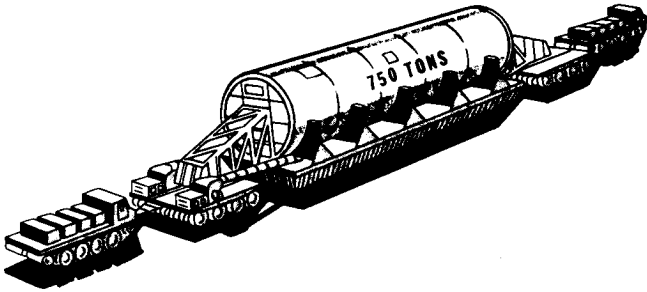
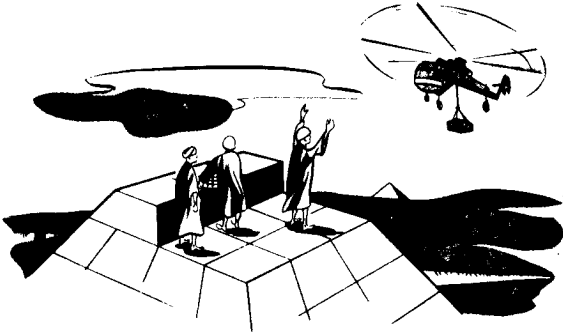


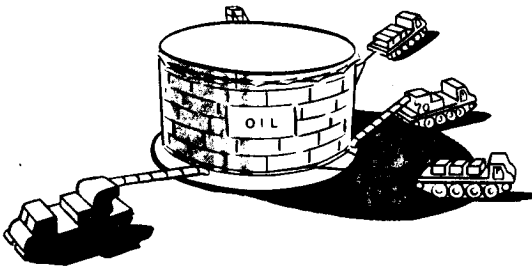
## VERY HEAVY LOADS?



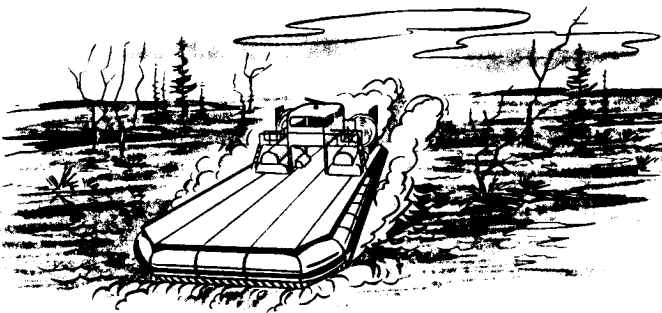
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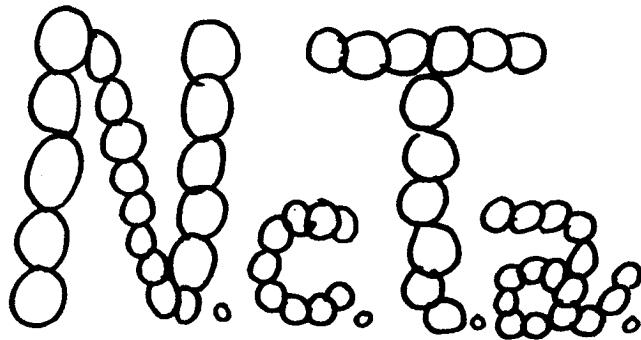
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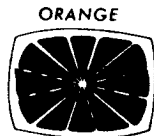
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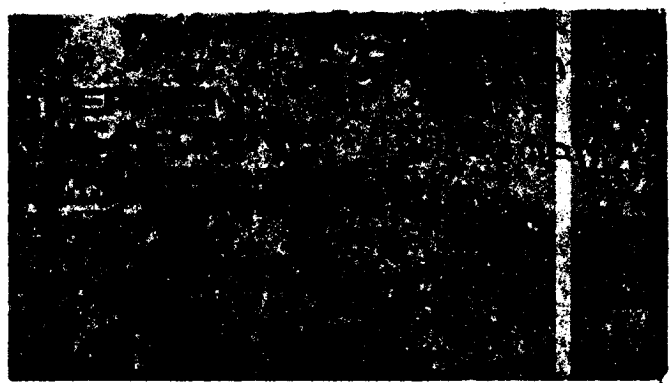


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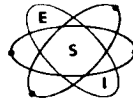
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# *Diagrams*: About "The Dumping Place" *Diagrams*

Approximately 300 people who use half-inch video as an alternative to commercial media showed up at the "April Video Conference" in New Brunswick, New Jersey, April 21-23. One of the things that came out of the conference was a newsletter which those present felt was critical to continuing and spreading the good feeling we experienced. The good feeling came not only from just being together, but also from meeting new people from new places into the same thing, and sharing the information and resources we had.

The structure (or non-structure) of the newsletter evolved from an awareness that the folks at the conference wanted decentralization of information to be a reality now, and that all folks should be able to input information and be personally responsible for making the system work. Another feeling that went down was that costs and editorial power of paste-up centers (that's really all the "Dumping Place" is) should be reduced to the barest minimum. To keep these costs down and the information system open to as many who wish to input, a modular concept was utilized.

BRIEFLY, IT WORKS THIS WAY, you have a bit of information you feel would be useful to others, so you design your layout on one of two standard modules (either 5 by 7 inch or 3 by 5 inches). If your information cannot fit the 3 x 5 card, then use a 5 x 7 card. If that is not enough, use another card starting with the smallest module (3 x 5), thereby conserving space and paper. Whatever you do, try to fit the information on the minimum number of modules (or pods if you like). On the bottom right of the card you put your name and how to contact you. On the back of the card write which of several categories (Rachel has a more detailed description of the categories elsewhere in the newsletter) you feel your input belongs so the person who sorts the incoming cards can do that more quickly.

At the sorting and pasting place (The Dumping Place), about a week before deadline, a temporary crew of people will begin to paste the standard card modules onto an 8 1/2 by 11 layout sheet according to categories exactly as they are received by mail. The crew makes no judgements on the information card except how much paste to use. Only the other folks who read the newsletter will judge it. The information then gets printed on 8 1/2 by 11 loose leaf sheets and a packet of the material which all the subscribers sent in that month gets sent to all the other subscribers. Get yourself a loose leaf ring binder and you can begin a home information bank and even arrange the information your own way. If we all cooperate we all get lots of information every month, if not we all get little. That's how it works. Marie has included a chart further explaining the workings elsewhere in the newsletter.

This newsletter uses the format of the future newsletter. Please keep in mind that you should use 5" by 7" cards horizontally and 3" by 5" cards vertically, otherwise fast efficient setup is difficult, if not, impossible. The idea of this newsletter is to get regular and current information. If used right we can do it fast, on time, and inexpensively. A further word about the eleven categories. Like most people I get uncomfortable about having my information stuffed into "categories". But, I think we can get over this paranoia if we recognize that the categories are merely big milkboxes as illustrated on the cover jacket (in fact, Applesseed uses them) to separate the mail easily and quickly. It's only a clerical device, and since the categories came out of the 300 or so people at the April conference, they are fairly inclusive of all our interests. The strength of this information system is the standard sized information pods and the standard categories. Don't let the word "standard" throw you. These standards actually prevent those doing the pasting up from editing your material. Furthermore, you still retain the option of filing the printout you receive under your own system of categories. Finally, a lot of people have also been critical of information centers getting too central. If you, wherever you are, feel you can handle doing an issue, get in touch with the current Dumping Place (Applesseed in N.Y.C. right now) and arrange to have the Dumping Place at your place. (See module on the "Care and Feeding of a Dumping Place")

Peter Cuzzo, Phila. Penna. 215-BA 2-6654

This issue is the beginning of the first design, a magazine, a kit, Please recycle what you don't want and looseleaf or otherwise the rest. The people behind this type= writer aren't editors, but did help put together whatever the Dumping Place is following the instructions on the following pages. This page is an attempt to commun= icate what we have learned about the process through its reality. The no=middleman, no=translation concept was very important to all of us, but, at one time or another we found ourselves wavering individually, not because of content, but because of what we thought of as inefficient use of space, or clarity. This is the natural fetish for people assembling a news service; to decrease the wavering tendency we would re= mind you that you are not only the writer or artist, but the editor. The information modules were conceived of not only to facilitate the physical construction and eliminate editing, but to encourage poetic precision.

The essence of DP is you which means its success depends on your energy and re= sources, mental, physical, and financial. Contrary to what you may hear and soon read on the following pages, there will be no mandatory subscriptions for DP. We had originally intended to finance DP through yearly 5 dollar subscription fees, but realized that such a demand would defeat the entire purpose of DP. For one, no small group of people should determine or control the success of DP & to require a fee would automatically exclude those of us unable to contribute bread. Also, DP was conceived to be, is, and can continue to be unlike any publication that has ever existed. Collectively, we, which includes every media involved individual or group, can show that we need not follow the Standard American "you get only what you pay for" tradition in order to survive. DP is sent and will be sent to every person who submits his or her name to the contact section

DP will be financed from this point on through donations. We hope people who can contribute will send in what they can in as much as we do need a minimal amount of money to print it and get it out. We have tabulated the expenses which are only a very rough estimate. They include:

	Press Run:	\$60.00	
	Paper	: \$62.00	
Total:	\$200.00	Plates	: \$60.00
# of Copies:	500	Misc.	: \$20.00

This is not a definitive criteria for determining the cost of each copy. Telaprompter was kind enough to cover our mailing costs for this issue. However, we have no assur= ances that TP or anyone else will handle these expenses in the future. We have the resources to be self=supporting and self=sustaining. Whether or not you make DP your publication is up to you.

