKAI

SHIBADEN APECO

SPECS
 SV-707 U (Shibaden) TELE-TAPE BATTERY PAK (Apeco)
 1 1/2" x 1 1/2" x 1 1/2"
 no
 CRT
 8 lbs. plus 15 lbs. equals 21 lbs.
 7.5 hrs.
 20 mins
 7 1/2 ips
 525/300 lines
 40 dB
 2:1
 ?
 14-75mm zoom f/2.8 mount
 auxiliary
 \$1,295



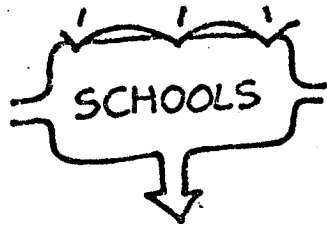
SPECS
 model: VT-100
 tape width: 1/4"
 playback: yes
 viewfinder: optical
 width: 4.1 lbs. + 12.8 lbs. equals 16.9 lbs.
 (camera + deck)
 battery life/recharge time: 40 mins/8 hrs
 recording time: 20 mins
 tape speed: 11 1/4" ips (inches per second)
 camera/deck resolution: 400/200 lines
 signal/noise ratio: better than 40dB
 interlace: ?
 temperature range: ?
 microphone: built-in
 lens: 10-40 zoom f/1.8
 price: \$1,295



DESIGN INTELLIGENCE: The configuration of the Akai is similar to that of the Panasonic Conquest. However, the Shibaden/Apeco has no interlocking mechanism, still not much of an improvement over the Conquest.
REPUTATION: Shibaden has a good reputation, most of its equipment is made for professional use. They've just been bought out by Hitachi (Hitachi, electronics conglomerate), and they have good hardware. As for Apeco, it's an offshoot of a Japanese company whose main product is copying equipment. Neither one of them have a high access marketing and service system.
EXPERIENCE: None.

DESIGN INTELLIGENCE: The Akai has two major differences which set it apart from the other Porta-Paks. One, it uses quarter-inch tape. All the others use half-inch.
 The advantage of quarter-inch videotape is that it's fabulously cheap compared to other standards. Quarter-inch is the same size as audio tape (for reel-to-reel machines) and lists for \$7.95 for twenty minutes as compared to \$14.95 for twenty minutes of Sony videotape. The disadvantage of quarter-inch is that it has less information storage capacity as reflected in the 200 lines resolutions of the system, the lowest of any.
 The other unique feature of the Akai is that it has a small detachable monitor which clips onto the recording deck. The camera itself has an optical viewfinder which means reduced weight. Overall this means that Akai is the first system not to place a tiny TV screen between your eye and the lens in imitation of a film camera.
SUPPORT: The Akai is, of course, on its own standard. This means you are limited solely to the Akai line for back-up editing and table deck replay. As we understand it there are only two other decks in the line, one black-and-white, and one (1/4") color.

EXPERIENCE: None, of course, except for fondling it once at that electronics show. But we have gotten correspondence from Australia and Germany where people said the system worked very well and in one case (Australia) was even broadcast.



The Media-American dream is having a kid who knows he doesn't have to go to college.

American education is still based on books. It embodies a print structure which is virtually antithetical to the realities of a process culture.

But education in this country is overwhelmingly biased toward a product mentality. The most ambitious programs and widespread spending are lavished on students in college because they are closest to becoming producers.

Yet psychologists believe that students learn the most during the first six years of life. At that age, however, education is pure process because little kids are the grooviest processors there are.

Nonetheless, because it's hard to conceive of six-year-olds as producers, education spends on early schooling one-sixth of what it does on college students. That's an anti-survival mode. It led John Dalkin, who's very hip to media, to coin the slogan: "Support lower education. Give to the kindergarten of your choice."

The schools just seem to have too much tied up in old media, both emotionally and physically, to be useful. Educational companies which undertake contract teaching are supplanting the schools because their methods are based on new media, like computer assisted instruction (C.A.I.).

When television succeeded print as cultural DNA it killed American schools. School libraries are simply no longer our cultural data banks. Nor are professors who write books any longer our primary source of new knowledge.

Media-America de-legitimized the schools as the reservoir of survival information. Print structures are worthless in an electronic culture. Print morphologies are a secondary way to acquire information.

It's not just that the power structure of education is predominantly pre-media-American, but the bias of educational education also reflects pre-electronic information patterns. Thus teachers who are hip enough to want to change things find themselves trapped not only in bureaucracy, but also by the actual physical design of the buildings themselves, which are an embodiment of the structure of print.

Print facilitates centralized control. Neither reading nor writing are collective activities. Rather, students are expected to sit next to each other in rows and interact mainly with a teacher, who commands visual space.

Most American secondary schools are thus a series of surveillance cells (i.e., classrooms) strung along hallways. The hallways themselves are the students' only common room, but their function is to keep people moving and minimize interaction. Access to the hallways is further limited to five minutes at a time and otherwise requires a permit.

Teachers who can't penetrate their own print bias completely misunderstand media. They try to subject all other media, especially electronic ones, to a print information structure.

Educators love film, for example, because it generates the same type of control that print does. It's centrally controlled and individually experienced. (Remember the old textbook storage rooms?)

The reception of TV and radio is exactly the opposite. You can get their signals anywhere and listening to radio or watching TV is best in a group. And most important, unlike books, teachers can't control them.

The power structure of American schools is exclusively based on control of information. Teachers mis-use electronic media because they try to lay a control grid on it. Thus, the only radio permitted in schools is piped in from the principal's office. And television in the classroom is used as a surrogate teacher where everyone has to sit in rows and face a TV set at a pre-determined time. Moreover, the only time kids are allowed to watch their own TV is when it's in the context of vocational training.

Educational television is probably the biggest hype that educators have ever put over on American kids. Even though TV has replaced print, I know of no school where the kids are encouraged to make their own TV as a primary mode of expression. Yet at home the kids are gobbling up TV. The result is that growing up in America on television is like learning how to read but being denied the chance to write.

A lot of that has to do with the morphology or form of print information. Print is basically a taxonomic medium. In other words, its mode of access is via classification. In a print school, those who can remember the most taxonomies are considered the smartest, even though that knowledge may have no relationship to life experience.

Teachers won't give up taxonomy because their own authority is based on it. They are certified Ph.D.s, M.A.s, and so on. The result is that they

don't want to jeopardize their time and money investment by turning kids on to the notion that they can be their own authorities.

When I was a kid we used to go on "field trips." That meant we'd hop in a yellow school bus, drive fifty miles, and then be allowed to consider our environment as information. At all other times the teacher wouldn't label the outside environment so we wouldn't go out and learn from our friends or learn to observe our parents.

Video equipment is subversive of all that because it allows students to generate their own knowledge. Portable video equipment extends to the whole environment and thus invalidates the school itself as a place of learning.

Now it's hard to control a lot of kids who are turned-on to taping everything, everywhere. So when television equipment is installed in schools it is usually as centralized and heavy as possible so the kids can't get at it without an "instructor" to monitor them.

At the Television School of San Francisco State College, considered one of the "best equipped" in the country, students are taught skills in studios where no smoking, eating, or drinking are permitted because the equipment is "too expensive" to take chances.

But try to imagine a true life situation without these activities. In other words, students there are being taught skills solely for non-life situations, ones which only have market value in the scarcity job market of broadcast-TV (which many of them say they dislike). And not only are there not enough jobs to go around now, there will be fewer in the future. Thus the school automatically prepares them for non-survival.

One student told me that the Television School refused to buy flexible portable video cameras because it had too much tied up in heavy, immobile, studio equipment and was actually saving all its money to buy more in a few years.

When video equipment is more flexible, teachers lock it in a closet because they're not sure what to do with it. Almost every teacher I've met says their school's video equipment, when they have it, goes unused. None have thought just to let the kids experiment with it independent of any pre-structured activity. My own experience with kids and TV is that when they know they're guaranteed access they'll think up a thousand things to do by themselves and start to get pissed off because the

equipment can't make all the effects they want.

Electronic information is a psychic space which doesn't leave your head just because you're in a classroom. When teachers let their students decorate classroom walls, the first thing they do is slap up posters. I've been in school rooms with up to thirty posters on the wall. But they still couldn't compete with TV. There's more potential action in a short-term television access model, i.e., TV Guide, than all the Dewey Decimal System.

Electronic information is everywhere all-at-once. But school administrations are hierarchal. Without a legitimate information base, American secondary schools are exposed as behavioral control systems. They're not any more preoccupied with discipline than before, it's just that they have no substance to base authority on. The result is an awesome loss of energy.

Innocuous phenomena like long hair or black pride demonstrations have become major causes of suspension or even expulsion. (Print is an homogenizing medium. Print people like everybody to look and act the same. Check out an old-style "variety" show on TV, like Lawrence Welk, and you'll find that most of the entertainment consists of people dressed alike and singing or dancing in unison.) What should be routine decisions about student conduct become policy decisions which have to be decided at the top of the hierarchy by the local board of education. Systems that inflexible are entropic. It's the kids who *don't* rebel under those conditions whom we should worry about.

Videotape As an Analytic Tool



Videotape As an Analytic Tool

If print were used exactly as television is now, we'd be allowed to write only novels or plays and news stories, never for ourselves, and always in anticipation of what others were going to say.

But, of course, written language does not have those restrictions. It's a general-purpose medium which applies to an infinity of situations. This is due partly to culture, partly to economics.

The print experience is deeply ingrained in Western Culture. Moreover, print is cheap and accessible enough to be a mass tool.

Until portable video came along this was not true of television. It was limited to just a few, predetermined uses under the control of an elite. Now everyone can use television as a personal tool. Which is just as well because the video experience is now more a part of our culture than that of print.

What follows are specific examples of videotape use. They are absolutely unrelated and needn't be. The point is that video can be used in a high variety of ways, even if it's as simple as doing videotape instead of print reports in schools, government, and industry.

DECODE BUREAUCRATIC STRUCTURES

Some of our best tape was made simply by walking into a public space with a camera. You quickly find that people have all sorts of inane rules about letting you take pictures, even though they think nothing of taking yours.

Probably the quintessential example is a supermarket we went into in Los Angeles. Above our heads we found TV cameras, *i.e.*, a surveillance system, with the lame sign: "Smile. You're on TV. This helps reduce shoplifting and keeps the prices down."

I was taping and immediately Paul started a rap: "This is really sick. They hype you up as a consumer on TV and then to keep you from stealing the things they make you want to buy they have this . . . It's Big Brother."



The next thing we knew the store manager came over and told us we couldn't take pictures "without a permit from the division office." As I tried to tape, he kept putting his hand over the lens.

Finally, we went outside and he followed us, not belligerently but out of curiosity. It seemed he wanted to know what we were up to (nothing really) and began to talk about himself, how he'd worked at Safeway foodstores for six years, and allowed as how he didn't really like his job.

It sure beats reading sociology textbooks.

Another great piece of tape in this genre was done by the Videofreex. They were taping on the street near their loft one day and a policeman came over to ask them if *they* had a permit because, he said, "I'm sure you have to get one, from the mayor or somebody." All the while, of course, the camera was on him ("Video what?" he asked when the Freex told him where they were from). Finally he concluded that they should shoot only on Sundays when there weren't any people around.

It happens every time because Porta-Paks run without noise and can record even when not held at eye-level.

A last variation is to ask to tape your teachers to show your parents, or whoever else pays for your education. When they refuse, tape the ensuing hassle.

MULTI-MONITOR JUXTAPOSITIONS

This is particularly effective for analyzing environmental spaces. Set up, say, three monitors. On one, play a tape of driving through the country. Next to it, play a tape of driving through a city. On the last, either put yourself on live feedback or use street interviews with people rapping about how they like living where they are.

ANALYZE BEHAVIOR

You can use tape to analyze pre-recorded behavior. Dr. Albert Scheflen, a pioneer in the study of kinesics, or body language, has even set up a camera in a Puerto Rican kitchen (the people were paid and soon forgot about its presence) to feed back on and decode ethnic spatial and movement patterns.

We once invited Dr. Scheflen and Vic Gioscia, head of the Center for the Study of Social Change, to watch tapes of broadcast-TV and analyze the behavior of David Brinkley and Walter Cronkite whom they were watching simultaneously on two screens. The third monitor was live feedback and they controlled the camera themselves.

Paul Ryan has an idea for a mail order analysis service. To participate, you take a camera home and tape yourself, family, friends, and physical environment. Then you send the tape off to analysts. They watch it and comment onto the audio track and send it back to you.

At New York University, the Videoteque, a student videotape group started by Bobby Mariano, taped Bucky Fuller lecturing and then taped people watching and commenting for later feedback to Fuller.

I've always wanted to see one of the networks run not just a presidential speech, but people watching one in real-time. Thus you'd see a TV "screen-within-a-screen" and hear the spontaneous comments as they come out. Maybe ABC could have a right-wing family, NBC some middle-of-the-roads, and CBS a group of freaks.

VIDEO GAMES

One time at the Center for the Study of Social Change we set up a situation wherein we related to each other solely through monitors. (In other words, if I can see you and you can't see me, then I'm in charge, and so on.)

Paul and Vic worked through one situation where they went back over a tape of their conversation and mimicked each other's body movements. Paul played Vic and Vic played Paul.

For example, Vic looked at Paul's hand movements inscribing a tight circle and concluded he was saying: "Yeah, I'll make it nice and small so you'll understand it Vic." The next day Paul claims he woke up feeling like he was in Vic's body.

VIDEOTAPE IN THERAPY

I have no experience with this but it's quite common. Generally, however, shrinks use tape to bolster their psychoanalytic theories rather than to probe a new one configured around the media experience.

In social work, tape is used in family counseling sessions and then played back to the participants. I understand this works very well.

INSTITUTIONAL TAPE

Long before there ever was a Guerrilla Television, industry (especially insurance companies), was using (one-inch) videotape to train employees. Get ahold of some of that tape. Perhaps it's cruel to call it funny, but the insights into American culture to be found in these training tapes are devastating.

And so on. There's more to television than Johnny Carson.

This piece by Ann Arlen is an excellent, concise overview of the experience we've been having in New York City. As she indicates, guaranteed access is just the first step. Once you've gotten your tapes on a cable system you've got to get viewers to change their habits and incorporate your input into their lives. Remember, the success of the commercial networks isn't that they provide programming every now and then, but that their very existence creates a habit pattern in the majority of peoples' lives.

By way of introduction, and to add some details to Ann's article (originally done for *Foundation News*), some of the frustrations we've encountered are:

1. Inadequate facilities: The Sterling-Manhattan system has only one half-inch playback deck (an AV5000) which is left on an old card table in the corner of the studio. Moreover, they have no switcher so that even if you bring up your own deck there's still an interval between tapes when the engineer patches from one to the other. And it's not uncommon for the engineer to miss the end of a tape because he's on his coffee break or chatting with someone in the other room. The result is intolerable dead time on the screen.

John Sanfratello of Sterling, who has emerged as a genuine hero through his ceaseless energy on behalf of Public Access, says he submitted a \$9,000 budget to his management for a half-inch studio to include Public Access editing and community Porta-Paks. But not until the fall, if then.

Finally, until just recently we were plagued with downright shitty transmission. Edited tapes wouldn't hold up and even second generation tapes wouldn't play right. This was due to the state-of-the-art of Sterling's equipment. If you are negotiating a franchise, make half-inch compatibility a prerequisite. Even with old equipment, it can be done, as Sterling demonstrated, by sheer persistence in trouble-shooting the problem. Sanfratello had to hassle with his own company's bureaucracy to get into the heandend room to solve the problem (because that was the domain of another department).

But we still can't do live transmission which means there's no way to get real time feedback on what's being shown, or to make contact with the community.

The problem is, as stated elsewhere, that Public Access is a service that the cable station *has* to provide, not one they want to. Because they don't believe that it can enhance the financial position of the system, they are making the minimum commitment in time, money and imagination.

2. No money: Ultimately it is a rip-off for a profit-making business to get free products to sell. There must be money coming back from a cable station to Public Access programmers. Five percent of the system's revenues in New York already go back to the municipal government. Thus, the next step is to get the city government to turn around and distribute that revenue to producing groups. Or, cable systems should be required to directly underwrite community access programs. Better, however, to consider public access a selling point and incorporate it into the profit structure of CATV through subscriptions.

