This issue was done in three locations by three separate groups of people. Twenty-four camera-ready pages were sent to us from Canada, sixteen from California, and the other thirty-two ourselves and the cover was designed by Ant Farm. Each group received a subsidy from us. See costs breakdown on this page.

The process worked very well. The precedent of compiling a publication from different geographic locations is one we plan to continue. However, as we've said, we don't plan to go on with Radical Software as a high production quarterly.

Instead, we are thinking of a more frequent, less formal print service which would exploit off-set technology to the fullest by allowing us to reproduce what is sent us with a minimum of typesetting, veloxing, and so on. In addition, we would give it over to other groups and individuals allowing them to do an issue using the distribution and support system we have set up.

While Radical Software began as a service to alternate television people, we've always felt that high access video was just the beginning of a whole trend towards alternate uses of technology and media. Thus, just as this issue deals with other designs and technologies, so will our print service continue access to funky and high-tech tools. In fact, we think the combination of hardware and software trends (e.g., in addition to high access television, the availability of mini-computers will accelerate rapidly over the next few years) will see a whole generation of Americans coming to terms with its technology as a better tool for social change than worn-out, non-Cybernetic political models.

The question then becomes: what scale? We do not believe in mass movements, that we should expend our energies convincing millions of people to think and move like ourselves. In place of a mass culture, we want an optional one; one which can support many different cultural options.

Towards that end we think we can function best as an accessible model, economically self-sustaining, doing what we think we have to do, but not trying to force it down anyone's throat. The first option we chose was television. A communications technology is a natural resource. On the one hand you can't ask people to ignore it, while on the other it's dangerous to surrender control to just one cultural option (i.e., the "networks"). There have to be programs to allow people to become video literate, instead of using video to teach print literacy. All a show like Sesame Street does is teach television, but because it doesn't acknowledge that, millions of kids end up assimilating a communications style against which they have no defense. Why aren't schools serving as an anti-environment to broadcast television by using videotape and Porta Paks to get kids to see the low survival value of the culture's dominant media environment? Why haven't the foundations funded video literacy projects?

Similarly, people have got to become familiar with all the technologies which control our lives. In that direction then, we are heading.

Radical Software number five will attempt to reflect that through images more than words. We now ask you to send us any and all images which you think reflects where things are going. We have chosen to help set-up videotape distribution rather than surrender it to culture modifying conglomerates because this allows us to develop it slowly, without hype, and reach people who are making their own videotapes instead of tooling up commercial production companies.

Moreover, recent developments in access to cable TV (both systems in Manhattan now have open channels) look as if alternate distribution systems can be a reality.

Finally, we are moving. Our current left costs $600 a month and the rent is going up to $550. We have found a place nearby (8 East 12th Street, New York, N.Y. 10003) of the same size (about 2000 square feet) and convenience for only $350 a month. That frees up $2,400 a year for projects.
Publication of this issue was made possible in part by money granted by the New York State Council on the Arts.

Once again we've raised our price (from $1.50 to $3.00). And once again we're honoring all subscriptions received when the old rates were in effect. For the rest of you here's why Radical Software has gotten more expensive.

First of all, our format change from a newspaper to a book layout put us in the same class as other less disposable, more savable publications. We've increased our contents and are simply offering more and unique information. Finally, we just couldn't make money the way we were going, and we think our readers are willing to go along with us in making this thing work.

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 $900.00
(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 $495.00
(here it's $120 New York, $200 Canada, $75 California for negatives they sent to us instead of lay-out boards)

TOTAL CAMERA READY EX-
PENSES ISSUE 4 $2,795.00

PRINTING AND BINDING
ISSUE 4 $2,830.00

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

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 breakdown into two people three months fulltime at $100 a week, and four people half time, or a total of $5,600. Add to that $350 a month for Radical Software's share of the total Raindance overhead (half), or $1,050. Thus, total approximate salaries and overhead for Radical Software come to $6,650.

This means that, if everything goes very very well, we can net $11,500 minus $4,650 equals $6,850 on this issue over a year's time.

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 which 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 80% 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 (Silicon Printing in Brooklyn) who shortchanged us by 1,500 copies on a pressrun of 10,000 thus driving our costs on number three up by 15%. And finally, we have a deficit for back salaries for issues one and two when virtually none were received.

The last thing is California and Canada. Media Access Center received $875 from us to cover all materials expenses, but no salaries. Canada was sent $500 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 $700. Both Canada and California will receive 300 copies of issue number 4 to do with 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).
Then, out of the videotapes we received in exchange for our own Access Catalog, announcements in Radical Software, and do the copying on the other was an information marketplace was that people themselves know best what information is useful promotional mailings. The availability of these tapes would be known through the Video equipment, an audience and money, but which have not yet begun universities (and later homes via cassettes) which have playback videotapes made by individual producers to video centers like the final component of the distribution plan was the outright sale of available for outright sale by itself.

Our distribution plan had two modes. One was the outright sale of video software for money, or (less) money and blank videotape to do the copying on. The other was an information marketplace where one videotape maker could exchange software with another. Then, out of the videotapes we received in exchange for our own (Raindance) software, we proposed to assemble a Video Access Catalog, which would be a program tape offering excerpts from the best tape coming in. That composite tape was then to have been available for outright sale by itself.

The final component of the distribution plan was the outright sale of videotapes made by individual producers to video centers like universities (and later homes via cassettes) which have playback equipment, an audience and money, but which have not yet begun to make their own tapes for distribution.

The availability of these tapes would be known through the Video Access Catalog, announcements in Radical Software, and promotional mailings.

To avoid an overly centralized role on our part, we designed the system so that master tapes would stay with the producers and we would pass on sales orders to them so that they could do their own distribution. Or, they could agree to let us hold their masters and do their distribution for them.

In either case, we hoped that others would set up their own distribution system so that master tapes would stay with the producers and we would pass on sales orders to them so that they could do their own distribution. In either case, we hoped that others would set up their own distribution system. To aid that process we pledged ourselves to Process Print-Out which would be a periodic debriefing of how the plan was going. Here is our first report:

In the past 3 months we have exchanged videotapes with 18 groups or individuals. We have sold tapes to 8 other people. (A complete listing of those transactions is in the box below.)

These sales were made at our original price structure of $55 an hour for outright purchase, $28 a half hour. That price includes blank tape, handling and mailing.

In addition to those sales and exchanges, we received some finished tapes whose producers want us to do distribution. Along with a sales form, they are listed on the inside back cover of this issue of Radical Software.

Aside from the original publicity about the plan in Radical Software number 3, the only sales attempt we made was a special mailing to our own list of people we know have playback equipment. We did this as part of an agreement to help distribute a composite videotape made by people at the Mayday demonstrations in Washington who called themselves the Mayday Video Coalition. Along with the Mayday tape we offered those listed in this issue.

These are our temporary conclusions:

The exchange part of the network has been more successful than the sales attempt. This is because most people actively involved in alternate television know each other while straight cash customers are just now learning of our work.

While we are buying blank videotapes at below our original estimate, the rise in postal rates and low volume have led us to keep our sales prices the same.

<table>
<thead>
<tr>
<th>Process Print-Out</th>
</tr>
</thead>
<tbody>
<tr>
<td>Videotape Sales: April thru June 1971</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Producer</th>
<th>Software sent (minutes)</th>
<th>$ (raw tape) paid</th>
<th>Postage</th>
</tr>
</thead>
<tbody>
<tr>
<td>JIM LANDIS</td>
<td>Isle of Wight, Altamont, Woodstock (60)</td>
<td>$65.00</td>
<td>picked-up</td>
</tr>
<tr>
<td>ANTOICOLLEGE</td>
<td>Tender is the Tape II (60)</td>
<td>$60 plus 2(60)</td>
<td>$1.42</td>
</tr>
<tr>
<td>COLUMBIA, Maryland</td>
<td>Clinton Project (60)</td>
<td>4(30 min. tapes)</td>
<td>$1.80</td>
</tr>
<tr>
<td>CENTRAL MICHIGAN U.</td>
<td>Clinton Project (30)</td>
<td>Mount Pleasant, Mich.</td>
<td>$24.76</td>
</tr>
<tr>
<td>MOUNT PLEASANT, Mich.</td>
<td>Best of the Raindance data bank 6(60)</td>
<td>UNIVERSITY OF ALBERTA:</td>
<td>$6.09</td>
</tr>
<tr>
<td>ALBERTA, Edmonton, Can.</td>
<td>Mayday (60)</td>
<td></td>
<td>no record</td>
</tr>
<tr>
<td>H. KLEINPELTER</td>
<td>Frost, Cleaver-Leary, Media Primer, Cuko (80)</td>
<td>$90.00</td>
<td>out $90.00</td>
</tr>
</tbody>
</table>

| VIDEOTAPE EXCHANGES: April thru June 1971 |

<table>
<thead>
<tr>
<th>Producer</th>
<th>Software (minutes)</th>
<th>$ (raw tape) paid</th>
<th>Postage</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMMUNIVERSEITY</td>
<td>Los Angeles county art museum (20)</td>
<td>$55.00</td>
<td>picked-up</td>
</tr>
<tr>
<td>211 Bay State Rd.</td>
<td>Tender is the Tape II (60)</td>
<td>$20 royalty *</td>
<td>$2.20</td>
</tr>
<tr>
<td>BOSTON, Mass.</td>
<td>we initiated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARVEY KORNSPAN</td>
<td>we initated</td>
<td>American Film Instit.</td>
<td>$60 plus 2(60)</td>
</tr>
<tr>
<td>Beverly Hills, Calif.</td>
<td>Clinton Project (60)</td>
<td>CALIFORNIA INSTITUTE/ARTS</td>
<td></td>
</tr>
<tr>
<td>LOS ANGELES, California</td>
<td>Bucky Fuller, Wise Gallery</td>
<td>3. J.0. MALLENDER</td>
<td></td>
</tr>
<tr>
<td>VILLAGATAN 12</td>
<td>Tender is the Tape II (60)</td>
<td>Helsinki 15, Finland</td>
<td></td>
</tr>
<tr>
<td>HELSINKI 15, FINLAND</td>
<td>we initiated</td>
<td>Eric Siegel's N.Y:</td>
<td></td>
</tr>
<tr>
<td>5. Eric Siegel</td>
<td>we initiated</td>
<td>Central Park Environment April 1971</td>
<td></td>
</tr>
<tr>
<td>110 W, 13th Street</td>
<td>Tender is the Tape II (60)</td>
<td>NEW YORK, N.Y.</td>
<td></td>
</tr>
<tr>
<td>NEW YORK, N.Y.</td>
<td>we dubbed his software</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TENDER IS THE TAPE II</td>
<td>Los Angeles county art museum (20)</td>
<td>on our tape and returned his tape</td>
<td></td>
</tr>
<tr>
<td>we initiated</td>
<td>Clinton Project (60)</td>
<td>Bucky Fuller, Wise Gallery</td>
<td></td>
</tr>
<tr>
<td>J.0. MALLENDER</td>
<td>we initiated</td>
<td>show, New York scenes, St. Patrick's Day parade (60)</td>
<td></td>
</tr>
<tr>
<td>VILLAGATAN 12</td>
<td>Eric Siegel's N.Y:</td>
<td>out $20 royalty *</td>
<td></td>
</tr>
<tr>
<td>HELSINKI 15, FINLAND</td>
<td>Central Park Environment April 1971</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. THE ULTIMATE MIRROR</td>
<td>Ibiza</td>
<td></td>
<td></td>
</tr>
<tr>
<td>308 West 82d Street</td>
<td></td>
<td>NEW YORK, N.Y.</td>
<td></td>
</tr>
</tbody>
</table>

*royalties paid by Raindance for tapes used at college gigs

**no return software received for tapes we initiated as of July 8, 1971

The Board of Directors of Raindance has approved the following:

1. COMMUNIVERSEITY
2. ANTOICOLLEGE
3. CENTRAL MICHIGAN U.
4. UNIVERSITY OF ALBERTA
5. H. KLEINPELTER
6. VIDEO THEATER PRODUCTIONS

IN

IN

OUT

OUT

OUT

OUT

OUT

OUT
SOFTWARE sales, New York State Council on the Arts grant (it receives support from RADICAL SOFTWARE sales. New York State Council on the Arts grant money, and contributions.)

We are hesitant to push the plan and have it appear as something it is not intended to be i.e. a super-dick "underground" videotape network mail order service.) However, we feel there is a difference between traditional marketing, where people are forced to buy, and access, where critical information is available to allow users to make their own decisions. Thus, we want to accelerate the availability of videotapes in an intelligent manner as possible.

At this point our own affairs enter in. We have decided to relax business activities over the summer and concentrate on creative and preparation of a New York State index of video activity, and on existing projects: RADICAL SOFTWARE distribution, administrator (in Colorado) and see what interest heads of college governments have in a university tape exchange network.

Louis, Megan, and Josie plan to remain in or near New York to administer distribution of tapes and circulation of RADICAL SOFTWARE, and help ease the transition to our new loft (see inside front cover).

Michael will be traveling and videotaping through Japan and the far East.

And Deed and Dudley will be working out of a country home in update New York on a local CATV project along with tape editing and duplication. They will also run student videotape workshops in conjunction with the Metropolitan Museum of Art.

In the fall, our current grant lehich pays salaried from the New York State Council on the Arts expires. While we have applied for renewal and expansion (to include computers in symbiosis with video), we are not planning on it. This is not out of pessimism, but because we want to maintain flexibility so that if we do receive more money it will aid an ongoing structure, not resuscitate a dying one.

This, the role of a distribution network becomes very important to our own future. If we are to do it, it has to be self-sustaining. And we need it to distribute our own videotapes.

Our distribution strategy will be a synergy of the intelligence we accumulate from visiting people and seeing their tape, and what they say their needs are.

We will implement it through personal contacts and our own mail order network which includes RADICAL SOFTWARE subscribers (more than 1,000 past and present), returns from questionnaires we have distributed asking people if they have hardware, and other mailing lists we have access to (e.g. Sony dealers, schools).

While we have only committed ourselves to six issues of RADICAL SOFTWARE, we now plan to maintain some print presence (with a less expensive and time consuming format) and that will help maintain access to the network.

So, in short, we commit ourselves to making the network self-sustaining. (We may offer it as a service to groups with enough money to support an ongoing subscription.)

If you have tapes you think we can help with, if you want to exchange tape, or if you have general feedback, please let us know.

END

== EXCHANGES PROCESS PRINT-OUT ==

**VIDEOTAPE EXCHANGES: April thru June 1971**

<table>
<thead>
<tr>
<th>Producer</th>
<th>Software (minutes)</th>
<th>Postage</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. HOMESKIN</td>
<td>Douchkobors community in Skasaskatchewan 2(30)</td>
<td>San Francisco Oil</td>
</tr>
<tr>
<td>P.O. Box 3125</td>
<td>Video Potatoes: California living composite (60)</td>
<td>Spill (30); Ezekiel</td>
</tr>
<tr>
<td>San Francisco</td>
<td>Ohio farm environment (20)</td>
<td>Family commune (30)</td>
</tr>
<tr>
<td>8. MEDIA ACCESS CENTER</td>
<td>Economics of video (40)</td>
<td>Jack Moore</td>
</tr>
<tr>
<td>1115 Merrill Street</td>
<td>we initiated</td>
<td>European</td>
</tr>
<tr>
<td>Menlo Park, Calif.</td>
<td>Composite: University life (60) &amp; raw (60)</td>
<td>underground tapes</td>
</tr>
<tr>
<td>9. ANTIQUO COLLGE AV DEPT.</td>
<td>Abstractions (30)</td>
<td>2(20) plus $30 royalty*</td>
</tr>
<tr>
<td>Yellow Springs, Ohio</td>
<td>we initiated</td>
<td>Clinton Project kids</td>
</tr>
<tr>
<td>10. JOHNNY VIDEOTAPE</td>
<td>borrowed tape, software promised later</td>
<td>make own TV (30)</td>
</tr>
<tr>
<td>465 9th Avenue</td>
<td>Wild Seed: media nomad composite (30)</td>
<td>$1.07</td>
</tr>
<tr>
<td>Santa Cruz, Calif.</td>
<td>Electric Letter: sights of Edmonton, rock music, PLQ raps (20)</td>
<td>Tender is the Tape II:</td>
</tr>
<tr>
<td></td>
<td>Free Video Festival, March 1971 (30) on (60) tape</td>
<td>Raindance composite</td>
</tr>
<tr>
<td></td>
<td>we initiated</td>
<td>(60)</td>
</tr>
<tr>
<td>11. CHALLENGE FOR CHANGE</td>
<td></td>
<td>Tender is the Tape II nr</td>
</tr>
<tr>
<td>Montreal, Canada</td>
<td></td>
<td>(60)</td>
</tr>
<tr>
<td>12. STATE UNIV OF NEW YORK</td>
<td></td>
<td>Hippies invade Frost, nr</td>
</tr>
<tr>
<td>Buffalo, New York</td>
<td></td>
<td>Cleaver (60); Altamont (60)</td>
</tr>
<tr>
<td>13. ROB WITTERS</td>
<td></td>
<td>Knowledge &amp; Industry III: $ .98</td>
</tr>
<tr>
<td>275 Dwight Street</td>
<td></td>
<td>Raindance Media primer</td>
</tr>
<tr>
<td>New Haven, Conn.</td>
<td></td>
<td>(30)</td>
</tr>
<tr>
<td>14. BLACK PANTHER PARTY</td>
<td></td>
<td>D.C. demonstrations 1970, $6.09</td>
</tr>
<tr>
<td>BP 118 Grande Poste</td>
<td></td>
<td>Nixon peace speech, moonwalk, astro party (80)</td>
</tr>
<tr>
<td>Algiers, Algeria</td>
<td></td>
<td>Clinton Project (30)</td>
</tr>
<tr>
<td>15. BRIAN SMITH</td>
<td></td>
<td>$2.40</td>
</tr>
<tr>
<td>2417 Dupont Ave, S.</td>
<td></td>
<td>Raindance composite: picked-up double feedback, Altamont, rap on junkies 2 (30)</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td></td>
<td>Clinton Project (20)</td>
</tr>
<tr>
<td>16. ANT FARM</td>
<td></td>
<td>nr</td>
</tr>
<tr>
<td>247 Gate 5 Road</td>
<td></td>
<td>Ecology edit, motorcycles, farming (60)</td>
</tr>
<tr>
<td>Sausalito, Calif.</td>
<td></td>
<td>Bucky Fuller, Nixon</td>
</tr>
<tr>
<td>17. K-TV</td>
<td></td>
<td>picked-up</td>
</tr>
<tr>
<td>9945 86 Avenue</td>
<td></td>
<td>off-air (80)</td>
</tr>
<tr>
<td>Edmonton, Canada</td>
<td></td>
<td>Bucky Fuller (30)</td>
</tr>
<tr>
<td>18. FREE VIDEO</td>
<td></td>
<td>nr</td>
</tr>
<tr>
<td>P.O. Box 11 Station N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Montreal, Canada</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. SOURCE COALITION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2115 S Street NW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. VIDIOS c/o Fred Endsley</td>
<td>Information Sampler: organic farming, jamming, studio work (20)</td>
<td></td>
</tr>
<tr>
<td>UCLA Dickson Art Center</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Los Angeles, Calif.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

IN →

*Royalties paid by Raindance for tapes used at college gigs

OUT →
The following are excerpts from 1) a manuscript/letter recently received from Warren Brodley on the topology of klein form systems and 2) a transcription of the audio portion of a two hour video tape made by Andy Mann and Darcy Umstedter on a new tape (Biotopology 1972) and contrasts these with myself's (mechanical maximizing systems) which he thinks predominates in the mismanagement of the earth's ecology in ignorance or disregard of context (the extent to which all things/systems are related).

