Publication of this issue was made possible in part by a grant from the New York State Council on the Arts.

**CONTENTS RAINDANCE New York City SUMMER 1971 NUMBER FOUR**

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Cover designed by Ant Farm.

It should be mentioned that 8,000 copies (upon which these figures are based) in sales would be the best we’ve done and that it could take up to a year to sell them.

Next, salaries and overhead breakdowns into two people (we increased our contents and are simply offering more and unique information). Finally, we just couldn’t make money the way we were doing and that it could take up to a year to sell them.

Here is a cost breakdown for this issue:

**Typesetting**...$1,400.00 (this breaks down to $700 for Raindance in New York, $700 for Canada. California used Rig Rock Candy Mountain’s composer)

**Volumes and Photostats**...$800.00 (this breaks down to $200 for New York, $200 for Canada, and $500 for California, and includes all of California’s art and composing expenses)

**Art Supplies**...$400.00 (here it’s $120 New York, $500 Canada, $75 California for negatives they sent us instead of lay-out boards)

**TOTAL CAMERA READY EXPENSES ISSUE 4**...$2,795.00

**PRINTING AND BINDING ISSUE 4**...$2,830.00

**TOTAL PRODUCTION COSTS ISSUE 4** (10,000 copies)...$5,625.00

**TOTAL PROJECTED INCOME before salaries and overhead**...$11,920.00

**TOTAL PRODUCTION COSTS**...$2,830.00

**TOTAL CAMERA READY EXPENSES**...$11,920.00

**TOTAL PROJECTION INCOME before salaries and overhead**...$11,920.00

However, to do that we have to front end the $5,625 production costs, of which $2,000 is covered by a grant from New York State Council on the Arts. Then we have an ongoing deficit (from the last three issues we do not have precise figures on because we have not kept Radical Software’s books separate from Raindance’s). But some things to consider are: we’ve only sold 8,000 of the last issue so far, and about 60% of the issue before that (number one, however, is almost gone). And we got ripped off by our last printer (Saban Printing in Brooklyn) who shortchanged us by 1,500 copies on a pressrun of 10,000 thus driving our costs up. So the difference is still pending. If it does not come through, they’ll have a deficit of 8,000. Both Canada and California will receive 300 copies of issue number 4 to do what they wish.

We made no formal agreement on further reimbursement because any income projections we make are contingent upon things we can’t control, and don’t know about. If in the future we do it again we will work at a deficit and without salaries because they’re getting the use of the Radical Software network. We like the idea of a publication being produced in many different geographical locations and hope we can develop the economics to sustain similar projects in the future. (See editorial for more details).

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The last thing is California and Canada. Media Access Center received $755 from us to cover all materials expenses, but no salaries. Canada was sent $300 and received an additional $130 from Free Video in Montreal. When the Canadians began production they were expecting a grant to cover their expenses. Therefore it was agreed that we would not reimburse them.

However, their grant is still pending. If it does not come through, they’ll have a deficit of 8,000. Both Canada and California will receive 300 copies of issue number 4 to do what they wish.

We made no formal agreement on further reimbursement because any income projections we make are contingent upon things we can’t control, and don’t know about. If it looks like this issue is going to do well, quickly, money will go back to California and Canada. However, they agreed to work at a deficit and without salaries because they’re getting the use of the Radical Software network. We like the idea of a publication being produced in many different geographical locations and hope we can develop the economics to sustain similar projects in the future. (See editorial for more details).