Publicity: Because the New York cable owners think of Public Access as a chore, they have no incentive to publicize it. But you can't establish a habit pattern without information about what's available. Thus, Public Access must require a publicity commitment on the part of the system owner in the form of a programming schedule sent to subscribers and listings in local newspapers.

(So far, the Sterling system has sent nothing to its subscribers publicizing Public Access, even though they mail their own hype at least once a month. A project to get them to subsidize and mail a brief brochure for Public Access has been met by continual requalifications. Management there apparently feels that Public Access is just another drain on a company that already is showing a loss, not that it is something people would want to pay to see. To their credit, they have begun an electronic listing of Public Access programming using a camera which scans typed descriptions of what's coming. They have also been frustrated by the unreliability of programming groups in getting tapes to the station on time.

Teleprompter, on the other hand, had printed and distributed tens of thousands of brochures promoting Public Access at their own expense. They have maintained much more suitable equipment for half-inch transmission. And they are now aggressively programming local news).

The Second Coming of Television ?

Public Access:

In some parts of New York City today a dial twister with cable television could be looking at some pretty unusual programs. Often unannounced and without titles, these programs pop onto the screen to run for half an hour or an hour, sometimes breaking up into stripes, occasionally vanishing into snow, leaving a viewer with only the sound to help unravel the mystery of what the program is and who is doing it. In a time when we can almost take for granted a first-class television picture, it is not to be expected that anybody would want to watch a channel whose picture quality consistently duplicates that of the earliest days of television. But for some people these programs on the new Public Access cable channels in Manhattan are charged with an excitement unequalled by anything television has ever done, their very presence a crazy miracle, a chance to change the course of the nation's most promising and least fulfilled mass communications medium.

Strictly speaking, the Public Access channels could be defined as those set aside for direct use by the public, with no control over program content being exercised by an intermediary, such as the cable operator, other than that necessarily imposed by libel and profanity laws. Cable time is made available to groups or individuals, free of charge, on a first-come-first-serve basis, providing us with what may well be our first experience of an electronic mass medium through which people may talk to other people unmanipulated by media professionals.

Instead of learning about a rent strike in full swing on New York's West Side as a 60-second slice of picketing accompanied by a smooth commentary by an announcer (whose diction can't be faulted, but who tells you how many people were killed in a local fire in the same tone he tells you the football score), you find yourself looking at a tape of a building meeting made in the apartment of somebody who is trying to organize a rent strike. Such a presentation on the Public Access channel of a budding rent strike cost fifteen dollars for thirty minutes of (re-usable) half-inch videotape. The tape communicated something about the lives of the people in the room, and one could get a pretty good sense of why they were desperate to make changes. The tape was made, NOT at the point in the strike which would be most attention-getting, most newsworthy—namely, the point of heated confrontation, of people out of their minds with rage and despair. It was presented pre-event, when people were trying to get something done, because that's when the people who cared most about it thought it should be presented. Since they could afford the \$15. it cost to produce it, they could decide when it should be produced.

This brings up an important difference between Public Access and commercial television. When rent strikes are presented by commercial television they ARE presented as "news", not information. When one sets the two side-by-side, one realizes that the meaning of real events and real experiences must be altered to be saleable to ourselves, the viewing public as "news". As a result of this placing of the events of our lives on the market, our own perceptions as a people have been altered and our need to know has been exploited, however unintentionally. We are wooed by competing news shows, but neither we nor, probably, the people who produce the shows, realize that the "news" we are sending out and receiving has little meaning for us because it has little to do with the events reported or with our own experience. Public Access can give us experience of what the communication of the events of our lives can be when it operates free of the necessities of the news-marketing format.

Another aspect of news-marketing was succinctly phrased by Edward R. Murrow when he said, "Good news is no news." Some of the tapes shown on Manhattan's Public Access channels have documented people's pleasures and the beauty they find: a group of people getting together to make music, just for the fun of it; an Armenian grocer who clearly enjoys the Greek and Armenian specialties he sells; a half-hour tape of a running brook, because it is beautiful. Commercial television does much to reinforce our awareness of threats to our well-being, of reasons to despair; it very rarely validates or intensifies our awareness of the joy in being living creatures. Public Access will undoubtedly show us a different side to life, providing an opportunity for many people to have input into the collective bank of information that we form with mass media, rather than leaving it up to a few networks to form our collective awareness.

The Public Access cable channels came into existence as a result of several communications "events": the growth of cable television; the separate but parallel growth of a semi-communications, semi-artistic, field around the inexpensive and portable form of television taping, half-inch video; the growth of a recognition, among many of those involved with mass communications, that the broadcast television industry has, for the most part, become locked into a system of economics and of thinking which can never permit the realization of its great promise.

Cable television itself did not grow up in answer to a need for more and better programming, rather in answer to the need for a better picture of the same programming in bad reception areas. Entrepreneurs saw money in the system, and they developed CATV, as it is often called (for Community Antenna Television), elaborating it to include services and programming not offered by broadcast television.

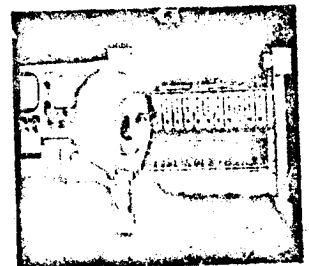
People receiving their television over-the-wire instead of over-the-air pay about six dollars a month for the service and expect to receive in return a pretty good picture plus perhaps some local sporting events and local news. What they do NOT expect, yet what is predicted from many communications quarters for the cable, is a communications revolution of such major proportions that it could change all of our lives. The unique construction of the coaxial cable (the cable is not just a sheathed wire—there is an electromagnetic relationship between the wire and its sheath which prevents radiation of current and allows the cable's great capacity) permits it to carry information of unprecedented amounts and variety with considerable flexibility. A broadband cable network (BCN) can allow us to order and receive in print-out form books, magazines and newspapers, information from data banks and computers. It would be possible to order from a store, to be billed, and to have the amount deducted automatically from our bank balance. (For the definitive handbook on CATV, see Ralph Lee Smith's article, "The Wired Nation", which comprises the May 18, 1970 issue of *The Nation*; also *Scientific American's* November 1971 issue has a somewhat sketchy technical run-down.)

From an historical perspective, this is a strange period for communications: given the nature of our country, there seems little question that the cable WILL cause profound changes in our lives, yet those of us who work with it today are dealing with quite a prosaic medium. It is hard to keep remembering that the thing is going to grow beyond recognition. Yet it is important to remember it, because we are not faced with the question of WHETHER cable should be used for change; cable IS change, and we may still have a chance to determine WHAT change—humane or inhumane, life-fulfilling or life-denying. Public Access has an important role to play in these determinations.

Since the Manhattan Public Access channels are the first ones operative in the country, they are quite naturally regarded as a test of whether or not Public Access channels are needed and whether they can work. The difficulty with using them as a test, however, is that the concept of regular people being able to appear on television in an everyday way, and talk to other people who make up a viewing audience, is so alien to us in this land of experts that Public Access is in the difficult position of having to succeed in order to succeed. Public Access must succeed in making itself known to potential viewers and users before it can be successful; and it must have a viewing constituency to amount to real Access. Talking to yourself is hardly access, even if you ARE doing it over a television channel.

Public Access has a long way to go before it can begin to have impact. In actual fact, New York's Borough of Manhattan has the only formally operative Public Access channels in the country. If Public Access is to become a reality, people in towns and cities across the country which are now in the process of issuing franchises to cable operators need to know that the franchise agreements can include a requirement for free Public Access channels. Although the Federal Communications Commission's February 12, 1972 rule-making on cable television (see bibliography) includes a requirement that there be one Public Access channel in each CATV system within the top one hundred television markets, the requirement does less than it might have to promote Public Access television. For one thing, it requires only one Public Access channel, whereas the Manhattan franchise, which up until the rule-making had been regarded as a possible Public Access standard for the FCC, requires two. In addition,

John Sanfratello, Sterling Manhattan CATV: "I think that our people (the cable companies) are going to have to come to the realization that the public channels are an obligation, and that the same care in the broadcast of the public channels should be taken as is taken with our commercial channels... I think that any CATV operation that is put into a situation where they may not have voluntarily said that they're going to have the public take an active part is going to be a little untidy about the type of signal that they're putting out on the public channel... That's only because it is a profit-making organization, and they want to concentrate on making enough money to keep the operation going and to get more cable out, which is where the biggest expense is right now... If I were a foundation, I would give money to people who are producing programming. I would stop giving money to organizations who are supposed to make information on the public channels available; I think that was started because it was felt that the people who would get involved from the CATV companies would try to cut out as much (of the Public Access programming) as possible. I don't think that has happened. I think the CATV companies have upheld their obligation - they're doing a pretty damned good job with the Public Access channels. They could have fought it very, very hard...."



John S. ... Upon ... I would like to do more training in high schools on use of video equipment because I feel that young people are a very logical place to begin getting more and more people within the community who know how to make video on their own, who know how to produce television. It's a responsibility I feel we have now, that every young person should have the skills of video, just the way they have the skills of writing. It's one of the main ways that they'll be communicated with in their lives, and if they have no control over it, then it's always being used on them. They have no defense, no understanding of it, and they have no way to communicate with it. Communication should go two ways; right now, in terms of video, most people can only receive it, they can't give it....Right now we need money for equipment and for people, people to man the equipment, people to train, people to maintain the equipment, people to go out and tell other people in the community about Public Access....Public Access in New York has just barely been born; it's at its very earliest stages. It's just beginning to be picked up by the media. People who might make use of it are just beginning to know of its existence...."

and perhaps more important, the requirements may not be considered without special permission from the FCC. In an area of little population, a single Public access channel might be adequate; but in a heavily populated area, where the demand could be much greater, provision should be made for not only a "soapbox" channel, where people can express themselves on specific issues, but a channel where ongoing programming can begin to build audiences. In areas outside of the top one hundred markets, the FCC has ruled that franchise requirements for Public Access may be made, but that they may not exceed the FCC standards for the top one hundred markets.

Building an audience for Public Access requires commitment on the part of the cable operator. The best way of letting people know about Public Access is by publicizing it over the cable system's own origination channels and in their mailings to subscribers. Newspapers should also carry public channel announcements along with their television listings (they have yet to do so in New York). A particularly heavy commitment is required of the cable operator in order to maintain a picture quality adequate to attract viewers. To begin with, the expenditure of money on equipment and man-hours necessary to maintain a good Public Access signal is probably the same as that required to maintain a good signal on a paying channel. In addition, there are the special technical problems presented by cablecasting half-inch videotape.

Without half-inch video, Public Access would not amount to much, because it is the only videotaping process suitable to the particular needs of Public Access, in that it is cheap, portable, and easy-to-operate. BUT, as its principal manufacturer, SONY Corporation, tells its complaining cable-users, it was never intended to be cablecast or broadcast, and thus far, SONY has declined to modify its equipment for CATV use, the CATV market being a small one. The chief difficulty is the "time-base" problem: the speed at which the tape passes the recording-playback heads on the half-inch machines tends to fluctuate, causing a tape signal which lacks precision. If the fluctuation is not too great, a home receiver can "lock in" on the signal and produce an acceptable picture; but if the problem is magnified by problems in the cable system's own signal, the picture on the home receiver can be totally unintelligible. The long-range solution is to find a manufacturer who will produce an adequate machine. The immediate solution is two-fold: one, to make available to people doing half-inch programming a free or nominal service for checking their equipment on a regular basis; two, a committed effort on the part of the cable companies to bring the signal of the Public Access channels up to the standard maintained by the cable channels transmitting network programs (this should be a franchise requirement), and also to make modifications adapted specifically to half-inch.

In Manhattan there are two franchises, and it is useful to compare their handling of their Public Access channels. Although they were officially opened only last summer and did not really get started until Fall, both companies are receiving considerable public channel programming. Of the two companies, Sterling Manhattan (Time, Inc is the major owner), which has the middle and lower portions of Manhattan, has attracted the most programming. They got off to a slow start by charging a maintenance fee per program for the use of their equipment, but they waived the fee when it became clear that would-be users could not pay it, and they have in general made a solid effort to work with the problems of cablecasting half-inch videotape. The company's programming director, John Sanfratello, would rather not have to work with half-inch. But, recognizing its necessity, with the cooperation of the company's president, William Lamb, he has put his engineering background to work, along with the know-how of his best engineers, and has begun to find solutions. The result has been a noticeable improvement in their Public Access signal, to the point where, on good days and in the right sections of the city (where their equipment is newer and better), it is possible to see a Public Access cablecast of a half-inch tape and not to be able to distinguish it from any other good cablecast.

Teleprompter, on the other hand, got off to a good start by charging no equipment-use fee, and for awhile was much more heavily programmed than was Sterling. But the signal on their public channel is so poor that even technically superior material comes over badly. They promised improvements by the end of 1971, but it still looks bad. The most reasonable explanation, given by one of their technicians, is that they are microwaving their public channel, rather than cablecasting it, and are using outdated equipment. Microwave requires monitoring to make sure the sending and receiving equipment are in proper alignment; if they are not, the signal will be distorted.

... a matter of commitment. Recently, Sanfratello came up with a modification which he says makes even the most technically impossible tapes viewable over cable. The part for the modification cost fifty cents.*

A uniform characteristic of all of the groups and individuals doing half-inch programming for the public channels has been commitment. With few exceptions, people doing Public Access programming receive little or no pay. Most of the groups have had philanthropic support. Open Channel, organized by Thea Sklover to provide taping facilities and personnel to groups wishing to put programming onto the public channels, got started with a \$19,000 grant from the John and Mary R. Markle Foundation and a \$15,000 grant from the Stern Fund. Open Channel has taped with more than eighty requesting groups and organizations, and has more than that waiting. They have also done some of the most ambitious public channel programming, including a two-and-one-half hour "special", a music service from a black church in Harlem. Alternate Media Center, at New York University's School of the Arts, also received support from the Markle Foundation, with a grant of \$275,000 to be spread over three years for the purpose of promoting community and non-professional use of the cable via half-inch video. The Center is run by a woman named Red Burns, who, with students and paid professionals, has been helping groups around the country as well as in New York to create their own capability to produce half-inch video programming. In general the Center contributes the technical know-how and cable experience, and the groups find their own funding for equipment, tape and other expenses. The Center is in the process of organizing a Public Access video center for Reading, Pennsylvania, the first one to be funded by a cable company (Berks TV Company, a subsidiary of American Television and Communications, the nation's third largest CATV company in number of subscribers). The Center will train resource people for one year, then leave it to the people of the community to run.

Two of the best series of programs on the public channels received funding from the Fund for the City of New York, through its Center for the Analysis of Public Issues. One is a series for and about old people, called "The Elders; programming includes an exercise class taped at an old people's center, a nutrition discussion group, and a discussion of an old people's rights movement with Bella Abzug. The series was produced by David Othmer and taped by students from the Alternate Media Center. As with the programming of other special interest groups, these tapes have had an audience, and the response has been strongly enthusiastic. The other series was done for the signing deaf, those who use sign language, produced by the Deafness Research and Training Institute, a federally funded rehabilitation center affiliated with New York University. The series includes a cooking class, some panel discussions on problems of the deaf, and an excellent tape on how to use half-inch videotape equipment, made with Frank Cavestani at Space Videoarts, which has received support from the Samuel Rubin Foundation.

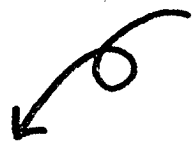
Considerable programming, some of the most varied and creative, has been done by people in the so-called "underground" video groups in New York: Global Village, Peoples Video Theater, Raindance, Space Videoarts, Videofreex. Their commitment to and development of half-inch videotape as an alternative to our communications system pre-dates Public Access by several years and has been of the greatest significance to its development. All of these groups have received funding from the New York State Council on the Arts, but, since the non-commercial use of half-inch video is for the most part also non-remunerative, most of the people involved live and work on a shoestring. Although they have sought foundation support, few of the groups have received it, despite the fact that their accumulated body of work is impressive. One reason why they have not received foundation support may be that their commitment to alternatives includes their own life-styles, and this may be misleading to foundation people.