TOPOLOGY is a non-metric elastic geometry. It is concerned with transformation of shapes and properties such as nearness, inside and outside. (Paul Ryan, Radical Software).

Compare the kind of space people are in who ask "Do you follow my line of reasoning?" and the space of those who ask, "Can you get into the space I am in?"

"Can you get into the space I am in" means asking the other people to loop through your style, your information arrangements, your habits, your epistemology, your language, and how you deal with the unanticipated.

Infolding: Imagine working through into depths with the help of a media that provides instantaneous feedback and thereby allows infolding with time, memory, energy, relation, no longer in the image of print. "Do you follow my line of reasoning?"

I am not a TV freak. I am a person engaged with a group in synthesizing actual reasoning? and the space of those who ask, "Can you get into the space I am in?"

infolding as it is described by many creators of Radical Software is really a radical, a powerful, a timely, and a materially significant happening. It takes us into a new space. Some of the readers, particularly Paul, would look at the tape we were making if this were an infolding session and show me my stubbornness in not seeing what they were telling me a year ago or more. But our group has been working in the same space with different media in hand—a responsive touch media instead of a visual one. Our child has asked for its launching. It is a frail being, almost unborn..

Now I would like you to take the trip into our space... Do you anticipate enough value in this new trip to sacrifice a sock or stocking... In the past you started out with points; points went to lines; lines swept a surface in two dimensional forms. When you went to three dimensional forms the first form was a sphere, because that's the simplest; then from a sphere you can make a hole in a sphere and stretch the sphere out (as far as topology is concerned, you're allowed to stretch everything). You went to a donut; a donut to a donut had to have a hole in the middle, and you could stretch it as much as you wanted but it still had a hole in it.

The Klein form is different. There is no inside; there is no outside. Instead you have a contained tube and an uncontained tube, a contained hole and an uncontained hole from which you can make interlocking klein forms in a chain... Any part of the form can touch, contact, communicate with, flow with any other part, and the parts, the whole, in time flow through each other in a way the donut and sphere cannot. We have a quality of continuousness in the form and at the same time infolding. Some of the readers, particularly Paul, would look at the tape we were making if this were an infolding session and show me my stubbornness in not seeing what they were telling me a year ago or more. But our group has been working in the same space with different media in hand—a responsive touch media instead of a visual one. Our child has asked for its launching. It is a frail being, almost unborn...

Paul talked about this in the last issue of Radical Software:

... Taping something new with yourself is a part uncontained.
To replay the tape for yourself is to contain it in your perceptual system.
Taping yourself playing with the replay is to contain both on a new tape. To replay for oneself tape of self with tape of self is to contain that process in a new dimension.
Parts left out of that process are parts uncontained... All of this is manageable on computer graphic terminals!

Infolding as it is described by many creators of Radical Software is really a radical, a powerful, a timely, and a materially significant happening. It takes us into a new space. Some of the readers, particularly Paul, would look at the tape we were making if this were an infolding session and show me my stubbornness in not seeing what they were telling me a year ago or more. But our group has been working in the same space with different media in hand—a responsive touch media instead of a visual one. Our child has asked for its launching. It is a frail being, almost unborn...

Now I would like you to take the trip into our space... Do you anticipate enough value in this new trip to sacrifice a sock or stocking... For the sake of finding a way to stream through our new space? Do you? If you do peel off a stocking and move with me.

We can make a simple, soft klein bottle or klein form, and it will provide us with a simplex with which to synthesize complex structures which are "lively"—like living structures.

Klein form: no inside, no outside.

First, cut the toe out of a stocking, stretch hose is better.
Cut a slit near the knee; make it about the diameter of the toe. Fold the stocking over back on itself; put the toe in through the slit. Pull the toe free edge through (but not all the way through) till the free edge at the toe and thigh are adjacent. Now get a needle and thread. Sew the slit to the stocking coming through it. Sew the toe free edge to the thigh free edge. (See diagram of klein form.)

Reach down the double tube. Your hand will go down the contained tube (what was the toe) through the slit to where it is uncontained and then around into the containing space between the toe and the thigh of the garment.

We are in very different territory.

In the past you started out with points; points went to lines; lines swept a surface in two dimensional forms. When you went to three dimensional forms the first form was a sphere, because that's the simplest; then from a sphere you can make a hole in a sphere and stretch the sphere out (as far as topology is concerned, you're allowed to stretch everything) you went to a donut; a donut to a donut had to have a hole in the middle, and you could stretch it as much as you wanted but it still had a hole in it.

The klein form is different. There is no inside; there is no outside. Instead you have a contained tube and an uncontained tube, a contained hole and an uncontained hole from which you can make interlocking klein forms in a chain... Any part of the form can touch, contact, communicate with, flow with any other part, and the parts, the whole, in time flow through each other in a way the donut and sphere cannot. We have a quality of continuousness in the form and at the same time infolding.

The beauty about the klein form is that for the first time you are not captured by spheres or donuts. You can talk about a jet of air that goes up through the part of the klein form that is in contact with the external environment (where it is uncontained) and then becomes contained within itself and continues. For the first time you have a form which allows you to talk about something contained within itself... If I put my hand on my knee it forms a kind of hole where the 'outside' is in complete contact with the arm and where the energy from my hand goes back through my body and alters what happens 'outside' as it passes from within my body down through my shoulder... I start to have a loop which is partly uncontained that is, really senses that which is outside itself, and partly contained, that is, it senses itself within itself. It is a form that begins to have the capacity to know about its own behavior as it behaviors 'outside', that is, in simple connection with the environment, and as it behaves 'inside', as informational representation to the environment within itself.

Paul spoke of how the kleinworm has a capacity for anticipation and we find that anticipation has meaning only if we are considering a time-form geometry, a geometry of relations rather than things (no longer Newtonian geometry but an Einsteinian time-space form, a form that does not define time but is time that is by definition)..." (Taping something new with yourself is a part uncontained. To replay the tape for yourself is to contain it in your perceptual system...)

When you model with a klein form you have to change your head around, because for the first time you can talk about time as influencing behavior. Consider the klein forms as being able to breathe. Let us say it is made of material with local energy that allows it to expand and contract. Image waves of contraction flowing in this material. The part that loops out into the environment—the unanticipated context—recurs through itself comparing the return with the rhythmic response on adjacent recursions. It changes its waveform to better maintain its intentional behavior. It is permeated by context. It has no walls. Yet it uses its structural infolding for maintaining itself changing in a sufficiently regular way to find new relations.
In biological systems rhythms pass through themselves interfering, augmenting, amplifying by setting resonances which peak up and otherwise be lost to relevant work. Rhythms that are more intracontained will tend to null out rhythms that are not convergent or that cannot find energies at the time they are needed.

To put it another way: Let’s say you have a colony of birds and this colony of birds is in a mountain valley almost filling up the mountain valley, and the birds behave in the colony in a particular way that allows them to propagate so there are many more birds. The colony then becomes crowded, and individual birds start to behave in a crowded way; the colony is then changed. The way the colony changes influences the way the birds change. The way the birds change influences the way the colony changes, but the birds change and the colony change are not simple additions; the colony is not made up of a million birds, nor is a bird made up of a colony, because there now starts to be in time an interaction, an active dynamic interaction between the single unit and the mass unit. The dynamic is not simply dividing the mass into the units. All of our theory and governmentology has been that the individual is simply a member of the class called mass. Now, however, we start to move to what the interaction is between the individual and the mass in a way that takes in the context which is beyond either the individual or the mass, that is, that which is contained around that totality; so we have always a system of three at least. You always have a context.

In the past all of our logic in all of our theory, in all of our ways of thinking, has been bound up with systems of two, systems basically true and false. But we know now that there’s no such thing as high holy eternal noon, the time when all things are pure, because things are always changing, because time always exists. The ideal forms help you get your head around which time starts to exist and where things are constantly in dynamic motion with a different kind of dynamic relationship than you get if you’re talking about spheres. The concern used to be: how do you get the mass contained in the single member; how do you get the class contained in a member of the class. You could talk about how members made up the class but you could never talk about how the class made up the members; you were never able to talk about it with any geometric representation. But now people can talk about this in terms of triadic logic (the man who taught me what I know is Warren McCulloch and Warren was a believer in triadic logic in asking questions about things); that is, how do you set up a contextual logic so that your experiments aren’t for the purpose of destroying context. Usually experiments are done so as to eliminate context. Now, if you eliminate context you’re then into what I call mechy max systems. Mechy max systems are mechanical maximizing systems which operate by Newtonian physics, which operate like a clock with its clockworks. This is what Buckminster Fuller was talking about. There is for the clock a winder which is the energy source and there is the energy syne which is the fact that the hands of the clock go around; between the source and the syne are a number of levers of various sorts: wheels, ratchets, the great clumpers and the like, but the output never effects the input; there is always infinite source and infinite syne, infinite beginning and infinite end, and we find now that this is no longer a reasonable way to think. Now Bucky talks about spaceships and how man has to take it over, and I say bullshit, because man doesn’t want to take anything over, because man is a part of the universe but he is not controller of the universe. Once you start to think that you must take it over it becomes like a Japanese garden. A Japanese garden is a garden that is arranged for man’s purposes and basically has none of the mystery, none of the uncertainty (literally I have talked with people from NASA, people who are high up in government talking about our taking over the whole earth, artificial climates, artificial creation of environments ... of mechy max coming in, destroying the environment, and then recreating it ...)

The thing that you learn when you start to play the game of building biological systems (what I call biological optimizing systems or biotopes) is that there is a context which man has nothing to do with and is not in any way in control of. There’s no way to recreate biological systems, because in the recreation you do what you make of what you have. You make your own reality, your own universe, and it is exactly the same as the next; if any disease comes along it wipes out everything. There’s no flexibility; man-made ecology is of necessity a low varietysystem exactly the same as the next; if any part dies, which it will, inevitably (because in some ways you try to make them as improperly, as inaccurately, as sloppily as you are able) ... if any part dies then the thing just has a different way of going about its behaviors—it may not have the same behaviors, it may not have the same purposes, it may not achieve the same purposes, it may have different purposes ... but death has occurred naturally and in one clump which leaves a hole, and that hole is taken up by the regeneration and evolution of other species which fill the hole.

In mechy max systems there are no holes because everything is as uniform as possible.

I started out as a physician and with mechy max biology, the biology of low information systems, the biology of vision; you see something, but you’re not aware of the effect of your seeing; you smell something and you’re not aware of the effect of your smelling; you hear something and you’re not aware of the effect of your hearing—your hearing is not active (you’re not aware of its activity though actually it is active), but with touch and the senses you start to get into if you touch something, then you touch it, it touches you, you move it, it moves you; you change it, it changes you, and it’s happening simultaneously. You are no longer in the world of weak interconnection—when you’re into densely connected systems you’re into everything that happens effecting everything else that happens; when you’re talking about densely interconnected systems you’re talking always about effect ... In eastern philosophy you talk about breathing out as well as breathing in; in western philosophy you talk about breathing in—everything is in; everything is need, everything is desire. And effect, breathing out and the sense of breathing, the whole sense of rhythming is something that eastern philosophy brings us close to. Western philosophy is the world of things ...

In mechy max systems, low variety systems, you have as I said toys which operate like clockwork. There are carnivorous mechy max’s that eat people and eat animals—military machines of all sorts, and there are herbivore mechy max’s—the tractors and the cranes and the giant earth movers which eat up all the greenery and spit out lines of sugar cane, of corn, fields of cultivated plants that are domesticated plants. You have a whole field of one kind like a whole group of people of one kind. The herbivores also stack up mud into houses and into new apartment buildings and they proliferate more mechy max within this: washing machines, heaters; the mechy max have gradually been taken over the people and we have what we call plastic people, mechy max people. Biological systems become like Newtonian machines. People become like Newtonian machines. Their logic is like that.
Now the way this happened mostly is by the omnivores: the omnivores eat the herbivores, eat the carnivores. The omnivores are mostly made out of paper, out of form: they are called Internal Revenue Service, Social Security, health insurance, health center, mental health center. They are places where people are conditioned to act in a very minimal way, they care where they place the conditioned so they will all be exactly the same as each other. Simplification in the mechy max style occurs by reducing the information to as low a level as possible by reducing the consequences of the environment as much as possible. The clock is so set up that it doesn't counterbalance each other so that the heat changes will not effect the movement of the wheels and is not context or environment sensitive in any respect, that is, to reduce context sensitive. Biological systems operate quite to the contrary. Biological systems within the capacity of the mechy max is not taught, or he is not genetically made up to deal with a particular stream of water; he's brought up to cope in such a way as to loop again the behavior of that which is outside himself, and go back and recirculate, so that the system is not the capacity of the mechy max system in this way so as to maintain survival, or to evolve survival so as to relate to the external world.

Biological systems are not all made the same. People may seem in many ways more like each other than they are like monkeys or rabbits, but every person has entirely different characteristics from the next, except that these differences coalesce or converge each in its own recipe to make people who are somewhat similar. Inherently though there are enormous differences between people. Some of that difference is not obvious. Some of the flexibility in any natural system is not apparent because it's not being used. It's stored, like with wild wheat. Wild wheat looks like wheat but all the different kinds of wild wheat have a different genetic mélange. We have to stop thinking about these highly selectively bred animals as if the mixture is convergent towards a product or towards a creature which is sort of naturally similar—the manifest behavior and rhythms and identity is similar, but what makes it up is different. The wilderness is not used and is not apparent, but if something comes in from another place, those changes may occur because the flexibility is there available. A kind of wild system has a capacity for maintaining itself that a domesticated system does not.

In the mechy max system you try to maximize particular behavior, simplest behavior so as to accomplish the one simple purpose which may be for instance to scrape up earth; scraping up earth in such a way as to destroy all of the green things; all of the worms and ants; the earth boring mechy max truck or scraping thing going through the land. It tries to plant but it always replants in such a way as to destroy the variety: a mechy max is not like a grassy lawn. There were meadows, meadows had bushes, the bushes lived by trees, and all of these, each part, was related to all other parts, and if anything came along a big wind came along, it might destroy some of the trees but the bushes and the small trees would grow up again and if some grass eating thing came along, well, there are other forms of grass, but now you build lawns.

One cannot talk about genetics, Gregory Bateson’s point, in terms of classes of animals and creatures. You can’t talk about the genetics of deer or the evolution of deer. You have to talk about the evolution or genetics of deer in relation to grass, or in relation to the mechy max itself. It is a part of the total selection by which that particular animal expresses itself. We don’t comprehend reptiles; we don’t comprehend birds as well as we do monkeys, we don’t comprehend really the aliveness of crickets. We comprehend better the aliveness of mice because mice are more like us—they’re mammals; we don’t comprehend reptiles; we don’t comprehend birds as well as we do monkeys, because the metaphor of any biological system is itself, because it is self-referent and self-organizing. We are talking about the klein form; about effects at a distance returning to be infolded. That is, any biological system makes nodes which do things which are sort of trial and error and which don’t get anywhere; that are fairly random. Those things which are random by definition don’t persist; those things which converge into a behavior help to maintain the particular things. We haven’t been given a system of selection and reproduction. If these converge, then the resultant behavior persists and we don’t call it random anymore. Randomness or noise is the trial and error of biological systems.
Mechy max people proceed by considering things in a modular form—houses are
ticky tack all like each other—or in uniform form. That is, all the ocean is like all
the rest of the ocean. It’s possible to dump atomic waste into the ocean because
you know it will be diluted by the total ocean—but this does not occur. Atomic
waste is slammed around in clumps in the ocean. It maintains its
integrity—it stays together. The fish are alive. They concentrate the mercury and
the mercury goes up the food chain and gets concentrated. Atomic waste gets
concentrated. The world is of clumps and all the clumps are different—clumps of
people are just different kinds of people.