A group of us worked on this issue in NYC. Appleseed helped provide us with facil= ities, space, ideas, energy as well as the opportunity to become an integral part of the printing process. We all worked on the printing which was an incredible learning experience for all of us. (submit)

Technical recommendations: Please use only typewritten and black felt tip written material. Anything else is an experiment as can be seen on some of our present pages.

This issue comes out of New York. We hope that all of you = all types of media people will get together in coordinating DP publication locations for future issues.

As long as it remains here we need all the help you can offer. We need you!!!!!!!!!!!!!!

Note: The April Video Contact list was distributed at the National Cable T.V Assoc. Conference in Chicago. The NCTA contact was compiled from direct contact there.

Get it on people

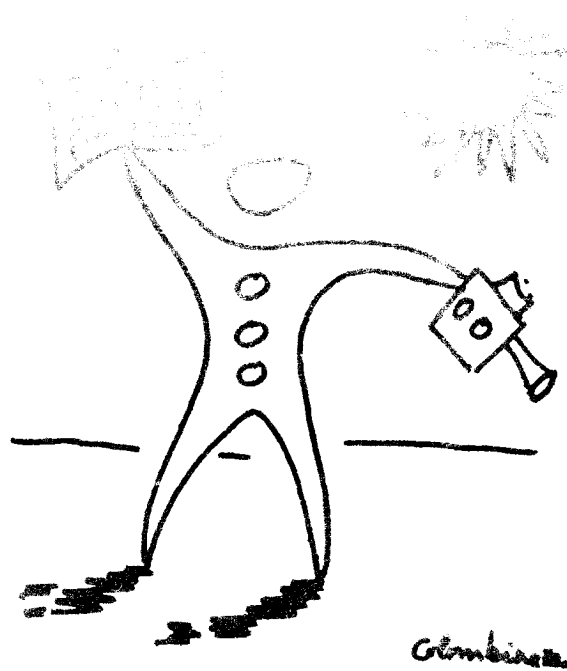
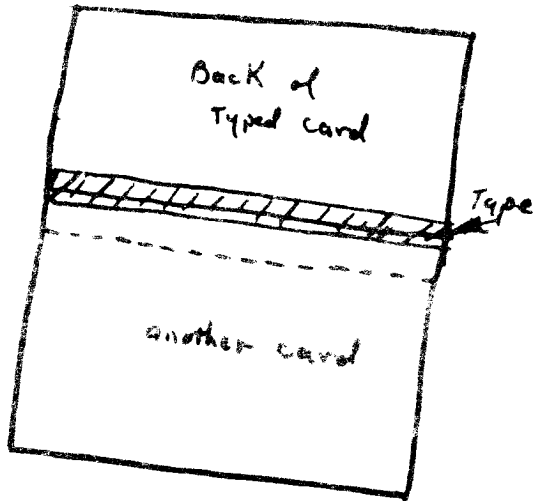
Lin Dodge

Lynda Meyer

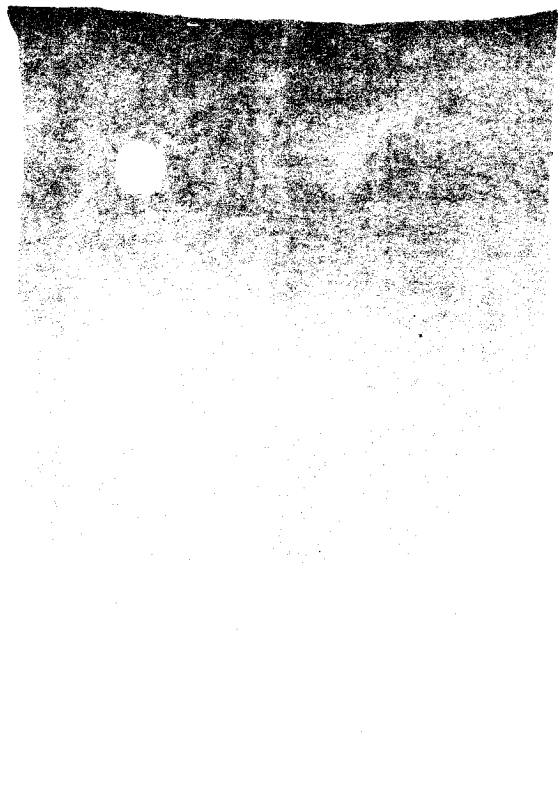
Richard Skidmore Debby Tartebes Janice Cohen  
c/o Appleseed, 339 Lafayette St.  
N. Y. C. 10012



A problem people have is  
 into when they are typing  
 the back of a card. The  
 problem is that the  
 card is not lined and  
 the letters are not  
 clear. To solve this  
 tape another card to the back  
 of the card you are typing.



\*The Care & Feeding of a 'Dumping Place'  
 A "Dumping Place" is a  
 happy, easy to care for, easily main-  
 table to your life style & situa-  
 tion. What goes down/up/around is  
 this. You first of all, let the  
 place. They will be the best  
 for the world.



**THOUGHTS ON DUMPING PLACES'S ROLE  
IN COORDINATING SOME OF THE EVOLV-  
ING INFORMATION SHOWER--HOT COOL  
USE THAT TOOL-- BEGINS HERE:**

we are all environmental editors  
and since the means of expression  
are bogging and various one  
should not assume that the birth  
of this resource at a wider confer-  
ence indicates an identity with  
ification: so common. It is  
sure in the well encompassing  
sense so places wherever it  
is you use per per all those  
radio print postcard shortwave  
let us know how to do it too  
because the various media must  
be integrated this is a good  
place to start.

the obvious mechanical changes  
have been made. From the way  
from video tape to audio tape to  
print when there is suitable  
subject matter such as interviews  
those changes are the same as  
cable radio print.  
When setting up a cable operation  
print is a must to announce your  
existence also since the initial  
programming is bound to be  
sparse and subject to changes of  
the moment. It is very valuable  
to have your local community  
oriented and/or college radio  
stations broadcast at set  
times your daily schedule  
since radio has the immediacy  
and accessibility needed to keep  
up with you. ~~It is~~ of course  
this service should be made known  
in print school newspapers are  
excellent too. Newsletters too  
especially if you want schools  
to understand your presence as an  
educational tool.

this all gets back to  
those mechanical changes  
a radio editorial as your soundtra-  
ck the local newspaper writing  
a news story from your video or  
the paper calling you with hot  
news from their wire.

this just means keeping in  
touch

all these alternative ends  
filling

the idea of a compilation  
of information  
from the available in with  
the use of all available on all  
available information  
available

THIS PUBLICATION IS AN EXER-  
CISE IN PRINT AS BULLETIN  
BOARD especially other print  
media will find the idea of  
lifting some of their content  
from other print sources  
other than news services  
which are designed as take  
files wholesome borrowing  
is healthy for unlocking  
the passionately substantial  
from our grip.

there is a group of  
radio stations that  
has indicated it is  
interested in audio  
data from video tapes  
they have their own  
internal tape exchange  
so send one copy of  
this automatically  
become a or e

Box 4855 20th St  
St. Louis Missouri  
address to John Mondello  
the group is called KRAP  
NEBULA come on

This of course is the very first  
dumping place. We all need you.

Richard Skidmore  
161 Eldridge St.  
N.Y. N.Y. 10002

DUMPING PLACE



**\*\*CATEGORIES\*\***

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

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

6. CALENDAR—events, meetings, conventions, publication deadlines, legal dates (f.c.c. hearings for example)

7. CONTACTS—persons, organizations, clearinghouses facilities, project groups, publications

8. OTHER MEDIA NETWORKS—radio, film print, music. Established or alternate media.

10. SOFTWARE—Tape access catalog, rental, sale, exchange.

**11. INFORMATION NEEDED**

Rachel Leibowicz  
Forest Hills, N. J.  
(Rachel, typed your info. onto a smaller card. Included your address, cause I knew it, OK?, Peter)

\* SUBSCRIPTION DEPOSIT is a partial payment for your News Letter until cost per issue is determine in the next few months.

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

We need that money very much to get the second issue out. This one is coming out of our pocket.

Try to get everybody's contribution in by the 1st of the month. We need it to get the second issue out.

**SUBSCRIPTION DEPOSIT\***

INDIVIDUAL	\$ 5.00
LIBRARY	\$ 10.00

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

*THE DUMPING PLACE*

Denver Community Video Center  
1400 Detroit St.  
Denver, Colorado 80206  
303-333-6573

May 22, 1972

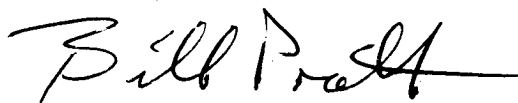
April Video Co-op  
c/o Dumpling Place  
339 Lafayette St.  
N.Y., N.Y. 10012

Dear April Video Co-op:

I just found out about your existence through the F.C.C. I'm trying to set up a Community TV trip here in Denver. In addition we hope to take an active role in influencing the local surrounding municipalities and the City of Denver to write solid guidelines into their Cable permits or franchises in the area of public access to the cable. We will have a local cable conference within the next few months, and I will be in charge of the Public Access section. I'd appreciate it if you could send me any information you have concerning your organization and the names of other groups which you have discovered around the country.