One very encouraging aspect to the Public Access financial picture is that much has been accomplished on relatively little. But it is clear that, if Public Access is to have a chance to be experienced by our communities, in order to be valid even as an experiment, it will have to have a substantial commitment of money and people, probably from philanthropic, commercial and government sources.

Red Burns, Alternate Media: 'One of our principal concerns is the whole problem of deconditioning people from the assumption that they have no access to media, and that they cannot deal with it... What we've come around to believing and understanding is that it's terribly necessary for this video equipment to be available on a community basis. (But) we don't have enough money, and I don't think any foundation would have enough money, to give everybody video equipment. So we don't go around turning everybody on to video, saying, 'Hey, isn't that nice!', and then leaving... We have evolved a way of working in which we attempt to set up projects which can be self-generating. We will go in with resources to begin with and any kind of expertise and advice that we have learned and then it has to be taken over by the community... Our concept is based on the fact that there are resources available in the communities, but that the resources will not be made available until the communities get into the idea of the use of the equipment... So initially we're trying to find ways to provide money, whether it's the cable companies who are into the possibility of making a contribution, or community planning boards, community colleges, or neighborhood groups.....'

* The part was a capacitor, inserted into the Automatic Gain Control to subdue its tendency to overreact to signals from half-inch tape (including a 60-cycle hum which is often present).

As we go to press, Sterling-Manhattan Cable announces the formation of a free access studio for production of video tapes. Portable video recording equipment as well as editing facilities will be available on a first come, first serve basis. Its location will be announced in the near future. Hopefully, this example will set a precedent for other cable stations around the country.



I have mentioned in this article some of the areas in Public Access which need work. Obviously, most of these areas will require funding, sometimes not very much, to get the job done. In addition, the following are only some of the other ways in which Public Access might be assisted:

1. Video access centers staffed with people to teach non-professional, non-commercial groups and individuals who wish to do their own Public Access videotaping how to use portable half-inch equipment. The center would need to be equipped with half-inch cameras and recording decks (total cost of each set-up: about \$1300 with discount), videotape, and a part-time repair person to keep the equipment up to cable-use standard. Expenditures for testing and repair equipment and rent would also be necessary.
2. Literature on how to use half-inch video equipment, simply written and illustrated, so that it would be useful to people with a wide range of educational backgrounds, with specific instructions for cable-use.
3. A Spanish-English version of the same.
4. A "spot" advertisement on commercial television, informing people that Public Access exists for their use and viewing, and how they can use it. Also bus and subway posters in cities, bus-stop and train-station posters in the country, with the same information. Newspaper display ads carrying use and viewing information.
5. A research project, to be updated at intervals, on techniques for improving the use of half-inch over the cable. The project should include a survey of all cable companies using half-inch on their own originating stations, and it should set up a system for the ongoing exchange of such information. There should be an inexpensively printed handbook of the research results, sent out to everyone involved with Public Access.
6. Franchise acquisition. If a number of foundations could pool their resources to acquire a franchise, then set about to establish a model cable system with fully developed Public Access facilities, that system could greatly influence the development of CATV as well as Public Access.

These suggestions just scratch the surface of the ways in which funding could be creatively integrated into the Public Access situation.

An involvement with Public Access really is an involvement with change. Some foundations have been debating the question of whether or not to directly involve themselves with making changes in our society. But it would seem that the question is not realistic. In reality, life IS change, and a live society is continuously changing. There is no way NOT to participate in the process, hence the question should be: what do we want the meaning of that change to be? Or: who are we who make these changes?

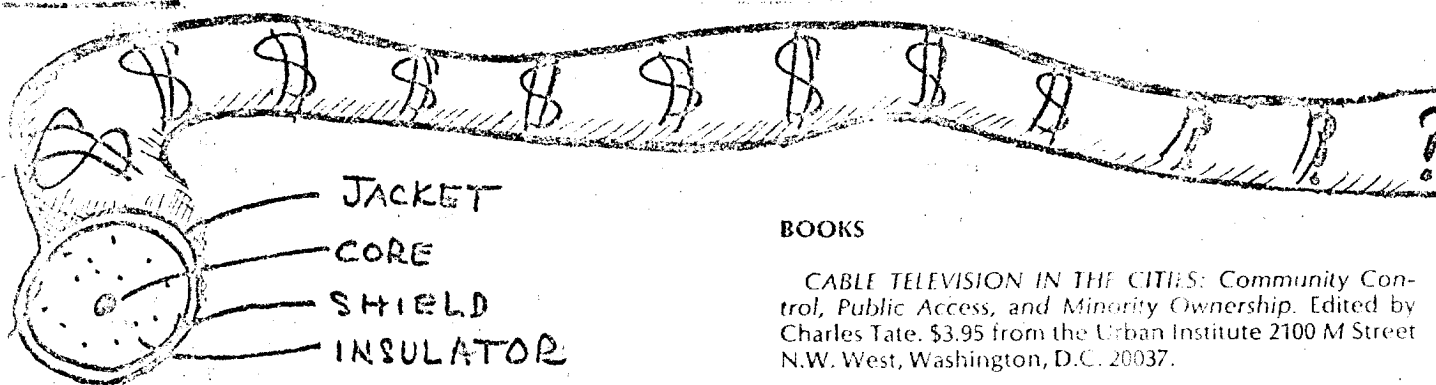
Technology is really nothing—a piece of equipment lying around—until somebody picks it up and uses it. And it is what we choose to do with it, which is to say, WHO we are who use it, which determines the effect of our technology upon us.

Cable technology has within it the possibility to hasten along a day when "big brother" is indeed "watching you", aided by a total system of two-way, individual access cablevision—into our homes, our bank accounts, our business transactions, where every TV set cablecasting the football game in the local bar can be transmitting our conversations and actions as well.

It also has the capacity to let us talk to each other, people who, in an earlier time, might not have been able to understand each other or to care, who might have been too frightened to listen to each other face-to-face.

We have a chance to witness the excitement of our own beings, our own lives, REAL people, not plastic people, with words we really mean coming out of our real mouths.

Do we want it? We can have it. Of all the promises of cable television, it is the most immediately realizable. It is here—but to grow it must have our commitment.



Over the last six months there's been an explosion in cable-TV activity ranging from useful books to a national office devoted exclusively to providing non-partisan information about CATV. Here is a list:

CABLE TELEVISION INFORMATION CENTER

This is a three-year project funded by the Ford and Marle Foundations (at \$950,000 per year) to provide information to municipalities and community groups about the options available to them in granting and getting a cable franchise. According to Bowman Cutter, the Center's director, the information will range from simply answering questions to drafting feasibility studies and beyond to the point of assigning field workers to become actively involved in cable negotiations. Although the Center has just been in existence a short time it's already received over 200 requests for assistance from various city governments.

Cutter is a 29-year-old businessman with no previous experience in either cable or any facet of public (or private) television. Prior to his appointment he was an executive with the Chicago-based Northwestern Industries Conglomerate (and also taught in the business school at the University of Chicago). More important, he was campaign manager for Senator Adlai Stevenson and thus brings with him high-use knowledge about city- and state-level politics. Forty percent of his staff (of ten) will spend their time in the field and Cutter says that he is choosing them for their political savvy as well as their knowledge of cable.

While the Center is not conceived as a policy-making group, Cutter says it will offer both opinions and straight information. Moreover, he plans to stay in touch with successful cable projects to draw off their resources in advising other communities. This might lead to a library of successful videotapes so that nascent cable systems can see the potential of the medium through the medium itself rather than print and talk.

Cutter offers assurances that the Center will not function as an arm of the Ford-Public Broadcasting axis in an attempt to establish domination over cable-TV planning. In fact, he says, his liaison with them is informal and infrequent. From talking with him it becomes clear that his background in business and politics may be just what's needed in the position he fills. Where he may be weak is in understanding the programming potential of cable and thus it would be a good idea for people with practical experience to make contact with the Center and pass on print and video information. The address is:

Bowman Cutter, Director
CABLE TELEVISION INFORMATION CENTER
2100 M Street N.W.
Washington, D.C. 20037
Phone: (202) 872-8888

BOOKS

CABLE TELEVISION IN THE CITIES: Community Control, Public Access, and Minority Ownership. Edited by Charles Tate. \$3.95 from the Urban Institute 2100 M Street N.W. West, Washington, D.C. 20037.

This book didn't cost \$500,000 to produce as did the Sloan Commission Report, but it's about 500,000 times more useful. In fact, it may be the best single resource book about cable-TV including as it does a bibliography of relevant publications, a list of research and demonstration projects, useful facts about the cable industry and the F.C.C.; and a rundown on the people in congress who sit on committees effecting cable.

More important, *CABLE TELEVISION IN THE CITIES* has a point of view—that minorities and community groups should control cable—and thus configures its information towards that end (there is even a list of community owned systems) right down to work-sheets which would enable you to make a practical estimate of your communities needs both in wiring and video production.

While the book is weak on programming ideas and the need for high flexibility video equipment, it is so comprehensive and fortunately non-theoretical that its use value can't be stressed enough. If your community is considering cable then get this book.

ON THE CABLE: The Television of Abundance. Report of the Sloan Commission on Cable Communications. McGraw-Hill (paperback). \$2.95. This book should be studied as a document in political science or sociology, because as an overview of cable it is of trivial important (see first article, this section).

What is important are the insights to be gained into the mentality of the foundation establishment which would pay \$500,000 to produce this document. Cable will change the nation, the Sloan Commission claims, but their claim is so devoid of exuberance or imagination that you wonder "why bother?"

It is of critical importance to understand that the drafting and appearance of this report was a major event deserving of full national coverage only because it reconfirms a traditional power pattern (foundation-report-publicity-maybe action), not because it had much to say. Thus, the foundation establishment used cable television to reassert its influence at a price of half a million collars while people actually working towards "the television of abundance" are for the most part without funds or organizational support.

Indeed, the most critical failure of the Sloan Report is that it offers no notions of how to integrate public access and other alternative types of programming into the economic life of cable systems. Yet, there will be no fundamental structural change in communications unless there are alternative ways of funding. Foundations are notorious for their lack of economic innovation, probably because they themselves never have to worry where their funding is coming from. Thus, the Sloan Report is preoccupied with guaranteeing cable operators unlimited access to imported broadcast signals (i.e. more of the

same old stuff) because that will make them financially healthy and then maybe they'll get around to those other innovations "which is what we really want to see."

In this context, public access becomes like "public service:" those bullshit shows that the networks do on Sunday mornings that people don't like, but which are "good for them." Or it becomes another stab at NET, i.e. a second chance at educational television, only this time they think, maybe they'll get it right.

At least the folks at Children's Television Workshop, which brought you *Sesame Street*, must think so. CTW is now an integral part of the "what's going to happen with cable" scene and their spokesman is Mike Dann, formerly of CBS, who stars in Les Brown's book *Television* as the ultimate cynic, a type of man who programs crap for money, but who wouldn't watch him it himself.

Sure, we all know that "Dann never really wanted to do that stuff, that is talents are needed now in non-commercial teevee", blah-blah-blah, but like it or not *Sesame Street* is just another power structure controlling kid's lives with enormous resources and influence and no outside inputs. You probably didn't know it, but the CTW moguls like to spend occasional weekends at executive type retreats in the mountains having what can only be described as "secret" meetings to determine how they'll influence cable-TV.

COMMUNITY ACCESS VIDEO, by Herbert Allan Frederiksen. \$3.00. Available through bookstores or from the author at: 695 30th Avenue, Apartment#E, Santa Cruz, California 95060.

Portions of this book are excerpted in this *Radical Software* along with an order form if you can't get it from your bookstore right away. We say "right away" because this is the most useful book available on making your own television. It has that detailed description of how to acquire and work with video equipment (editing, cabling, shooting, etc.) that everyone else always talks about writing and/or needing. It has a fine chapter on "Forming Your Own Non-Profit Corporation for \$20;" and a glossary of video terms unique to Porta-Pak production; suggestions as how to make money to support your own video, and finally, much information on gaining access to cable-TV.

The author is working in Santa Cruz, California trying to set-up a public access facility. Because the city did not specify public access in the original franchise agreement (with Teleprompter) Frederiksen has had to organize a community referendum on the issue. But even though he has gotten the required signatures the city government may refuse to hold the ballot arguing that it would be a breach of contract with the cable system. Thus, Frederiksen is prepared to take the matter to the California Supreme Court which could then establish a precedent by ruling that even though a cable franchise is in effect without broad-ranging public access, the community can go back and rewrite it. This would strike down what's called "grandfathering" where existing cable systems attempt to avoid liberalized access rules by claiming that their contract was in effect before the rules were issued. (Just as blacks in the south couldn't vote if their grandfathers hadn't. Hence the term). Needless to say, Frederiksen details all his experience in organizing Santa Cruz in the book.

It should be noted that Frederiksen is doing his whole trip without any outside support, at a time when foundations are spending hundreds of thousands of dollars and study projects and meetings. Moreover, the author had to pay to publish his own book (\$900 for 3,000 copies, first-run), a book which is infinitely more useful than the \$500,000 Sloan Report.

CABLE TELEVISION, by Monroe Price and John Wicklein. Pilgrim Press, 1505 Race Street, Philadelphia, Pa. 19102. \$2.95 paperback. \$5.95. hardcover.

Monroe Price is co-author of the Sloan Report, but don't hold that against him. While this book doesn't have the grass-roots feeling of Frederiksen's, or the pragmatism of *Cable Television in the Cities*, it is still a high-use addition for a good knowledge of cable.

THE F.C.C. RULINGS ON CABLE are available for only 20% a copy by writing: Superintendent of Documents, General Post Office, Washington, D.C. 20402; and specifying: Federal Register of February 12th, 1972, #30, part two only.

In brief, the F.C.C. has adopted a laissez-faire attitude which obviously reflects Chairman Dean Burch's brand of Republicanism. However, instead of keeping hands-off the public input as well, the rulings restrict it and thus amount to a form of protectionism.

Specifically, the rulings state: "There remains the issue of whether also to permit State or local regulation of these channels (public access) where not inconsistent with Federal purposes. We think that in this area a dual form of regulation would be confusing and impracticable. Our objective of allowing a period for experimentation might be jeopardized if, for example, a local entity were to specify more restrictive regulations than we have prescribed. Thus, except for the government channel, local regulation of access channels is predicted . . . We will entertain petitions and consider the appropriateness of authoring such experiments (as expanded public access)."

Quite simply, this means that the F.C.C. has screwed Public Access. While it does guarantee one channel, it actually forbids a local system to make more available without federal permission. This means, for example, that the New York City agreement would not have been possible if it were arrived at after these rulings. While the F.C.C. might retort that it is open to modification of the rules, it becomes an added burden on the part of community groups to have to petition the government for expanded access.

That the government has declared hands off on the business end, but then turns around and stifles legitimate public interest, is representative of the type of action that gives conservatism a bad name. Clearly, it seems, the government is still afraid of open access to the channels of communication in America.

(On the positive side, however, the rulings do specifically mention and encourage the use of half-inch video equipment and very clearly state that there will be no technical standards imposed on non-broadcast signals carried over the cable. In other words, technical standards will not be used as a form of censorship as they are with broadcast television.)

BUSINESS

Cypress Communications based in Los Angeles has indicated it would be interested in buying alternate types of video programming. Address inquiries to: Leon Papernow, Vice-President, Cypress Communications, 10880 Wilshire Blvd., Los Angeles, California 90024

For an interesting overview of why cable-TV is a good financial investment and which of the companies to invest in request the report from: Source Equities, 160 Broadway, New York, New York 10038.

The **PUBLIC ACCESS NETWORK** is apparently a complete hype being pur across by a company called Quantum Communications, 3051 Adeline Street, Berkeley, California. Their scheme is to offer cable systems a local

...the service which Quantum would gain community people in the operation of video equipment, supply hardware and programming concepts. Initially, community people would have to leave their communities and come to Berkeley for training. Quantum says it will guarantee a cable system two to four hours of locally produced material each day, as well as another four hours of imported programming, the scheme being to swap programming among the systems that Quantum is working for. Quantum estimates the cost to a cable system of say 6,000 subscribers as 2¢ per subscriber per day, or \$43,800 a year, which is a lot of money; money which should not be diverted from direct investment into a community.

