

The *Video Publisher* is a specialized off-shoot of Knowledge Industry Publications. A good source of information which will let you know what video management is plugging into. We get it through an exchange since the \$75/year subscription rate is a bit prohibitive. Tiffany Towers, White Plains, N.Y. 10602.

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

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

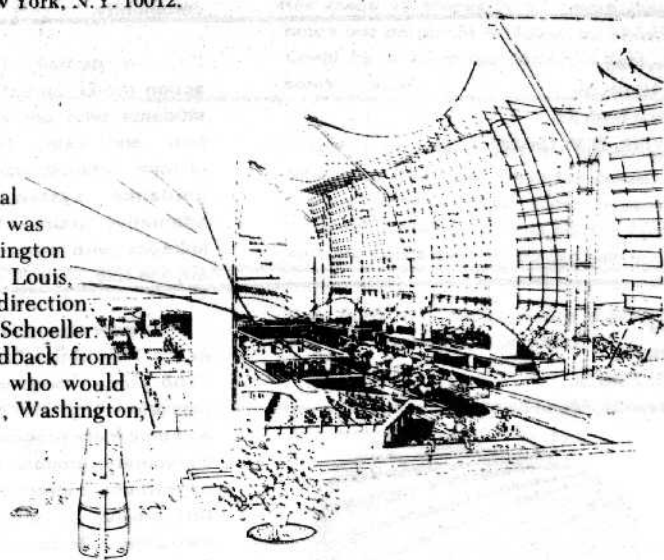
Source is a catalog which grew out of Source's experience of the Education Liberation Front, a traveling, gathering and distributing information bus. The catalog will be divided into 13 major liberations areas, beginning with Communications. For more information on catalog headings and contents write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

Citizens, a Washington D.C. based resource center is attempting to enforce the broadcast industry to meet the needs and diverse interest of the public. They have published a Progress Report outlining their services to citizens and community groups. Also in the works is a handbook on citizens' access to the F.C.C. There's lots of good information on what the public can do through the courts to guarantee their rights to the media. Citizens Communications Center, 1816 Jefferson Place, Washington, D.C. 20036.

Camera People is into film, video and still photography and has just sent us an issue (Vol. 1, No. 6) which covers the granting of a cable franchise and most of the current media happenings in the Boston area (including TV listings). Subscriptions are \$5/year or 75¢ per copy. Ourgang Graphics, Inc., Camera People, 372 Main St., Watertown, Mass. 02172.

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

Spacenet-a system consisting of a prestressed three-dimensional cablenet superstructure and a plugged in enclosure system. The project was sponsored by a grant from the American Iron and Steel Institute to the Washington University, School of Architecture, Lightweight Construction Center, St. Louis, Missouri. Designed and developed by John Fotsch and Ed Hord under the direction and design consultation of Assistant Professor Larry Medlin and Joachim Schoeller. Ed Hord is currently evolving the study of Spacenets to obtain feedback from manufacturers, lawyers, government agencies, engineers, and people who would potentially utilize this type of structure. Ed Hord, 2635 41st. St. N.W., Washington, D.C. 20007.



Guerrilla Television

Guerrilla Television is a journal/notebook of our experiences, and a manual of practical information to save others the trouble of repeating our mistakes. It serves as a debriefing so we can go on to other things.

We did not have the money to publish and distribute it ourselves so we chose a straight publisher (Holt, Rinehart and Winston). Of six publishers who saw the book, one thought it was not very good (Harper & Row); another liked it initially but then refused (Simon & Schuster); and a third said they needed more time which we didn't feel we had (Random House).

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

As we were fairly confident we could get it published, we negotiated contracts with specific demands on our part: 1. that the book sell for as little as possible; 2. that it be out as quickly as possible; and 3. that it contain graphics throughout.

We received comparable offers from the three, but the one we accepted was made first (e.g. Doubleday initially said they couldn't have it out until February 1971). the \$3.95 selling price was arrived at first, and we then worked backwards to see how many pages (160, 8½ by 11) and illustrations (120) could be budgeted for.

Ant Farm is getting a \$1375 fee for doing design and mechanicals. This is not part of the advance and they won't share in the royalties. They were selected (at our insistence) as designers after the book had been written and edited, and illustrations had been selected and gathered. Raindance received \$4,200 advance, of which \$2,000 went immediately to pay off past debts, and the rest went into new equipment. We will receive royalties of 7½% on the first run of 10,000, and 10% on the first 1,000 hardcover (selling price \$6.95). A hardcover printing is necessary, according to the publisher, because reviewers will not look at paperback books.

Thus, if the initial run of 11,000 sells out we would realize about \$3,700 and the publisher is therefore giving us \$500 that he can not make back if the book does not go into another printing.

If the book does go into more printings, our royalty on paperback sales increases to 12½% (of the selling price) or approximately 50¢ a book. That money would be used to finance an information service project we are developing.

"A work of genius!"
—Judith Crist, New York



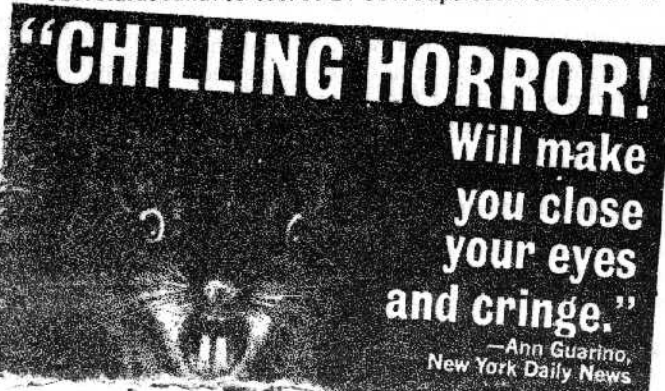
This book is the first of a kind. It tells us how we can break the stranglehold of broadcast TV on the American mind. In *Guerrilla Television* Michael Shamberg prints-out from his own experience how low-cost portable videotape cameras, video cassettes, and cable television can be used to design alternate television networks that favor portability and decentralization. Shamberg's contention is that politics are obsolete, and that information tools and tactics are a more powerful means of social change. To achieve true democracy the author suggests that we

"EXTRAORDINARILY BEAUTIFUL!" —Rex Reed

develop a sense of media ecology in what he calls "media America," or the information environment. *Guerrilla Television* is the first manual for new media tools and as such is sure to find a large, sympathetic audience.

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

\$6.95 Hardbound / \$3.95 Paperback / 8½ x 11 / 160 pp. / 80 half-tones and 40 illustrations / LC: 75-160464 / SBN Hardbound: 03-086714-2 / SBN Paperback: 03-086735-4 / HKW21 / November



"THRILLER!" —WNEW-TV