WEST COAST VIDEO MAGAZINE

SAN FRANCISCO

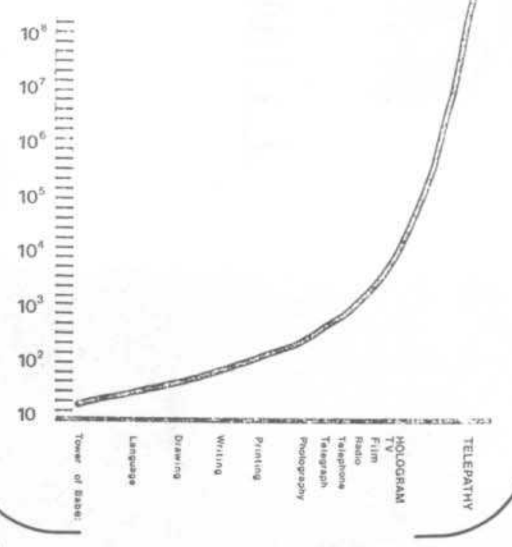
Announcing the first West Coast Video Magazine on Sony color videotape with three hours of magazine articles on videotape (playback Sony AV 5000 and a color monitor with RF converter) for booking anyplace that wants it. It includes the first video works ever made on the Siegel Video Synthesizer, with work by Siegel and an interview with him by Fobile Muck Truck (using the Sony backpack, edit/dub to AV5000), work by Tom Tadlock from his Aquarian Age Archetron, an interview with D. Witzner owner and patron of the archetron, a musical set with Tadlock and Eric Siegel along with others (1967-69, NYC), and work by Phillip Gietzen including Spacedreem and interview in his home by Fobile Muck Truck (Dean Evanson, Dudley Dickenson), Video LP, and Media Mind Massage all in color (except the backpack interviews).

The magazine will be shown in Kansas City at the Atkin Museum for two or three weeks after which it will be available. There is also a short edition of the Magazine which is being shown in Michigan, and then in Washington State after which it will be free. A third edition greatly shortened is also available beginning Oct. 21. The tape is being sent via airborne (never US mail) and insured for $2500.00 by the people who are returning or forwarding it. This costs about five dollars. We would also like to make a dollar here and there but we don't require $$$$ unless a charge is made or a school or someplace that has bread can pay. The important things are that lots of people see it and that it is taken care of properly. For more information contact Lee and Mary Myers' 603 Columbus Ave., SF.

PHIL GIETZEN

TABLE 7

PROFILE OF THE POST INDUSTRIAL REVOLUTION
As Exposed By The Chronological Aquisition Of Tools For COMMUNICATIONS



NEW YORK STATE COUNCIL ON THE ARTS 250 WEST 57 STREET NEW YORK, N.Y. 10019	REQUEST FOR ASSISTANCE TO CULTURAL ORGANIZATIONS SECTION 3 – GRANT REQUEST	PLEASE SUBMIT IN TRIPLICATE Page 4 of 7

1. Purpose for which aid is requested

Please explain in general terms the purpose for which you are requesting Council funds.

Television has supplanted writing as our cultural [illegible]. No medium better transfers the information and [illegible] of our culture. Few groups and no regions are not touched by it. Yet, until a few years ago, the only way of expanding television was the relatively crude method of petitioning the "networks" for better "programming."

But whole generations raised on television could not long be denied direct access to express themselves with it. Thus, in 1968 when Sony and other Japanese manufacturers introduced highly accessible (inexpensive, facile, fully portable) video tape systems, innovative members of the first television generation responded almost with vengeance.

In just two years, vast bodies of indigenous software have been generated, people dissatisfied with the sanctioned use of television but nonetheless aware of the medium's power have trained themselves in its skills, and myriad designs for decentralized, interactive television networks have been suggested. Networks which maximize feedback.

At the forefront of the video movement have been tape makers and experimenters in New York City itself. Just recently several of the groups producing software began negotiating for a common pool of information--or video data bank. This, not laborious or costly challenge to the FCC, provides a quick decentralization of television.

We are requesting Council funds for a project to hasten the genesis of this movement which has until now had no basis of financial support other than the enthusiasm of the participants and the (unreliable) availability of equipment.

The project, a Video Environment in the Jewish museum itself and a Video Annex in another area of the city, will be of service to the New York State community through its immense value to museums, schools and other cultural institutions which now find themselves competing with television instead of co-existing with it simbiotically in the information environment.