Basically, a centralized service for local programming is self-defeating. Communities needs differ. If there is local money available from a cable system to do programming to give it over to outsiders is a blatant rip-off. Moreover, Quantum seems to be interested in providing only heavy production equipment, no portable stuff, and thus declaring itself an expert—the same old game.

The California company announced their plan at a news conference in February. Prior to the conference, we called them and asked about their scheme. Every specific question of ours was diverted with the explanation "we can't answer that now." At the actual press conference Quantum was even more vague (we have a videotape of it) which caused the covering press to get hostile at Quantum's obvious lack of any real information.

Our feeling is that Quantum is trying to grab publicity through premature announcements because it wants to be first on line for potential federal funding in this area. The company claims to have lined-up some prestige names on its advisory board, and those people should know better. Specialized national networking through cable is to be encouraged, but the last thing that local experimentation needs is a packaged plan—the same for everywhere. If Quantum is hustling your community, keep a close watch on them.

PROJECTS

Alternate Media Center (144 Bleeker Street, New York, New York 10012) is a projected funded by the Markle Foundation (for \$260,000) to explore community-oriented uses of cable. The Center's projects encompass New York City; Cape May, New Jersey; Reading, Pennsylvania; Charleston, West Virginia; Baxter, Tennessee; Montpelier, Vermont; Gulf Coast Pulpwood Cutters, Mississippi; Rice University Media Center, Houston, Texas; and Wooster, Massachusetts.

Alternate Media is into training people in the techniques and technology of half-inch video and working with cable owners and managers. In essence, it is a training project for people in public access cable-TV.

The Center runs a no-fat operation without fancy furnishings and phony secretaries. Just video and community organization. The directors, Red Burns and George Stoney, are both practical-minded people who know what to avoid in trying to create genuinely responsive alternatives in cable.

The only drawback of the Center, which is in no way the fault of those who run it, is that it serves as a "safe" project for foundation-type funding. That is, Alternate Media does many of the same things that individuals are who have no support are also doing. But because Alternate Media is affiliated with N.Y.U. it has a legitimacy that the rest of us do not.

We once tried to get a small grant from the same Markle Foundation and were informed that they had given "all their half-inch money" to Alternate Media. Other people report similar experiences. Our project was to do a technical mini-manual on half-inch video interfaced with cable-TV. We wanted only about \$5,000. But because of projects like Alternate Media Center there is no small-sca-

le money left for diverse groups who don't need or want brokers in their work. Afterwards, we also learned that it doesn't pay for big-time foundations to give small grants because of their overhead. In other words, it costs them the same in administrative expenses to give away \$50,000 as it does to give away \$5,000, so that thinking small doesn't interest them while at the same time they are encouraging decentralization of social systems.

Open Channel, 49 East 68th Street, New York, New York 10021. Thea Sklover, who is head of Open Channel, has been working towards genuine alternatives in television since well-before the half-inch video scene developed. Her integrity and motivation are above question and she has been tireless in her efforts to guarantee public access on the legislative level. But she has some strange ideas.

Open Channel functions as a middle-man between the Public Access channels in New York and community groups who want to produce programming but who don't have skills or equipment. This puts Open Channel in a brokerage position and what's particularly frustrating is that there are people in New York who think that Open Channel and Public Access are the same thing, a notion developed through extensive publicity that Open Channel has gotten in both local newspapers and national magazines. At a time when the head of the F.C.C. himself has said publically that Public Access (in New York) isn't working, it's a dangerous game for only one group to be its spokesman.

Moreover, Open Channel is committed to notions of production which merely mimic broadcast tveevee, although using portable equipment. Thea maintains that the groups she is working with are used to certain production standards and merely want to see them applied on local news and events. Well, no one argues against well-produced tape and there is no reason to tolerate bad camera work, bad sound, or bad edits. But the techniques of broadcast television are also formatting devices which have proved unable to communicate honest, straightforward information. The alternatives of well-produced portable video guarantee access to behavior more genuine than street interviews and performance functions.

One of *Open Channel's* prize tapes is of a church service in a black church. Two-and-a-half hours of engaging energy that, however, took Open Channel 20, repeat 20, people to produce. What's ironic, is that an essentially white, middle class group is using the vitality of black culture to demonstrate what Public Access can do, while being unable to record similar enthusiasm among themselves.

Indeed, Open Channel's headquarters are an office scene, five or six women at typewriters and one man in the corner, with no more space than a desk, to look after the actual equipment.

As another experiment, Open Channel is to be encouraged, but not as the broker for Public Access television. It is important for the outside world to realize that Open Channel's approach is but one of many.

CONFERENCES

CHALLENGE FOR CHANGE AT N.Y.U. took place November 21-23, 1971. It brought together fifty participants from New York State and a resource team from the "Challenge for Change" unit of the National Film Board of Canada, which has pioneered in community and minority participation in film and half-inch video.

The formal discussion consisted of film and video showings and a series of discussion groups and workshops. Video and audio tapes of portions of these discussions are accessible through the library of Alternate Media Center, 144 Bleeker Street, New York, N.Y., as is a written summary of what was said.

THE NATIONAL CABLE TELEVISION ASSOCIATION held a conference ostensibly for college students in Washington on February 11th of this year. The program included speakers from the F.C.C., including Dean Burch, some people from the cable industry, and individuals deeply concerned about cable like Ted Ledbetter of the Urban Communications Group.

As conferences go, the format proved highly successful. Instead of dull panels it was mostly question and answer and at times quite provocative. When Burch claimed that public access in New York was not a success, George Stoner of Alternate Media Center spent several minutes rebutting him with a wealth of details about the problems that we've had in New York (e.g. landlords won't give the systems access to their buildings, the buildings don't have cable, people who can use public access have no way to watch).

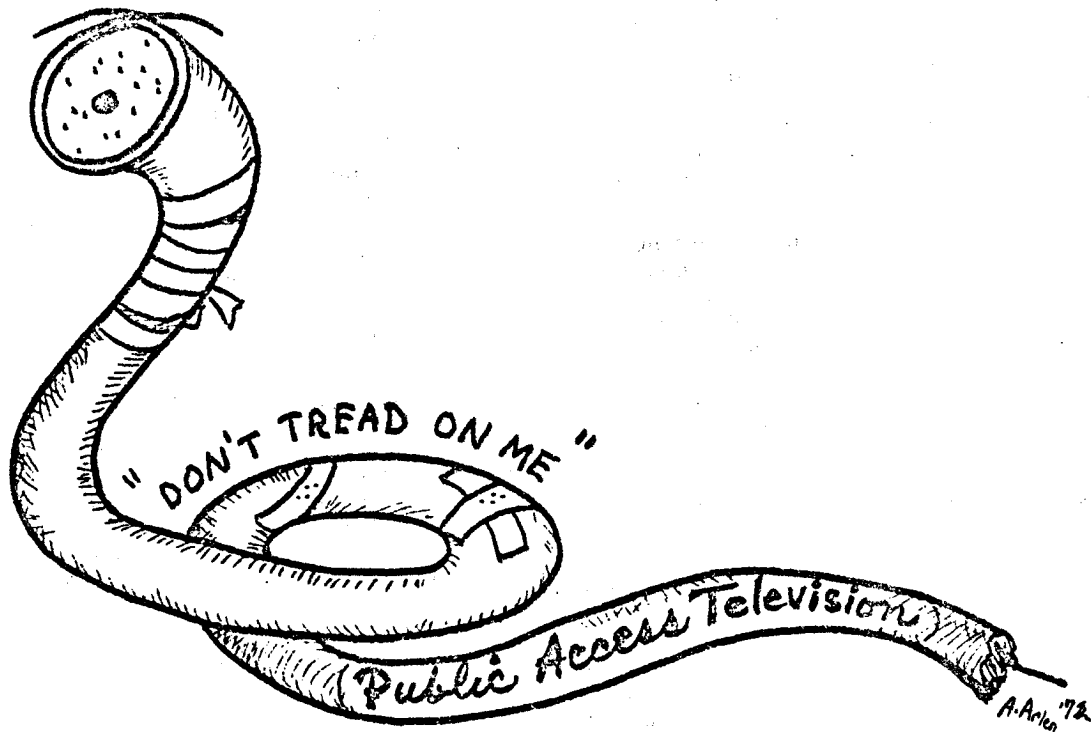
Apparently, there was some dissension within the N.C.T.A. about having the conference, some of the board members arguing that college students had nothing to say to them. Unfortunately, the N.C.T.A. had nothing to say to college students, so that the trade organization learned a lot about what people are thinking, but in return we learned nothing about where cable owners are at, as the kids say. That was frustrating because we obviously

have to work with those people, not alienate them, and we have to understand what their concerns are. There may be another chance this May, when the N.C.T.A. holds its own convention in Chicago. Some folks in New York are talking about going. If you're interested you might contact them through Alternate Media Center.

POLICY MAKERS CONFERENCE ON URBAN CABLE COMMUNICATIONS "Your Invitation to Study Cable Communications for America's Urban Environment" was held January 25 and 26 in Dayton, Ohio, and we'll bet you probably didn't know about it. Well, about 500 people including city officials from all over the country came to hear discussion about the plan that Rand Corporation drew up for wiring Dayton and also hear endless panels on other facets of cable with subjects like: "Emerging Minorities" and "Response to Social Needs."

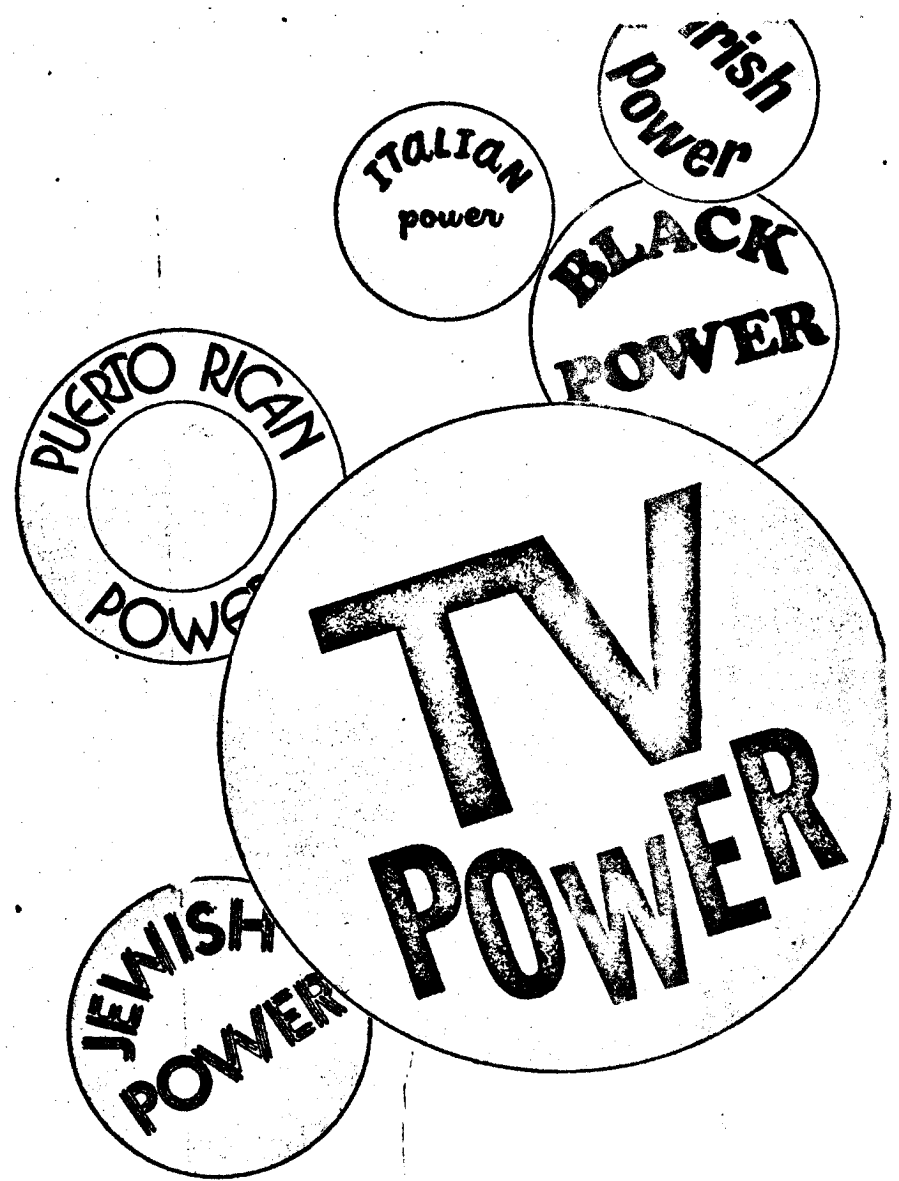
Basically, the Dayton plan suggested that the city itself be part of a single system including surrounding municipalities. Funny thing was that Dayton's high-density areas (most profitable for cable) are mostly black, so that by including white suburbs in one system the black community was in essence subsidizing cable TV for the whites. Well, they decided uh-uh, and now the Omniscient Rand Corp. is going to cable conferences and lecturing on "Lessons from the Rand Study of Cable in Dayton, Ohio." Needless to say, there was minimal input into this conference from any of the people actually working at the programming level.

An odd trend seems to have developed among the social planners in America: black and other minorities operating out of self-interest are now not just acceptable, but desirable, but a white minority group, i.e. middle class whites who want an alternative to the dominant life style, is given no legitimacy. The reason probably lies in the fact that the planners themselves are white m.c. and thus become uneasy when people with similar backgrounds act on them in a much different way.



WE'RE ABOUT
WHAT YOU'RE ABOUT.

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access
television**
channels



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& STUDIO ONE!

TELEPROMPTER
CORPORATION

TV Power

Did you know that there's a way to put TV power to work for YOU, right in your own community?

It's called Public Access television—and it's free! For everybody and every interest group.

It's about what you're about

You see, Public Access channels are special Cable TV channels that provide people and non-commercial organizations with a vehicle to air their views on a first come, first served basis—for the first time in the history of mass communications. Which means that YOU can put the high impact power of TV to work for you, if you're willing to use it. And Public Access television really works!

We know because we are now in our second year of airing Public Access programming. The first Public Access channels opened here in New York on July 1, 1971. And since then, countless people and community groups have used Public Access TV successfully to discuss local issues, present special interest programs, or to demonstrate their talent.

On our first birthday, the community got a "gift"—a fully equipped storefront television studio just for Public Access programming—to make it even easier for you or your group to produce your own TV show.

Now there's STUDIO ONE!

Not surprisingly, we're calling the first Public Access TV studio in New York STUDIO ONE—the place to go for production facilities, technical assistance or advice you might need in preparing your Public Access TV program. STUDIO ONE is located at 60 West 125th St., convenient to all public transportation.

STUDIO ONE makes TV really access-ible to the people

Part of the difference between a great idea and a great community project is making it possible for the people in the community to easily take advantage of the service that's offered. Since most people just don't happen to have a TV film or videotape camera in

their back pocket, STUDIO ONE has all the necessary equipment. Plus a fulltime STUDIO ONE staff to show you how to use the equipment during workshop periods, because you or your group will actually produce your own show.

The staff will give you all the technical pointers you might need, and offer programming advice if you want it. You must be over 18 to use the equipment, unless you bring along an adult—then you're on.

If you do have your own equipment, that's fine, too. Just bring your film or video-tape to STUDIO ONE, and we'll put you on TV.

STUDIO ONE is open from 11:00 AM to 9:00 PM, Monday through Friday. And when we say STUDIO ONE is *open*, we mean just that—it's a community facility for the people in the community to use.

TV by the people, for the people

Do you want to televise a cultural festival, a voter registration drive, a church program, a dope clean-up campaign, lectures on lead poisoning or sickle cell anemia, or just about anything at all of interest to a segment of the community? Then Public Access television is for you!

People or groups of any belief, purpose or persuasion can utilize STUDIO ONE and Public Access television to bring their viewpoint before members of their own group or the community as a whole.

We call it public because it is

Many people and groups already have used Public Access television for a wide range of purposes from "Black Community Profile" to an Irish-American group. From The Fortune Society, a group dedicated to the rehabilitation of ex-convicts, to "The Elders," a series for senior citizens. Public Access television has offered programs to help recent arrivals, such as Haitian-Americans. "Duke Sparks Applauds," an entertainment and talk show, is a part of Public Access TV. So are programs featuring Black and Puerto Rican dance and music.

