

REVOLUTIONARIES ARE JUST ANOTHER SPECIAL INTEREST GROUP



RAINDANCE
THE REALISTIC HOPE FOUNDATION

THE RAINDANCE STORY

Raindance* is the spiritual and legal entity which publishes *Radical Software*. We began in the fall of 1969 primarily to explore the possibilities of the then new medium of portable video. Since then, we've gone through people changes and physical and metaphysical relocations.

Because we were among the first into alternate television, and especially because we disseminated print about it (print and the mails, as medium and network, will keep your name in the public space much more readily than video. At this point, anyway), we have always filled a kind of public service role. Now that many more people have become aware of the possibilities of videotape, the demand for information has increased.

Unfortunately, it's increased so much that our physical overhead doesn't serve us as much as strangers. In other words, an address and a phone number guarantee that anyone can find you and you thus become a convenience for a lot of unfocused people. Moreover, there are demands on equipment which we feel we cannot fulfill, but that creates resentment.

We support ourselves in three basic ways:

1. Funding from the New York State Council on the Arts. Over the past two years we've received about \$55,000 (as have several other video groups in New York). While political pressures generated a lot of bad feeling the first time grants we're given, it should be said that the N.Y.S.C.A. is virtually the only funding institution in America that is supporting a lot of alternate video activity. While a few other foundations have given money in this area, they have done so very conservatively by donating large sums to one conservative institution. Only the N.Y.S.C.A. has chosen to support large scale innovation by many groups and individuals without demanding that they jump through hoops by conforming to the prejudices of its administrators.

2. Sales of Radical Software. This brings us enough to meet our physical overhead (rent, electricity, telephone) as well as its own production expenses. Salaries have come from the State Council grants, however.

3. Consultancies. Several times a month we go to universities and talk, demonstrate hardware, and show videotape. This brings us anywhere from \$100-500 depending on how ambitious the school is.

There is, of course, a fourth possible source of self-support: the sale of video software. Right now, we sell about one tape a week (and exchange a tape a week). We enjoy doing this because it seems to have a genuine effect. And we want to increase it.

Thus, we feel that one of our next moves should be towards producing software which can offer a fulltime alternative to television in America. So while others are turning their energies to championing public access plans (without actually making video themselves) and community programming (very often for communities other than their own, however), we choose to spend part of the near future exploring video as video so that the conceptual promise of the medium may be fulfilled in television that people are enthusiastic about watching. We are especially interested in the development of cable television as an alternate habit pattern in people's lives (The influence of broadcast teevee is not that it offers up something people like to watch every now and then, but that it is an integral part of their environment. Similarly, cable television won't be a true change unless viewers come to expect an ongoing alternative from it, not just a different type of show every now and then).

Other areas which interest us are video in education and video in environmental planning. Projects have been initiated in each of those areas.

Towards those ends, we are giving up our loft in New York City and decentralizing. Some of us will be working in California for a while, others in upstate New York, and the rest will remain in Manhattan under low-profile. Each of us will have adequate video equipment. (You only need a studio if you're doing studio productions. But if you're shooting on location, you can always edit anywhere there's electricity because the equipment is so compact).

Not having a physical plant will save us at least \$1,000 a month, and in no way diminish our output or detract from our commitments. We will continue to publish *Radical Software*. Moreover, we will maintain a mailing address and a telephone answering service. But we are now free to be as mobile as our video equipment will allow us.

Our new mailing address and telephone number will be:

RAINDANCE
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Cooper Station
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(212) 687-4210



The members of Raindance are: Dean Evenson, Dudley Evenson, Beryl Korot, Ira Schneider, Michael Shamberg, Jodie Sibert, and Megan Williams.