Besides making equipment and skills available throughout the state, the project will simultaneously be generating a Cultural Data Bank of video information produced by people themselves about their own life styles. Not only will this transference of information help the New York State cultural community identify and deal with its problems, but the resulting data bank will be of great value for export to other states.

Finally, it should be emphasized that the sum requested ([illegible]) to underwrite this entire information system for a year is less than the production cost of one half-year weekly "series" on the broadcast use of the medium.

2. Description of programs or services

Please outline below each of the programs or services you plan to finance with the requested Council funds. List the programs or services in your order of priority in case your entire request is not granted. For each program or service, include estimated starting date, number of performances or duration of services, estimated size and composition of audience, estimated revenue, and other descriptive factors.

1) A permanent Video Environment will be installed in the Jewish Museum as an outlet for the software and systems designs being generated by the museum's Video Annex. The Video Environment will begin in September of this year, be open during normal museum hours, and can be anticipated to draw a continuing and repeated audience of those generally indifferent to museums but engrossed by new media forms.

2) A Video Annex, located in loft space in downtown Manhattan, will service and supply portable video equipment to individuals and community groups, serve as an environment for experimental programming, maintain and design equipment, and publish a Video Newsletter (see 3). The Video Annex will, in effect, function as a "Media Center" and can be expected to attract all facets of the New York artistic community which are interested in incorporating video into their work. Individual and group stipends have been budgeted for this purpose. (A great gain of the program will be hundreds of skilled television technicians with experience in using the medium as their tool. With proper publicity, their will be no trouble attracting people who want a chance to use portable video tape equipment.)

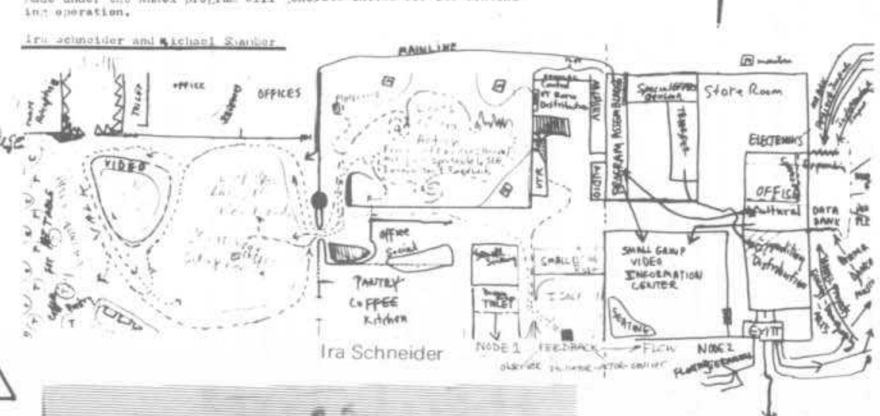
3) A Video Newsletter will publicize and disseminate print information about the Video Annex. It will be a quarterly with monthly supplements.

4) A consultancy service will make the Video Annex's resources available throughout the state. It will include a professional director whose job will be to interface the Annex's work with the community by organizing workshops and video fairs at museums and schools, maintaining a Video Van, and training others in the use of the medium as a social tool. The Consultancy Service can be expected to reach many New York State institutions which already have video equipment but are uncertain as to how to use it, as well as community groups which need better information resources for problem solving.

5) A Cultural Data Bank will insure maximum transference of the information generated by the Annex program. The director will be responsible for negotiating with New York State cable television systems for the use of the software, along with expediting its flow to in and out-of-state interested institutions and communities. (An upstate community, for example, might want information on how a Long Island one handled its teenage drug problems. Tapes made by the teenagers themselves would obviously be the best primer).

In addition, a computerized index of tape will allow for immediate servicing of requests. It is anticipated that the sale of tapes made under the Annex program will generate income for its continuing operation.

Ira Schneider and Michael Shamber



Ira Schneider

KIRA GALE

OMAHA, NEBRASKA

Gene Youngblood describes the work of Dr. Paul Bach-y-rita at the Institute of Medical Sciences in San Francisco as "video-braille". It is a poor choice of words because the exciting thing about Dr. Bach-y-rita's work is that it is *not* braille.

When the t.v. picture is "printed out" on the skin of a blind person's back, the blind subject actually SEES the picture in his vision center.

My husband teaches neuro-physiology at a medical school, and he teaches the current theory of "coding" for sensory information. It used to be believed that if you were touched on your leg, a "touch" nerve carried this information up to the brain. The coding theory says, instead, that the nerves are not specific for one sense or another and that they carry coded messages up to the brain where they are read out.