These are just a few of the programs we have aired

on Public Access television. What Public Access television will look like from now on, is up to you.

The new kind of television comes from TelePrompter

Public Access television and STUDIO ONE are free services of the TelePrompter Manhattan Cable TV system, which provides subscribers with a wide range of educational, community, sports, and entertainment programs in addition to the usual broadcast channels.

Basically, Cable TV is the method of transmitting programs directly to home TV sets through coaxial cable instead of broadcasting through the airwaves. TelePrompter Manhattan Cable TV's Public Access television is transmitted to all our subscribers throughout the TelePrompter viewing area—north of 79th Street on Manhattan's West Side and north of 86th Street on the East Side. You do not have to be a TelePrompter subscriber, to use STUDIO ONE or Public Access television—Public Access is for everybody. All you need is the desire to present programs of interest to community residents.

See you at STUDIO ONE

STUDIO ONE and its staff are ready when you are. Ready to help you make television a real tool of the community through Public Access television.

Because regular television is geared to a mass audience, often it hasn't fully met the needs of local communities or interest groups.

Public Access television was created to fill those needs. And now STUDIO ONE is here to help everyone use Public Access. So if you have something to say and want to make sure it's heard, stop by STUDIO ONE, or give us a call.

Because we're looking forward to seeing you at STUDIO ONE and on Public Access television.

TelePrompter Manhattan Cable TV's
STUDIO ONE
60 West 125th Street
New York, New York 10027
831-9366

TelePrompTer Channel 10

PROGRAM SCHEDULE

December 1-31

- Dec 7 7:45 am Apollo 17 Lunar Module Extraction (Ch. E)
7:30 Larry Richardson & Dance Co. — Crotalistris/
Mondrianesque/Fusion
8:20 The Story Of Cable TV
8:30 Intermedia Revue — Comedy, Satire And
Music In The Mod Manner
9:30 College On The Air
10:00 Championship Wrestling
10:15 Window On Washington
11:00 Feature Film "Four Bags Full" (Jean Gabin).
In France, under German occupation the
Black Market flourishes. A young man seeking
a companion to help him transport four
suitcases of black market pork, enlists the
aid of a man who joins him in a highly
adventurous and surprising night.
- Dec. 8 7:30 Weekend Sports Watch — Jim Miller &
Jim Goldman
8:00 Nets vs. Virginia
10:30 What's Right About New York
11:00 Video Magazine — Fred Dukes
- Dec. 9 3:00 Town Meeting
5:30 Leslie The Shreve
6:00 Ingles Con Rita Madero
6:30 Lo Mejor De Puerto Rico
8:00 Knicks vs. Philadelphia
8:00 Islanders vs. Rangers (Ch. E)
10:30 Window On Washington
10:45 Championship Wrestling
11:00 (Repeat) Islanders vs. Rangers (Ch. E)
11:30 Feature Film — "Two Yanks In Trinidad"
(Pat O'Brien/Janet Blair). Two men enlist
in the Army to avoid a racketeer. Their hitch
sends them to Trinidad where they both meet
and fall in love with a singer.
- Dec. 10 4:00 The Old Time Gospel Hour
5:00 Leslie The Shreve
5:30 Ingles Con Rita Madero
6:00 Lo Mejor De Puerto Rico
7:00 Rangers vs. Islanders
7:00 Nets vs. Memphis (Ch. E)
9:30 A Condition Of Shadow — (The Life And
Works Of Edgar Allen Poe) — Dramatized By
Jerry Rockwood
10:30 Community Report
11:00 (Repeat) Nets vs. Memphis (Ch. E)
11:30 Feature Film — "Mandrin" (Dany Robin).
During the French Revolution a young man
sets out to become a leader of the oppressed
people and becomes a living legend.
- Dec. 11 7:30 Community Report
7:30 Apollo 17 — Extra Vehicular Activity (Ch. E)

- Sat. Dec. 16 3:00 Town Meeting
5:30 Leslie The Shreve
6:00 Ingles Con Rita Madero
6:30 View Of The Receding Moon (Ch. E)
6:30 Lo Mejor De Puerto Rico
8:00 Knicks vs. Chicago
8:00 Islanders vs. Philadelphia (Ch. E)
10:30 Columbia vs. Connecticut (Basketball)
11:00 (Repeat) Islanders vs. Philadelphia (Ch. E)
12:00 Window On Washington
12:15 Championship Wrestling

- Sun. Dec. 17 3:15 Apollo 17 — EVA (Ch. E)
4:00 The Old Time Gospel Hour
5:00 Leslie The Shreve
5:30 Ingles Con Rita Madero
6:00 Lo Mejor De Puerto Rico
7:00 Rangers vs Pittsburgh
7:00 Nets vs. Virginia (Ch. E)
9:30 The Barry Lane Show With Troy Donahue
10:00 Video Magazine
11:00 The New York Monster Show — (Off-Broadway
Theatre) C/S Production
11:00 (Repeat) Nets vs. Virginia (Ch. E)

- Mon. Dec. 18 6:00 News Conference From Space (Ch. E)
7:30 Community Report
8:30 College On The Air

OTHER BONUS

PROGRAM SERVICES

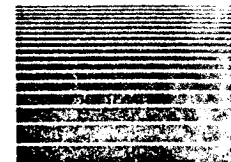
ON OTHER CHANNELS

On the Converter Dial

- Channel 3 WNYC-TV (ch. 31)
Channel 6 WNYE-TV (ch. 25)
Channel 8 Weather WNJU (ch. 47)
Channel 10 Stock Exchange/Cablecasting
Channel 12 Spanish AP Newswire WXTV (ch. 41)
Channel C Public Access
Channel D Public Access
Channel E AP Newswire All Day
Channel F TV Listing
Channel I WLIW (ch. 21)

SPECIAL ADDED SERVICE!

10:00 A.M. throughout the day
TV DATA PROGRAM LISTING
Tune to channel F any minute of the day for
full listing of all programs on any of New
York's eleven channels, including the two
public channels, C & D.



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529 W 207 ST/NY NY/942-7200

PUBLIC ACCESS CHANNELS "C" + "D" . PROGRAM GUIDE

Free access to appear on Channels C & D. If you have a non-commercial or non-profit story to tell, we'll put you on Cable TV. Call Henry Pearson at 942-7200, or visit TelePrompTer's Public Access Studios at 60 West 125th Street . . . 831-9366.

Channel C

Fri. Dec. 1 12:30 The Basia Hammerstein Show
 1:30 The Wally Hughes Show
 2:00 Alternate Media Center
 4:00 Real Estate With Rosemarie
 5:00 Explorer Post 417 Presents The Julius Lester Show
 5:30 Explorer Post 417 Presents
 6:00 On The Move
 6:30 Small Claims
 7:00 Open Channel
 7:30 Friends Of Animals - Vic Losick
 8:00 Ultra Violet - An Experience
 8:30 Jewish Dialogue
 9:00 Harlem Residents Speak
 10:00 Photography & You
 10:30 Space Video Arts

Sat. Dec. 2 10:00 Open Channel
 11:30 Reality - Louise Berlé (Berlay)
 12:00 Spotlight On Block Associations
 12:30 Harlem Youths Speak
 1:30 The Wally Hughes Show
 2:30 Commandoes Report To The People
 4:00 Alternate Media Center
 5:00 New York The Living Scene
 6:00 SPODA Presents
 7:00 Alternate Media Center
 8:00 Operation Helping Hand
 9:00 WCCR Radio City College
 10:00 Global Village
 10:30 Real Estate With Rosemarie
 11:30 Explorer Post 417 Presents The Julius Lester Show

Sun. Dec. 3 10:30 Keep Them Flying - Stuart R. Miller

Mon. Dec. 4 11:00 Reality - Louise Berlé (Berlay)
 1:00 Real Estate With Rosemarie
 2:00 Explorer Post 417 Presents
 2:30 Commandoes Report To The People
 3:00 The Wally Hughes Show
 3:30 Explorer Post 417 Presents The Julius Lester Show
 4:00 Alternate Media Center
 5:00 Science Of Creative Intelligence
 6:00 Global Village
 6:30 Plight Of Soviet Jewry
 7:00 Open Channel
 7:30 Lambda Club
 8:00 SPODA Presents
 8:30 Reality - Louise Berlé (Berlay)

REFORM OF THE MARIJUANA LAWS

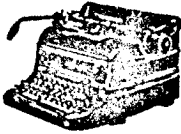
9:30 Space Video Arts
 10:30 Friends Of Haiti
 11:00 African Impressions - J. C. Thomas

Tues. Dec. 5 12:30 High School Video Exchange
 1:30 Explorer Post 417 Presents The Julius Lester Show
 2:00 Science Of Creative Intelligence
 3:30 WCCR Radio City College
 4:00 In The Spotlight
 4:30 Small Claims
 5:00 New York The Living Scene
 5:30 Explorer Post 417 Presents
 6:00 Alternate Media Center
 7:00 Open Channel
 7:30 Friends Of Animals - Vic Losick
 8:00 NYU Research Center
 9:00 With Dorothy Steinberg
 9:30 On The Move
 10:00 Fischer Aviation - Stuart R. Miller
 10:30 WCCR Radio City College

Wed. Dec. 6 10:00 Alternate Media Center
 11:00 Reality - Louise Berlé (Berlay)
 11:30 In The Spotlight
 2:00 Lambda Club
 2:30 Explorer Post 417 Presents The Julius Lester Show
 3:00 Real Estate With Rosemarie
 4:00 Explorer Post 417 Presents
 4:30 Jewish Dialogue
 5:00 Space Video Arts
 6:00 On The Move
 6:30 The Plight Of Soviet Jewry
 7:00 Open Channel
 7:30 New York The Living Scene
 8:00 On The Case - Dick Kennard
 9:00 Black Community Profile
 9:30 Lincoln Square Community Council
 10:00 Ultra Violet - An Experience
 10:30 In The Spotlight
 11:00 Spotlight On Block Associations

Thurs. Dec. 7 12:30 Explorer Post 417 Presents The Julius Lester Show
 2:30 Ultra Violet - An Experience
 3:00 On The Case - Dick Kennard
 4:00 WCCR Radio City College
 4:30 Homosexual Renaissance
 5:30 Real Estate With Rosemarie
 6:30 Operation Helping Hand
 7:00 Open Channel
 7:30 SPODA Presents
 8:00 Harlems Better Business Bureau
 8:30 Explorer Post 417 Presents The Julius Lester Show
 9:00 In The Spotlight
 9:30 Homosexual Renaissance

A MODEL PROPOSAL



SANTA CRUZ COMMUNITY SERVICE TELEVISION PROJECT

Table of Contents:

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

Appendix

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

GENERAL INTRODUCTION

A non-profit corporation, which will be a legal entity by January 15, 1971, is being created to produce television videotape in Santa Cruz for the purpose of intra-community communication. The impetus for this project is generated by pronouncements by the Federal Communications Commission which have established a policy that compels all community cable systems with over 3,500 subscribers to begin their own programming of local community origination as of April 1, 1971. This programming may be financed by local paid advertising. The goal of the F.C.C. rule and the Santa Cruz Community Service Television Project is to develop a greater awareness by the community of its own potentials and problems.

Most of the larger cable companies, including Pacific Teleprompter (17,000 subscribers,) are building studios in response to the ruling. This is a good development, but unfortunately it leaves a vacuum which S.C.C.S.T.P. hopes to fill. A studio situation is a form well suited to talk shows, news programs and interviews, but because of weight (140 Lb VTR) and equipment complexity problems, it is difficult to get videotape recording equipment out into the community where the action is and action is the essence of the medium.

For instance, it would be rather difficult to portray the dynamic inter-relationship between the land and sea ecologies of the Monterey Bay Area without showing the physical environment that we are talking about. This is where portable equipment pays for itself many times over. A 21-pound videotape recorder and camera (battery operated) could be taken out in a boat, carried down a narrow cliff, basically go wherever the cameraman does and provide a complete sound and picture record of what he experienced. This porta-pak is small and unobtrusive enough to capture experience not as a performance, but as an occurring reality.

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

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

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

PHILOSOPHY

The Santa Cruz Community Service Television Project (S.C.C.S.T.P.) has as its goal the opening up of whole new areas of intra-community communications utilizing the medium of T.V. videotapes. Once the format of T.V. content moves away from network stereotypes of what a program should look like, the humanistic potentiality of T.V. experiences becomes limitless.

Videotape experiences can be designed to rise above the level of stereotyping and rhetoric. A point can be reached where people will dwell on similarities of goals and mutual interests rather than dwelling on differences that lead to polarization and defending points of view. For example, both the left and right of the political spectrum agree on the need for local control of community affairs. This is common ground where differing political philosophies can come together to work for improvement of the community.

Ecological concern cuts across all boundaries. Rather than standing on opposite sides of the street yelling at one another, all people in the community can be unified around ecological activity.

The video productions will communicate the idea that as members of the community we all have to deal with this given situation regardless of our role or status. We all have a stake in community improvement.

Beyond passive participation in viewing community television, the community will be actively involved in the production of the videotapes. The beauty of this medium is that production brings all types of people together - young, old, black, etc. - cooperating in an activity of mutual interest. When people complete the tape, they invariably look back on the communion that developed between themselves during the activity.

When people work toward the goal of communicating a problem or situation to others, they learn more about the positive and negative aspects of the community. In order to communicate the reality, one examines more critically and develops greater awareness.

Community re-appraisal by members of the community can be a positive, constructive impetus for social change. The individuals in the community are opened up to what they can do personally and immediately to improve the community.

METHODS OF DIRECT COMMUNITY INVOLVEMENT IN S.C.C.S.T.P.

- 1) A Media and T.V. Production Workshop will be created by the corporation open to the entire community. The workshop participants will be taught the hardware and software knowledge necessary to create their own videotape production. People from various service organizations, for example, could then produce their own message to be shown on the cable station.
There are many myths about T.V. production that will be overcome in this workshop. To produce a quality tape, one does not require a B.A. in electronics, ten years of production experience, or expensive hardware. We have taught 7th grade public school children in a few hours how to operate the equipment and produce interesting pieces of communication.
- 2) An equipment access center will be established where anyone can come and rent, for a nominal fee, portable taping equipment to produce a message they wish aired to the community.
- 3) A tape library and viewing area will be created for the public use possible at the Santa Cruz Public Library. Every tape produced by S.C.C.S.T.P. will be available and indexed. A playback machine will be available to the interested party.
- 4) Information on the coming week's programming will be published in the local news media. All new tapes will be shown at two different air-times during the week for the viewer's convenience.

GENERALIZATIONS ABOUT PROGRAMMING CONTENT

The videotape productions will be as close to the approximate actual given reality. Network documentaries only heavily on narration that spoon-feeds pre-digested abstractions of what the viewer should be experiencing in a poorly pedantic manner. We want our viewers to draw from the experience what is most relevant to their own experiential background.

The community tapes will aim towards the alienation of no one. It is our hope that anyone who participates in community television will leave the experience with positive feelings. The viewer will be placed in a situation where he can learn about the social, cultural, political and human aspects of the community of which he is a part.

Content will be no problem because every member of the community has some message, service or expertise that he would like to share with others. In very short order the community will be contacting the production people with ideas and requests.

There are some content ideas, however, that have particular interest to the production team and give insight into what can be done:

- a) **Ecology** - A videotape ecological history of the Monterey Bay Area. The program would visualize changes caused by man altering the bay environment. The bay's present state and projected future would also be demonstrated.
- b) **The Santa Cruz Migration** - New people to the area would be given an opportunity to share their experiences of how they have adjusted. They might wish to relieve their frustrations as newcomers by voicing them. New people to the community would be immediately involved in a community project. An excellent welcoming device that might shed fresh insights on our community.
- c) **Tape Weekly Board of Supervisors Meeting** - Renew the town meeting concept.
- d) **A Day in the Life of a Santa Cruz Peace Officer** - No editing to package an image - a natural flow with audio being street sounds, car radio, dialogue, etc., employing small battery operated taping unit. The viewer can begin to empathize with the policeman as another human being.