The idea of clumps is very important because part of the mechy max mythology is
that things start off as uniform and then develop into highly differentiated sets.
This is not so. Everything starts out as highly differentiated from the outset
though there are holes, discontinuities, which may be invaded by one set or
another. Life processes operate against things becoming uniform and operate
towards things becoming more highly differentiated.

One of the most fascinating problems is what happens when there is no
leadership. In our cells there is no leader, but mechy max thinks of genetics as a
great leadership system (as if genetics operates separately from what happens in
the womb—what the mother ate, what kind of life she was leading).

You must start out with the fact that there are clumps. (Only God could organize
from zero with everything uniform—that was in the mind of the religious people
who organized from zero . . . it’s interesting he organized in seven days, in
rhythms . . .)

Let’s say you have a group of people together who are not together because there is
a leader, but are a leaderless group. After a while they’ll organize so that they
get jobs done and sometimes they’ll organize without a leader; sometimes they’ll
have a lead-in a particular function—sometimes for a day or a month; all of this is
different depending on the different kinds of people who happen to be in that
group, so there’s a natural type of organization that happens among a group of
people, but it’s not uniform. The rules are not the same across many cultures.
Each culture has its own style. You don’t start with randomness. Randomness and
infinity are mechy max terms. Randomness as a continuous state can only be
created with great difficulty; it’s a mathematical state which doesn’t occur in
nature at all. What happens in nature is you get things grouping together in
clumps which behave over time in such a way as they may continue to exist as a
group . . .

. . . and these clumps can only come in contact with those things which are
physically adjacent or that are informationally adjacent or rhythmically adjacent.
If you have two systems which have similar rhythms and if the rhythms are slightly
different they’ll start to rhythm together . . . to form simpler rhythms. There may
be many different kinds of instruments but the rhythms tend to group in clumps.
If you think of our communication process then those things which have similar
rhythms are able to speak to each other; those which are very different rhythms
are not able to speak to each other. So there are different communications that
criss cross between elements of a system which are of different rhythms . . .
There’s a certain kind of self-organization that occurs with a rock group making music
together, or with two people making love. You may start when you’re making love
a new rhythm, but whether it’ll catch on depends on where your partner’s at and
whether it’s a random rhythm that has meaning and catches other random
rhythms. What may start out as noise—that which does not have meaning, that
which does not produce change—because at that point you’re in transition, may be a
rhythm your partner picks up on and plays back, and plays back again until a new rhythm is
organized. You’ve gone through the transition into a new rhythm. What was noise becomes information, because it
did have effect, it was that change which produced an effect. Rhythms tend to
organize so that that which is relatively random and meaningless drops out, and
that which was meaningless may be the very thing that sets off the next transition.

I have moved finally into the space which I call eco-space. Eco-space is self-
referencing such that the existence of time and space and size and materials and
energy are all in constant rhythmic motion so there is no way to repeat behavior.
Eco-space is triadic. Eco-space is recursive. It is not a place of beginnings and
endings, of inputs and outputs discreet from each other. Eco-space is auto-
correlating . . . self-organizing . . . I have moved into rhythms, ecological rhythms.
The thing that’s most constant when you’re talking about nature and
biology is rhythms time things; that’s where the most important information lies,
information being denied by in large by science. In our kleinform sponge there can be many currents and rhythms looping themselves and each other,
spreading and flowing like a meadow or forest or like the living sponge in the sea,
or the sea as a sponge: a current of water moves swiftly between two coral heads;
it hits a back flow and is turned back, like the stocking looping outside then across
through the flow jetting intra-contained through its own streaming clasters evening
in its own becoming. Dive into the water and surface through the bubbles you made
and dive again. Wind back through yourself a tape of yourself talking and
behaving so that you can relate to yourself as you will be when you watch the
tape, then infold again.

A topology that uses rhythms intermingling and flowing around and through each
other would let us build walls secondarily, rather than as categorical divisions. TV
networks do not have walls . . . Swabs in its currents, feel them, where the
activity of the space changes abruptly, sediment slower changing stuff—is laid
down. The slow rhythms a now memory, infolds and gives context to faster
events which in turn give the slow rhythm meaning.

Scuba swimming deep in the ocean one can feel the eddies and rhythms of fluid
filling the holes which one would have called cells. Coral reefs grow in slow
times—slow rhythms wearing volcanic rivulets into bridges of sponge, volcanic
bubbles and the sea twisting and turning rhythms the sand into ripples—and
these ripples and sand spits rhythms the sea and the growing of coral and the
wearing of rock— and all these are rhythms. Swimming below one knows one’s
own rhythms and the rhythms of breathing and blood and that nothing is still.
Putting one’s face mask close to the ripples of sand one can watch the grains
flowing. But to sense that flow of slow things like sand, or equipment or hard
wired programming—the flow of these walls, we must change our rhythm and
swim in their time and size grain. Ten year interval time; equipment distribution
size.

Time lapse in 10 year intervals. Focus for large size objects. "Now" is a 10 year
duration.

Infolded time lapse taping will show the rapid change of events ordinarily called
unchangeable. Time taping can be tailored to find patterns. When I was with
Bateson in Hawaii we both longed for a series of time lapse shots of Honolulu
showing the cancerously money producing developments destroying the cities’
if survival environment. Month by month one can see the cancer growing. Day by
day it is hidden. By changing time grain of the taping appropriately, complex
rhythms are simplified. Then one can feel the repetitiveness and code the kind of
information/materials/energy flow that follows one to glue into our new
biotopology conceptions.

But here I must leave off. If you have followed me into this space you may lead
me through the enormous holes I see all around me filling them with
energy/information/materials/time which as it resonates, converges or dies, or
provides the surprises which may evolve means of survival.

We must leave the old space. There is no life there.

A 1 hour tape from which the above transcription was made is available. See inside
back cover for tape offering.

Special credit and thanks from Warren to Paul, Gregory Bateson, Avery Johnson,
Lita Osmundsen, Judy Johnson, Frank Gillette, Beryl and many others . . . .

See article by Avery Johnson entitled Infolding Paul Ryan.
NOTES FROM STEPHEN WATERMEN

A living body is not a fixed thing but a flowing event, like a flame or a whirlpool: the shape alone is stable, for the substance is a stream of energy going in at one end and out at the other. We are particular and temporarily identifiable ripples in a stream that enters us in the form of light, heat, air, water, milk, bread, fruit, bow, beam, Stengranoff, camera and paste de foie gras. It goes out as gas and scream—and also as sounds, babies, talk, politics, commerce, war, poetry and music. And philosophy.... Alan Watts Does It Matter?

Attemping to preserve in two dimensional archive what is not only happening in time (process) but is happening in many different forms/heads/plates simultaneously (multi-process). Because Synergy is a coming together of individuals and groups with a group ego/consensus changing according to what is happening and who is involved in what extent, we can only point to some more or less general operating principles, supplement those with actual history and suggestions for further reading, and provide a situation allowing an individual to see as they wish/need to see. Hence, we are to each person involved whatever that person makes it (which is the way we've always perceived anyway, but have to come to ourselves that events/energy transactions/things existed without us).

My view of what we're doing, then, is joined from my perception of activity as energy conversion, events in time. The manifestation most immediately brought to mind would be physical (associative) energy exchange environment, the ones we usually associate with the industrial era, quantified and abstracted by the Smiths, Keynes, and Marxes of our civilization. The industrial era brought us to pure metaphysical (energy exchange): hydroelectric dam and Mc2. Each new environment bringing with it new discovery, vocabulary, perception and perceptibility. The horning electronics era adds another metaphysical manifestation, the informational energy exchange environment. Both Ralph Nader and our Vice President have recognized the omniscience of the information environment; the synergy network is attempting to learn the principles of its new economy.

When we get down to learning how to harmonize with environment, and remember that that can include psychological and other metaphysical spheres, we make ourselves eligible for what Robert Theobald has called the Invincible Universe (Teg's 1994, manuscript), a metaphysical institution of people linked by communication and transportation exchange facilitators, each individual assuming roles of student and teacher interchangeably. Hence, I speak of the synergy network more easily than I can of Synergy, herein lies the changeable, process relationship of groups relating to groups, facilitated by the various tools applicable to informational catalysis.

Various elements function independently, as well as synergistically. Peggy still photographs on assignments and plays with her own work: I still produce films and radio, disc, film or multimedia. Our groups relating to groups, facilitated by the various tools applicable to informational catalysis.

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Theology is the logic of manifest intention, and ecology the logic of manifest survival. The extent to which environment is intentional, is the extent to which survival is enhanced. Moreover, the extent to which man's energies are spent adapting to problems of his own creation (reacting to the effects of his non-intended influences) is the extent to which ecological equilibrium continues disturbed. The conceptual retooling of models required to link intention interactively with environmental enhancement, thus establishing a nutritive context, is analogous to intergrating a great diversity of method (or technic) for purposes no one of the methods was designed to expect.

Man becomes the prime victim of his talent for retrospect upon investing his identity, his sense of self, in the simulations of past experience. By substituting prior patterns of identity for the elusive swarm of unfixed data accounting for the bulk of experience in the present, man imposes on the present those qualities selected from his simulations of the past best suiting his need for continuity. The transitory is thereby regarded as transcendental and the past is transformed into the only resource of protected reward. The past is read as unmistak, fixed, sanctified, and the reality of the present is read as a bluff.

Originals are, by definition, initially disorienting. The duration and effect of the initial disorientation is relative to the specific adaptative requirements introduced by an individual original form or set of original circumstances. Originals—like the Special Theory of Relativity—create theretofor unrealizable structural contexts and, in their own terms, re-frame and displace the preceeding accumulation of replicas.

Evolving from cuniform markings on bark and logographic slabs to the most protean of optimum-computer-access networks, information processing systems (information structures) trace a gradual, then a sudden amplification of planetary awareness. Away from the localized, the strictly continuous, towards the integral focus. As this alteration of his thresholds accelerates, Man will plan planetary awareness. The past is as real as the present, and the reality of the present is read as a bluff.

Meaning and value appertain to those functions of Mind represented in effective form or information. Art, as effective form, invokes a certain ideational circuit, linking access and fluency to its characteristic territory-of-relations while articulating its meaning. Value is defined as the measure of either rarity or utility in informational process, and, as such, is an expression of negentropy. Likewise, the Mind may be a muscle but a muscle is more than a tool.

The Nutritive Context

Frank Gillette

Photo: Joan Hennessey

(Note: The following nine excerpts were pulled from The Mood and Its Purpose, copyright Gordon and Breach, N.Y. Forthcoming.)
I ran a race, is the verb transitive? No.

What happened over the years to logic. The crude stay there. Always easy to get back to NYC, though. Might as well have a map. The logical procedure is to follow the series of contexts we shared. I have not read deeply into the people and works that he referred to most often: the ideas, rearranged somewhat by my own wonderings, my thinking and teaching about it.

The trouble is, though, that once you go down a step in the hierarchy. If you have the temerity to insist upon a logic of relations, that's when the problem gets fun. Things will get you back up a step again. The manipulation becomes less than satisfied with your ability to understand the world of the ring of your ideas. The way it gets hard about relation or the opposite, the more you need to do the case by case and the bigger the case, the less you like it. The perception-and tendency of an impotent science.

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If you have the temerity to insist upon a logic of relations, it's like pushing a brick up a hill. Things will get you back up a step again. The manipulation becomes less than satisfied with your ability to understand the world of the ring of your ideas. The way it gets hard about relation or the opposite, the more you need to do the case by case and the bigger the case, the less you like it. The perception-and tendency of an impotent science.

Logics of Relations are like hedges or perhaps like the obesity pens. They have the same kind of relationship to each other that girls have to boys. Sometimes you can be lucky, and it you look through a whole bunch of them, a few will get you back up a step again. The manipulation becomes less than satisfied with your ability to understand the world of the ring of your ideas. The way it gets hard about relation or the opposite, the more you need to do the case by case and the bigger the case, the less you like it. The perception-and tendency of an impotent science.
"I have a full-time—and I mean full-time—repair business."

more as if your familiarity with a scene had been improved, you might want to know who contains a bit of the same tongue along with the actors, and it services a combination mushroom, pepper, and onion pizza and for my purposes spreading the details I charged $1.75. For a customized job, I can't see why I call for Calabrese and hold the tomato because I can see what I want for $1.50. By naming the broccoli context, then I can move so cleanly which organ's experience and then verifying that my intention becomes one that organ is quite an element in the fragments, not that I want to use exclusively, but which kind be made into a thing you intend to use into more "real" than trying to describe itself. The conceptual statement of the interest to making a positive statement of non-specific attack, certainly a working definition of that which to become.

Let me put it more usefully into your terms (at the video or when a go on the head) by fire. Pick up any replicate I newspaper and do a brief experiment from editorially mean one that clearly separates reporting from editorially context-free modality giving positive, unambiguous

"truth" deserves to be deceived. Anyone foolish enough to accept diadic statements of any kind are skilled in the perceptive arts. Deception can only work when you can maintain its ambiguity levels below a narrow, tolerable

...theLEKTON (which is the "that which can be said") has secondness; likewise the LEKTON is subject to disturbances due to the

...the establishment and its cultural automatons make pronouncements all the time about what is, or what is not, or what should be. Alan Paton said it right when he talked of Guerilla Warfare in general terms. It

...theLEKTON has firstness, but it also may be true or false and on that account it has secondness; likewise the LEKTON is subject to disturbances due to the

...the establishment and its cultural automatons make pronouncements all the time about what is, or what is not, or what should be.

...the establishment and its cultural automatons make pronouncements all the time about what is, or what is not, or what should be...
REVOLUTIONARY ENGINEERING: Towards a ‘Counter-Technology’

We are interested in the (still embryonic) ‘Counter-Technology’ branch of the “Counter-Culture” movement, as reflected recently, for example, in the appearance of publications such as Radical Software, Mother Earth News, Whole Earth Catalogue, New Alchemy, Domebook, Dome Cook Book, Anti-Frang. & ct. Specifically, we are interested in the possibilities of the formation of automated rural (and urban) communes, possibilities opened by the co-existence of (1) enormous accumulations of “waste-capital” (government-military surplus in particular) and commodity surplus and glut in general (with (2) the skills of the growing number of drop-out artists, refugees, and renegades from the engineering colleges and the scientific and technical professions in general (among which we number ourselves)—not to mention those expelled involuntarily in the recent surge of unemployment in the technical professions who form the human side, the “software” portion, of this “waste-capital” (what we would call “waste-labour”), and who are just as much “military surplus” and “obsessiveness” as the more familiar “hardware”, and refer to themselves as such.

We feel that the present movement needs people from scientific, mathematical and technical backgrounds just as badly as scientists, engineers, and technicians need the social consciousness which this movement reflects and which so often (rightfully) accuses them of lacking, if it is to be able at all to deal with and ultimately transform the present social reality.

The form that technology assumes in any society is at least in part a reflection, an “official version” of its local social relations. This is the abstract but specifically capitalist technology (and, in the case of the USSR, etc., state-capitalist technology). A new, revolutionary society emerging out of this one would express itself, its new social relations, in a new, critical approach to the utilitarian, abstractionist and scientific, in a transformation of its deployment and physical plant, etc. Communes which have begun with naive illusions about this question, and have attempted a return to the “idyllic” Neolithic or Paleolithic modes of life, have either quickly disintegrated or compromised their initial ideals, leaping into an abstract capitalist forms of alienation (guru-theocracy, etc.) It is necessary merely to think concretely enough to imagine what a hardship life can be, without the facilitations and “arts of life” which modern man has developed, to see the error in this approach. We might also reflect that the development of Paleolithic and Neolithic societies lead precisely to where we are now, and a return to those conditions, even if it were possible, could only reproduce the original course of development and lead us back here again. On the other hand, communites which are afraid not to adapt the whole range of modern technology to their needs might serve as an advance scouting and experimental groping process, exploring the possibilities of the re-formation and re-employment of the physical plant of society, of decentralisation and de-urbanisation, resulting in knowledge which will be crucial to a society undergoing a radical social revolution, such as the U.S. may be within the next decade or so. It is our belief in addition that communities, from the point of view of their own survival, must begin with the most advanced technologies (such as automation) evolved by the present capitalist society (though of course not in their most expensive and large-scale forms), and begin to remould them to congruence with a different totality of social relations. We believe it is both possible and necessary for an intentional community movement, despite its inevitable poverty and financially and economically marginal status, to begin to build an independent economic base for the support and facilitation of the new social and interpersonal formations and relations which are now straining to emerge in this society.

We are presently working with several groups planning to form communities and we are actively exploring possible ecologically compatible, etc. technologies which could be utilized by such communities. Most of our work so far has been done in the area of what we call “the automation of agriculture” (controlled environment agriculture and hydroponics). We have developed several schemes and strategies for the (economic) evolution of such communities. The results of our work to date will soon be published by us as a pamphlet entitled “POST-SCARCITY COMMUNES”. We are also interested in the category of “counter-technology” which might be called Technological Guerrilla Warfare.

contact: AQUARIUS PROJECT P.O. Box 4013, Berkeley, California 94704.
In the past two years I have videotaped seven of Luly Goldin's dance therapy sessions at the Turtle Bay School of Music in New York City. Luly ostensibly teaches people how to become dance therapists, but her sessions usually turn out to be therapy for those involved. Her method does not consist in playing records and getting people to dance. All of the sessions I taped or participated in (I was a member of the group two semesters, then I returned as a guest to tape) took place without musical accompaniment.

The sessions begin with Luly's instruction to the ten participants to "start working"—which means that people stop talking and smoking cigarettes and try to express their feelings by movement. This is difficult at first, and the group usually fans out across the room (which has been anything from a small auditorium to a twelve by twenty foot practice room at the school) to go through a personal process of getting into their movements or non-movements.