If you are ever out this way give me a ring.

Peace,



Bill Pratt

Add this name  
to the  
list

Jane Sweeney  
97 Welton St.  
New Brunswick,  
N.J.



Dear & Dudley Evenson

## RAINDANCE • RADICAL SOFTWARE

P.O. 190 Downsville N.Y.

(subscriptions & orders to GORDON & BREACH 440 Park Ave South, NYC)

We are continuing publication of Radical Software in our de-central locations and have been doing a weekly workshop at the Metropolitan Museum of Art relating video to the aesthetics of vision. We have also been getting more involved in the small town near where we live (their school just purchased a portapack) and we are going to be showing local tapes on the town's cable station. We discovered that the station recently put in a modulator for the educational tv channel out of Binghamton which is only used a few hours a day. This allows them to show tapes during off hours without putting in any new equipment so there is no extra cost to the cable company for local programming. The people in the town are really excited about the prospects of having their own shows. Of course, we will also be able to show tapes in other towns in the area and hopefully get an exchange going.

## ENVIRONMENTAL INFORMATION NETWORK

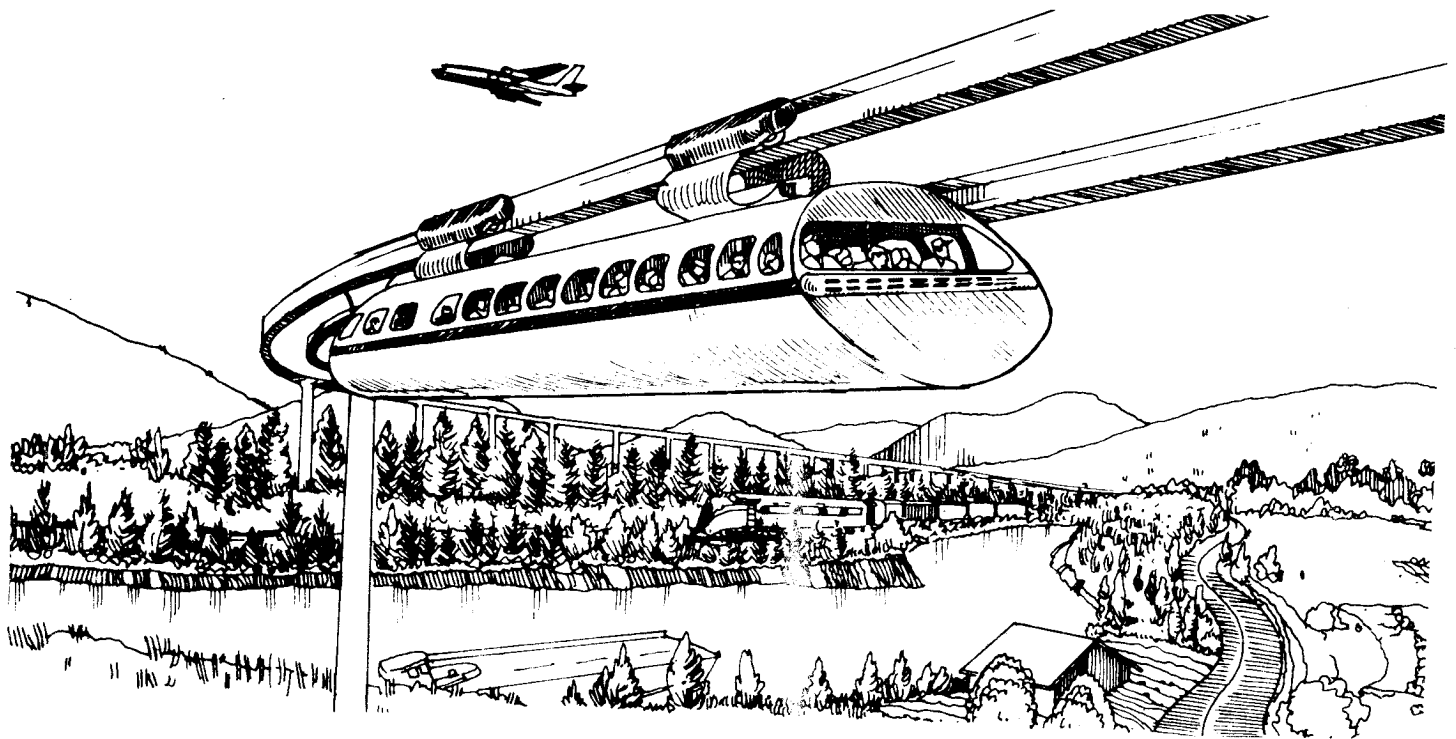
We are interested in gathering and disseminating information which raises people's consciousness about the quality of the environment we live in. Unfortunately, since ecology has become such a political issue, many people relate to it only superficially rather than trying to develop life styles that are ecologically sound. It seems that video could generate information to change some of these patterns. (We're looking toward new ((old?)) sources of energy and of course limiting consumption).

## DOWNSVILLE CRAFT & INFORMATION CENTER

Several of the artists in our area are fixing up a friend's barn for a work space. We intend to show video tapes and do slide shows as well as having a print library to make available all the wonderful exchange publications we have received because we put out a newspaper. There really is a lot of good print information around these days from the alternate press and of course the people in our area aren't plugged into that network (yet!). In addition, we're going to have a free store (for recycling old clothes and goods) and no doubt, a soup kitchen and a place to sell our homemade grainola and any crafts which people get into.

So much for plans. We're still relating to the big city. (Raindance has a weekly show on Sterling Manhattan at 7:30 Monday nights) and of course the human energies in the city are always pulling us in, but still, more and more of our energies are going into building de-centralized communities as a hope for the future. If you have any good survival information which you would like us to pass on, do write to us.

**OTHER MEDIA**

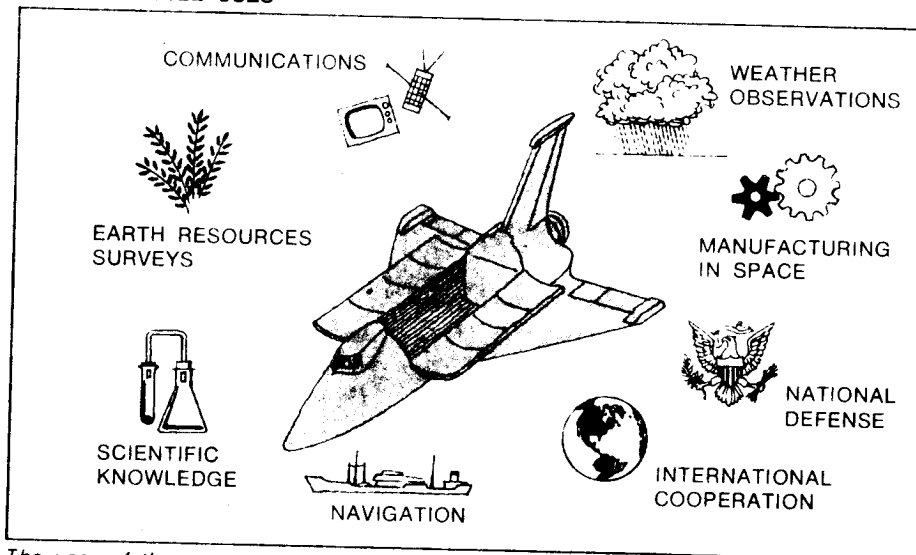


**FATHER-SON TEAM HAS "TOTAL" SYSTEM** -- A father and son team from Renton, Washington is at TRANSP0 with a "balanced totally integrated transportation system" based on the structure of the human body. "We're trying to approximate the perfection of... (the body's)... transportation system," says Sven Johnson, father and senior partner in the two-man Johnson Development Systems operation, most likely the smallest and easily the most personal firm represented here.

The Johnson display, at 1300 Pavilion A, features what the elder Johnson calls a "totally integrated right of way," made out of cardboard. It has a railway built along the ground with a rapid rail transit system suspended about it and a superhighway above both of those. Highway interchanges are built on separate levels instead of with cloverleaves to "reduce land consumption." Johnson explained, "we're not saying we want to eliminate the automobile, because the petroleum people are against it," as are car manufacturers. The exhibit also shows how ship docks could be built in underwater tubes to let built-up shorelines return to their natural state. Above the entire exhibit is a foot high plastic "Visible Man" model, to further the "human body" motif.

Attired in an orange windbreaker labeled "Johnson Design Systems - Renton, Washington," Johnson observed, "we've been told we're 100 years ahead of our time. We're convinced we're 100 years too late

**SPACE SHUTTLE USES**



The uses of the space shuttle will include launching of unmanned spacecraft into orbit for missions such as those indicated.