- e) Create a Volunteer Community Renovation Service - Advertise with time-lapse visual of a house changing in appearance before your eyes. The Buckelberry Finn "let's all help whitewash the fence" feeling could be created in the community.
- f) A Disaster Relief Service - If a fire occurs and a family is on the street, visualize the problem on T.V. and ask for community assistance (e.g., a place to stay overnight.)
- g) Community Cultural Notes.
- h) Two-Minute Community Service Messages - The spot would be totally visual - showing the service the organization performs and who to contact for further information.

For example, Goodwill Industries Ad (employing the technique of time-lapse photography.) Goodwill people removing an old stove from the garage of a person who has no use for it. Cut to scene of stove being repaired and renewed. And final scene of young couple on a limited budget happy to fulfill their cooking needs for \$25. Visual at end states who to contact if you have items that can be re-cycled.
- i) Public School Student Videotape Productions - These can improve community relations between schools and local taxpayers. We already have several secondary schools working on this project under our guidance. The tapes will also provide insight into how the students view their school environment. This approach is better than protest marches and building take-overs.
- j) Hundreds of Humanitarian Organizations wanting to inform the rest of the community of their role to gain increased support and serve more people.
- k) Re-Cycling - People are becoming more aware of the fact that things can be shared - a communal activity. Visualize church-related junk shops, used book stores, newspaper collections, garage sales, etc., pointing out that such more re-cycling can occur if people know how to go about it.

STATEMENT OF STANDARDS

The Santa Cruz Community Service Television Project will strive to maintain a high level of integrity and honesty. No image or information "packaging" will occur and we will aim at alienating no one.

All people appearing on videotape will be shown the tape on which they appear. If they find it objectionable, their part will be destroyed. Should they view their role with favor, they will be asked to sign a release form.

Hopefully, everyone who participates in S.C.C.S.T.P. will leave the experience with good feelings. Instead of finger-pointing and name-calling, we will get down to the task of improving our community!

Advertisers will be given certain pre-conditions of good taste under which they must operate if they sponsor S.C.C.S.T.P. programming.

Our basic and most important interest is to help the people of the Santa Cruz community.

PRODUCTION BUDGET

The following budget gives a breakdown of the costs involved in producing a programming output of six individual half-hour community videotapes a week. The production crew will also devote one and a half hours per week to the studio and T.V. workshop open to people of the community. One recognizes the relative low cost of the production of community input as compared to average local T.V. station cost. The average in-station production is \$1,000 per minute of finished tapes.

Weekly Budget:

Production Crew Salaries	\$1,000
Expenses (gasoline, etc.)	250
Magnetic Tape (consumed)	160
	<u>\$1,410 per week</u>

Cost to create library viewing center (hardware) \$800

Cost to create equipment access center (hardware) \$1,300

Note: Hourly cost of cable television air-time at present unknown.

APPENDIX B-1

22 December, 1970

EQUIPMENT PURCHASE AGREEMENT BETWEEN NATIONAL VIDEO SYSTEMS AND THE SANTA CRUZ COMMUNITY SERVICE TELEVISION PROJECT

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

The purchase price to be paid by the Santa Cruz Community Television Project is \$2,993.

The terms of payment are 10% down (\$299) paid this day, 22 December, 1970.

The balance of the purchase price (\$2,694) will be paid within a 60-day period from the date of this agreement.

Herbert Allan Frederiksen,
Representative of S.C.C.S.T.P.

Authorized agent for National
Video Systems, Inc.

WITNESS

APPENDIX B-2

RE: VIDEOTAPE HARDWARE BEING PURCHASED FROM NATIONAL VIDEO SYSTEMS, 1

(Note: All equipment Panasonic except where specified.)

QUANTITY	MODEL NO.	DESCRIPTION	SERIAL NO.
1	an 69V	19" VTR Monitor	FX 0210059
1	TR 20	13" TV Monitor	68622143
1	WV 350P	Camera	11838E
1	WV 220P	Camera	12189E
1	WV 600P	Special Effects Generator	10667B
1	N 67	Shure Microphone Mixer	
2		Tripods with Heads	
1	Marshall	15-75 mm rear-operated zoom lens	230720
1	NV a75	R.F. Converter	
1	NVB 31	Video Amplifier	
1	WV 7063P	Triple CCTV Monitor Unit	
1	LQM 10A	Colortran 10" mini-lite	B13216
1	NV 3020	1/2" Video Tape Recorder	

TOTAL PURCHASE PRICE: \$2,850.00
TAX: 143.00

\$2,993.00

ADDITIONAL EQUIPMENT NEEDS NECESSARY TO MEET ALL PRODUCTION REQUIREMENTS OF S.C.C.S.T.P.:

1	940-H I	Monochrome Video Processor	\$1,390.00
2	Sony	Portable 1/2" Video Recorders	2,400.00

PLUS ABOVE EQUIPMENT 2,993.00

\$6,783.00

Conceived by:

Journey Videotape and Friends

For further information contact:

Herbert Allan Frederiksen
405 Ninth Ave., Santa Cruz
406 - 476 - 0657

THE APPALACHIAN VIDEOTAPE PROJECT

Ted Carpenter

I usually refer to the use of portable video tape in Appalachian self education, to point out that my approach to video is grounded in some basic assumptions about learning, and learning in the mountains in particular. The educational discipline that motivates the tapes I've been producing is the folk school concept of education which means essentially that: People learn best in terms of their own situation and their own life; they learn best in a group that is familiar and natural to them; they learn through confronting a problem and sharing that struggle with other groups with similar problems; and, however inefficiently, they learn by being responsible themselves for the solution and by participating in that solution, however ill equipped they may be by professional standards.

Viewing education as problem-solving among individuals and groups, portable video is a beautiful medium—and in that sense I view a porta-pak as a total system, with the cable being a major outlet for that system, but secondary to it. You bring the porta-pak to the problem and only those people involved in it. Appalachians in the coal fields can communicate with others in the coal fields and with agencies and professions having direct impact on the coal fields. A.T. Collins listens to Tillman Cadle talk about his work with the early unions, and A.T. Collins, in his own home, on his front porch, responds by sharing his experiences in the mines and in the Hyden mine explosion. Other miners hear A.T. and talk about their problems, recording some on tape. A.T. and others view those tapes, etc., etc.

Educational Dialogue and the Living Newsletter

This people to people, group to group dialogue has many dimensions besides wandering monologues. Perhaps the clearest working experience of how porta-pak could work as a total education and communication system in the mountains came through some of the strip mining tapes. I was asked to tape the Strip Mine Hearings in Wise, Va., where people from five Appalachian states came to testify against stripping. One of the witnesses was Jimmy Sands of Duff, Tenn. We talked about using the equipment and then I went up and spent two days with him. The first evening we went to a meeting of his anti-strip mining group, and I showed them an edited tape of the strip mine hearings, and also A.T. Collins' tape. After, the group made a tape of themselves talking about why they formed a group so that others who may want to form a group would be encouraged. I played the tape back for them.

The next day Jimmy and I went to a working strip pit in the county and did a tape of it, with Jimmy doing a lot of the shooting. Later we stopped and saw a guy who couldn't make the evening meeting and showed him some tapes. Since then, I have used the above tapes with various groups throughout the mountains. I also splice-edited the tapes of the hearing testimony with the tape of the working strip mine. That tape has been shown on the cable systems in Cookeville, Tenn. and Richmond, Va., as well as at educational workshops.

Another good experience has been a sort of living history, taping some of the old union organizers and union activists on the coal fields and letting them listen to each other's tapes before they make their own. The old miners in the Cabin Creek, W. Va. tapes saw Tillman Cadle's tape in their own homes before they responded.

Educational and Conversational

Rather than "talking" a lot of tapes, what I've been trying to encourage is a mutual dialogue. I almost never tape any situation unless the people involved first learn about the machinery, fool with it themselves, and then listen to a tape made by someone else in the mountains who shares their experience. The techniques are not media oriented, but oriented to education and conversation. For instance, I almost never view someone I'm taping through the camera, but always, if possible, set up a monitor so that I can be face to face with the people I'm talking with—only glancing at the monitor occasionally to check by camera work. I accept a discipline of being part of what is being taped instead of separating myself with the camera as a "tape-maker."

As for conclusions, I've been able to work with enough people to know there is a real need for this and that it works.

CHARLESTON, WEST VIRGINIA PROJECT

[Note: "Designs for Rural Action" is an umbrella organization for community action groups including: "The Black Lung Assn.", "Welfare Rights", "Black Business Development", and local drug and draft counseling groups, among others.]

In April, 1971 Gibbs Kinderman, then DRA's Executive, and his wife Kathy, a former broadcaster with WGBH in Boston, visited George Stoney and said they had been offered free and unrestricted access to Capital Cablevision's system covering the Charleston area. Red, George and Woody spent a long week-end in Charleston demonstrating to DRA staff members and organizational representatives and Joe Lyons and Larry Gaines (Manager and Chief Engineer of Capital Cable) the possibilities of half-inch programming outside the studio. That weekend programs were made on Draft Counseling, Welfare Rights, Legal Aid, and a rock concert. All were later cablecast, making them the first AMC-aided programs to be seen on the home screen.

Thereafter three VISTA volunteers or former VISTA workers took over the half-inch equipment supplied by the Center, making tapes about local events that were, at first, edited up to 1" at the Station with the help of Chief Engineer Gaines. (See his tape on the technique.) Later programs were put directly onto cable in half-inch, some of it edited Porta-Pak to Porta-Pak. During the summer and early fall, programs made by a small group of staff members and volunteers (notably a black community leader, Mickey Lassater) were cablecast regularly. Then, for almost two months, because of damaged equipment which had to be returned to NYC for repair, no facilities for making programs were available except for the studio 1" equipment at the station.

Mickey Lassater and some black students he had drawn into the project began using the studio to record weekly discussions about high school affairs. Later these sessions were extended to include representatives from predominantly white schools and groups. These programs have now become a regular and much advertised part of the CATV programming.

Basically this project can be studied to learn what happens when a group of motivated semi-professionals use half-inch tape to promote or facilitate the work of social action groups and/or reveal socially relevant aspects of their community, using CATV as an additional outlet. AMC contributed equipment, tape, instruction and technical resources. DRA has contributed staff and operating expenses. It was hoped that DRA would be able to get its own equipment and also influence Capital Cable to provide more for use on a "community access center" basis. To date (June 30, 1972) neither hope has been realized.

—G.S.

Tapes which can be obtained at the Alternate Media Center:

Tap #3: shot May '71. Cablecast on Capital Cable in Charleston. *Draft counseling.*
A first on-location tape made by groups affiliated with Designs for Rural Action. Local members of the draft counseling service explain what they have to offer.

Tap #6: shot June '71. *FCC interview—W. Va., cable operators.*

Cable operators at the W. Va. Cable Operators' Association meeting in June '71 talk with George Stoney about their local origination programming; this tape is particularly noteworthy for interview with Ed Haines of Cameron, W. Va., a "non- and pop" operator who does lots of local origination.

Tap #65 and #60: shot Oct. '71. *War discussion.*

A panel discussion with some older working people in the community, a young man who had been in Vietnam, and a draft counselor, sponsored by a draft counseling group. They discuss the war in Vietnam and why they oppose it and various other political issues in the U.S.-labor, elections...

Tap #64 and #232: shot Oct. '71. Cablecast on Capital Cable in Charleston, W. Va. *Cabin Creek.*

A visit to Cabin Creek, W. Va. and interviews with members of the Quilt-making Co-op who are seen at work.

Tap #101: shot July '71. *Cedar lakes.*

Study of local craftsmen. Old man with banjo, girl doing batique, man blowing glass, shingle maker.

Tap #107: shot Oct. '71. Cablecast in Charleston and New York. *Man in hospital.*

Black Lung Association member describes his difficulties with hospitalization

Tapes which can be obtained at: Community Focus, Designs for Rural Action Fund, Inc., 1222 Washington St. East, Charleston, W. Va. 25301.

DRA #23: Cabin Creek Quilts #1

DRA #24: Cabin Creek Quilts, #2

DRA #29: Cabin Creek Quilts Master

DRA #18: High School Discussion #1

DRA #19: High School Discussion #2

Appalachian Regional Commission Tapes

DRA #31: Black Lung Interviews—former miners, and widows.

DRA #32: Black Lung Interviews—former miners, and widows.

DRA #33: Outdoor shots of Coal Tipples, miners on strike, young miner and daughter, and coal trucks.

DRA #34: Black Lung Interviews—former miners, and widows.

DRA #35: Miner and Widow in 30 second spots.

DRA #36: Ten Commercials using parts of tapes #31 - #35 for Appalachian Regional Commission, to show an alternative to commercials presented by Bureau of Mines, promoting mine safety.

Tapes in Tennessee being used at university for information purposes:

DRA #8: BLA trip to Washington #1.

DRA #9: BLA trip to Washington #2.

DRA #16: BLA rally, Gilbert #1.

DRA #17: BLA rally, Gilbert #2.

DRA #25: Matewan man in bed.

DRA #28: BLA press conference.

DRA #27: BLA training session.

DRA #49: YES tape: Joe Adler, Nancy Ferrari, George Rollins, discussion of Harrisburg 7, and local apathy.

DRA #76: YES tape: John F. Kennedy Center Drill team and Dance group, with interviews of participants.



ANT FARM VIDEO

ALL ABOUT INFLATABLES: How to build an inflatable, physically and metaphysically. 60 min.

WILD SEED: Droll classic of media nomads truckin' through the videosphere. 30 min.

MICE MURDERS: Includes candid video view of San Francisco Mayor Alioto as he picks lint off his suit, along with media coverage of the Ant Farm as they covered the candidates. A virtual text-tape in the techniques of broadcast teevee news. 30 min.

PRICES: \$55 an hour, \$28 a half-hour, tape included. \$30 an hour and \$15 a half-hour if you send blank tape.

CONTACT: ANT FARM VIDEO, 994 Union Street, San Francisco, California 94133. (415) 77 - 2368.



ANTIOCH BALTIMORE

CAPT'N FOURTRAC ON HOW TO PROFIT FROM THE PRESENCE OF THE TELEPHONE COMPANY: Useful information on how to cut down your phone costs; Once again Capt'n Fourtrac tells it like it is. 15 min.

MAYDAY: A narrative of the May '71 demonstrations in Washington D.C. Produced with the MayDay Tribe. 30 min.

MAYDAY II: A longer version of the May demonstrations in Washington D.C. put into collage style, and produced by the alternate video groups that came together for the demonstrations. 55 min.

METHADONE—A CONFRONTATION: A report on the fears of the Black community over the social control aspects of a methadone maintenance program. Taped Aug. '71. 30 min.

INSIDE THE MARYLAND STATE PENITENTIARY: Inmates and correctional officers rap on penitentiary conditions. Taped Aug. '71. 25 min.

FACES OF SOUTHEAST BALTIMORE: Street interviews with ethnic Americans of various ages and life styles about their community. 10 min.

THE DRUG BUST: Young people involved in the bust of a large party in southeast Baltimore, and their parents, discuss causes and consequences of police repression in their community. 20 min.

INFLATABLE CONSCIOUSNESS: A historical report on the development of the first air-supported structure to be used as an educational facility. 20 min.

WOMEN ON WOMEN: Women define their views at a march for the repeal of antiabortion laws. 15 min.

UP HIS DOSE: Patients and staff of a government sponsored methadone maintenance program discuss their frustration with the existing drug treatment modality, and attempt to create a therapeutic community. 60 min.

LOCKED IN GREEN ACRES: An in-depth study of a girls juvenile reform school. Interviews with residence, staff, and administrators. 30 min.

FOLLOWING THE VIDEOBALL: Free exploration of the possibilities inherent in the medium of half-inch video tape. 30 min. & 60 min.

PRICES: \$1 per minute, if you provide tape. Will also work on a straight exchange. Send a tape and get one back.

CONTACT: ANTIOCH VIDEO, 805 North Charles Street, Baltimore, Maryland 21202. (301) 752-3656.



ANTIOCH YELLOW SPRINGS

SWANK: Interviews with residents of Swank Apartments in Fairborn, Ohio concerning attitudes toward television, as entertainment, as information, as environment, as purveyor—intercut with broadcast material and overviews by McLuhan. 34 min.