In a few minutes people may begin to dance with each other, fight, mirror each other's movements. Couples or threesomes begin dramatic interchanges while others remain detached, into themselves. Luly sits at the edge of the room, always watching. Her therapist's role consists in watching the movement for some key development, like the sudden shift in two people from lovers' gestures to hostile ones, or a barely perceptible change in their body attitudes.

As soon as she sees this (and her wisdom as a therapist is in being able to see it and make people aware of it) she stops the session. From this point on, most of the group become spectators while the people Luly has singled out continue to develop the feeling they are working on. The intensification that results from taking people and setting them out in front of the rest of the group almost always develops into an emotional outburst. Most often it is tears, sometimes rage, sometimes affection.

Usually, an outburst like this ends the session. After a review of what happened, during which everyone gratefully shrugs off the all-too-heavy expression through movement and reverts back to smoking and talking, the group breaks up. The session usually lasts two and a half hours.

I began taping as soon as Luly asked the people to start working, and kept the tape rolling continuously until she called a stop. Then instead of discussing the events of the last few minutes we immediately played back the tape. After watching the tape sometimes people talked about it, and sometimes we went right into the second phase of the session where most of the group along with the camera became spectators while one or two or four of the people went further with what they were doing. This stage too I taped entirely. As I said, it often ended in tears or violence although sometimes with great tenderness. Even those who became hysterical watched the playback immediately and were calmed by their interest in seeing themselves go through such a thing.

We taped seven sessions out of forty, two each semester. Luly didn't want more taping. We taped seven sessions out of forty, two each semester. Luly didn't want more taping. Luly and I differed over whether the camera should be a detached observer or a participant in the action. She asked me a couple of times during taping to join in the activities with the camera, but after the first experiment I didn't feel like doing it again. Luly herself always stayed on the edge in order to oversee the action, and I felt that this was the camera's place too. Just once or twice during forty sessions Luly felt impelled to leave her place and join the movement, and this option should be open to the cameraman.

A few times people were asked to specifically address themselves to the camera in their actions; this produced some extreme self consciousness and some spirited performances. Taping group movement from the edge of the room did not produce too much self consciousness. Luly thought that the taping seemed to inhibit some people, but that it intensified the experience for many. I'd say that the richest feedback was people seeing themselves as taped when they weren't aware of the camera. Awareness of the camera seemed to short circuit the feedback qualities of playback.

Technically, I always tried to make my camerawork as inobtrusive as possible. Trying to keep an overview of all that was happening in the room while also following close the more dramatic developments, I found myself alternately zooming out to wide angle and panning across the whole group, and zooming back into telephoto to catch the intensity of faces pressed together or hands reaching out. Always I panned and zoomed with measured slowness—I wanted to stay below the threshold where camera movement and zooms are so slow that they become invisible. In these unedited, real-time recordings I wanted to make the changes that were happening in the group clear and visually interesting through a tape without technical distractions. The life of the recordings was short; none was watched more than once, and all were soon recorded over.

Once Luly operated the camera herself for the session (with the fixed focal length ten millimeter lens to eliminate the complication of focusing and zooming), and her therapist's vision showed through even though she had never held a camera before. In the future I hope she chooses to get into the equipment. The therapist and the cameraman should be one person.
Some aspects of the present Media Program which will continue in 71-72

ALTERNATIVE MEDIA:
Exploration of production, presentation and distribution alternatives to the monopolistic media structure. The Urban Media Co-op brings together other Baltimore groups in a production context. (With television and radio studio facilities)—People’s video Theatres, Mayday Video Collective, etc. Photo journalism and print also emphasized.

COMMUNITY VIDEO
THEORY:
Response to feedback—creative critical evaluation in support of working projects. Design and development of new proposals. Experimentation with different media designs (Challenge-For-Change, documentary-drama, newwave, etc) in an Urban action context. Emphasis on media as a community problem-solving tool.

COMMUNITY (AND INSTITUTIONAL)
VIDEO PRACTICE:
Individual and group projects combine production experience in VTR with first-hand involvement in social animation. Work study opportunities arise in technical and technical assistance projects with community groups. Emphasis is on process not product; accurate information gathering, responsive information processing and effective and creative information presentation. (Model cities, Dept of Juvenile services, South East Baltimore Corp, Antioch Self-Study.)

POINT-OF-VIEW MEDIATION:
Development of critical and advocacy skills. Watchdog project—working to make existing media more responsive to community needs. Studies in propaganda and attitude change. Baltimore Community Cable Television (CATV)—research and development project. "Grass Roots" journalism—techniques of inquiry.

OTHER COURSES AND CONCERNS:
—Introduction to the hardware and software—VTR is not TV
—Technical video workshop
—Film and tape screening with emphasis on the documentary and political statement about social change and for use in social change.
—Advanced 16mm production workshop

For further information on the Center’s programs, write to: Alan Kaplan/Tom Johnson, Media program, Center for Social Research and Action, 805 North Charles Street, Baltimore, Maryland 21201. Phone: Area Code 301, 752-3856.
The City Hill Videotape Project grew out of a previous one in which the coordinators took videotape recorders (VTRs) to four free high schools, one therapeutic pre-school and two university programs. In each case, with the exception of the therapeutic pre-school, the coordinators demonstrated the equipment and then gave it to the students, allowing them to create their own videotapes.

One of the schools visited was the City Hill Street Academy, which is directed to the education of high school dropouts with videotape recorders so that they could develop, by first-hand experience, a feeling for what it is like to produce and control programming about themselves and their personal environments. The experiment followed from a general attitude on the part of the project coordinators and the Model City Communication Center that people in the community can gain more effective control of their lives if they can enter into the information/communication processes which are for the most part not available to them.

The City Hill Videotape Project gave rise to a previous one in which the coordinators took videotape recorders (VTRs) to four free high schools, one therapeutic pre-school and two university programs. In each case, with the exception of the therapeutic pre-school, the coordinators demonstrated the equipment and then gave it to the students, allowing them to create their own videotapes.

The playback of the tape to the entire school population, both students and staff, generated immense enthusiasm—the audience was highly involved with what they saw. What everyone in the school had seen a hundred times before every time they walked out of the building was now seen through a new medium and thus transformed. Most recognized that the VTR had provided a new viewpoint on well-known surroundings and personalities.

EXCERPTS FROM A REPORT ON THE CITY HILL VIDEO PROJECT

The City Hill Video Project was an experiment in video access. It was providing a small group of high school dropouts with videotape recorders so that they could develop, by first-hand experience, a feeling for what it is like to produce and control programming about themselves and their personal environments. The experiment followed from a general attitude on the part of the project coordinators and the Model City Communication Center that people in the community can gain more effective control of their lives if they can enter into the information/communication processes which are for the most part not available to them.

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The second contact of the coordinators with City Hill was made possible with equipment and funds from the Model City Communication Center.

With Greg Color, former director of City Hill
With a Model City policeman, some pointed question about harassment
With a Model City fireman, questions about his work, preferred shifts, etc.
With a group of students attending South High, their opinions on the school
With two old men in their front yard, their views on Model City, home repair programs and senior citizen facilities
With a couple hitchhiking, on the quality of life in Model City and the ease of hitchhiking
With a local shopkeeper, his opinions of City Hill students
With a girl hitchhiker, on sex
With a farmer selling oranges from the back of his truck
With a three or four year old girl, no response

**Interviews—****

With a woman shopper, her views on what the Model City program has accomplished

**Events—****

Views of South High demolition
Walking tour and nostalgia inside and out of Old South, the students relate experiences there, point out old classrooms, talk about what it used to be like
Impromptu skit involving other City High students, fit for and in a graveyard
Spontaneous role playing as policemen upon passing an empty patrol car, students took turns playing "officer of the day" and questioning one another
Lunch at City Hill, close-ups on many of the personalities and foods
Street scenes from moving vehicles and from the sidewalk, rain and sunshine

**Simultaneous viewing of the various tapes and discussion.**

**Day 4: One group could edit the various tapes recorded on the treasure hunt while others go out on a specified route with a specified duration of tape.**

**Day 5: One group edits the tapes made on Thursday. Others begin a project of their own choosing.**

Prepared by Kurt Myers and Brian Smith

**Classes and discussions—****

With Allen Rucker from Portola Institute, some pointed questions and discussions on many issues, student attitudes on the school begin to emerge
Discussion on anxiety and "Who am I?" conducted by one of the volunteer staff members of City Hill
Record of a sensitivity training session or rather an attempt at one, what happens when a group leader finds attitudes which do not include "touching other men"
Talk on sex and student reactions, conducted by a university professor
Discussion on police and the effect of Model City on the neighborhood, here the students on the project focused on themselves, a very frank discussion, unusually serious and probing into matters they rarely talked about with such companions, the students questioned one another, perhaps one of the best tapes made in the entire project
ELECTRONIC KINDER GARDEN

A Proposal for Exploration of the Implications and Possibilities of Electronic Experience for Mini-Kids

TOM BENDER

... A person at one year of age is usually limited to the stimulus and role patterns present in his home environment because of the limitations of physical dexterity, size, wealth, access to transportation, knowledge of desirable alternatives, and imposed social roles. But he is entirely capable of pushing a button to activate and select inputs from a television set, with its potential of common-sense experiencing, conceptualizing, and role formation.

... Exploration of the potentials of electronic experience for young children holds the possibility of permitting the growth and development of a person to take place simultaneously and interactively on a multitude of levels, from a very early age.

We know the unintended powerful glorious consciousness commercial TV generates in the relatively young person. The promise exists of taking a quantum leap in our learning experiences through making powerful electronic experience available at an early age... integrative rather than analytical experience, involving all senses and processes of meaning-making... experiencing through self-controlling means, rather than bypassing the peregrinations of reading, writing, and physical skills necessary for many physical experiences. In addition, giving us primary and immediate access to the powerful translation tools we have developed to give us access to the invisible universes in which we live. Much can exist today, without social changes, through the home TV.

STIMULUS TO EXPANDED AND ENRICHED DIRECT EXPERIENCE

Several dimensions exist by which to approach direct experience. Example and mimicry used in a dance event, where videotape of dancers is overlaid with direct exploration. Events which require participation of more than one person to operate, such as color synthesizers which different people control different variables of the time pools. Much can exist today, without social changes, through the home TV.
Tape that has been physically damaged by creasing, crumpling, or scratching is the prime cause of video head wear. Any sharp deformation or scratching of the oxide coating interrupts its continuity and uniformity, resulting in a cutting action somewhat akin to that of a file.

Before each day of use, closely inspect all metal surfaces (including tape guides, idlers, head tips, and drum) that touch the oxide-coated surface of the tape for any accumulation of oxide. If any is present, remove it immediately using a cotton swab moistened with head cleaner.

Graham Magnetics announced development of cobaloy tape which records almost four times as much information as the best chromium dioxide tape. This means slower speed and smaller videotape recorders. Whoopie! Press appropriate button and wait about three years.

Microphones = directional

Electrovoice puts out some sturdy good quality mikes which you can get a good discount on. RE 10 is comparable to the Sony ECM 22 but is sturdier and doesn't need a battery. (RE 11 has a wind screen) Very directional.

If you have 2 decks of any kind, you can edit and/or duplicate tapes. The trick, of course, is in the cabling.

As of this writing, there are no technically good 1/2" editing systems in general use. If you are using 1/2" equipment exclusively, the best you can hope for, on a technical level, is to improve your techniques. That's not to say that the editing horizon looks hopeless, for it certainly doesn't. There are a number of editing decks coming out now, each one better than the last. The problem with 1/2" editing is the problem with 1/2" video in general—its lack of electronic stability. No system, no matter how sophisticated, can improve an unstably recorded picture. Yet instabilities in a tape might pass by an untrained eye causing editing to become a hummer and the editing hardware to get blamed. Editing ends up giving technicians headaches, tape-makers heartaches, and is generally agreed to be responsible for many of the budding ulcers in the video movement. It wouldn't have to be that way however, if a few things were gotten together. For instance: any instability in an original tape will almost always be magnified in transferring it electronically; a camera click on a tape is basically an unstable moment in the tape and ideally no edits should be made for at least 3 seconds after a camera click, and if a tracking problem persists even after 3 seconds beyond the click any editing should be avoided since the tape is still unstable; a tape that is continually mistracking is a highly unstable tape and isn't really such a great thing to edit electronically though if it looks all right on a monitor a camera can be pointed at a monitor and the tape can be edited by shooting it off the screen (a dark room is best for this kind of "line" transfer); of all the 1/2" decks, the Portable Sony 3400 is the least stable in playback (though it is a very good recorder) and editing systems should avoid 3400s in playback capacity, if possible; the editing deck should always edit from "standby," "pause," or "still" mode since from a dead stop, it takes the heads longer to build up speed and stability. By Perry.

Sony puts out a series of service bulletins called the PETI Series which you can get from a large Sony distributor.
Sony is the General Motors of 1/2" video. The Sony Corp. is already responsible for six different video recording formats (two 2"; one 1"; the 3/4" cassette, and the old and new 1/2" formats) and they are not above making inexcusable references to new standards of portable recorders, none of which, it can be safely assumed, will be compatible with any existing equipment. Not only that, but the deficiencies that should have been corrected over the past few years have been either overlooked or overruled in favor of gimmickry and/or styling to the degree that it would not be unreasonable to expect a Sony portable with fins and a racing stripe rather than one with a more reliable playback system.

It seems impossible to convince Sony that anything less than a completely willing and ignorant consumer market exists where their video equipment is concerned. And, to a certain degree this has been true—up till now. But dissatisfaction with Sony is increasing, in large part, to the advance publicity job that Ampex has done for its new cassette-recorder. The Ampex, although there appears to be only one prototype model in existence (and even it is not fully operational), has given the people who have seen it demonstrated or have read about it, enough of a taste of what they're missing (increased stability, self-threading etc.) to want to scrap Sony for good, at least in the portable field.

Another problem, although it is by no means true only of Sony, is that there is no real consumer feedback into the 1/2" video industry. It's a fact that the expanded uses and the tremendous wear that alternate culture freaks put on video equipment is a much better proving ground for the equipment than all of Sony's engineers with all of their test equipment and yet there is no way for Sony, or any other manufacturer, to receive that information on a regular basis, considering of course, that they wanted to hear it.

And the problems remain, like a sumo wrestler sitting squarely on our heads. The largest of them is that at this time, the video movement seems to be a one way street in terms of hardware, for if imports from Japan were suddenly to cease, the video movement, such as it is, would probably be forced out of existence from lack of the hardware around which it was created, and upon which it now depends. And, more realistically, since virtually all of the manufacturers are located in Japan (even Ampex is made by Toshiba), there is no way for a basically American movement, with as yet, little economic pull, to virtually all of the manufacturers are located in Japan (even Ampex is made by Toshiba) which it was created, and upon which it now depends. And, more realistically, since virtually all of the manufacturers are located in Japan (even Ampex is made by Toshiba) which it was created, and upon which it now depends. And, more realistically, since virtually all of the manufacturers are located in Japan (even Ampex is made by Toshiba)

The viewfinder controls are small black button shaped objects that extend out from the circuit board towards the viewfinder monitor. If you are interested in what you are shooting while you are shooting it, you can do it for the price of a few simple tools and connectors and perhaps the friendship of your smiling local Sony service center. The scariest thing about servicing any piece of video equipment is usually the price of having it done "professionally."

Venting the pent up venom of the video movement on the ears of the industry does no good if there is no way to exert some pressure on that industry. For now, the movement can go through the back door by making local dealers and service centers aware of its presence. At the same time it must be creating and sustaining an alternative structure of production and services where the idea is not to compete, but rather to strengthen the movement through increasing its knowledge of how well the equipment functions, how much to expect from it, how it can best be utilized, modified and improved. And perhaps the most effective way of affecting industry changes for higher quality and greater accessibility is to make use of the focus magnet. It is possible that after you use the portable camera for a while, the viewfinder monitor in the camera will slip out of adjustment. The symptoms are similar to what you see in the camera is not what you see on the monitor. Adjusting the viewfinder monitor has no effect on how the camera functions but proper viewfinder adjustment is essential if you are interested in what you are shooting while you are shooting it. If you believe that your viewfinder is out of adjustment and you have an RF adaptor or some way of plugging the camera into a monitor (e.g. a CMA 1 or 2) the procedure for setting up the viewfinder is as follows:

1. Connect the RF Out plug into a TV set, plug in the camera to the deck, focus it on a well lit, high contrast object. You are overcompensating for the inherent instability of the camera. If the picture on the TV is not a good representation of the scene the camera is seeing and the viewfinder monitor in the camera is markedly different from the picture on the TV screen, then there are four adjustments for the viewfinder monitor located on the circuit board that is to the right of the viewfinder monitor (with the lens of the camera pointed away from your body).

2. Unplug the camera and remove the camera cover. Replug the camera into the deck, making sure that none of the exposed parts of the camera are touching anything metallic. Put the deck back into "standby" mode.

3. The viewfinder controls are small black button shaped objects that extend out perpendicularly from the circuit board towards the viewfinder monitor. There is only one other viewfinder adjustment that you might want to try and that's the focus magnet. Unfortunately, it can be one of the most tedious operations in 1/2" video repair. It's only necessary when the picture on the TV monitor is in focus and the picture on the viewfinder is not.

4. The focus magnet, a dark grey donut shaped ring, is located just in front of the copper wrapping (yoke) around the viewfinder. The top of the magnet is covered with wax. The wax is what holds it in place. If the magnet is jarred or if the wax either melts or comes loose then the magnet not only makes the out of focus, but also screws or keystones the picture on the viewfinder screen. The best tools for adjusting the magnet are a small hand held, hot air dryer and your fingers. The camera must be on during the adjustment and it's just a matter of your eye vs your patience. The wax should be heated with the hair dryer until it is pliable. Then the magnet should be moved back and forth until maximum focus is obtained and held in the proper position until the wax has had a chance to dry. Please, do not forget to keep the camera in optimum focus while you're trying to adjust the viewfinder focus magnet.