So, in the case of Bach-y-rita's experiments, it happens that the brain converts the pressure message of the 400 solenoid stimulators into a visual message, when the subject has practiced for enough hours. With ten hours training, a blind person can see simple objects and movements; with twenty hours training some blind subjects have been able to differentiate overlapping objects.

The implications of this theory are wide-ranging, beyond the hope it holds out for all sensory deprived persons (the blind can see, the deaf can hear with electronic sensory-substitution equipment). Perhaps this is a clue to the action of L.S.D., that it relaxes the brain's channels for de-coding messages. That when you listen to music, the brain goofs and sends it to the eye & ear instead of the ear alone, if the person is on acid.

There is the possibility that with intensive training, without the aid of drugs or hardware, a person could look at a painting and hear its music.

Readers interested in learning more about this should contact Dr. Paul Bach-y-rita, The Institute of Medical Sciences, Pacific Medical Center, Clay and Webster Sts., San Francisco, 94115, for reprints.

VENICE FILM FRICASSEE

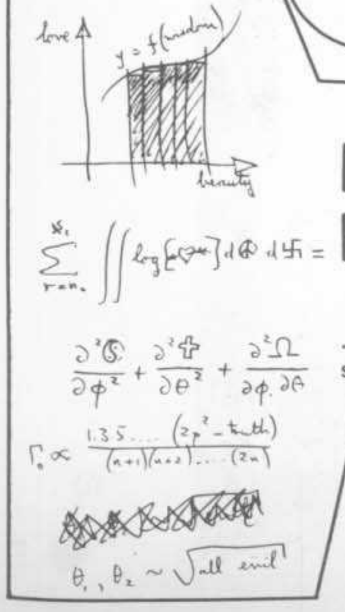
VENICE, CALIFORNIA

ENVIRONMENTAL COMMUNICATIONS IN ASSOCIATION WITH THE LOS ANGELES FINE ARTS SQUAD (2 West Coast L.A. based groups concerned with media and environment) **WILL PRESENT THE 1st ANNUAL VENICE FILM FRICASSEE**—An Environmental Outdoor media festival open free to the public from dusk till dawn November 26-27-28, 1970. The festival will take place on a large vacant lot in Venice, California and will consist of 16mm., super 8 and ½" videotape. The films will be projected on huge walls and video tapes will be shown both on TV monitors and projected on walls with video systems equipment supplied by Odetics, Inc., an Orange County electronic systems equipment companv.

The L.A. Fine Arts Squad is a group of young artists involved primarily with huge outdoor paintings—articles have appeared on them recently in Life and Newsweek.

Environmental Communications is an interdisciplinary group involved with all forms of media in documenting and communicating the quality of life in the environment and how it relates to man. They have been distributing slides to University Architecture, Planning and Art departments in the past and are presently embarking upon the distribution of films and video tapes.

For further information and entry blank for festival write: Venice Film Fricassee, 62 Windward Avenue, Venice, California. 213–392-5071 (David Greenberg, Bernard Perloff)



MICHAEL HASTINGS

TORONTO

. . . has written "They; Not We" a pagan fantasy sermon for television

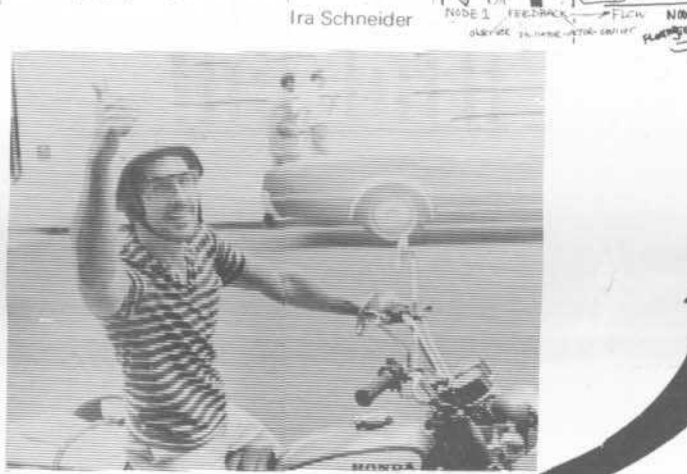


photo: Jasmina Boo

MARCO VASSI

NEW YORK CITY

RAPPO: WHY AREN'T YOU FUCKING?