INDIAN MOUND: The excavation during the summer of 1971 of an Indian mound in Glen Helen, including the discovery of skeletons and artifacts. 20 min.

MOOSONEE: A documentary done in Moosonee Ontario and on Moose Factory Island, on James Bay, involving a Cree Indian reservation, the Hudson Bay Company, the development of northern Ontario. 30 min.

GLOBAL MIDNIGHT: A mix of live television, tape television, studio television, music, radio, globe, clock, and the consciousness of the rites of passage. Basic exploration of possibilities for multiple image re-generation effects. 5 hours of tape (a half hour edit of it) and 5 hours of tape on the doing of it.

RIVER FLOW: A piece based on Dylan's song "Watchin' the River Flow". 3¼ min.

RECALL: Personal Document of experience and its reproducibility, the nature of intermedia, the metaphors of extension and the emergent form of video technology. 17 min.

GUADALUPITA COMMUNE: The lay of the land, face of the people, closeness to life style, camera living in the environment. Exploration of the brick making process. 20 min.

NORTH BEACH SIMULCAST: 2 portables wandering through the same iconographitti in S.F. 20 min.

TUNNEL VISION: Suspense video at its very ultimate—the process of unfolding, the camera as witness to reality's plot. Golden Gate park in S.F. 10 min.

WINTER WHEAT: Dichotomy, a woman walks the desolation between the two darkensses of "I should" and "I am". 17 min.

MOM'S APPLIE PIE: How to do it, going through the process with stoned Cindy and her Dr. Pepper rolling pin. 20 min.

NOTE: An extensive library of off-air (broadcast) tapes are available. Just call or write for tape list.

PRICES: Tapes not for sale. Exchange only. Send your blank tape for dubbing.

CONTACT: Bob Devine or Steve Christiansen, ANTIOCH TELEVISION, Department of Instructional Systems, Antioch College, Yellow Springs, Ohio 45387. (513) 767-7331.



COMMUNITY VIDEO

JOIN THE WAR ON RATS: Community staffers talks about fighting rodents in urban areas. Aimed at the local resident. 15 min.

MENTAL DEVELOPMENT AND MALNUTRITION IN CENTRAL AMERICA: Social anthropologists deal with problems in Guatemala. 25 min.

ALTERNATIVE V.D. TREATMENT: Made with the staff of the Washington Free Clinic. Deals with social reality of widespread infectious disease, and alternatives to medical establishment in treatment. 25 min.

MAYDAY CIVIL DISOBEDIENCE: A narrative and context of the events around the Mayday demonstrations, edited and narrated by the Mayday Tribe (July 1971). 25 min.

CARMICHAEL: Stokely Carmichael on Black liberation. 30 min.

AN ELECTION-YEAR STRATEGY: Tape made by members of People's Coalition for Peace and Justice for use during pre-election organizing. Includes testimony from People's Panel in Washington, Oct. 22-24, 1971, and footage of mass civil disobedience on Oct. 26. 30 min.

BOBBY SEALE: An interview with the Chairman of the Black Panther Party discussing community organizing, politics in the U.S., and the development of a United Youth Party. 30 min.

KATHLEEN CLEAVER: An interview shot on November 19, 1971 just after her return to the United States. She discusses the needs for the Revolutionary Peoples Communications Network as an alternative to the regular media. She also discusses the Black Panther Party, Nixon's visit to China and other topics. 28 Minutes

CARL McINTIRE MARCH: As we try to encourage the use of communications to show all side of an issue we taped this video-tape on the same weekend as the Peoples Tribunal in Washington D.C. to bring out some of the contradictions in American society concerning the Vietnam war. 30 Minutes

ANTI-NIXON FAMILY ASSISTENCE PLANNING HEARINGS: This tape was shot under the direction of the D.C. Coalition against FAP and was edited by Welfare Mothers. The tape contains the highlights of two days of hearings held in Washington on the proposed Nixon Welfare Plan. It contains expert testimony from Welfare Recipients and Health Workers, Labor Leaders, Nutritionists, etc. Discussed are the plan for having people work at \$1.20 an hour, inadequate diet, poor and detrimental child care centers, and the questions pertaining to the dangers of household work as domestics. 30 Minutes

HARRISBURG 8: The defendants, their council, and the people of Harrisburg Pa. talk about the Harrisburg Conspiracy Trial, how they feel about it, and what it means to them. This tape was co-

produced with Dispatch News Service International and was done for the Harrisburg Defense Committee with the help and co-operation of the defendants. It has been produced for showing on the local cable television systems, and will be used nationally by the Defense Committee for community organizing work and fund raising. 30 Minutes

LA EDUCATION ES GRATIS: This tape was produced by unemployed workers in Venezuela. It is a dramatic story about a man who loses his job in the city just a few days after his family arrives. After being unable to find a job he must send his son off to shine shoes so that the family can survive thus, his son must leave school and we find that the education is not really free. This tape was acted in, shot, and directed by the workers. We hope soon to be able to provide a written translation with the tape. This tape is an ideal demonstration of the use of Video as a vehicle for communications of the poor. The tape is being distributed by the Community Video Center and the price of this production is \$35.00 which will go directly to the Video Project in Venezuela so that they may continue their work.

THE COMMUNITY AND THE SOCIAL USE OF TELEVISION: This is an edited tape from the twelve community seminars we gave this winter on Cable Television. It is a sequel to our CABLE TV tape. It shows the community talking about Cable and also is useful to those who might be organizing around the cable issue.

BLACKS IN JAIL: Inmates at Lorton Prison talk about the causes and effects of their condition. 25 min.

KIDS AND DRUGS: Ten-year olds talking about drug problems. 10 min.

GUIDE: Concerning a suburban drug program, Washington, D.C. 30 min.

RAP: A communal life style dealing with drug education in the society which creates addicts. Made by members of RAP Inc., Washington. 20 min.

BREAD AND PUPPETS: Street theater during April 24, 1971. Mass anti-war march. 10 min.

BLUES AND JAZZ: Tapes made at 5th annual Washington Blues Festival. Edit includes Voices of East Harlem, B.B. King, Leon Thomas, and the Edwin Hawkins Singers. Unedited tapes totalling 7 hours available from this event taped at Wolf Trap Farm in northern Virginia. 30 min.

MESSAGE FROM A JAIL IN CENTRAL AMERICA: Inmates make a plea to Americans from within their jail. 10 min.

CABLE TV: An introduction to the technology, history, potential, and dangers of cable television. Made for organizing use in Black communities. 30 min.

PRICES: Costs for non-commercial use are \$18.50 up to 15 minutes and \$30.00 up to one half-hour, tape included.

CONTACT: COMMUNITY VIDEO CENTER, Federal City College, 1424 K Street N.W., Washington, D.C. 20005. (202) 727-2312.



DMITRI DEV YATKIN

CONCEPTUAL PIECES

BACH KEYED. 15 min.
PERMUTATIONS. 5 min.
FACTORIAL. 5 min.

ELECTRONIC IMAGES TO MUSIC

VIDEO TUNNEL. 10 min.
MOZART FUNERAL. 15 min.
JIM JENSEN KEYED. 15 min.

PRICES: \$40 for whole tape black and white.
\$50 for whole tape colorized. Willing to com-
pose as desired at \$2 a minute.

CONTACT: Dimitri Deyatkin, THE
KITCHEN, 240 Mercer Street, New York,
New York 10012. (212) 475-9865.



FRANK CAVESTANI

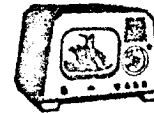
LES JEUNES NEW YORKESSES: Illustration of the women of New
York. 60 min.

SUN DANCE AT CROWDOG'S PARADISE: Actual Sioux Indian
sun dance with narration. 60 min.

VAIN VICTORY: *The Vicissitudes of the Damned*: A play by Jack-
ie Curtis. Performed at La Mama in May of 1971. Starring Jackie
Curtis, Eric Emerson, Candy Darling, Ondine, with visits by John
Lennon, Yoko Ono, and Andy Warhol. 60 min.

PRICES: Les Jeune New Yorkeses, \$50. Sun-
dance, \$50. Vain Victory, \$100. Does not in-
clude shipping and handling. Not for use in
public showings without expressed consent of
Frank Cavestani.

CONTACT: FRANK CAVESTANI INC., 222 West
23d Street, New York, New York 10011. (212)
243-3700.



GLOBAL VILLAGE

VIDEO TAPES BY RUDI STERN

Production Group:

Joie Davidow, Pat Depew, Bruce Ferguson, Ron Kessler,
Susan Shapiro, Sal Spiezza, Rudi Stern, Wayne Hyde

GLOBAL VILLAGE VIDEO JOURNAL: I A video magazine contain-
ing the following elements: Chinese New Year Celebration,
video light composition with laser projections by Lloyd Cross, a
video dance composition at Kasuba's environment with an elec-
tronic work by Emmanuel Ghent, Witch-In at Central Park, Cen-
tral Park Video Poem, Brighton Beach Jewish mothers meet Earth
People's Park: a video confrontation and dialogue, Paul Silbey's
Massage Lesson #1, Open Theater exercises. (B/w & Color, 26
mins., Sony AV5000A)

GLOBAL VILLAGE VIDEO JOURNAL: II Contents: Interview with
Anthony Colombo of the Italian-American Civil Rights League,
Bowery rap, Gay Liberation Day march and interviews, Daytop
Village, Abbie Hoffman at the Judson Flag Show (shot by Jim
Sheldon), STAR: Street Transvestities Action Revolutionaries,
"City People, City Walls" (excerpt from a video documentary
about city wall murals and the reactions of people to these neigh-
borhood works of art), Krishna group in Central Park. (B/w &
Color, 24 mins., Sony AV5000A)

CHRISTOPHER STREET LIBERATION DAY MARCH: June 27,
1971: The second annual Gay March. (B/w, 22 mins., Sony
AV5000A)

CITY PEOPLE/CITY WALLS Giant multicolored murals are a new
feature in many neighborhoods in the New York City. How does the
color and beauty change the lives and outlook of the residents?
(B/w, 18 mins., Sony AV5000A)

COSTUME STATEMENTS: An Exhibition at the Museum of Con-
temporary Crafts, June, 1971. An unusual participation event in-
volving costumes made of unlikely materials and textures. (B/w,
13 mins., Sony AV5000A)

**ST. PETER'S FIESTA: A VIDEO DOCUMENTARY BY JOIE DAVI-
DOW:** A documentary about a four-day Italian Fiesta in Gloucester,
Mass. (B/w, 12 mins., Sony AV5000A)

SOHO JOURNAL I: Video tape by Global Village Video Work-
shop groups, edited by Joie Davidow. These Journals profile the
emerging Soho community. How do artists fit into a community
of businessmen, teamsters and factory laborers. (B/w, 15 mins.,
Sony AV5000A)

SOHO JOURNAL II: Interviews with artists, and businessmen,
opinions of gallery owners about the neighborhood, etc. (B/w, 20
mins., Sony AV5000A)

SOHO JOURNAL III: Contains such diverse elements as Em-
manuel Ghent (the electronic music composer), the G.A.A.
Street Fair and interviews in a local barbership, a spirited commu-
nity meeting. (B/w, 20 mins., Sony AV5000A)

CHINESE LOUNGE: A video documentary about an unusual drug
rehabilitation program involving Chinese men (the youngest is
60 and the oldest 86), who were users of opium and heroin but
are now making progress on the methadone program. This tape
was made with the cooperation of the Lower East Side Service
Center. (B/w, 16 mins., Sony AV5000A)

BANGLADESH INTERVIEWS: December, 1971. interviews with
the president of Dacca University and the Chief Justice of the
Bangladesh Supreme Court. (B/w, 45 mins., Sony AV5000A)

CENTRAL PARK VIDEO POEM: Sundays in New York, an audio-video counterpoint. (B/w, 9 mins., Sony AV5000A)

CONCERT FOR PEACE: "Love, Peace and Happiness" and "Time" by the Chambers Brothers at this concert presented by People's Coalition for Peace and Justice at St. John's the Divine on Dec. 6, 1971. (B/w, 30 mins., Sony AV5000A)

VIDEO TAPES BY JOHN REILLY

Production Group:

Laura Adasko, Louise Denver, Stanford Golob, Terry Greenberg, Ken Kohl, Susan Milano, Stefan Moore, Joel Moss, Garry Ormiston, John Reilly, Dave Sasser, Tim Young

LUCK OF THE IRISH: A video documentary made with the cooperation of John Lennon and Yoko Ono—the title is taken from the song John and Yoko wrote for the project. A number of weeks were spent taping in Ireland in order to piece together the elements that led to the tragic war in the north. Among the many hardships suffered by the crew was their arrest by the British Army. The tape will be released by Global Village and Apple Films in early 1972. (B/w, 50 min. Sony 1/2" video tape, other forms to be announced)

SEA AND CAROL: THE CHILDREN OF BELFAST. Sean, aged 16, and Carol, aged 17, are in a way symbolic of the rebirth of the spirit of the Irish people without the religious hatred and intolerance that has filled the pages of Ireland's history. (B/w, 20 min. Sony AV5000A)

TRANSSEXUALS: Just what is a sex reassignment operation? Debbie Hartman and Esther tell you about their experiences with the world famous doctor in Casablanca and their adjustment problems to the world as women. (B/w, 22 min., Sony AV5000A) New School Project.

VIOLENCE: CITY UNDER SIEGE Rising crime has forced New York City residences to adopt strong methods of self preservation. This tape explores the uses of guard dogs, guns, vigilante patrols and the martial arts. (B/w, 30 mins. Sony AV5000A) New School Project

MENTAL PATIENTS RESISTANCE: Former mental patients, outraged at the abuses of institutional psychiatry, are fighting back. They demand an end to the power of the "ajblers" to forcefully commit and sedate the "mentally ill." The result is a confrontation between the doctors and the ex-mental patients of an extremely powerful nature. Revolution in the hospitals, Mental Patients Liberation Front is formed. (B/w, 30 mins., Sony AV5000A) New School Project

ATTICA The horror of Attica can't really be measured—the scar is deep. This is a look in retrospect at that horror through the eyes of the inmates of Cell Block D with Bobby Seal, Kunstler, Congressman Eve and the inmates. It is a political tape—a counter view, the other side of what was shown on CBS, ABC etc. (B/w, 30 mins., Sony AV5000A) New School Project

WHAT DO YOU DO WHEN THEY'RE BETWEEN YOUR LEGS AND WORKING ON YOU ALREADY? with Peter Urban. Peter Urban conducts a class in the martial arts for women. He instructs them in the de-balling of the unit male attacker. At one point the women stab their victim with a pair of scissors. A special discount is offered for church groups. (B/w, 18 mins., Sony AV5000A) New School Project

WBAI A video tape depicting the activities of this listener-sponsored radio station. Through a series of rapid montages and sequence scenes is profiled. Shown on Channel 13 Free Time Channel 13 (B/w, 18 mins., Sony AV5000A)

BALLAD OF A.J. WEBBERMAN. Alan Webberman, the researcher of the garbage of the famous, is a kaleidoscope of the counter culture. This documentary focuses on Webberman and his encounters with rock star Bob Dylan. (B/w, 23 or 15 mins., Sony AV5000A)

GOD A tape with Hakim Jamal, who claims he is God. Taped in London in August of 1971. (B/w, 10 mins., Sony AV5000A)

THE LIVING LOFT with Tosun Bayrak. The subject is a "Happening" that could only occur in New York City's SOHO district. The event was staged, if you want to call this blood letting horror sequence a performance, by Tosun Bayrak, the violence artist, as a parable from the "Sufi." (B/w, 15 mins., Sony AV5000A, New School Project)

PRICES: \$14.50 for up to 15 minutes on half-inch including tape costs. \$23 for up to 30 minutes, tape included. If you provide tape charges are \$10 per half-hour, \$5 per quarter-hour, or fraction thereof.

CONTACT: GLOBAL VILLAGE, 454 Broome Street, New York, New York 10012. (212) 966-1515.



JOHNNY VIDEOTAPE

PUBLIC ACCESS CAMPAIGN IN SANTA CRUZ, CALIFORNIA: Contains excerpts from the Scopes trial of public access CATV. Details the confrontation between the Santa Cruz city council and a people's coalition which wanted public access channels for the Santa Cruz cable system. 30 min.