The most important thing to remember is that the viewfinder is not exactly analogous to a regular tv set. It is not adapted for regular adjustment. It is a pretty decent monitor for viewing the effects of your editing and editing alone. If you're interested in what you are shooting while you are shooting it, you can do it for the price of a few simple tools and connectors and perhaps the friendship of your smiling local Sony service center. The scariest thing about servicing any piece of video equipment is usually the price of having it done "professionally."

ADJUSTING THE VIEWFINDER
REPLACING HANDLES

The weakest mechanical part on the portable Sony could be the handles that put the VTR in play and record. The biggest hassle in replacing them is waiting in line at Sony for the parts which must come by cause from Japan. The plastic handles are simply extensions of metal shafts which engage the proper switches. By grabbing the broken end of the plastic handle with a pair of pliers and pulling firmly, the handle can be removed. To replace it, put a few drops of epoxy cement on the inside of the replacement handle and, if necessary, a few long shavings from a wooden matchstick to insure a snug fit, and firmly push the new handle back onto the shaft. Be careful not to use too much epoxy in order to avoid its spilling out and fouling some other part of the machine.

CHANGING A FUSE

Fuses seldom, if ever, blow out just for the hell of it, so if your fuse goes, look for the cause (bad battery wire, battery charger, or battery charger cable bad, etc.) before you replace the fuse. If you find the cause or if none is apparent, then it’s time to replace the fuse, which Sony has conveniently placed under 8 screws and the top deck assembly.

Remove the reels from the deck.

Remove the plastic head cover (the head cover is the silver colored piece with the "Sony" name plate and the hole, for the 'minutes' counter. It just snaps on and off of two posts underneath so there should be no problem if you just pull it straight up when you take it off).

Remove the 8 brown colored screws that hold the grey deck to the rest of the portable unit.

Remove the screw from the side of the "T" shaped plastic roller assembly cover. (In other words, the 1st white arrow in the threading path points toward a white roller, above that roller is a kind of roof that can be removed by taking out the screw which is directly above the head of the second arrow on the threading path)

Remove white plastic roller assembly by unscrewing the Phillips head on top of assembly.

Remove the grey deck called the escutcheon from the rest of the recorder by pulling it gently straight up (there are two places that you have some trouble with the deck catching, as you lift it off, but what ever you do, don’t yank the deck off. It could slip and do more damage than a blown fuse. Both places that catch are on the guard rail that runs around the video heads (drum) assembly. There is a guard plate in front of the audio head. Between that plate and the rail there is a piece of heavy black foam rubber attached to the guard rail which, since the guard rail comes off as part of the escutcheon, catches on the metal guard plate. The other trouble spot is on the video head area—called the drum assembly. There are hooks towards the bottom of the drum. They keep the tape from falling off the drum when the tension is released but they also catch when you take the grey deck off. Both of these problems can be overcome by maneuvering the escutcheon around until it is free.

Replace the fuse which is located just below the feed (upper) reel assembly. #8 amp., 250 volt fuses for AV3400—NOT SLOW BURN FUSES

Replace escutcheon and roller assembly. The only thing to watch for is to see the silver colored spacers that sit between the screw holes nearest the feed reel, and the grey deck are in place. As you’re taking the deck off, they may tip gleam from their sockets, but they should be easily visible and they are very important. They keep the escutcheon from rubbing against the reel assembly as it turns.

PREVENTIVE MAINTENANCE

Cleaning and degaussing (de-magnetizing) the heads and the rest of the tape path are the two most important and essential parts of PM. Keeping an eye out for loose screws is a good idea also. Notorious for falling out are the screws on the latches on the AV3400 and the 2 small set screws on the 10 pin connectors (the camera cable connector). You will need a jeweler’s screwdriver to tighten the screws on the 10 pin, but both those screws and the ones on the latches can be held in place by a little dab of fingernail polish which acts as a seal.

Also, check the wires that lead from the batteries to the deck. If they are frayed, burned, or otherwise mutilated, tape them up or replace them. The same goes for the wires to the blue or red battery terminal. The wire connector is always the farthest from the camera cable connector. If you plug it in the wrong way, you can blow a fuse or worse.

SETTING UP THE CAMERA

After long use, especially in low light, you may end up with what’s called a "sticky" vidicon—one that retains after images. Or, you may find that there is a "bleached" effect on the camera in bright sunlight even when the F stop is as high as it will go. If either of these cases occurs, the beam and target voltages in the camera should be adjusted. There are precise, electronically measured settings for both beam and target but both can also be adjusted by the eye with relative effectiveness.

The Beam adjustment controls the intensity of the beam of electrons in the tube and functions as a brightness control. The Target controls the sensitivity of the face of the vidicon and is analogous to a contrast control. Both Beam and Target effect the overall sensitivity of the camera.

The optimum adjustment for the beam is accomplished by turning the adjustment knob (located next to the focus adjustment and just as fragile) clockwise until the picture on the viewfinder and/or monitor goes completely white (which is called blooming) and then backing off until the picture first reappears. Then the target voltage must be set to produce the desired picture. The target control is located in the rectangular silver box about the video heads on the back side of the camera. It is another screw hole adjustment like the beam and focus and is also that same fragile type of adjustment.

The last adjustments you may want to make are the ones which effect the size and shape of the picture. These adjustments are best made with a test chart that gives accurate indications of linearity, height, and center. Some expert help would be advisable have since charts differ and fouling up these adjustments can throw the camera out electronically as well as optically. For the brave or experimentally minded, these adjustments are located in the 4 holes parallel to the beam and focus holes. Starting from the eyepiece end of the camera and working forward the adjustments are—Vertical Linearity, Vertical Height, Vertical Center and horizontal center.

It's good to know in mind that all of these adjustments (focus, beam, target, Vertical center, etc.) are not meant to be fooled around with because this camera wasn't designed that way. There are cameras where those adjustments are external and are supposed to be played with, but they're not portable...yet.
In our evolutionary quest we are retarded by the existence of what was previously considered a natural environment. We have evolved to the point of changing our environment to allow our healthy evolution. We have left our "natural state" because of our density not necessarily because of will.

But density is a stimulus and an existant natural order. The pain of a delivery too fast is forcing either our demise and sterilization into a spiral of energy.

Most buildings (those square ones they drop people into) built recently in large cities, have a built-in viable circulatory system which can be tapped for the community benefit. An antenna is placed on top of a building and connected to all apartments via cables in the walls in hopes that better reception will soon appear. It also provides the people with the potential for their own television channel. All that is needed is a portapack with an RF unit, coax cable, F connectors, possibly a filter, and time. Our own experience comes from working with the Westbeth system which is a huge building of 368 apartments located on the Hudson River in Manhattan. (See other article on Westbeth for info on funding and programming.)

Most master antenna systems are simple with a broadband amplifier after the antenna. Sometimes the antenna lead is split into low bandwidth (channels 2-6) and high band (7-13). The high band is passively split into the separate channels, each having an inline attenuator or resistor (-10db, -20db) which balances the different levels so all channels are at the same level. The channels are remixed passively and sent to the broadband amp. The output of this amp is split and sent to the various apartments. Each line going out of the main box has about 5 apartments on it or is split and possibly amplified again in another section of the building.

More complex systems add strip amps to the system. These are RF amps specific for the channels in the area. They are used to both amplify the signals and to balance (each amp has a gain control) all the signals. Master antenna systems are kept at 75 ohms until they reach the television sets where a matching transformer (called a balun) changes the load to 300 ohms to match the tv's antenna taps.

Portapacks can be plugged into the antenna systems after the strip amps or broadband amp. At the place where these amps are split up for the apartments, a two way splitter is used, one input is the Sony RF signal, the other is the output of the amp system. The output of the splitter goes to where the amps were previously connected.

Sony RF units are messy for they spill over into a multitude of other channels when transmitting. We solved the problem by using a Hamlin bandpass filter for channel 3 ($19.95, made in Japan).

We found that the portapack RF unit had enough power to drive 368 apartments, however if a strip amp is added, you get a stronger more controlled signal.

Strip amps are about $89.00 from Jerrold Corp. in Philadelphia, but why can't techno-folks come up with a tunable RF amp based on the one in Motorola's "Radio Amateur's IC Projects" (HMA36)?
CUSTOM MODIFICATIONS TO THE SONY PORTA-PAK

By Eric Siegel

As we all know by now, the Sony back pack is a very troublesome machine—and there seems to be no end to problems with it. Below you will see a list of modifications which can be done to the machine to eliminate these problems. I did these modifications to my machine first and they have been subsequently requested by many people, so here they are:

Target level control. The importance of this modification cannot be overemphasized. When you have done this, you will have DC restoration in your camera, your tv screen will stop fluctuating every time the light level on the camera changes, and your tapes will begin to look like they were made with an expensive monochrome camera.

"L" Bracket Modification. Due to the cover rubbing up against the take up reel, many rolls of tape have been ruined by being wrapped around the capstan, sometimes our best action shots. Some people bend out their cases at the top so the reels don't rub; however, a more sophisticated solution is to place an "L" bracket as shown in figure 1 and epoxy it to the solid aluminum chassis underneath the thin top plate.

Audio level control. If you make tapes with live music, you know how shitty it sounds on the playback. This is because the first amplifier is overloaded causing severe distortion and to complicate matters further, the automatic level control is busy compressing the entire dynamic range. Many people blame the mike built into the camera, but this is not the culprit. Correction of these faults consists of placing a 25k pot in the audio circuit which varies the amount of negative feedback in the audio preamplifier and at the same time, shorts out the automatic gain control circuit.

Audio Meter Attachment. An audio meter (any transistor meter) is attached just before the shorting point for the AGC.

This concludes the Sony back pack modifications for now. It must be stated that if you do not have technical experience, don't try these yourself. One mistake can put your whole machine out of order. There is great risk in doing these modifications so leave them to someone who is competent.
HAVE YOU PLACED YOUR BID?

JERSEY

MANHATTAN CABLE'S

HEA SKLOVER—OPEN CHANNEL

Resources within the community must be identified and their participation invited. Specialists in the fields of journalism, broadcasting, filmmaking, and video production must be sought out so that their support and expertise can be utilized to the fullest by the local community. In some instances training of individuals within the community to program cable channels and production techniques will be necessary and should be offered to those who seek such knowledge. However, in those instances where groups prefer to work with a trained production staff, such a staff must be available.

Equipment maintenance and availability must also be planned. Decisions regarding location of equipment, equipment requirements, and time needed for such equipment needs, are all necessary steps in the ongoing development of community CATV.

The wealth of the community must be sought out in order to identify and develop the myriad possibilities for cable programming. Efforts must be made to identify the particular tastes and needs of each individual community. Consequently, it will be large corporate entities that will own most of the cable in America—OWN but not control. Historically these two words have become synonymous, ownership meaning control, but what is proposed is the concept of separation of ownership and control of this new communication medium.

What this suggests is that a diversity of ownership of cable systems is important and that it should be encouraged, but more important than who owns the system is the question of what programming. A system of cooperative channels will ultimately come through that hardware system and what access is guaranteed to all members of the community. And that the crucial issue is the allocation of adequate channels for public use and control with built-in mechanisms for programming and production expertise.

New Yorkers who presently receive 10 channels of television reception by July 1971 will be receiving 17 channels and by the following year, 24 channels. According to the most recent state of the art, 42 channel systems are presently being installed in other cities in this country. The potential for increased capacity is dependent upon demand and legislation. However, the question of greatest concern is what information will be carried on those channels and who will control this.

In Progress

Agreement with the Educational Broadcasting Corporation, which operates Channel 13 in New York City, in order to participate in this project. During the early weeks of operation a formal agreement with the Educational Broadcasting Corporation, which operates Channel 13 and NET, will be consummated along with agreements with independent producers.

One project has already begun via an arrangement with Alternative Media Center at N.Y.U. George Stoney, Executive Director

Creation of local cable committees will be another function of Open Channel. In order for this local cable committee to be a workable entity it must comprise representatives of the geographic neighborhoods as well as representatives from communities of interest: artists, members of citizens groups, ethnic groups, religious groups, political parties, labor, schools, business, sporting associations, etc. It must be a cross section of the segments of that particular community and must be responsive to the needs and tastes of that community.

The primary responsibility of the local committee will be to guarantee access to all citizens and to insure that the television time is not dominated by the loudest voices or the most organized political groups. Open Channel, the service module, will work with this committee as a programming arm that will produce some of the programming carried on the Public Cable Channels. However, it will also stimulate and seek out other sources of programming within the community, alerting them to rights of access to these channels.

If we are to guarantee the right of access to all, then we must consider the technology, or the means of production, whereby the less wealthy may be able to afford to produce their own programming. Therefore, experimentation with the carriage of the signal and image of the simplest and least expensive equipment, one inch video-tape and Super 8 film will also be done. If we can prove that cable-casting of the half inch tape is viable, that will open the doors to access to the many, not just the few. Since this is talent and approach, rather than hardware, that makes for quality programs, we believe that the marriage of talent and cheaper technology will produce an excellent product.
Here is the speech and the proposal for Open Channel that has been funded. I think it is all there. The main points are: 1) the availability of public channels; 2) the liability question that still is not answered but will be soon, (that means that the cable operator still has the right to screen tapes before showing them and so can still censor). I tried to get a bill through the State Legislature to change this but was unsuccessful this year. Therefore, I will have to wait till next year, or until the FCC acts in this area. However, since the channels are available as of July 1, I am going ahead and will help to create programming for those channels. The importance of the success of this public use of cable here in Manhattan cannot be stressed enough. I truly believe that if we can make it work here we will be setting a precedent for the nation in opening up this utilization of television. However, if it fails, then channel's are not used, or if they carry programming that no one cares about or relates to, or if they are utilized for the entertainment of the esoteric few, then we probably will have provided the necessary fuel for those who are fighting against this opening up of the medium.

...Open Channel is a non-profit corporation. It will offer its services to groups who have something to say but require some assistance in saying it—as well as to those groups who have relevance to issues of major concern. If we can create rules of access that are fair, then Open Channel can function as a module which will offer assistance to those groups or individuals who request these services.

Contact George Stoney, NYU—School of the Arts, 111 2nd Ave., NYC, for extensive information on their use of 1/2" portable video and plans for Alternate Media Center.

Dean Burch
FEDERAL COMMUNICATION COMMISSION
1919 M Street, N.W.
Washington, D.C.

Enclosed you will find a copy of the latest issue of our publication, Radical Software, which deals with alternate uses of television, videotape, and other communications technologies.

Our readership is composed largely of people who are involved in making their own television. Most of them are using portable half-inch videotape cameras manufactured by Sony and others. We ourselves also make our own TV with the portable equipment.

We are writing for some information of direct concern to ourselves and those we service. Specifically, we keep hearing rumors from people we know in Washington that the F.C.C. is going to issue a ruling against the use of half-inch videotape equipment, that broadcast interests and unions are pushing for such a restriction.

Given the current limbo on local origination we find these rumors hard to believe. But one never knows...

As you probably know, to ban half-inch portable equipment from CATV local origination would be equivalent to denying community groups access to cable as it would mean that they would be limited to either a heavy hardware investment or bound to just a studio situation (controlled by the CATV owner).

As you probably also know, half-inch portables are relatively cheap ($1,500), fabulously easy to use, and can operate anywhere there's normal lighting conditions.

What we'd like to know is what is the F.C.C.'s position vis-a-vis portable half-inch video used with CATV. Has it been discussed? Do you anticipate a ruling either way?

We'd like your permission to include your reply in the next issue of Radical Software. If this is okay with you, may we hear from you by the second week in June which is the deadline for our next issue.

I believe that Radical Software, Raindance, and Quantum are all trying to do something similar. I recently wrote to Ira Schneider and Raindance about a catalogue we are trying to develop at Quantum. We are involved in attempting a twelve part manpower study of the cable industry in the seventies. My contribution (hopefully!) will be a catalogue/index of available programming for cable use. I would appreciate it, if you would publish my request for information on programming available for cable television—having people include costs and lengths of tapes/films—in the next edition of Radical Software.

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2330 mckinley
berkeley, ca 94703
(415) 548-4000

THANK YOU,
THANK YOU,
RAIN DANCE

Thank you, Thank you, Raindance

WELFARE ISLAND

R A I N D A N C E

N.S.

Thank you, Thank you,

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INDICATES "HOT" CABLE PASSING

CATEGORY II (HOT BLOCKS)

CATEGORY III

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quantum communications incorporated
COMMUNITY CONTROL OF TELEVISION

Address by Manhattan Borough President Percy E. Sutton
WNEW Luncheon, March 26, 1971, noon, 265 East 67th Street

When Dave Hepburn and Gwen Barrett invited me to address a luncheon of community affairs people from our local TV and radio stations, I immediately catered another engagement of long standing and began thinking about what I would say to you today.

I wanted very much to speak to you because you are part of the new power elite in America today and you are uniquely in a position to influence what America will be like in the future. I can honestly say that it will be those people in the communications media, even more than public officials, such as myself, the Mayor, your congressmen and senators or the President himself who will point the way toward new directions for American society.

It is no secret that I am personally involved in the field of communications. Together with a group of other individuals both Black and white I have been engaged in various negotiations with the hope of bringing into existence a network of Black controlled communications media.

The first step in bridging the gap between Black and White, rich and poor in America is to give those groups which have been largely excluded from access to the media—that access which they demand.