No intelligent discourse may take place which launches itself from repressed premises or misperceptions of the actual. If it is a fact that the human race has passed an ecological turning point and is now doomed by the laws of biopsychology to destroy itself, if we are indeed entering the Age of Scorpio Dementia and are stinging ourselves to death under the maddening heat of dawning truth, then all discussion of the present/future must begin from that point. It may be time to stop talking as though there were any chances for survival, and ask ourselves what we may do with our lives in the face of total species annihilation.

To look clearly at the condition of manwomankind, to see the full dimension of its inherent pathology, is to understand that it's probably curtains for our kind. And when I view the record of our history, I am tempted to say, "Hooray."

What was to have been the brightest jewel in the latest social disruption to call itself a "revolution," i.e. the shock troops of media ecology, has become the latest stale turd to be tossed on the proliferating tombstone of western civilization. In New York City, communications central, the v.t. gang is a gaggle of white and jewish, middleclass, twenty to thirty-five, longhaired hippy businessmen into dope. Who have not yet learned that all their complex equipment is just so much metal junk, toys and tools, which have no more worth than the hands and hearts of the people who work them.

Here there are frantic hustlings in lofts and storefronts, ripping factional gunfire, open warfare over the placatory chunks of breadmoney tossed into the pit by the State to keep the dissenters busy bickering. One sees no sexual honesty, one does not hear the questions of children, one does not sense that fierce inner passion for truth which alone purifies all activity. One feels one's tenderness drying up, one's silence invaded by the murmurs of people blinded by tissues of lies. They rarely touch one another, not with their hands or their eyes or their vibrations. The Invasion of the Sensitivity Snatchers.

Women are conspicuous by their absence or relegation to minor tasks. One sees no black faces; the gay have not been involved. Several Wall Street advisers are on the scene. No plants, four-footed animals, or parties. The rationalizations are all avant-garde, caressing each nuance of the current hip rhetoric. There is neither the focus of aim, nor the relaxation of aimlessness. Ritualized confusion reigns.

ME: *What about Fuller?*

GILLETTE: *He accounts for everything except rage. The one thing he doesn't mention in his raps is that millions of people are running around killing each other all the time, and that it's got nothing to do with distribution of food or the excellence of toilet bowls.*

ME: *What is the state of alternate television?*

GILLETTE: *It is wanting.*

ME: *Wanting what?*

GILLETTE: *Quality of content. (Pause) A lot of people have finally got the* idea, *but except for four or five video artists throughout the entire country, there is no infusion of consciousness through tape. There is no one with a comprehensive vision of tape as art.*

Two casualties of the early video wars chatting about the state of the scene while driving down east twenty-third in an open convertible on a captivating September afternoon. A butterfly wings its way between two buildings and no one stops to be amazed.

The *I Ching* says, NO BLAME. Agnew is the crystallization of the essential evil in the nature of civilization. He is the price we pay for telephones and LSD. He is absolute dues. The real politik he represents is an international clique of stone-age monkeys chattering insanely in the dark. They have crucial control over the survival possibilities of the species and perhaps of all life on earth. But like the rest of us, Spiro is jes' doin' the best he can. One accepts him or eliminates him. One does not attempt to come to terms with him.

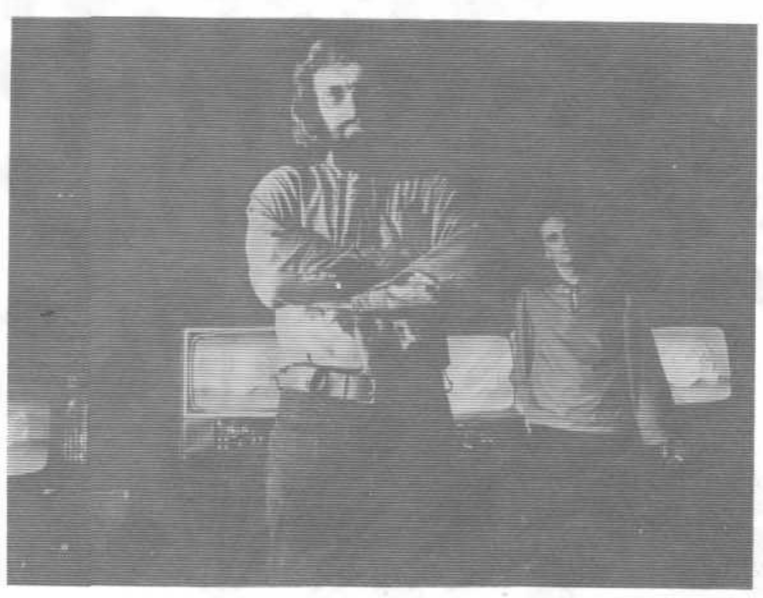


photo: Norman Snyder

But what of a more subtle phenomenon, such as Bucky Fuller, our very own dymaxion guru. A utopian fundamentalist, an ecological John the Baptist, the McMarx of the electronic ecstasy, he is supposed to know better, he is supposed to be *on our side.* But he understands everything about technology except the people who have created it.