CLEAN ENVIRONMENT ACT: A tape with Ed Koupal, executive director of the California People's Lobby, dealing with how to stop industrial pollution. The People's Lobby was able to obtain over 500,000 signatures to put a Clean Environmental Act on the June ballot in California. If it passes, it will stop all polluting activity in California for at least 5 years. The tape also explores organization of the 18-year old vote and the efforts of Standard Oil to defeat the resolution. 20 min.

PRICES: \$1 per minute, tape included.

CONTACT: H. ALLAN FREDERIKSEN, 695 30th Avenue, Apartment #E, Santa Cruz, California 95060. (408) 476-5871.



MEDIA ACCESS CENTER

WHOLE EARTH DEMISE PARTY: Edited version of the last hours of the *Whole Earth Catalog*. See, crowd decide what to do with \$20,000 cash. Plus 12 minutes of Stewart Brand watching the tape you've just seen. 30 min.

JUVENILE JUSTICE: Pioneering tape made by high school students exploring the inanity of the juvenile justice code in California. 60 min.

EIVING SPACES COMPOSITES I & II: The first two in a series exploring the architecture of alternate life styles in California. 30 min. each.

GURNEY NORMAN: Process video of the author, whose novel, *Divine Rights Trip*, appeared in *The Last Whole Earth Catalog*. Unedited so far. Request details.

PRICES: \$55 an hour, \$28 a half-hour, tape included. \$30 an hour and \$15 a half-hour if you send blank tape.

CONTACT: MEDIA ACCESS CENTER, 1115 Merrill Street, Menlo Park, California 94025. (415) 323-5155.



ERIC SIEGEL

COLOR COMPOSITE: Einstein (5 min.)-video exploration into the inner essence of the mind of Einstein. To the music of Rmsky-Korsakoff. *Symphony of the Planets* (12 min.)-Cosmic flight to the music of Tchaikovsky. *Tomorrow Never Knows* (2 1/4 min.)-video abstraction to the music of the Beatles.

PSYCHEDELIVISION: An expression of the Karma of 1968 through abstractions combined with outside reality. 30 min.

NEW YORK, NEW YORK: An exploration of that well-known metropolis. 1971. 30 min.

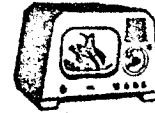
STOCKHOLM VISITED: New style video showing life in Sweden. 1971. 30 min.

ISRAEL: New style video showing life in Israel. 1971. 30 min.

VIDEO SYNTHESIS: A tape composed on the Siegel Video Synthesizer which synthetically creates video images without camera input. In color, of course. 30 min.

PRICES: Videotapes available in both black and white and color (for Sony AV5000a). \$50 for each 30 minute tape.

CONTACT: ERIC SIEGEL, c/o Howard Wise, 2 West 13th Street, Room 1011, New York, New York 10003. (212) 253-0082.



NCV VIDEO

The following is a partial list of NCV videotapes available for distribution. Our work primarily involves rock tapes and experimental abstraction including the use of lasers, complex feedback, and audio-video-bio interface.

NCV SAMPLER 40 min. (colorized)

ALEPH-NULL 13 min. (col. or bw) by Shridhar Bapat and Charles Phillips. Shown at Whitney Museum Videotape Show.

BAD COAX BLUES 8 min. (col. or bw) by S. Bapat and C. Phillips

MOUNTAIN FEEDBACK 7 min. (col. or bw) by S. Bapat and Dan Coffey

EMBRYO 10 min. (colorized) by S. Bapat and Dan Coffey

LASER BALLET 20 min. (colorized) by Robert Lewis and C. Phillips

ALBATROSS FEEDBACK 10 min. (col. or bw) by Robert Lewis

T. & E. 20 min. (colorized) video mix by Robert Lewis

PRICES: All tapes and copies are on standard Sony 1/2" AV series. Black and white versions will be available at \$1.80 per minute. Colorized tapes at \$2.30 per minute. Minimum length of order is 5 minutes. On request, tapes will be available in other formats (e.g. one-inch video or film).

CONTACT:
SHRIDHAR BAPAT
308 West 103rd St. (5-E)
New York, N.Y. 10025
(212)-222-7992

DAN COFFEY
c/o Shridhar Bapat

ROBERT LEWIS
Center for Advanced Visual Studies
M.I.T.
40 Massachusetts Avenue
Cambridge, Mass. 02139
(617)-864-6900 x6849

CHARLES PHILLIPS
36 Irving St.
Cambridge, Mass. 02138
(617)-876-8878



PEOPLE'S VIDEO THEATER

Notes on Present Tape Catalog:

This is a listing of edited tapes. However, there are many other hours of unedited tapes related to these. Almost all are 1/2 inch videotapes suitable for cable casting.

LIBERATION 1970: Edited selection from liberation tapes made in New York City. Includes Squatters Movement, Women's Lib march on Fifth Avenue, Gay Lib demonstration in Central Park, Young Lords in Spanish Harlem, and American Indians at Plymouth Rock. 30 min.

AMERICAN FLAG: People's feelings about the American flag at the time of the Kent State incident and hard hat demonstrations. 20 min.

PLANT STORE: Manager of exotic plant store shows how to give your plants the loving care they need. 15 min.

MAGIC FLUTES: Hal the bamboo flute peddler shows how to make bamboo flutes and how to push them on the streets of New York City. 15 min.

INDIAN THANKSGIVING: Indian demonstration at Plymouth Rock on Thanksgiving Day. Symbolic burial and the taking of the Mayflower are highlights of Part I. Part II is an Indian Thanksgiving dinner with representatives from the Indian movement speaking about what the future of the Indian in America will be. 2 tapes, 30 min. each.

PHYSICAL EXAMINATION: Doctor explains in layman's terms how certain parts of the body work. Tape emphasizes a need for communication between doctor and patient as part of a physical examination. 30 min.

V.D.: A young doctor and nurse go out into the street to educate people about V.D. There they encounter the problems of communication created by the medical establishment. 15 min.

WHO WE ARE: A demonstration on how to use a 1/2 inch video system in the street to turn people on to making community programming. Also discusses some potentials of cable T.V.

CAMP JENED FOR THE HANDICAPPED: An intimate view of camp life. Handicapped people use the media to speak for themselves. 30 min.

CRAB EPIDEMIC: How Camp Jened for the Handicapped deals with the crisis of a crab epidemic. 30 min.

NEW YORKER'S MESSAGE TO SAN FRANCISCO: Video street theater where drummers drum on concrete while old men, poets, mothers and children, cops and robbers, and cosmic hero vendors use masks and props to send messages about life in New York City to the people of San Francisco. 30 min.

ST. VINCENT'S HEALTH DAY: People's Video Theater works with St. Vincent's Hospital during health day to illustrate how 1/2 inch video can be valuable to a hospital and the community it serves. 30 min.

WASHINGTON SQUARE MEDIATION: Video is used to create a communications channel. Park users, local leadership, and city government are brought together to deal with the problems created by the closing of the park during its renovation. 30 min.

AIR POLLUTION: Scientists from Boice Thompson Institute explain the effects of air pollution on plants. The New York bridge and tunnel workers describe their long battle to get adequate medical testing for the effects of air pollution as well as equipment for pollution control. 40 min.

PALM READING IN WASHINGTON SQUARE PARK: Skeptics and believers get their palms read in Washington Square Park. 15 min.

MERRY CHRISTMAS 1971: A Christmas Eve search for Christ on the streets in the bars of downtown New York City. 20 min.

ATTITUDES TOWARD CRIME IN ORANGE, NEW JERSEY: The people of Orange speak about crime and justice. Edited from 10 hours of tape shot in the streets, schools, homes, and institutions of Orange, N.J. 30 min.

SERIES OF UNEDITED TAPES ON TAI CHI CHUAN: Includes Tai Chi form, push hands, swordplay, and flower arranging. Made with the cooperation of Professor Cheng Man-ch'ing.

PRICES: \$1 per minute, if you provide tape. If not, add \$15 per half-hour and \$30 per hour for raw tape costs.

CONTACT: PEOPLE'S VIDEO THEATER INC.,
544 Sixth Avenue, New York, New York 10011.
(212) 691-3254.



RAINDANCE

VIETNAM: A record of GI life on a fire base north of Saigon. First porta-pak footage from Vietnam. Shows what broadcast teevee doesn't. 12 or 60 min edit.

FLASH PASTEURIZED OR SONG OF REDCREEK: An assemblage of some of the best life style tape made during the very early days of portable video (January 1969). 10 min.

THE RAYS: Video acid trip on a California beach. Another early one from the Raindance archive. (March 1970). Unedited. 20 min.

DOUBLE FEEDBACK #2: A pioneering tape exploring video. Two people experience an environment of three monitors feeding back into themselves: one real-time, another at a six second delay, the third at a 12 second delay. Includes audio feedback too. Unedited. 30 min.

THE RAINDANCE STORY: An intimate look at the well-known video group, together in their Manhattan loft. Unedited. 30 min.

STONED AGAIN: Special Tivicon low-light camera records odd, illicit behavior among youths. A block-busier. 15 min.

THE BEST OF THE ACME VIDEO RANGERS: Includes Andy Mann's famous subway tape and a second feature—Born to Kill. 30 min.

THE ABORTION: A tape of an abortion edited by the woman who had it. 30 min.

PRETTY MUCH AS JAILS: Concepts in alternate education talked about and demonstrated. 15 min.

CRAFTSMEN: In search of the rural craftsman: a chair caner, a leather tooler, a bookbinder, and a McDonald's hamburger maker. 30 min.

UP IN DOWNSVILLE: Portrait of a small town in upstate New York with appearances by the local police, a realtor, and just plain folk. 30 min.

ALTERNATE EDUCATION: Distillation of a conference held at the Metropolitan Museum in New York during June of 1971. 20 min.

Also: Videotapes edited to your needs. We have over 250 hours of videotape covering the full spectrum of alternate TV activity. If you need tapes for: setting up a media program at a university, running a video theater, demonstrating what videotape can do, etc., then write us for special videotapes. And, of course, we will exchange our software for yours on an equal basis. Send us your tapes. Get ours in return.

PRICES: \$55 an hour, \$28 a half hour, tape included. \$30 an hour and \$15 a half-hour if you send blank tape.

CONTACT: RAINDANCE, Post Office Box 543, Cooper Station, New York, New York 10003. (212) MU-7-4210.



THE VASULKAS

MASTER 3: RECONNAISSANCE. 10 min.

1. SPACE OBJECTS
2. MATRIX
3. RANDOM NOISE

MASTER 1: FLYING FEEDBACK. 6 min.

1. KEYED FEEDBACK
2. OBSCENE MUSCLE
3. PULSATING SUN
4. BLACK SUNRISE

MASTER 2: GERMAN EXPRESSIONISM. 5 min

1. UNIVERSE
2. KEY HOLES
3. COUNTERPOINT

ENVIRONMENTS: 30 min.

1. SPACE
2. BLACK SUNRISE
3. HORIZONTAL SUNRISE

SKETCHES

1. JACKIE CURTIS
2. RED ROSES
3. LET IT BE
4. CHARLES' STORY
5. ALFONSE
6. THE TORTURE CHAIR
7. DON CHERRY

DECAY: 10 min.

1. DECAYING FACE
2. TISSUES
3. ELECTRONIC LANDSCAPE
4. DALLI LANDSCAPES AND OTHER SMALL PIECES.

DESCENTS AND CALLIGRAMS. 8 min.

ENVIRONMENTS 3: 8 min.

1. ZEBRA DISCS
2. METAPES

SWANLAKE BALLET. 4 min.

VIDEO BALLET. 6 min.

PRICES: \$1.60 a minute black and white. \$2.00 a minute colorized. All tapes individually colorized by certified video artists.

CONTACT: Steina and Woody Vasulka, THE KITCHEN, 240 Mercer Street, New York, New York 10012. (212) 475-9865.



VIDEOFREEX

EDUCATIONAL/INFORMATIONAL

KANSAS CITY READING PROGRAM: Progressive teaching method. 28 min.

TECH TAPES: #1-Dr. Electron explains coax cables and video repair tools. #2-More coax and audio connectors (soldering). #3- Changing the video heads. #4- Changing the vidicon tube. #5- Adapting a Porta-Pak for coax-out. 30 min. each.

HOW TO SILK SCREEN BY HAND: With artist Bill Cox. 60 min.

BUILDING A DOME: In 5 minutes you see it happen. Complete informational tape to follow. 5 min (for ncw).

FERRO CEMENT: Orientation on materials and process. 30 min.

HOLOGRAPHY: Basic theories. With Lloyd Cross. Unedited. 20 min.

THE JERUSALEM TAPES: Series of short pieces shot in Jerusalem. 30 and 60 min.

Coming: Tapes on traditional crafts like spinning of flax and wool, making a wooden shovel, many others.

EXPERIMENTAL/MISCELLANEOUS

WINTER IN NEW YORK: 6 min.

WALL GAZING: Zen experience. 25 min.

TAI CHI WITH GEORGE: 9 min.

EASTER SUNDAY: Easter in Central Park. 10 min.

ANIMAL MIX: Interviews with animals. Train your dog to be a killer. A deer gets killed in Connecticut. Other short pieces. 30 min.

HIDE: A drama. 18 min.

AND IN THE PROCESS OF TIME IT CAME TO PASS: Modern day version of that timeless classic, the story of Cain and Abel. 30 min.

ISAW MY FACE ON TAPE TODAY: 10 min.

HENRY, MUSHROOM, AND SAM: 4 min.

FEEDBACK: Electronic feedback experiments with music. 30 min.

EVENTS/THEATRE

LOVE AMERICA OR LIVE: Tosun Bayrak's street theater . . . gory. 14 min.

PARSON'S NON-VERBAL: Experiment in non-verbal communications. 20 min.

INDIAN POETRY: Jerry Rothenberg poems in english with American Indian phrasing and rhythms. Unedited. 30 min.

TULLI KUPFERBERG'S REVOLTING THEATER: Skits n' shit. 30 min.

NO TRAFFIC: A guerrilla theater group gets busted in Montreal. 22 min.

THE CIRCUS: Shot at Madison Square Garden. Unedited. 30 min.

RICKY'S MAGIC: Long-haired magician and a close-up of his magic show. 7 min.

EROTICA

AFTER THE BAR: Rated R. 15 min.

POLITICAL

FRED HAMPTON, 1969: Rap in Chicago prior to his assassination. 12 min.

HARD HAT RALLY: In New York. 11 min.

MAY DAY IN WASHINGTON, 1971: Demonstrations shot and edited by the May Day Video Collective. 56 min.

WOMAN'S TAPE (MIX): Events, raps, demonstrations, abortion information, etc. 30 min.

PRICES: \$55 for one hour, \$30 for half-hour, tape included. If you send tape it's \$28 and \$15 including postage. You keep all software you buy.

CONTACT: VIDEOFREEX, Maple Tree Farm, Lanesville, New York 12450. (914) 688-7084.

VIDEOTAPES FOR SALE AND/OR EXCHANGE

THE MINNEAPOLIS COLLEGE OF ART AND DESIGN

FIRST NATIONAL VIDEO TAPE FESTIVAL
AND WORKSHOPS (1972)

Open to U.S. residents and organizations

Entry video tapes:

May be submitted under the following categories:
video art, student and educational videotape recordings

May not have been produced for or shown on commercial television

Entries postmarked no later than May 31, 1972

Nationally recognized jury

Announcement of winners and awards on or before August 31, 1972

National showcase for award winning tapes at The Walker Art Center

Video workshops held in conjunction with judging (August 7 through August 20)

For further information on the competition and workshops, and application forms, contact:

Director
First National Video Tape Competition
Minneapolis College of Art and Design
200 East 25th Street
Minneapolis, Minnesota 55415
(612) 339-8905

Assisted by grants from the Avon Foundation, St. Paul, Minnesota, and the National Endowment for the Arts

Video Directory

We are forming a Video Directory, and would like your cooperation in filling out the form below. and keeping the information up to date.

Please return to:

Metro. Training Institute
154-25 Horace Harding Expr.
Queens, N.Y. 11367

Att. Eliot Sovronsky

Name _____

Agency _____

Address _____

Tele. # _____

Equipment at your
disposal

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VTR use/interest

List of Tapes produced or have copy of