I speak now of all groups which have been excluded—Blacks, Puerto Ricans, Mexican Americans, Indians, poor whites, and those with political, social and economic viewpoints which are radically different from those held by the majority.

Such groups must be given the opportunity to originate their own programming, their own reporting, and their own editorializing about their own affairs and the affairs of the nation and the world.

We have in this respect a long, long way to go. In New York, Blacks account for more than 17% of the population but are 17% of the white collar jobs offered by local radio and television stations held by Blacks.

It is true that an increasing number of large cities have one or more radio stations devoted to programming for minority audiences. But the approximately 7,500 radio and television stations in the United States, and the 350 Black-oriented radio stations, all but about a dozen are owned by Whites. Less than two tenths of one percent of this nation’s stations are owned by Blacks.

That should raise a lot of questions. How well are these White owners telling the Black man’s story? How much are they allowing the Black man to tell his own story? How much of their advertising exploits the community they are supposed to serve?

All of these points point out the need for Black ownership and control of Black oriented mass media.

3) The management has seen fit to hire a few college, ex-college, and free spirit dropout mindless acid freaks in their ever continuing lust for cheap, minimum wage labor.

a) We therefore have nothing to lose by trying to foil upon these greedy capitalists a few games for this revolution

b) The power is not really centralized here; as much as that we are able to slip in our own ideas

It is likely that by the end of this decade, the vast majority of homes in America will be hooked onto the cable. Not only to receive television programming, but because the same wire that carries television signals can also carry the signals necessary to print a newspaper in a home, connect a home information center with a distant computer or teaching machines, or provide window shopping at home.

The cable franchise agreements developed by the City of New York lay models for many being developed around the country.

They provide for public channels on which anyone may produce programming on a first come, first served basis and they provide for additional commercial channels.

The result of this is likely to be increased specialization in television. Just as today there are radio stations that are all news, all rock music, all foreign languages, all classical music, all Black.

It is likely that similar specialization will develop in television as well as more and more channels becoming available for programming.

While I have painted an optimistic picture of the opportunities for future diversity in the mass media, I would like to raise one warning.

Right at this very time the future pattern of ownership and control of the communications revolution are being established and fought out in Congress, before the FCC, before municipal bodies and in the courts.

We may end up with a system of mass communications in which social and other minorities have the opportunity to tell their own story, their own way, in media that they control. Or, it is not inconceivable, that the pattern of near monopoly control which presently exists in the media will be extended to prevent diversity in the media of the future.

The decisions are being made now. And your input is needed to assure that the right decisions are made.

May 12, 1971

Dear People;

We felt your presence in the last Supplement, and think that mutual contact would definitely be a good idea. We are young strangers in the corporate maze whose letterhead you see inscribed above; however, the corporation, Coastal Communications (or Cablenet, or Micronay, depending as which lawyer you talk with) is still young and relatively unknown. There is a chance here for the cable system to open minds and eyes to different thoughts and ideas that have yet to be exposed through conventional mass media. Why here?

1) We have plenty of portable video tape equipment (Sony Port-A-Puck & color camera)

2) The cable system will open with 19 video and 60 audio channels, which means the management here will accept almost any material

3) The management has seen fit to hire a few college, ex-college, and free spirit dropout mindless acid freaks in their ever continuing lust for cheap, minimum wage labor.

a) We therefore have nothing to lose by trying to foil upon these greedy capitalists a few games for this revolution

b) The power is not really centralized here; as much as that we are able to slip in our own ideas

We’re still pretty much mind-boggled by the bureaucracy and unsure of where our power lies, but the search is on and any help would be a major contribution in defining which way this medium will go. We are hoping that there can be established some sort of exchange of ideas and materials for the benefit of all parties (even those who don’t know it’s happening).

Most anxiously,

Barry Chern

Lloyd Sheep

Lackeys

Coastal Communications

3770 E. Livingston Ave.

Columbus, Ohio 43227

(Phone p-1-614-236-1140)
MEMO TO: Dean David J. Oppenheim  
School of the Arts  

A PROPOSAL TO ESTABLISH A  
COMMUNICATIONS CENTER  
AT THE  
SCHOOL OF THE ARTS  

Prepared for the Kresge Foundation  
New York University School of the Arts  
February, 1971  

Red Burns  
Community Media Coordinator  

FROM: Red Burns  
Community Media Coordinator  

I have had initial conversations with various cable operators (those with interests in outside Metropolitan New York) and there is definite indication that they will cooperate with us. They have a vague sense of “community participation” but cannot put forth resources for experimentation because of their initial capital investment in hardware. On the other hand they need programming.  

The question is what kind of material will they deliver when the economics of their current situation prohibits them in dollars and cents to do anything other than inexpensively financed programming—e.g. the revolving weather and time clock. Their response to us was “when can we meet?”  

They need us as much as we need them and if we don’t move NOW to fill the void we will have abrogated our responsibility as an educational institution to train our people to develop and create programming. The kind of experimentation and training we should develop at NYU can spearhead a concept that will have national implications. I cannot urge too strongly that the time is NOW.  

I propose that a planned involvement of contemporary artists working in cable television is necessary for the system to develop in the desired direction. In particular, when standards and regulations are established they must accommodate the artist so that he is not arbitrarily shut out of the system. I am using the term artist to mean painters, sculptors, poets, dancers, composers, musicians, etc. This is to say, the developing cable television system must be able to respond to the inputs of artists such as John Cage, Yvonne Rainer, Alexander Calder, Andrew Wyeth and their younger colleagues. I would like to argue that an adoption of the arbitrary esthetic standards of broadcast television which have been consciously or unconsciously determined by commercial interests and engineering practices. A result of this institutionalized esthetic thinking is given by the feeling among those who are faced with the prospect of providing programming for 12 to 20 channels that “there isn’t enough stuff for the day)”  

The aims of this group are to insure the availability to the community of a number of “channels” on any CATV system, to guarantee that 1/2” videotape is not excluded from playback on the cable system and to promote the community use of 1/4” videotape through a travelling video theater, mobile video production and monitor units, a media center and a video tape library.  

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... Urbanai Exchange " intends to set up some sort of format or communication link with groups and individuals who are working on solutions to Urban problems." If you're interested in exchanging information and tactics reach them at 1255 Orcutt Road, #B-55, San Luis Obispo, California 93401.

... the Center for New Corporate Priorities is a radical corporate action group which does research but with its action-application in mind. "For example, they've taken research from NACLA, Pacific Studies Center, etc. and expanded it and moved with it on a legal non-violent trip. Their objectives are "to understand the corporate decision-making process and why it usually results in policies contrary to the public interest, to design concrete alternatives for short-term change of corporate policy/and to educate the public that long-term change demands substantially different attitudes toward our economic, social and political structure." Contact at the center, Jim Lowery, 304 So. Aromore, Suite 101, L.A., Calif. 90037.

... Polyopoly, a City Game—random sketches of ideas for trading ideas with—evolving the trading process into a network which operates to access people to the information they spend most of their day attempting to access general print out to catalyze a correlation of resources and needs from Non-Profit Tie Line, 500 State Drive, Los Angeles, Calif. 90037.

... David Graham has proposed a project to "research new ideas emerging around the movement toward religion. Since the people involved in the research will be initiators of many of the ideas, the team itself defines the movement they are researching. Output will take the form of reports on work in progress" (to be made available in several media.) A priority of the project is a video-parlor in the town of Wickenburg, Arizona which would output the research from the information. We don't know the status of the project but you can reach them at P.O. Box 1176, Wickenburg, Arizona 85358.

... Resource Accounting and Exchange "is a need idea designed to better effect exchange of information among people who are able to share resources assuming that people know what they have/ will have/can share and realize that through co-operation with present and potential resources lies the key to everyone's survival." It's an idea of a network which becomes self-sustaining through mutual interest and distribution— an alternative problem-solving process. 2 East 2nd, Street, top floor, N.Y.C. 10009.

... Art Hicks is "trying to get together an idea using surplus telephones and homemade acoustical couplers to be used over long distance phone lines to allow underground papers to transmit news and whatever over the phone without a police audience." For more information try Box 642, La Jolla, Calif. 92037.

... and while your trucking thru tune in to Radio Free Chicago at 97.1 FM, which features special programs designed to serve the needs of anyone struggling to survive in the city. 3512 N. Lincoln, Chicago, Ill. 60614.

... Roadarte Collective "takes a roadarte spring media raid tour through america/media zaps/images of a co-op fantasy/voodoo lessons in how to talk back to your television/inflatable enviro-theatre/intense images of life/process architecture/limited offer" Roadarte Trucking Co., Inc. 1 Station Rd., South Amherst, Mass.

... Alternate Enterprise Exchange "is establishing a communication exchange among alternative enterprises to provide a forum for discussion of goals, techniques, and organization of the alternative enterprise system and the individual enterprises and people in the system." Input your comments on alternative enterprise, your needs, a sketch of your enterprise and you will receive a copy of their first newsletter: 150 East Canon Perdido, Santa Barbara, Calif. 93101.

... the Center for Intercultural Documentation is "a great resource for anyone who is thinking of going back to nature. Lots of real survival information from building your own shelter and furniture to organic gardening, canning, making soap, and hundreds of things you really need to know."

... Groundbook 2 has arrived. For a Manhattan resident, it's a wonder fantasy of sun domes, elliptical domes, portable pillow domes, scrounged domes, all domes. I wouldn't begin to build without it. If there is a #3 it will probably be called Shelter. Published by Pacific Domes it's available for $4.25/ copy (add 20c tax if you're a California resident.) Box 279, Bolinas, Calif. 94924.

... L. Living on Earth by Alicia Bay Laurel, Vintage Press A beautiful guide for anyone who is thinking of going back to nature. Lots of real survival information from building your own shelter and furniture to organic gardening, canning, making soap, and hundreds of things you really need to know.

... For fact sheets regarding the ecological crisis, you might check into Earth Kit. As well as information on what can be done by action minded groups and individuals, Earth Kit lists groups to contact, bibliographical references, and offers comprehensive pamphlets on various facets of the ecology scene. $1.50 per issue; $10 (includes donation for a subscription).

... Environment! 150 5th. Ave., N.Y.C. 10011.

... The Space Atlas is a more workable model. It was conceived by Dana Atchley of The Ace Space Co. and is composed of 8 x 10 information sheets which were sent in by subscribers then collated and distributed in a looseleaf binder by Ace Space. Dependent on new technology (i.e. instant printing, offset utilizing disposable paper plates, xerox etc.) the Space Atlas is a concrete collate of information. Don't know what Ace Space is up to see but you can reach them at Box 361, Crested Butte, Colorado.

... Other papers we'd like to thank for exchange publications or sample issues: The Great Swamp, Eric De Du Bois from the Cleveland area, Angry City Press 14824 Ohio Drive-Cleveland, Ohio 44122 and New Orleans' Nola Express, Box 2342, New Orleans, L.A. 70116.
We did not have the money to publish and distribute it ourselves so we chose a
Thus, if the initial run of 11,000 sells out we would realize about $3,700 and
be used to finance an information service project we are developing.

It the book does go into more printings, our royalty on paperback sales increases
does not go into another printing.

The three publishers who made offers were: Doubleday, Outerbridge &

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, 8 1/2 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, of which $2,000 went immediately to pay off past debts, and the rest part of the advance and they won't share in the royalties. They were selected (at

The Video Publisher is a specialized offshoot 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. The $75/year subscription rate is a bit prohibitive. Tiffany Towers, White Plains, N.Y. 10020.

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 Venus 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-tourni

Source is a catalog which grew out of Source's experience of the Education Liberation Front, a traveling, gathering and distributing information box. The catalog will be divided into 13 major liberation 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 enhance the broadcast industry to meet the needs and diverse interests 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 FCC. This is a lot of good information on what the public can do through the courts to preserve their rights to the media. Citizens Communications Center, 1818-Jefferson Place. Washington, D.C. 20006.

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 75e per copy. Outgang Graphics, Inc.. Cample People, 372 Main St., Watertow, Mass. (2172).

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

Spacenet-a system consisting of a prestressed three-dimensional cabinent superstructure and a plugged in enclosure system. The project was

10,000, and 10% on the first 1,000 hardcover (selling price $6.95). A hardcover

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 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 form a video-collective, The Reindance Corpora-
tion. They make video tapes and publish the magazine Radical Software.

"Chilling Horror!"
"Will make you close your eyes and cringe."

"Extraordinarily Beautiful!" - Rex Reed

"Dynamite!"

$6.95 Hardbound / $3.95 Paperback / 8" x 11 / 160 pp. / 80 half-tones and 40 illustrations / LC:75-160464
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For several years, the county anti-poverty program has been run by the county supervisors acting through the Community Action Board (CAB). This is in conflict with the federal Office of Economic Opportunity desire to see the poor people directly participating, then the county supervisors would return control of the anti-poverty restructuring effort.

Consequently, the Santa Cruz Community Action Board has been involved in a major running the programs and determining priorities for the use of federal funds. With the federal Office of Economic Opportunity desire to see the poor people directly involved in the programs, the CAB has been working with the county supervisors acting through the Community Action Board (CAB). This is in conflict with the federal Office of Economic Opportunity desire to see the poor people directly participating, then the county supervisors would return control of the anti-poverty restructuring effort.

Some of the video groups who gathered in Santa Cruz, Calif. for "Community Video: A Working Model" also below, "Information to the Disenfranchised."
Outside of Surplus Foods was a mobile voting truck where they could vote upon leaving while the information was fresh in their minds.

Monday morning, I took my videotape recorder and a large t.v. set to Surplus Foods where low income people must sit and wait to receive their monthly allocations. The t.v. "program" was played over and over again.

Since over 50% of the entire county votes came from Surplus Foods on Monday, one could conclude that this new closed-circuit t.v. approach to information distribution was a success.

The results of this experiment have implications for the future in terms of getting needed information to the economic disenfranchised. One reason the anti-poverty programs have not been more successful is lack of getting out the information on needed resources to the economic disenfranchised. One reason the anti-poverty programs have not been more successful is lack of getting out the information to the poor and how to take advantage of them. For a very low cost, t.v. "programs" in say 10-15 minute packages could be shown in places where the poor are kept disenfranchised due to lack of literacy. Information packages could relay information on re-training, tenants rights, food and child care services or even how to accelerate this process.

The implications for electronic radicalizing/activizing the poor would make Marcuse proud.

If you have any ideas or resources that could be utilized in any project to increase community awareness by means of video (t.v.) tape, contact JOHNNY VIDETOTAPE . . . (alias Allan Frederiksen at 408 476-9657)

The implications for electronic radicalizing/activizing the poor would make Marcuse smile.
VIDEO COMMUNITY AT WESTBETH

To expand our just-started project we wish to develop a program of education conceived of by artists and their families. We will use video recorders to make instructional video tapes, to be first viewed by residents and then copied and distributed to N.Y. State video-educational centers, and throughout the country and the world. We are co-ordinating distribution with Raindance.

An Educational Environment must have self-discipline with the time freedom to explore at one's own pace; have the same resources available for festivity, growth, reference, relaxation; have the well-made, serviceable tools that are understood by their users—respected but not worshipped.

On May 27th, Westbeth began broadcasting live and showing pre-recorded half-hour video tapes through its master antenna. There is an antenna outlet in each of the 538 living/studio apartments. Those residents who have connected their TV sets to this cable outlet are able to receive our broadcasts on Channel 3. There are over 150 TV sets now connected and receiving Channel 3. The number is growing each day and week.

Broadcasts originate from Studio H-354, where the video signal from the recorder is transferred to a radio signal (because of a RF Modulator inside the deck) that travels over a coaxial cable into the master antenna system, where it is directed to Channel 3. There, the signal is amplified, filtered, and carried via cable into every apartment. The master antenna system was built into the renovation. Our video equipment is a portable deck, monitor, both owned but not paid for by Ann Douglas. The video camera, RF modulator, and amplifier are borrowed.

We have already made 15 tapes. We have opened our studio and showed weekly to the video community, residents, management, and staff. Our channel is open to video community.

Program:
Broadcasting: to develop a model for community broadcasting.
We are the first building to offer free, unsponsored video broadcasting, with complete access to the studio. We are training all interested in using the equipment. There are already 10 people here who know how to operate a portable radio and run tapes. The studio is open to all residents, management, and staff. Our channel is open to video community.

(We have already shown work from Videofreex, Raindance, Space, Global Village, Peoples Video Theater, Alternative Media Project, Vega (Ithaca, Cornell), Jack Cassen, Video House (Washington, D.C.).

Video making at Westbeth to include the following:
- live broadcast of tenant/management meetings (now limited to 20 people). We need cable and boosters to be able to broadcast live from the public spaces in the building. (The monthly meetings are held in the cabaret) -continuing live broadcasting.

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SUMMER PROGRAM
Because our feedback has been instructional, supportive, and imaginative, we want to continue this program without pause.

Summers projects wanted:
Community-neighborhood is 14th St. to 7th Ave: 7th Ave. to Canal and to River. Some residents are in panic over personal security (muggings and robberies). We want to educate our neighbors about artists and how we live; and to educate ourselves toward better understanding of our neighbors. (They include street gangs, gay cruisers, straight people, meat packers: a very poor neighborhood to the south, truck drivers and warehouse attendants). We want to work with them and the established community associations; such as, churches, block associations, small businessmen, neighboring artists; Bella Abzug; the 6th precinct; other local theaters and concert halls; and hospitals all directed toward a more informative, yet informal, understanding with our neighbors.

Rent is needed for present studio. We have been offered free studio space from Westbeth on the top floor of A building overlooking the river. To make this space workable, we will need money for locks, minimal building supplies, lighting. In either case, we will need reimbursement for material presently loaned ($6000 worth on loaned equipment); amount $2000 for building material.