He eats meat three times a day, and he travels a lot, and his wife is doing straight Krupskaya. He has a glittering array of mediocre metaphors which attempt to mask the fact that he is basically an elitist engineer. His utopia is the humming anthill and the happy beehive. He is really a Closet Clear, a secret admirer of L. Ron Hubbard's. He tells nice stories about how he was nearsighted as a child, joined the Navy, and found God to be Comprehensive. He and Krishnamurti used to go down on each other, but both still preserve the illusion of respectability, and have never let the shit stains on their underwear be televised.

He has attained a following by incessantly proclaiming that he has the plan to save the world, and has not the slightest trace of irony to underscore the pathos of his strident messianism. A large number of the theoretically hip young are coming to view his amiable blather as something viable, to the effect of atrophying whatever little ability they may have had for independent perception. He is outrageously energetic.

What hope can there be when "one of the foremost thinkers of the century" still operates on the assumption that reason has any bearing whatsoever on the nature of reality? Who doesn't seem to appreciate that technology is the materialized projection of thought, and that thought is merely an uncunningly wrought evolutionary tool and has the most meagre of roles to play in this passion called living?

Please, let us wake up totally, immediately, and let love flood our being. This existence is all we have. How dare we make it subservient to the endless, inane, self-cancelling activity of seeking profit? What sense of impunity do we allow ourselves to become shallow, unserious? At the brink of apocalypse, do we continue to refuse to admit and share the horror, the terror?

Raise up your hearts, children, and clear your minds. The lowest thing in this here universe is an animal who stood upright and lost his dignity. Be strong enough to be gentle, be gentle enough to be cruel, be alert enough to survive with beauty.

GLOBAL VILLAGE

VIDEO COMMUNITY DOESN'T YET = COMMUNITY VIDEO

The New York video community includes the following:

Jackie Cassen	Nam June Paik
Frank Cavestani	Raindance
Frank Gillette	Eric Siegel
Global Village	David Silver
Lee Kaminski	Videofreex
Les Levine	Joe Weintraub
People's Video Theater	*AND OTHERS . . .*

The existence of free, uncensored, independent, underground video is on the line. The hardware needed by this community is quite the same. Approaches, aesthetics (for what they currently might mean), and emphasis vary as they should and should continue to. Each group and individual struggles for hardware, fresh tape, overhead, survival. Recognition is important individually and collectively as a movement. The continued existence of each is important for the whole.

The last months have been destructive on all sides. The movement as a whole suffers because of it. The people who stand to gain from this dissension have motives that can sap its energy, vitality, and resources as a viable alternate means of communication.

Outside funding has become a necessity for everyone concerned. The pressures have been strong. A lot of negative energy has been expended all around.

Outside of this limited community lies a larger one. The talents, energies, and strengths of the craft community must serve collectively the larger one. The need for video is already widespread and can only become greater. It is so needed that all the above plus all those about to begin could not possibly fulfill the demand. It will take more energy and more resources than are now available or can be contemplated.

The realities seem to include the following:

1. Dissension and power politics among video artists and groups must stop.
2. Discussion and interchange must now begin with the present and work forward.
3. Each working video artist and group must be supported so that all can survive and continue their work.
4. Funding must aim towards collective support with respect for individual contributions.
5. Working, functioning, responsible committees should have meaningful input from the craft community and the community they are serving.
6. Video artists and groups should begin to talk about threats to the movement which have become more ominous by feeding on the discussion.
7. The power of "conduits" should be controlled by the video community.
8. That each group and individual recognizes fairly the input of the others for the good of the movement.

Let's all begin to put it together.
IF WE DON'T OTHERS WILL AND WE WON'T RECOGNIZE ITS SHAPE.
VIDEO FESTIVALS NEED HIGH, POSITIVE ENERGY.
AFFIRMATIONS AND SONGS OF LIFE.