Rick Newberger and Dinah LeHoven presented a software catalog system (video and audio tape) that, in the telling, was open enough for everyone's needs, it left room to stretch. Perhaps this could be the system to preclude a similar attempt by dumping place or others. Please get in touch with them directly with your needs and get back to us with your reactions. What you will read below is in their own words as of April 72, but it is my condensation, so talk to them.

*at April Video*

UNet (The Union Resource Exchange Network)  
c/o Union for experimenting Colleges and Universities  
Antioch College  
Yellow Springs, Ohio 45387  
(513) 767 7331 ext. 233

The heart of the system is a large, centralized and constantly flowing catalog, which is in fact three catalogs. First there is the obvious Catalog of Software, including tapes on hand at each affiliate that have been designated for export. Second there is a less obvious Inventory of Resources, in which affiliates list those kinds of events, experiences, processes, environments, rituals, etc., which are ongoing or extraordinary, and which could be committed to tape and exported if there were a demand. (Also included here would be close-at-hand visual, taking advantage of the very diverse settings that UNet affiliates are situated in.) Finally there is the Catalog of Need, in which anyone can list information or resources that he needs which he does not find elsewhere in the catalog. Those who might have or be able to provide it can then get in touch with him directly. Depending entirely on the number of changes, the plan is to update the catalog at least biweekly.

The first step in creating UNet is the assembly of the Catalog. This is being coordinated centrally by UNet Central Services Facility, with costs (xerox, telephone, postage, some salary) being covered at present through Central Video Services of the Union for Experimenting Colleges and Universities. Each affiliate is given a quantity of "Software Cards" for describing tapes to be entered in the Catalog of Software, and is urged to submit the Inventory of Resources and the Catalog of Need in the most suitable format for them. At the outset a hardware and special services survey is also taken. Recognizing the complexities and sensitivities involved in describing tapes, affiliates are encouraged to experiment with various techniques and share the processes and results of the experiments with the other members. Usage of this information, the Catalog, and the resources themselves will be a matter for individuals to determine.

As the network grows, it will probably begin to develop other services and capabilities. For example, there is the possibility that some sort of centralized dubbing may become desirable or necessary. to implement h

## OTHER MEDIA NETWORKS

*UNet itself should of course send some cards describing its present self*

EXERPTS FROM AN INTERVIEW WITH FORREST CHISMAN (EXECUTIVE ASSISTANT, THE MARKLE FOUNDATION) ABOUT SOME OF THE REASONS WHY COMING AWAY FROM THE FOUNDATIONS EMPTY-HANDED IS GETTING TO BE AN ANNOYING HABIT FOR HALF-INCH PEOPLE. New York, 4/6/72; Ann Arlen.

(These remarks are off-the-cuff, and not for further reproduction in any form without consent of F.C.)

Summary: Foundations are not much more likely to be a source of funds for video in the future than they have been in the past. The real hope for half-inch video is to develop its potential for functioning on a multiplicity of local levels, and in the process to find for itself an economic base, a variety of local markets.

He sees a number of reasons why half-inch video has not found more support among foundations. For one thing, Markle and The Benton Foundation, which is still smaller, are the only two foundations concentrating on communications (Ford has an Office of Public Broadcasting only). With the number of video groups and their financial needs growing, "we could put all of our money into/and still get nowhere; hence we see our role as experimental (example: the Alternate Media Center grant for \$275,000.)" Another reason is that the nature of video organizations does not make them a natural for foundation funding: Many video groups are not tax-exempt, and the tax reform act of 1970 prohibits giving money to non-tax-exempt groups; most foundations do not like to use the device of an umbrella group, because they find that administration of the grant funds and supervision cannot be done adequately by another group. Video groups tend to be counterintuitive and appeal to foundations less well-organized and less clear about what they want to do than straighter organizations, and "it's hard for foundations to fund people when they're not sure what they're being asked to fund, except the general idea...." "Then there's the fact that most people in foundations are straighter than the people who are in video, and one tries to compensate for that, but you never do entirely, obviously."

He sees the local foundations as being the ones to go to because "video should be a local thing, different from television." As one way to improve a local community, video could have appeal to a local foundation, and "a large proportion of the total foundation endowment in this country is restricted to local use."

He sees the real problem for video as one of public recognition, of trying to sell people on it, to make them understand it and want to work with it, to make them see that "it's really meaningful". This is true both for creating an economic base and for competing with symphony orchestras for foundation funds. He talked in terms of finding the strong community groups and selling them, working in terms of their interests. "It often strikes me that video people are not their own best salesmen....I think you have to have a very good plan about how video relates (to the needs of a community).... Video people understand that it isn't a separate interest by itself, but when the proposals come in, it always sounds that way....What half-inch people are doing is bringing a very powerful tool to bear on some extremely complex problems....I don't think you should be overly worried about the actual product....What you have to demonstrate is the service."

*POLITICAL CULTURAL*

Conclusion:

*Keep on Keepin' On.*



# FLASH TAPE PRICES

CTL ELECTRONICS - 86 WEST BROADWAY, NEW YORK CITY IS OFFERING ANNUAL MEMBERSHIP IN A TAPE CLUB FOR INDIVIDUALS & TAX EXEMPT ORGANIZATIONS. THE FEE IS \$10 AND ENTITLES MEMBERS TO BUY TAPE AT \$10.50 PER HALF HOUR OR \$19.00 PER HOUR. ITS NO COPY TAPES & IT HAS A LOT OF GOOD TAPES TO CHOOSE FROM. WE ARE CURRENTLY ACCEPTING APPLICATIONS FOR THE YEAR 1980-1981.

ENVIRONMENTAL TAPES ARE BEING SOUGHT BY:

DONALD W. SKELTON  
SCHOOL TELEVISION  
SERVICE

WNET  
304 W 58 ST  
NEW YORK 10019  
(212) 581-6000

TAPES WILL BE USED FOR AN ECOLOGY-ORIENTED PROJECT TO TAKE PLACE IN NEW YORK CITY.

Describing software in print is often difficult to do concisely. It seems that the names of the tapes are not truly descriptive, and a short description often doesn't tell enough. Right now we all ought to feed back some ideas of a possible form or forms to be used to describe our tapes using as little space as possible.

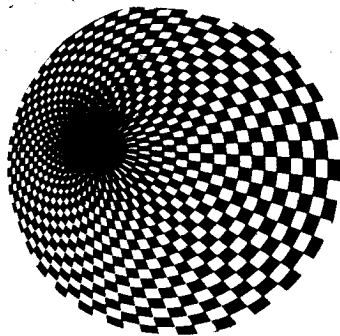
The form should include:

Who made the tape, who it was made for, date made, technical problems equipment used, what the tape is about and who would be interested in it.

Of course the form idea is not the only possibility let us hear from each other if you have different ideas.

Software is a difficult category to provide information about in print. Listing names of the tapes is very incomplete

SOFTWARE



## Suggestion for a software listing format

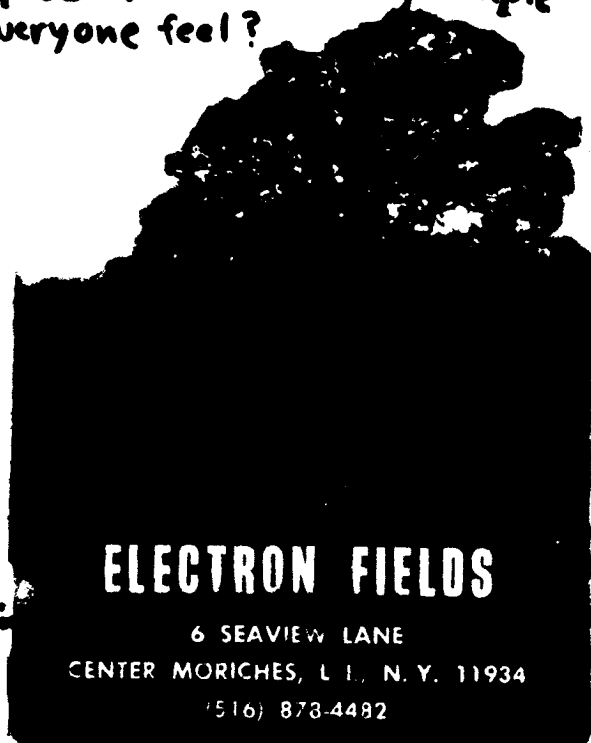
At the risk of stating the obvious and thereby receiving nasty feedback in the next issue, we propose the following sample listing. How does everyone feel?

This is it.

We've listed (in this order):

- Name of producer
- Address + phone
- Title (with a - before it)
- Format
- Time
- Description
- Rental price (one time)
- Purchase price

We feel a need for standardization in these listings. Is this an acceptable format?



### **ELECTRON FIELDS**

6 SEAVIEW LANE  
CENTER MORICHES, L. I., N. Y. 11934  
(516) 878-4482

## ELECTRON FIELDS

6 Seaview Lane, Center Moriches, New York, 11934, 516-878-4482

- "Salt of the Earth" EIAT-1 60 min.

A visit to a natural foods bakery in Putney Vt. The bakers make cheese bread and butter cookies. We taste.

Rental - \$40 Purchase - \$75

- "Tom and Joe on Junk" EIAT-1 20 min.