Also for:
- continuing live broadcasting;
- continuing playing tapes as they come in from around the world.
- beginning to tape graphics arts collective; instructional tapes; how to set up a collective tape.
- beginning to make other education/information tapes, i.e., to develop our program along its natural lines; to be free to have equipment and tape to go where we want to; to develop the media experimentally and continually;
- extending cable beyond Westbeth into neighborhood.

We are in process of investigating technical feasibility, FCC regulations do not apply to area within 15 block radius. Community demand and awareness are accelerating. Receiving Manhattan Cable and Teleprompter service at great discount. Supplying them Cable Franchise companies with Community broadcasting from Westbeth.

-Cable to work with Citizen's Committee.
- Request money for feasibility study and negotiation time.
The Mayday Video Collective was formed by eight video groups who came to Washington, D.C. to provide video services to the people participating in the spring offensive. May 6 was chosen because it represented a position toward network television evolved. Hopefully this statement will be helpful to other alternative television groups in their dealings with the commercial networks.

During our coverage/participation of the May Week events the establishment media approached us on many different occasions. At its inception, the Mayday Video Collective naively accepted $500 from NBC in return for giving "First Tuesday" first viewing rights of the footage we selected as most politically beneficial to the movement. If any of these tapes were broadcast, we were to receive $400/mile. "First Tuesday" was a system for editing and distributing segments. In addition, we were approached by CBS who wanted to air a long news piece using tape we shot inside the prisons.

However, we want to develop an alternate information system that will work toward fundamental change. If the networks wish to relate to us let it be to broadcast the existence of this alternate video system to the people. To encourage the networks to do this is our sole motive in dealing with them.

The Mayday Video Collective's tapes will be viewed at local video theaters around the country and neither NBC, CBS, nor any other establishment network will ever receive one half inch of our work. Video belongs to the people—not to the networks.

The Mayday Video Collective:
Antioch—Washington/Baltimore Campus
Clearing House (Amherst)
Earthlight (Boston)
Source Coalition (Washington)
VideoFres (NYC)
Roadside
Federal City College
Goddard

Watching TV Can Make Your Hair Fall Out, Specialist Warns

Regardless of the particular outlet our vision and purpose will not be compromised.

The Mayday Video Collective: a few short weeks before May Day, the idea of coordinated video involvement in the actions in Washington emerged from the video group at Antioch College. An announcement appeared in Radical Software urging people from other places to come here and work together. May 6 came and eventually recorded some 4 hours on the events during the two week sustained struggle to end the genocide in Indo-China and to raise consciousness of racism and sexism at home.

This collection of people hastily adopted the misnomer "May Day Video Collective". I say this because the group did not function as a collective as much as it pursued the aims and interests of its constituent parts. Except on the level of equipment repair and exchange work there was much sharing, very little resembling collective process occurred before it came time to discuss how the forty hours of tapes should be edited and distributed. And during this discussion the group revealed only a superficial understanding of collectivity as the term was bandied about in a power struggle in which men repeatedly shouted down women they disagreed with. In this context, the word Collective became jargon and in a strange way, a verbal talisman dangled about our meeting to prove the purity and correctness of both sides of the conflict. In retrospect, the word served only to disguise a fundamental divergence within the group, namely, political commitment as opposed to media commitment, or in plainer words, the difference between video workers at the service of the people and video workers at the service of the people and video artists working for themselves.

The fact that various people have 1/8 inch video equipment doesn't mean they are together. What brings people and keeps people together is the use of the machines, not the machine itself. As M-16 is the hands American forces is an imperialist weapon, but the M-16 in the hands of the Viet-Cong is a revolutionary weapon.

At the beginning of the May Day events most of us hoped to apply our expertise and equipment to meeting the information needs of the people. We understood that to serve the people means to be tied to them, to participate in their actions, and to follow their political direction. Our first goal was to set up a live feedback system in the encampment at West Potomac Park, better known as the LAND. Through this system we would attempt to achieve a direct connection between people and the media, to help bring an end to the out-dated machination that now serves to isolate the media from the people, that it is relevant to use them in the Network Monster to correct wrong information disseminated by the press and network news, we have to accept and serve their decisions.

We have chosen to work in video because Sony, etc., are so far out to have provided us with a highly practical "system" or because most oppressed people in this country have a TV set and that we want to be connected to them through these sets?

Such a connection will not occur in video theatres, but it can sometimes happen through the network. The most important is to force "somehow" to obtain control of our programs.

The split in the May Day Video Collective can be seen in a positive light if we start to realize that as we work and decide how our tapes should be distributed, we must respond to popular priorities, if we want to represent and serve the people. We have to fight the idea that video people have the sole right to decide how to edit and distribute tapes simply because they know the medium. Knowing the medium means nothing if we cannot help people use it to serve their needs. Or are we to become like Egyptian scribes, who became an oppressing class because they knew how to write and the people didn't?

Regardless of the particular outlet our vision and purpose will not be compromised.
EARTH LIGHT

PURPOSE: To provide free access of electronic communications tools to the people of Boston.

OPERATING GOALS AND OBJECTIVES

To operate entirely as a co-operative collective.

For all decisions as to the operation of the video-exchange to be decided at a weekly meeting of all collective members.

For the co-operative to be open to all people and will grow and expand as the individual members collectively decide.

That all members share equal responsibility for all projects and that there be no titles or officers.

That no one be paid directly from monies directly contributed to the co-operative, but that the facilities and resources be made available in order for members of the co-operative to individually and collectively earn a living.

To strive toward becoming a self-sufficient community of people through the operation of the video-tape theater, the production for distribution of video-tape productions, the creation of a co-op buying center for video, art and photo supplies, equipment and tapes, and to work as closely as possible with all other co-operative and movement projects.

A SPACE


MITSURU KATAOKA

1. We have over $30,000.00 worth of equipment on loan from Concord Electronics to carry out video experiments based on the idea that multiple disciplines be invited to participate in exploration. Commercial companies including Concord Vironics, Concord and Berkey Color-Tran have and are contributing to the laboratory through engineering and electronics expertise.

2. Projects including sociological studies, anthro-pographies, electronic feed-in and design education are a few of the experiments beginning to germinate in this laboratory. At this time there are project teams working on ten different concepts with 4 to 10 persons per project.

3. Type of Equipment—All Concord 1/2" and 1" equipment including portable cameras, mobile consoles, studio cameras and special effects console, EIAJ Standard VTR's, Berkey Color-Tran lighting equipment, Reflectasol Lightig equipment. The laboratory has access to University-wide equipment on request.

4. The student committee is planning a video section to the annual student exhibition to be held in early June, 1971.

Some of us intend to attend the ICOGRADA Conference in Vienna this summer. The entire premise of this laboratory has been to work with persons who have no vested interest in video systems as known today commercially.

The Vasulkas have opened “The Kitchen” an electronic image workshop and theatre. They want to share it with other media oriented people. During the summer and fall it will operate Thursday, Friday and Saturday nights at 240 Mercer Street, NYC, 475-9665.
GHOST DANCE
ON THE PLAINS OF INFORMATION

It is the Moon of Making Fat, a time for consolidating gains. The season of vision-quests begins. I will speak of the lessons learned in our first winter of springing of bundling.

Ghost Dance was incorporated in January, but began videotaping last October. Using Sony AV equipment, we recorded a concert by the Byrds, a video college of Harvard, a series of musical and liberation-culture manifestations at the Stonew Playhouse and a thing called The Electric Stair, in our first weeks of taping. It quickly became clear that portable t.v. was beautiful for transporting experiences for short-term experimental transmissions, but did not engage the full potential of the medium.

The work of Ghost Dance Inc. was defined as attempting to discover the indigenous (i.e., natural and appropriate) content of television. Videotape as package of event and sculptor of reality, as well as invitation for feedback, was a grand step toward the Revelation—but surely only the first. We began to transcend the innocence of electronic film.

T.V. has something to do with instantaneous ("Be") presence. Its further meaning has much to be read from the parameters of the machinery. Software is the laughing child of hardware. But to see/feel that isn't enough. Video experimenters to date have been satisfied with demonstrating the rich possibilities of t.v. yet none has made the dance of the electron meaningful. Our work is an effort to order the static of television—to design evocative configurations of light above simultaneous equations and plot the result on every t.v. screen on the planet...

Ghost Dance is engaged in producing videotapes of high information density and impact. Our work is an effort to order the static of television—to design evocative configurations of light above simultaneous equations and plot the result on every t.v. screen on the planet...

Ghost Dance Inc. is engaged in producing videotapes of high information density and impact. Our work is an effort to order the static of television—to design evocative configurations of light above simultaneous equations and plot the result on every t.v. screen on the planet...

At present, our operations center in Cambridge, Mass., with distribution plugs in New York, a studio (the independent Stove Playhouse in Cambridge), and a branch in Philadelphia. We are thinking about opening a video environment/theatre in Cambridge sometime next year, while maintaining and deepening our connection with the Playhouse in Stove. We'd like to get together a catalogue of information sources—a directory on how to wire the galaxy and a compendium of plugs for access to software. If you can dig any of these things, get in touch. 617-681-1012. We have you in mind.

I close by offering for your consideration or use a typology of information categories that Ghost Dance has incorporated into its vocabulary.

We call Delta information that deals with simple changes, with realities (scarcities) of time and space. A linear videotape (i.e., one without mixing or special effects) of any random thing is termed Delta order Information.

Gamma order data is secondary processing of primary information (Delta). Gamma is concerned with energy distributions. A videotape of someone watching themselves on tape is called Gamma. This is the domain of feedback.

Beta information would be the random juxtaposition of distinct realities. Live two-way t.v. is a continuous source of Beta order data. (Within a wired university, for example, live monitors linking faculty and student lounges . . .

Alpha order information is consciousness juxtaposition of supposedly discrete reality continue. To be Alpha implies striving toward new orders of information, new dimensions of vision. This is the domain of synergy. Two or more minds, separate but suddenly many; form and content fuse, and become meaningless. 2 plus 2 suddenly equals 7, and new energy is made possible.

"We know the meaning of 1," Godard said.

"We think we know the meaning of 2, since 1 plus 1 equals 2; but we have forgotten to understand the meaning of plus." Synergy is the "plus." Ghost Dance passionately explores the realm of plus.

VIDEO EXCHANGE
As a mobile unit and with independent financing Video Exchange has recorded the entire Alvin Ailey repertory, and choreographic works by Pearl Lang, Twyla Tharp, as well as the third part of Martha Graham's The White Gound, to name a few.

Recently, under a six month grant from the New York State Council on the Arts, Video Exchange was able to set up a permanent facility at the Merce Cunningham Studio at Westbeth, New York City's federally subsidized artists' colony. Video Exchange provides one of the very few remunerative performance situations for small dance companies and individual artists, as each performing group can expect to receive up to fifty per cent of the nightly individual contributions, plus a second fifty per cent of all income which may be derived from video tapes of the live concerts when they are distributed to colleges and universities by Video Exchange.

Our overall objective is to attempt to make Dance self-supporting through the rental of videotaped performances to high schools, colleges and universities and other community outlets, as well as eventually marketing videotapes to broadcast and cable television stations and video cassette developers. We intend to distribute the income from these tapes to working artists, so that their time can be spent creating new works rather than in holding a job outside their art as the means of earning a living. If our expectations are correct, we will develop a market from which 50% of all income will be returned to the creative artists themselves, rather than to various middlemen. It is our intention eventually to provide a steady income for performers in all the various performing arts fields.

COPIES OF VIDEO EXCHANGE VIDEO TAPES WILL BE AVAILABLE FOR RENTAL IN SEPTEMBER, 1971, IN ALL COMMON FORMATS (¼", 1", and helical scan 2")

Video Exchange, Inc., is a non-profit corporation and contributions are tax deductible.

This summer they will be sponsoring a video festival at the Westbeth complex on West Street, NYC.

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Alpha order information is consciousness juxtaposition of supposedly discrete reality continue. To be Alpha implies striving toward new orders of information, new dimensions of vision. This is the domain of synergy. Two or more minds, separate but suddenly many; form and content fuse, and become meaningless. 2 plus 2 suddenly equals 7, and new energy is made possible.

"We know the meaning of 1," Godard said.

"We think we know the meaning of 2, since 1 plus 1 equals 2; but we have forgotten to understand the meaning of plus." Synergy is the "plus." Ghost Dance passionately explores the realm of plus.

parkingmeter
(marty perlmutter),
the shirt-wearer of ghost dance
CYBERNETIC GUERRILLA EVOLUTION

By Hal Aigner

A case could be made that the evolution of media and man are coextensive. At this place on the continuum, our fate is not found without the other. Access to information and the means of exchanging information have attained importance only second (and a close second) to food and shelter.

Evolution is a process of becoming. Existence is process. Being is becoming. Right? "It seems to be a verb," says design-scientist Buckminster Fuller. In The Teachings of Don Juan, a journal of apprenticeship to a Yaui shaman, Carlos Castaneda writes: "Being a man of knowledge was not a condition entitling permanence. There was never the certainty that, by carrying out the predetermined step of knowledge being taught, one would become a man of knowledge. Thus, becoming a man of knowledge was a task that could not be fully achieved; rather, it was an unending process comprising (1) the idea that one had to renew the quest of becoming a man of knowledge; (2) the idea of one's impermanence; and (3) the idea that one had to follow the path with heart."

Unceasing process. Process entails the displacement of energy either through entropy, the tendency of systems to lose energy and move towards disorder and chaos, or exchange. Exchange implies a minimum of two systems working either in cooperation or in competition. Successful competition means the eventual death of both systems because as one wins out over the other, it destroys its means of exchange and leaves itself subject to entropy. In baseball, when the New York Yankees became so good that they could beat all comers, attendance dropped drastically, and thus, so did gate receipts.

In the March 1979 issue of Esquire magazine, Nathan Katzen writes: Simply put, the second law of thermodynamics states that within a closed system entropy tends to increase and can never decrease. Often the non-scientist forgets that the law of entropy applies only within a closed system, and this can confuse attempts to apply an analogous law to non-thermodynamic paradigms. In that case: The entropy of a social system increases as that system becomes closed to communication with the outside. Conversely, the negentropy of a social system increases as that system becomes more open to communication with the outside.

Systems thrive on energy exchange. If instead of yielding procreation energies to entropy, a system—a culture—transfers energy into something suitable for exchange, it extends its capacity for life, health, and growth. And for a culture, regardless of whether it is local or global, to be healthy it must encompass both differentiation and synthesis.

The need for both differentiation and synthesis is expounded by the late Jesuit philosopher Pierre Teilhard de Chardin, the high priest of evolutionary change. In The Future of Man he writes: "In every practical sphere true union (that is to say, synthesis) does not confound, it differentiates... Operating in such a field, the tendency of union to bring about differentiation, far from giving birth to mere mechanism, must have the effect of increasing the variety of choice and the wealth of spontaneity. Anarchic autonomy tends to disappear, but it does so in order to achieve its communization in the harmonized flowering of individual values."

But heteroeclectic, mankind's efforts to resist entropy, has opted for competition and its archaic logical extreme: war. And the mechanism used by leaders to get the masses to march to battle has been MISINFORMATION.

Rucky Fuller is quick to point out that 20th century world leaders are generally working from 19th century assumptions. And earth 19th century at that. The specific assumptions are Thomas Malthus' 1810 dictum that birth-rate was out-pacing resources development and there was not enough material to go around. This meant that men were basically in competition for the available food, water and raw materials.

This fit hand-in-glove with Darwin's survival of the fittest theory. Man was seen to be fundamentally in competition from which only the strongest would succeed.

The Malthus-Darwin dicta modulate current game theory, which was developed by the late Princeton professor John Von Neumann. This theory, which is used by almost all war departments, assumes that what goes into one person's pocket must come out of another's. My gain is your loss. I win, you lose.

But since the mid-50s, numerous people have discovered that there is enough extant technology to sufficiently process natural resources to amply provide for everyone. All of a sudden it is a different game. Everyone can win. Everyone.

But if the technology and resources are available, what's stopping humanity from being successful? First, the lack of adequate information exchange. Information exchange and education appear to me to be the same thing. Media freaks are expanding educational options. In The Human Use of Human Beings founder of Cybernetics, Norbert Weiner writes: "In every practical sphere true union (that is to say, synthesis) does not confound, it differentiates. Operating in such a field, the tendency of union to bring about differentiation, far from giving birth to mere mechanism, must have the effect of increasing the variety of choice and the wealth of spontaneity. Anarchic autonomy tends to disappear, but it does so in order to achieve its communization in the harmonized flowering of individual values."

But if the technology and resources are available, what's stopping humanity from being successful? First, the lack of adequate information exchange. Information exchange and education appear to me to be the same thing. Media freaks are expanding educational options.
Dear Beryl,

Thanks for the letter. Mallander sent the tape and I will have to connect with some European equipment before I can make a copy for him.

You might state in the next issue of the paper that I have 1/2" American Sony standard 525 and would be willing to help translate tapes into European 625 without charge. Also if there are any video freaks wandering around the southeast part of Holland (we're located right on the Dutch-German border about 35 miles west of Dusseldorf and about 100 miles southeast of Amsterdam). We can always put up a couple of people over night in our castle.

I'll hang on to the tape and show it whenever possible and will forward another tape when I get some material together. Jack Moore sent you, under "video-heads"; some of my best stuff, excerpts from a 1/4 hour documentary on the Danish chick who makes it with animals, a photographic porno session I shot in Copenhagen and a "happening" of Austrian artist Otto Muehl in Liege, Belgium. The thought just occurred to me that you might like to see the Berlin Wall, I mean all 27 kilometers of it. Half my time I'm in Berlin teaching at the academy and since last year have been photographing the entire wall (750 photos) which I will use for a book I'm printing myself this summer. I could probably get it together by the end of July.

