

VIDEOCITY

Whether it was by accident or by design, television in its present form came into being in San Francisco, California. Since those first successful experiments by Philo Taylor Farnsworth in 1926, T.V. has forced its way into our lives in a startling and powerful way. It is for that reason that I took up the challenge of seeking alternative ways for this great tool, the slave currently of commercial interests, to fulfill its true purpose as I believe Farnsworth would have wished, in the form of a tool for communications and education. It is with a great deal of pleasure and with a deep sense of satisfaction that all of us here in San Francisco offer this issue of RS to readers everywhere in the spirit of invention and creative thought which are the touchstones of a free and creative people. This issue contains 64 pages of information about the video practitioners of the Bay Area. Not all of the video experimentalists are included, some because they did not wish to be, some because we do not yet know about them. It is with amazement that we present so many as we do, for in the beginning we did not know that there are so many groups of video practitioners in San Francisco. All of us here want to thank the Raindance Foundation not just for the opportunity to do this issue of RS but for all the issues from the first one on.

It took twenty years from the time of its invention in 1926 to establish the first television network in 1946. That six-station system had 8000 viewers. The next twenty years, from 1946 to 1966, brought 850 stations and 65 million viewers into the grip of an invention which was meant to provide the people with information, not to censor it. Maybe the twenty years ahead will be the years that Farnsworth dreamed about. Although he is not alive to see those twenty years, San Francisco will remember him not only with this issue of software but with every video work that is made, because without Farnsworth television would not be what it is today.

"Video City" is an index of the video groups and individuals working in San Francisco. Following "Video City" are articles about other of the San Francisco video groups and individuals, with pictures and statements by them about their work and its meaning. We have also included several "ideas" which we hope will direct every reader's attention to the non-sequential function of time which permits many things to happen in the past, in the present, and in the future simultaneously. In our present reality we videotape and store our activities to be viewed later with the hope that these time capsules will in some way effect the future. Is it beyond the realm of human capability to think that somewhere in the future the process has been reversed and that people there are trying to show the past what the future looks like? If the last fifty years of television experimentation and development have brought the idea of pictures through the air into reality, maybe the next fifty will bring some yet unsuspected idea into

being that is as hard for us to believe now as "pictures in the air" was for people of the 20's. That, at least, is our hope.

There is no reason to say more about the contents of this issue since the name RADICAL SOFTWARE is in itself a complete statement about what we have tried to do. We would like to say thanx, though, to the people who have helped to make this issue possible. Most of those who have actually helped put the issue together have been friends for several years—some of us have been friends for ten years. Pamela Byars typed the whole magazine several times and corrected all the spelling and made the English write . . .rite? . . .no . . .right. Lee Myers, Mort, Gary Peterson, and Gietzen did the leg work, the layout, the pictures for the most part, and tried to run down all the video we could find.

All the by-lines submitted material that was exceptional and all their names are in the Table of Contents. Of course, without Ira Schneider up in Ruby, N.Y., we could not have even started this. The cover is completely explained on the last page but its author, David Teske, deserves mention here. The type is Optima, set on a Mergenthaler VIP by Abracadabra Design & Typography of San Francisco and Berkeley.

Peace and Freedom from Video City


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CUT AND MAIL: The cards in cut and mail are as much a part of print media communications as feedback is to video. 10,000 copies of this magazine will find their way into the hands of 50,000 readers but unless you, the readers, cut and mail them we will never know who you are, where you are, what you are doing, or how to reach you. So cut and mail all the cards.



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