A rap with two middle class kids who are into junk and being junkies.

Rental - \$20 Purchase - \$40

- "Basic Pottery Series" EIAT-1 6- 1/2 hour tapes

Rental (individual tapes) - \$20

Purchase (individual tapes) - \$40 (complete set) - \$210

① Handbuilding - Coils, slabs and textures.

② Throwing the Cylinder - 18 work on the wheel.

ETC.

(this is not a complete list, only a sample)

Note: Trades encouraged, all prices negotiable!

SOFTWARE



	Treatment Modality within the Army and Veterans Administration	1:30-2:45	*Problems of Adjustment for the Methadone Addict within the Therapeutic Community
4:00-5:30	*Non-medical Alternatives Workshops		*A Case Presentation of an Alternative Therapeutic Approach for the Borderline Psychotic Heroin Addict: Diphenylhydantoin
	*Symbiosis of Methadone and the Community		*The Drug Abuse Industry: A Physician's View
	*Critique of the Changing Attitudes Towards Methadone in Maryland	2:45-5:30	Drug Abuse Policy Workshops
	*The Non-medical Solution		1) Doctors, Medical Researchers
	*Progress in the Use of Cy-clazocine in the Treatment of Opiate Dependence		2) Drug Abuse Program Administrators and Researchers
	*Methadone: Medical Problems on a State-wide Basis		3) Counseling and Supportive Services Staff
5:30-7:00	Dinner		4) Community People, Educators
7:00-8:15	Panel Discussion: Methadone Maintenance vs. Heroin Maintenance		Clergy, Program Participants
8:30-10:00	Workshops		-s
	*RAP, Inc., Washington D.C.		Recommendations and Conclusion
	*Spirit of Logos, New York City		
	*Redwood City People's Drug Program, California		The entire proceedings or selections of the conference will be available after the conference. If you wish to have these tapes or more information contact:
	*Lincoln Hospital Detoxification Clinic, New York City		Edward Johnson 525 St. Paul St.
	*St. Agnes Medical Center, Baltimore		Antioch College Balto., Md. 21202
			Methadone Conference

On May 13 and 14 there will be a conference at the Baltimore Civic Center entitled, A Critical Examination of the Use and Abuse of Methadone. Unlike the past four conferences on methadone the conference will discuss the problems of maintaining an addict on methadone. The conference will also discuss the presently existing alternatives to methadone. The agenda for the conference is:

Saturday		Sunday	
9:00-10:00	Registration	9:00-10:00	Registration
10:00-11:00	*Clinical Issues in the Use of methadone	10:00-11:00	*Illicit Diversion of Methadone
	*Political Awareness as a Treatment Modality		*Institutionalization of Drug Use and Abuse
11:00-12:00	*Critical Issues Concerning Methadone: Treatment, Therapy or What?	11:00-12:30	Workshops
	*Status of Neuropharmacological Research		*Patients' View of Methadone Methadone Maintenance: Rehabilitation or Habituation
	*Councilman's View of Methadone		*Methadone as a Block in Psychotherapy
	*Psychophobia in Drug Abuse Research		*Problems of Objective Research
	*Role of the Individual Physician Within an Increasingly Centralized Drug Abuse Policy		*Neurological and Biochemical Dysfunction with Methadone
	*The Community Detoxification Clinic		*Problems in Detoxification within the Veterans Administration
12:30-1:30	Lunch	12:30-1:30	Lunch
1:30-2:45	Workshops		
3:00-4:00	*Status of Methadone as a		

NEWS SECTION

Wind, water, solar and other alternative  
sources - a life support system

For decentralized communities;

It's technology and Ecology

as a Liberating Experience.

Community as a creative

Expression of

Biopotential.

For a

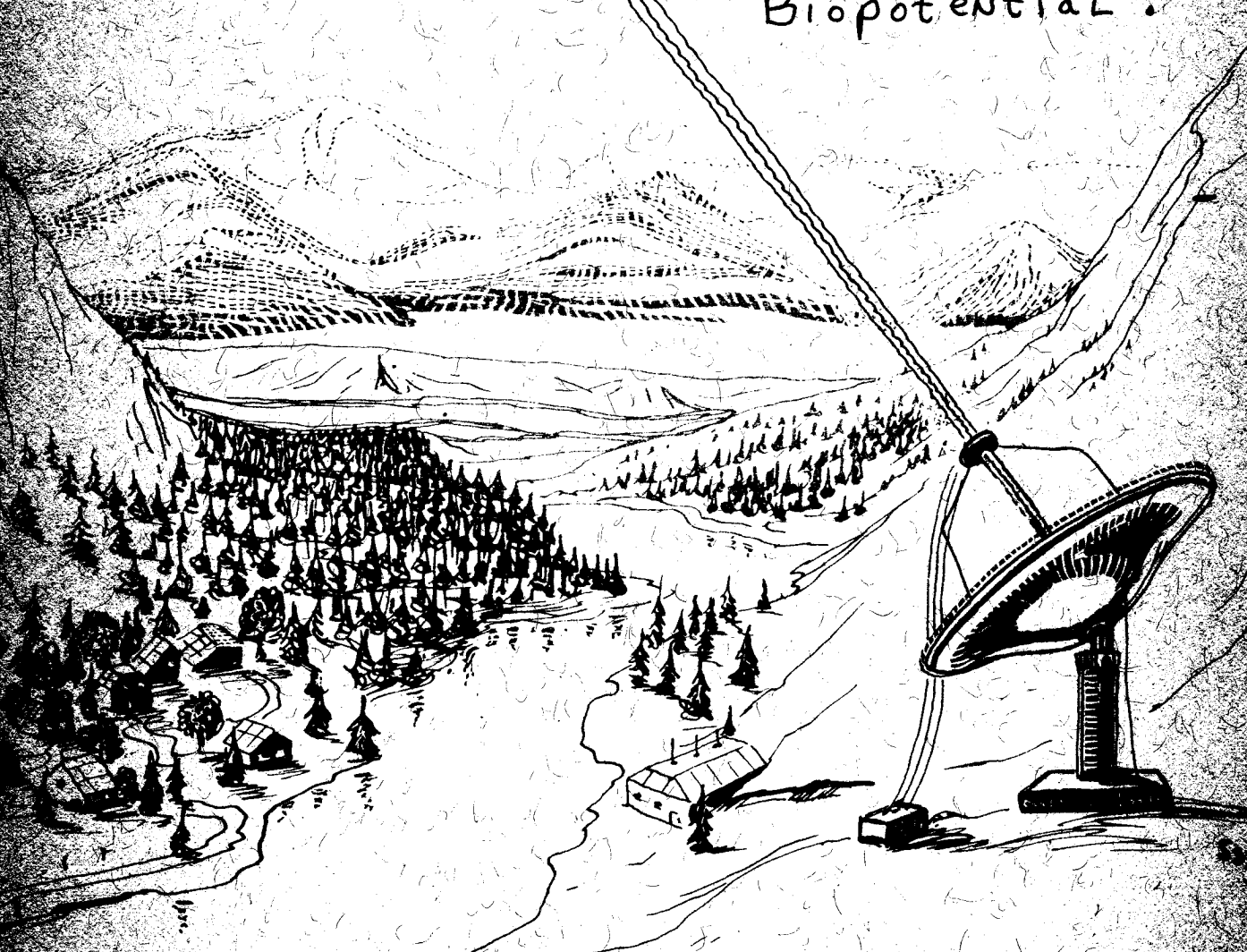
sample copy

write:

Eugene Eccli

100 E. Hartsdale Ave.

Hartsdale, N.Y. 10530



NO. 6

JUNE, 1972

ALTERNATIVE SOURCES of ENERGY

135 WEST 79th STREET, NEW YORK, N.Y. 10024

SOFTWARE?

*Norman A. Lee*

212/873/8782

CREATIVE COMMUNICATIONS

IRV. PHILLIPS  
CABLE TV PREVIEWS  
P. O. BOX 704  
PEBBLE BEACH, CALIF.  
93953

Phone: 408-375-5390

Syndicates "106A for Health"

*\*Software\**  
Educational  
Program  
Syndication  
Looking for  
Product

W.Y Ehrhart  
Hughes Aircraft Co.  
Bldg 366/C281  
P.O. BOX 92919  
Los Angeles, CA  
9009

Software: NATIONAL Interest

*General Info.*

GERALD GOLDMAN  
Systems Engineer  
CATV Division

*Software*

TELEPROMPTER  
CORPORATION

50 West 44th Street New York, N.Y. 10036 212/986-7500

Gérard Malo, Prés + eng'r.

T.V. Drummond Inc.

260A Brock

Drummondville, Quebec Canada

STARTING LOCAL programs this fall, a certain degree of Public access is planned

We would be ready to contact some groups producing in FRENCH

15 local students + others will be starting

This Summer in co-operation with the local "Société Nationale des Québécois"

There is a local audio-visual group starting to produce in the municipal

"centre Cultural" / Maybe we could get some good

programs from outside groups

(NTCA CONFERENCE)

(NTCA)

All People interested in the distribution of  
SOFTWARE should CONTACT ANN or DEAN  
OR DUDLEY AT 212 LE 4-0584

All People interested in Consulting  
should CONTACT ANN AT 212 LE4-0584  
OR NICK 202 727-2588

\* WE NEED TO WORK ON FORMING  
A COOPERATIVE MARKETING  
GROUP.

**GTE SYLVANIA**

WANTS ideas + Software

JOSEPH L. HALLETT  
Manager, Equipment Engineering Laboratory

Electronic Components Group  
Electronic Tube Division

Johnston Street • Seneca Falls, N. Y. 13148 • 315 568-5881

Telephone (212) 889-0530

**OFFICIAL INDUSTRIES**

KENNETH PALMER  
Vice-President

**OFFICIAL FILMS** / **OFFICIAL CREATIVE PRODUCTIONS, INC.**

353 LEXINGTON AVENUE, NEW YORK, N.Y. 10016

MEL BAILY  
Executive Producer  
CATV Division

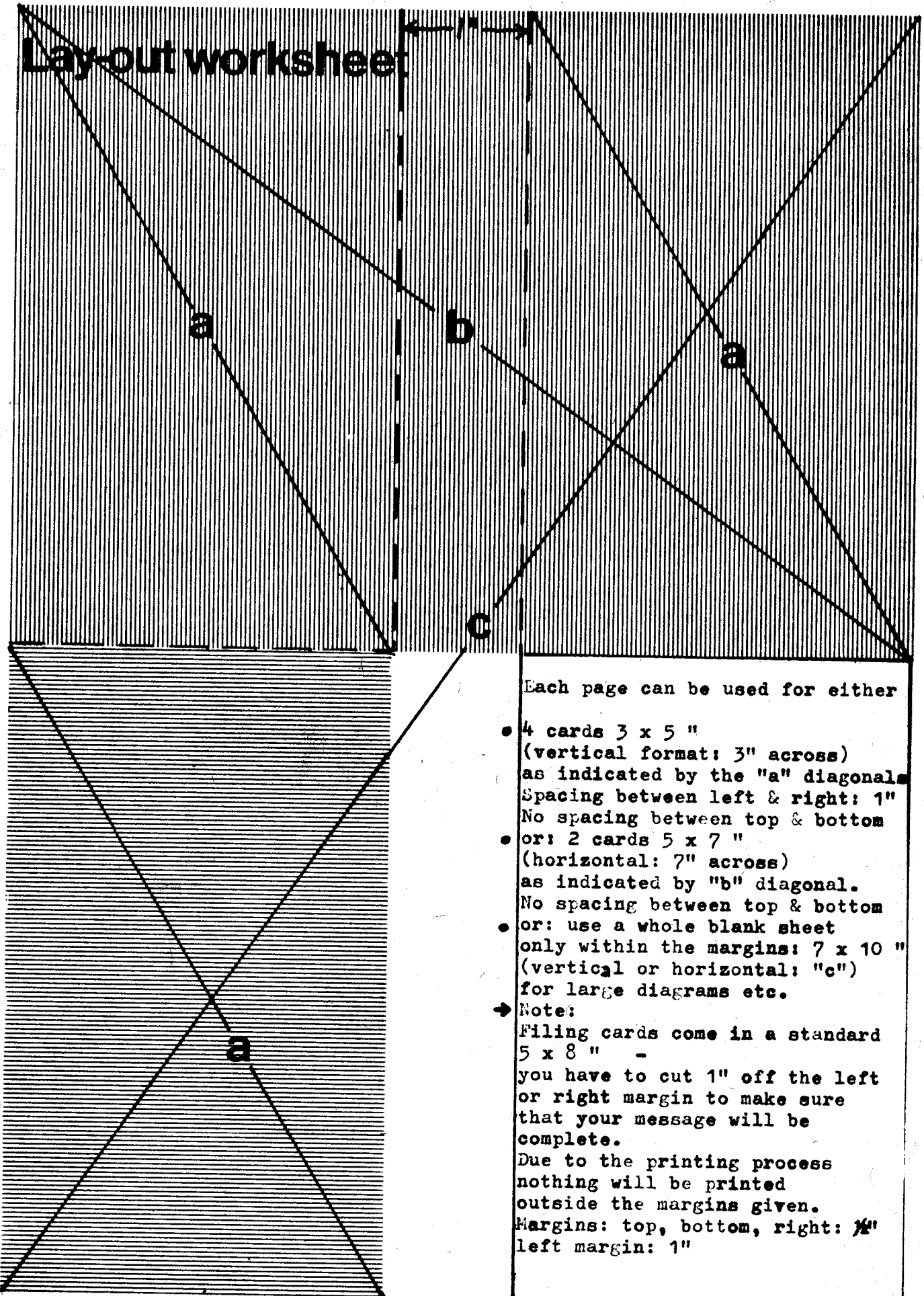
**TELEPROMPTER**  
CORPORATION

50 West 44th Street New York, N.Y. 10036 212/986-7500

SAYS TPT WILL START "HELICAL  
SCAN" PROGRAM ON 3/4"  
CASSETTE BOUGHT FROM  
US STARTING IN SEPT.  
HE SAYS HE WANTS  
TO SCREEN TAPES.  
HE LIKED DEAN'S TAPE

(NTCA CONFERENCE)

# Layout worksheet



Each page can be used for either

- 4 cards 3 x 5 "  
(vertical format: 3" across)  
as indicated by the "a" diagonals  
Spacing between left & right: 1"  
No spacing between top & bottom
- or: 2 cards 5 x 7 "  
(horizontal: 7" across)  
as indicated by "b" diagonal.  
No spacing between top & bottom
- or: use a whole blank sheet  
only within the margins: 7 x 10 "  
(vertical or horizontal: "c")  
for large diagrams etc.

→ Note:

Filing cards come in a standard 5 x 8 " -  
you have to cut 1" off the left  
or right margin to make sure  
that your message will be  
complete.  
Due to the printing process  
nothing will be printed  
outside the margins given.  
Margins: top, bottom, right: 1/2"  
left margin: 1"

*Dumping Place*



Contact: UNDER ONE ROOF VIDEO COLLECTIVE 222 W. 10th St. #3A  
NY NY 10014 989-8721, 966-2306

Project and energy: We use  $\frac{1}{2}$ " video as an organizing, educational tool in specific social struggles. We work for immediate needs of people (like decent housing and health care), while relating these problems to the political-social root causes and struggles. So far we have been working with rent strikes and womens' issues. We want to work with housing, health care, oppression and liberation (of women, men, third world), prisons, welfare, transportation. We are 4 people looking for more (female, male, third world, white). For distribution, we use the tapes wherever they are useful - the streets (we plan to get a truck), housing projects, schools, organizations, cable. There's alot we have to learn and we're studying hard.

Access: Until now, we have been using equipment from New York University (where some of us work and go to school). We are looking for funding to get our own equipment.

I'm interested in programming packages for your system. Also needs more information on Public Access.

Contacts

Antioch-Baltimore Videoball

Shooting \_\_\_\_\_

Playback \_\_\_\_\_

Editing \_\_\_\_\_

Name: Antioch College - Videoball Phone: 301-752-3656 Day and Date: Everyday

Day and Date Needed: Always Time Needed: All the Time Time to be Ret'd: Exactly

Videoball hours are posted outside the door. If you need equipment at other times notify Puddy or Chuck. Make sure you complete this sheet including a project description or your request will not be considered. If you are not in the lab within a half-hour of the time put down above your request will not be held and equipment may be given out to someone else.

NUMBERS NEXT TO EQUIPMENT FOR VIDEOLAB USE ONLY - DO NOT MARK

___ AV-3400	1 2 3 4 5 6 7	___ Arri Brace	
___ Portable Camera	1 2 3 4 5 6 7	___ Double Shoulder Brace	
___ AV-3600	1 2 3	___ Leopold Brace	1 2
___ Studio Camera		___ Camera Mart Brace	
___ CV-2000		___ Tripod	1 2 3 4 5
___ Monitor, 23"	1 2	___ Backpack	
___ Monitor, 19"		___ Mic	1 2 3 4 5 6 7 s1 s2 SG
___ Monitor, 18"	1 2	___ Mic x	1 2 3 4 5 6 7
___ Monitor, 11"	1 2 3	___ Port Cam x	1 2 3 4 5 6 7
___ Monitor, 5"		___ Studio Cam x	1 2 3 4
___ AC Adaptor	1 2 3 4 5 6 7	___ CMA-1	1 2
___ BP-30 Battery Pack	1 2 3 4 5 6 7	___ Ext Cord 50'	
___ Battery Belt		___ Ext Cord 25'	
___ BP-20 Gelcell		___ Ext Cord 6'	
___ RF Unit	1 2 3 4 5 6 7	___ Spotlight	1 2 3 4
___ Antenna Switcher	1 2 3 4 5 6 7	___ Floodlight	1 2 3 4

Special Equipment: SEG, Mic Mixer

Editing: (list eq'p't and cables): AV-3650, Coax Cables

Tapes: (up to one hour) Half-hour Reels: 50 Hour Reels: 10

Condition of Equipment When Checked Out: OK

Condition of Equipment When Checked In: 25% of the time fucked up

Equipment Checked Out By: \_\_\_\_\_ Equipment Checked In By: \_\_\_\_\_

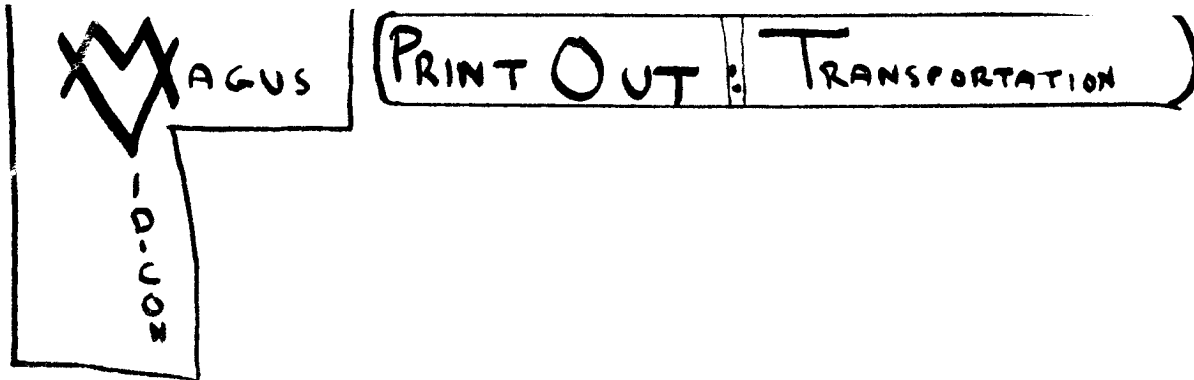
Description of Project: Cable, Institutional Analysis, Community Video, Individual

Tape Making, Mental Health, Process-Process, and Video

Environments

Videoball  
Antioch College  
Baltimore Campus  
525 St. Paul St.  
Baltimore, Md. 21202

*CONTACTS*



# transpo news

UNITED STATES INTERNATIONAL TRANSPORTATION EXPOSITION



**HEADQUARTERS: 800 INDEPENDENCE AVENUE SOUTHWEST, WASHINGTON, D.C. 20591**

## TRANSPO 72 FACT SHEET


TRANSPO 72, the United States International Transportation Exposition, is the largest industrial exposition in the world and the first such event ever sponsored by the United States. Authorized by the Congress, TRANSPO 72 is being developed and produced by the Department of Transportation under Secretary of Transportation John A. Volpe, as delegated by Executive Order 11538 signed by President Richard M. Nixon on June 29, 1970, TRANSPO 72 is being directed by William J. Bird, Special Assistant to the Secretary of Transportation.

### 1. When and Where

- a. TRANSPO 72 will be open May 27 through June 4.
- b. Location is Dulles International Airport near Washington, D. C.
- c. The Exposition will be open to the public from 9 a.m. to 6 p.m. May 27, 28 and 29 and June 3 and 4, and from noon to 6 p.m. May 30, 31 and June 1 and 2.

TRANSPO 72 will be the catalyst - by placing the ideas, the engineers, the hardware, the municipal officials and the problems all in one place - generating realistic solutions to our current, overloaded and congested transportation systems.

**OTHER MEDIA NETWORKS-4-**

WE - APRIL VIDEO -  
HAVE LOTS OF DEBTS   
(i.e. THIS PUBLICATION) AND  
SURVIVAL MONEY IS NECESSARY.  
SOME OF US HAVE THOUGHT  
ABOUT WAYS TO GET MONEY  
(i.e. GRANTS). BUT WE DON'T  
KNOW FROM WHERE.

**WANTED**

FEEDBACK | IDEAS |  
ON HOW TO GET MONEY!  
ANSWERS? MONEY?!?!?

Antioch College is going to edit  
the January-February issue of Rad-  
ical Software. Anyone who is working  
with videotape as a means of organ-  
izing a community, as a vehicle for  
social change or in the field of  
mental health, please contact

Videoball  
Antioch College  
Baltimore Campus  
525 St. Paul St.  
Baltimore, Md. 21202

Flow with the process,

Videoball

CONFERENCE WARE:

KEN WILBER OF  
COLUMBUS MISPLACED  
A SONY ZOOM LENS  
20-85mm  
| F.2.5  
| VTL 20

SERIAL #157936  
OHIO STATE #538386

LOST AT LIVINGSTON  
SOMETIME DURING APRIL  
VIDEO. CONTACT HIM AT:

% T. LINEHAN  
DIVISION OF ART ED  
OHIO STATE UNIVERSITY

(614) 291-4341 -COLLECT

We need someone who is willing  
to work with us full time in or-  
ganizing war tax resistance in New  
York City. This entails office  
work such as typing, mimeographing,  
answering phones, as well as work-  
ing out in the street with liter-  
ature tables, leafleting, and set-  
ting up guerilla theatre, as well  
as organizing these and other act-  
ivities. Experience in organizing  
is essential since we really need  
to develop an ongoing program for  
all year round here in the city.  
We can offer room and board plus  
small pocket money at this time and  
perhaps a regular but small salary  
later on. We work out of the WTR  
National office although we are a  
separate staff for NYC. If you  
are interested please contact me.

Bob Olley  
339 Lafayette Street  
477-2970

CONTACTS

## CONTACTS

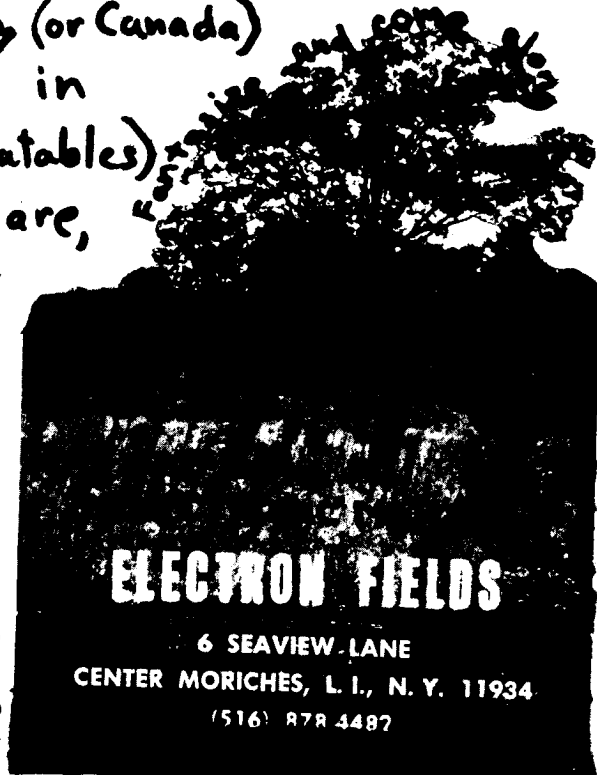
Built Environment Communication Center  
School of Architecture and Landscape Architecture  
110 Architecture Bldg., Minneapolis, Minn. 55455

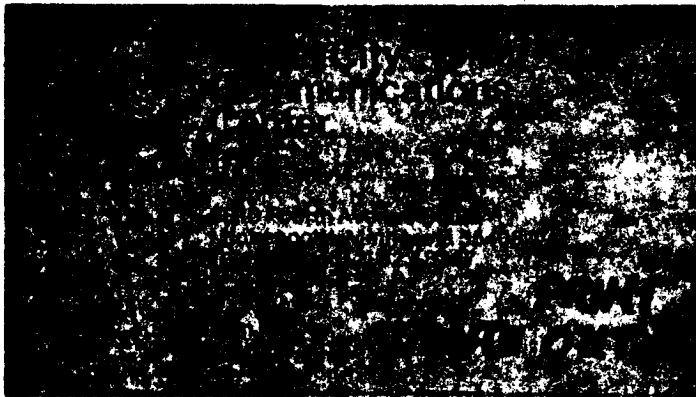
BECC NEWSLETTER - MARCH 1972

The Built Environment Communications Center (BECC) was established at the U. of Minn. School of Architecture and Landscape Design last year. Our general purpose is to explore television media as resources for architectural/environmental design education, research and decision making. The BECC is an experiment to demonstrate that half-inch video, together with closed circuit and cable systems, can be applied in a variety of ways to meet the informational needs of environmental design students and the complex metagroup of architects, urban designers, city and regional planners, ecologists, resource conservationists, psychologists, and others whose efforts lead to environmental change and organization. Activities include production and exchange of videotape, putting together a video library and organizing ourselves as part of a newly forming communications network.

The initial facility will consist of 2 Sony AV-3400 Portopaks, two studio editing decks, and monitors, microphones, and accessories. At present, everything happens out of a small office. We hope resources will eventually permit students to go on study/documentation expeditions to other cities and other countries. To a degree, the tape exchange network will bring geographically dislocated resources to each terminal. BECC is concentration energy on a specialized subnetwork of interest within the larger alternate television network; the people involved in the field of built environment education, research and implementation. Part of the NETWORK concept is that, as a terminal, the Center will make any tape available to anyone for the cost of mailing and duplication. We will be using the tape library and developing NETWORK as a means to serve critical information needs which are surfacing...we see BECC as a flexible model; library tapes will be available for loan or exchange, and energy available for workshops and similar pilot work.

We're putting together a traveling multi-media circus and (maybe) carnival to travel around the country (or Canada) in a caravan, doing shows in a large inflatable (or inflatables) wherever we stop. If you are, or know anyone who might be, interested in joining us or in helping us when we get to your town (we may determine our route based on this feedback), get in touch. The circus can use input from all sorts of people and groups. Maybe you?





**WANTS PRINT OUT**

GILBERT MENDELSON

BLACK EFFORTS FOR  
SOUL IN TELEVISION  
1015 North Carolina ave. s.e.  
Washington DC 20003  
202 547 1288

**OFFERING HELP  
IN SETTING UP  
COMMUNITY  
ACCESS ON  
CABLE T.V.,  
LEGAL PROBLEMS,  
AND FINANCE →**

The National  
Mexican American  
Anti Defamation  
Committee

Dupont Circle Building Room 321  
1346 Connecticut Ave., N.W.  
Washington, D. C. 20036  
Telephone 833-2667

Domingo Nick Reyes  
Executive Director

**THE MAJOR  
GROUP FIGHT-  
ING FOR CHICANO  
RIGHTS IN MEDIA  
←**

**CONTACTS**

ALLAN KULAKOW  
WASH.- 254-7499 (OFFICE)  
POTOMAC- 299-8446 (HOME)

GENERAL

GARY ARMSTRONG  
SCYL COMPUTER CENTER  
STUDENTS CYBERNETICS LAB  
16 LINWOOD AVE  
BUFFALO, N.Y. 14209

HAVE MUCH 1/2" MAG TAPE -  
WILL SELL CHEAPLY  
YOU TAKE CARE OF REELS  
FROM COMPUTERS - TRY IT  
MIGHT WORK

**NCTA CONVENTION**

M. J. VILARDI 464 6666  
POSITORIUM INC.  
466 MAN ST  
GLEN ELLYN, ILL  
60137

INFO ON CHICAGO AREA  
VIDEO GROUPS  
CATV FREE ACCESS  
PROGRESS ETC.

EYE MEDIA  
STEVE SILVERMAN  
2457 PRATT  
CHICAGO, ILL

## Video As A Political Tool

Political and social revolution - they are synonymous - demand a medium of expression and a medium for channeling information. Half inch video can act as such a medium if it is not oriented towards production of software and if it does not establish itself as a permanent news network. Most political information recorded on half inch VTRs becomes irrelevant and dated in a short period of time because the political atmosphere is constantly changing. Half inch tapes should be constantly recycled - there should not be libraries and broadcast networks constructed for this medium.

A VTR is worthless unless it is used to promote some sort of action or response by focusing on specific issues. Video is a valuable organizing tool because of the current information and ideas it can record, but the ideas must be followed up. Is it too much to ask that video freaks also be community organizers as well as disseminators of information - and/or that video freaks merely supply hardware to community groups and let the later handle the action and organizing end?

Some ideas about how half inch video can be used towards political ends in communities - both geographical and ideological communities - are: 1. recording current community issues and replaying them to other groups involved in a common struggle 2. using the presence of a VTR to intimidate shady "politicians" 3. using software as powerful legal and civil rights evidence in court 4. documenting "public" council meetings and broadcasting to the entire public 5. taping festivals, parties, carnivals, etc. as a way of making connections with communities involved in some kind of political struggle.

There are innumerable ways that half inch equipment can be used, but I cannot stress enough how important it is to create "follow-up" action.

- Krus

P.S. I wrote the preceding note out of the fear that half inch video might become another established media for information exchange. Half inch video as a form of art is an entirely different story that I excluded on purpose. Half inch video as a tool for gathering and disseminating information must be used as a catalyst for action, change, revolution, or whatever you want to call this socio-political metamorphosis.

Krus Schmidt

do

Quaker Project on Community Conflict

13 East 17th Street

New York, New York 10003

(212) 741-0750

POLITICAL CULTURAL

## Political-social

Housing: We (the Under One Roof Video Collective until we find a better name) have been working with rent strikes in New York City. We videotaped the public and apartment violations in buildings where people are on rent strike and used these tapes as evidence in NYC landlord tenant court when the landlord brought the strikers to court on dispossesses. All three times the evidence was accepted, although one time without the sound. We won all three times; basically, the tenants now pay the rent into court where it is held until the landlord makes repairs or they use it for repairs. We're still working until tenants have control of their housing.

Rape: Four women who have been raped made a tape of us talking together about our rapes and what they have meant to us. The tape is for other women who have been raped and it really helps. We want to do a series on rape- a tape by third world women (we were all white), a tape with third world and white women, tapes about how rape relates to politics, society, media, a tape about self-defense. Get in touch with us if you want to work with us or see the tapes.

Skills for women. We have a tape where a woman shows how to build a bookcase, and where a woman shows how to take the plaster off a brick wall. We are planning more tapes with women teaching basic skills- carpentry, plumbing, car mechanics, self-defense...

Contact: UNDER ONE ROOF VIDEO COLLECTIVE 222 W. 10th St. #3A  
NY NY 10014 959-8721, 966-2306



then Nixon looked at his watch,  
said, "We must go," turned to  
Kissinger who still held his  
champagne glass, and said, "Quit  
drinking that, Henry."

*Political Cult*

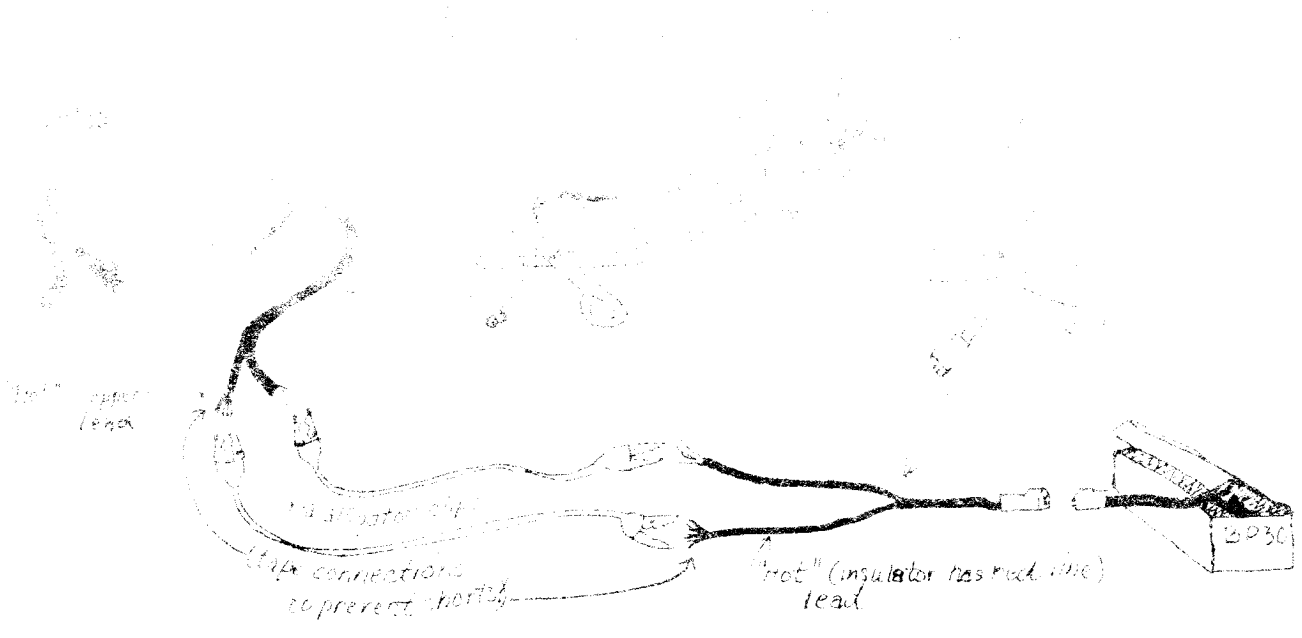


# SIMPLE ADAPTATION OF BP30 (SONY'S "3-HOLE BATTERY") TO ALLOW CHARGING OFF OF AC ADAPTOR

**Advantages:** Cheap energy supplied with BP30 do not put off when taking photos etc. with a portable camera battery. AC adaptor circuit mechanism for the battery is a simple thing which will not affect the camera's performance. No place for the battery which is not a standard or common size. No need to worry about the battery's weight, which is not a problem. No need to worry about the battery's shape, which is not a problem. No need to worry about the battery's size, which is not a problem. No need to worry about the battery's shape, which is not a problem. No need to worry about the battery's size, which is not a problem.

**Experiences:** Limited (I've post several months only) but good. No negative reports so far. The only thing I've heard is that the battery is not as good as the original (Sony's BP30) but people who use it have said that it is not a big deal. I've heard that the battery is not as good as the original (Sony's BP30) but people who use it have said that it is not a big deal. I've heard that the battery is not as good as the original (Sony's BP30) but people who use it have said that it is not a big deal.

**How to:** Cut open the BP30 with one sharp strip back (insulation) and then cut the BP30 in two. The connector on the side charges. Sony's BP30 is a standard size. The connector on the side charges. Sony's BP30 is a standard size. The connector on the side charges. Sony's BP30 is a standard size.



**HARDWAX**

\* Ann Arlen - 1261 Madison Ave.  
N.Y., N.Y. 10028  
212-LE 4-0584

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