Best Wishes.

June 6th 71

Community Information and Communications Dome

For the full-time maintenance of operation of the Videosphere, presuming that it is being run on a year-round, 0 or 7 day-a-week basis, a staff of not more than four or five full-time and two or three part-time should be necessary. The director would oversee the operations and initiate new projects. He would be host to visiting artists who are preparing works for the Videosphere, and would be responsible for contacting others working in the field and arranging hook-ups and securing material for the library. Two or three programmers would work with him, would initiate new projects and would deal with those who come to the Videosphere with projects. They will maintain the library and offer instruction in the field of creative and experimental television both in the Videosphere and as guest lecturers in other institutions. There should be as well two or three student assistants who would assist in the running of performances and in the maintenance of the equipment.

Preparation of Programming

It is difficult to make any accurate description of production procedures and costs as the nature of each individual production will vary greatly. The Videosphere is fully equipped for both production and presentation of programming of great diversity. There are cameras and microphones for all purposes and modest editing and mixing facilities. Tapes may, if desired, be erased for new programming or kept for the library and further showings. Programming may be taken off the air from broadcasts, live from remote points, or played from videotapes and/or film. It is anticipated that tapes and films will be sent to the Videosphere from all parts of the world where people are working in an experimental way with television. Most of the programming, however, will be produced in the Videosphere or will be live material, generated on the spot using the audience and the environment as visual materials. Needless to say, the Videosphere may also function as a normal film theatre or as a live theatre especially well suited for multi-media productions.

Library

As the weeks pass and more and more productions have been mounted, a library of tapes will grow which will increase in value as the years pass. The Videosphere is fully equipped for both production and presentation of programming of great diversity. There are cameras and microphones for all purposes and modest editing and mixing facilities. Tapes may, if desired, be erased for new programming or kept for the library and further showings. Programming may be taken off the air from broadcasts, live from remote points, or played from videotapes and/or film. It is anticipated that tapes and films will be sent to the Videosphere from all parts of the world where people are working in an experimental way with television. Most of the programming, however, will be produced in the Videosphere or will be live material, generated on the spot using the audience and the environment as visual materials. Needless to say, the Videosphere may also function as a normal film theatre or as a live theatre especially well suited for multi-media productions.

Maintenance of Equipment

Video and film equipment requires little but regular maintenance to be reliable and give many years service. Video heads in the recorders and picture tubes in the cameras are the only significant items that are normally required. Projection lamps and film repair/cleaning are the major film upkeep items. The video projection devises are laser light activated and require only an annual check-up. Cleaning, small repairs, and regular check-ups will all be done by the resident staff while major repairs will be sent to the manufacturers.

Maintenance of Building

The building itself requires little maintenance beyond normal cleaning requirements. The cover is generally self-cleaning with normal rainfall, the metal structure is noncorrosive and unpainted. It is anticipated that the cover should be replaced after three or four years.
# Bookstores and Distributors who deal Radical Software

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brief TO
THE CANADIAN RADIO AND TELEVISION COMMISSION
RE: COMMUNITY CHANNELS ON CABLE TELEVISION
FROM CHALLENGE FOR CHANGE/SOCIETE NOUVELLE

Challenge for Change/Société Nouvelle was established to focus on communications and social change; to create an awareness of the nature of change and its accelerated pace in present day society and the need which we all have (and specifically the least organized amongst us) of harnessing and working with it.

In the beginning this took the form of making films "about" such subjects as poor people, welfare agencies, minority groups, human rights, etc. This approach proved unsatisfactory because it was essentially no different from the treatment given the "disadvantaged" by many television programmes, government reports and newspaper articles in that action that could result in change was very often out of the reach of those affected. The problem remained but often with the subjects highly embarrassed and frequently more frustrated than before. Slowly, a different philosophy grew—that of involving citizens in the production process—choosing their own subject areas, controlling the editorial process, and determining who should see the film. The film maker from the Programme now became a spark plug for process rather than a creator of product and could use his previous liability as an outsider to mediate difficulties and bring conflicting parties together.

With the introduction of low-cost portable and easy to use 1/2" videotape equipment—and C.R.T.C.'s proposed community channels on cable systems ("for the enrichment of community life through fostering communications amongst individuals and community groups"), CITIZEN ACCESS TO THE MEDIA became one of the main thrusts of the Challenge for Change programme.

By preparing their own programmes for the community channels on matters of immediate concern to themselves, we felt it would be possible for ALL citizens to participate in local issues; to dialogue with their elected officials; to tap into various information sources and generally to express themselves in whichever way they wanted—be it political debate or cultural expression, or just talking with each other across distances of time, and space, and misunderstandings. It could reintroduce the human scale into problem solving and indeed MAKE local problem-solving everyone's concern. The danger would be that monologue instead of dialogue: one way communication instead of feedback; and "coverage" rather than an exchange of informed opinion would turn the channel into a Tower of Babel. However, given the timidity of much local media, the "economic disinterest" of the national media and the almost complete lack of access for the ordinary guy, we felt that the Challenge for Change philosophy aimed at helping to tune everyone's concern to the same tune would be a positive way of encouraging people to make their own programmes and have access to cable. Sure people should make their own programmes and have access to cable. Sure the cable companies should be licenced as utilities with no responsibility for the content of the programme originator. We can even go one step further and say that production and distribution should be separated; cable companies should be equipment supply centres providing hardware, while the transmission of programmes should be on separate utilities under citizen control. Cable definitely has potential value. But the exaggerated romance with the equipment is siphoning off productive energies out of all proportion to its usefulness.

One of the many traps that creative and concerned people are now being suckered into is cable television. Whoever believes that gaining access to cable will enable him to control his destiny in any meaningful way, is a fool.

In Canada and in the States, cable access groups have been systematically blind in the eyes. The energy of the liberals has been spent on proving that they are good boys sincerely concerned with human ecology, and so they feel they have earned the privilege of cable access (see National Film Board's Challenge for Change brief to the CRTC). The radicals aren't going to play that game, they spend their energies on demanding the inalienable right to cable access. It is all a joke.

Cable's small negative impact in the 1980s is frequently more frustrated than before. Slowly, a different philosophy grew—that of involving citizens in the production process—choosing their own subject areas, controlling the editorial process, and determining who should see the film. The film maker from the Programme now became a spark plug for process rather than a creator of product and could use his previous liability as an outsider to mediate difficulties and bring conflicting parties together.

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people to participate rather than spectate in determining their own present and future.

Once upon a time the Town Hall was the place where all citizens could participate in their own affairs. With the growth of population in urban areas we have to move the Town Hall into people's homes. Community channels can be the way:

Summary of Findings
1) The use of ½" VTR with industrial sync for cablecasting is feasible, and the technology is improving at a rapid rate.
2) Truly portable equipment (½") is essential if programming is to escape from the studio to allow people to participate on their home ground. Regulation to this effect would make cablecasting viable.
3) It is quite possible for "beginners" to produce adequate material after a very short period of practice. The camera will not require a high technical gloss but this is of prime importance if the raison d'être is "people-participation".
4) Local programmes have proved popular wherever they have been produced, but this novelty will wear off if people are only "programmed-at", and not programmed-with.
5) The present C.R.T.C. guidelines state that a community channel should be provided but there is an inevitable confusion between "community programming" and "local programming".

Community Programming—to us, means that EVERYONE has the privilege of using a local channel. It is not reserved to be granted by the Owner. Community programming means citizen participation—guaranteed by a truly representative body of all social strata that excludes neither the poor nor the police. It MUST mean FEEDBACK and two-way communication. Perhaps it should be called Community Service.

In practice LOCAL PROGRAMMING means coverage of local events by the cable company. The company decides what goes on the air—and, therefore, what does not go on. Some companies are owned locally and open discussion of local community affairs is often avoided because of conflict of interest. The local station would cease in a matter of years.

Satellites offer greater freedom at less expense than the hidden interest. Perhaps it should be called Community Programming. The society that consumes together stays together.

But beyond the technological supermarket, there remains an even more profound flaw in the cable vision: and that is, whether we want to replace Johnny Carson with Jerry Rubin, whether we want to develop a brighter, more intelligent, ever more seductive TV, even if it has the purest socialist heart. True, poor people's housing developments don't usually have their own auditoriums, and hence a cable TV town meeting would offer some organizing potential. But why not just build a meeting hall, instead of using twice the resources to construct a TV system? Television watching is, to begin with, a passive activity. That's why you ought to keep your eye on it. If it is true that passivity, alienation, and a sense of powerlessness are among the most dangerous epidemics in our society today, the television set is suspect at the outset regardless of what's programmed on it.

Ramparts
COMMUNITY ACCESS

London, Ontario

NFB in collaboration with the University, youth groups, citizens committees and local Indians has participated in a large amount of local and community programming with the Cable Companies, the president of which is Mr. Jarmain who has been inviting citizen participation for some time.

Thunder Bay, Ontario

A Thunder Bay citizens production unit is providing one evening’s programming a week. The programmes are made at the request of local groups. In addition, the Lakehead Board of Education now has its own cable channel and its own studio connected to the Cable Company's head end and will shortly be originating live and taped programming of both an educational and community type.

Fergus, Ontario

Local talent has been given an outlet here five nights a week over the past two years.

North Bay, Ontario

The NFB distribution representative is now meeting with leading citizens to discuss ways in which citizen access to cable can be achieved. In North Bay, Hannover, Midland, Penetanguishene, and Owen Sound "Communications Councils" are being set up to determine uses for community channels.

Vancouver, B.C.

The B.C. consumers association has been putting its own programming on cable and is now starting a new series with NFB support.

Hamilton, Ontario

NFB has helped to prepare programmes on local pollution and these were designed for use on the cable system.

Boucherville, Quebec

Students from the Information Cultural department of Universite du Quebec a Montreal are providing all original programming and production for the cable station owner, at his request.

Edmonton, Alberta

The Metropolitan Edmonton Educational Authority (M.E.E.T.A.) is a form of Charter Board producing mainly educational but some community programming and a transmitter with the CBC French service (broadcast TV).

Normandin, Quebec

Citizens of Normandin run their channel—they make programmes for agricultural and industrial workers and the schools, and have studied considerable community spirit.

Yellowknife, N.W.T.

Only in talking stage but a similar situation in Edmonton is being planned. Equipment and trained people exist in Yellowknife and programmes have been produced that are compatible with NBC transmission facilities.

Fredericton, N.B.

City-Cable Vision Ltd. has had six hours of community programming per day for the past year. It has now bought Edmonton Cable (French language). It has portable units for coverage of sports and university discussions. A volunteer “Advisory Board” of eight people exists. A series on NewBrunswick Indians attracted 40% of the available audience. Programmes contain phone-in audience reaction. Discussions concerning expanded community service are now taking place, and 1/2” equipment has been acquired for use by community groups.

Calgary, Alberta

C.R.T.C. acceded to the request of cable owner P. Davis to increase his subscription rate by 50c on condition that that money go to community programming.

Ontario Federation of Labour

O.F.L. is now organizing VTR workshops and by the end of this year expects to have over 1,000 persons trained in television techniques.

Toronto, Ontario

Citizens in Ward 7 (Cabbagetown) have started to programme on the community channel at the request of Rogers Cable. Rogers Cable is asking community groups to come forward to participate in cable casting.

Halifax/Dartmouth

During "Encounter Week" CJCH (CTV) and CBHT (CBC) gave extensive prime time coverage to this conference which received the highest audience rating for any programme seen in the Maritimes. Halifax and Dartmouth are to be wired by Spring 1971. NFB (Maritimes) will be organizing a seminar for the cable owners in the Halifax/Dartmouth area and a full representation of all citizens groups in the area has just been formed and will shortly be approaching Challenge for Change with a specific proposal to help them gain access to the community channels.

Pembroke, Ontario

The on-air station has successfully tried out direct transmission of 1/2" VTR and is willing to make time available to community groups.

Beloeil, Quebec

Live cablecasting of City Council meetings (first in Canada).

Winnipeg, Manitoba

The Institute of Urban Studies at the University of Winnipeg now has the funds to set up a community television project to explore a community TV system for "information and the betterment of urban democracy". Another project in Winnipeg involves the use of a closed-circuit system within a housing project of 1400 people.

Abilbi, Quebec

The local unions do community broadcasting over four counties, with the citizens making their own programmes.

Quebec

The CRTC last year asked the cable companies to reserve one channel for community use. The response of this from cable companies has been virtually nil.

State of Quebec Cable

Quebec has a great number of small cable systems which are ill-equipped, function archaically and do not bring in any much money. 70 of the 162 cable enterprises were established between 1953-1960 before the CRTC ruling. The remaining 92 are small, offering 2-3 channels of programming and are mainly educational and some community type.

Cablevision talks about expansion (from our living room to your living room) presentation. When National Cablevision talks about expansion it has further encouraged the cable companies to lay low.

The four main Quebec centres, Montreal, Quebec City, Sherbrooke and Trois-Rivieres are doing very little community programming.

33,36, 37) over cable control within community groups. One typical Saturday includes:

- Montreal Media
  - Good Grooming
  - Nature Foods
  - Youth Theatre

- Vancouver Cable Television
  - Beside the main Quebec cable centres, only several other companies have even minor productions (about $20,000) are a sum only the major cable companies can consider.

Many of the cable enterprises merely channel the accessible CBC and American stations. In five years 50% of the existing cable studios will be reequipped and begin to handle prime time. Even today if we consider 80% of the cable companies are affiliated with or owned by telephone companies and their policies will be largely dependent on the political policies adopted by the telephone companies.

Quebec, the confrontation between Ottawa and Quebec (see Bills 33,36,37) over cable control within community groups has further encouraged the cable companies to lay low.

- a reluctance to use 1/2 inch equipment because of the relative instability of the image. Portable 1/2 VTRs, however, are in large part responsible for the growing interest in community programming. Obviously 1/2 inch will improve to the point where it at least approaches broadcast standards. There is no justification for cable operators to be responsible to the Department of Communications TV signal requirements before it is formally established whether or not a cable-originated signal is broadcast or closed-circuit.

- routine formats (i.e. talkshows, announcer-type intros, etc.) and patronizing language are used to convince the community that the channel is really their own. The idea still persists that a benevolent corporation is extending a privilege to the people in the community who have something traditionally referred to as "point of view", when for many people an idea or an intention develops out of some degree of identification of complex parameters of reality.

Many very unique and exploratory initiatives with talents must be developed now on the existing free channel.

Among other things, "program packages" must be redefined in such a way that TV can be an experience in itself rather than an experience of an introduction to an experience. The intention is to dissolve the boundaries around pro-gran "types" in order to enter into the community as an instilled rather than layered form.

Dallas Selman
Your community. Do you know about it?

That is, how can you really find out about what's going on in the community you live in. Well, if you're in the key town you may have a local newspaper but unfortunately many people don't. And those that do only get it every so often. You see, up until now nobody really paid much attention to communications within the community. In fact, it's been sadly neglected.

But now your community has an exciting and dynamic new voice. A voice that will create far greater awareness of everything that's happening in your community. Anything from a town council meeting to a little league baseball tournament. It's called cable television.

And that's the purpose of this little booklet. To explain to you how simple and essential it is for you and your community to participate in community programming on cable television, the Twentieth Century Community Centre.

How to start

Let's start by assuming that your group has something to say to the community. In fact, you may have already tried some of the conventional means—press releases, letters to the editor, perhaps even some demonstrations. If you have then you realize how very difficult it is to get enough coverage. Because unfortunately the amount you get always seems to depend upon how dramatically or sensationally you can express yourself. And when finally your message does get through, it's usually edited or modified or sources that you have no control over.

But not with cable. You see, cable offers the possibility of a regular ongoing programme. Already groups similar to yours are taking advantage of the many benefits that cable can offer. And in order for your group to get involved all you have to do is indicate your interest. Just contact the programmer for the cable company in your area and tell him about your group and what you have in mind. And in a very short time, you'll be on the cable.

It's that simple.

Of course, there are a few things you must realize first. One is that you can go on the air whenever you like. Your program has to be worked into the existing timetable that the cable company already has. In fact, you'll find that most Community Colleges have very elaborate audio visual departments and after all, you are paying for it. You might try local high schools. If they do have equipment, you're only being used between 9 and 4. Usually though, Boards of Education are reluctant to let "outsiders" use their equipment, but a persuasive group can usually get results working through a trustee. Libraries and private companies are other areas you might also try.

The technical aspects

Now you're ready to come into the studio. It's quite different from a standard broadcast studio. There will be black curtains at one end, lights at the side, two cameras that are about half the size of broadcast television cameras at the other end, a switcher console that allows the director to see both camera shots and pick one and some video tape machines (VTR's).

Because most cable companies are already understaffed your group should realize that they may be expected to operate some of the equipment themselves.

But that really isn't a problem. In fact, it only takes about an hour to learn how to operate a camera. And with experience your shots will get better and better. The microphones are even easier to operate. You'll be using either stand-up mikes or boom mikes. Lighting gets a bit complicated, but usually it's just a matter of aiming properly. The switcher-console is a very complicated piece of equipment and it's here that the cable company can help you by giving you a professional operator. Yet usually you're more than welcome to have one of your group working with the director so that you'll have a full participation in your programme. If your programme is going to be edited then two VTR's are required. One feeds the other and you can use Telecine units to stress what you're trying to say. Or you might try using 35mm slides or 16mm movies. And you should definitely look into 1/2" machines and in time it's going to revolutionize cable programming. You see, the 1/2" machine is portable enough that it will allow programme producers to get out of the studio and into the community. The only real drawback is that the picture quality is not as good as it would be on a 3" machine although it is expected that this will change shortly. And once again you have the same problem that you have on the 3" machine—no two brands are compatible. In fact, even old 1/2" machines are not compatible to newer ones made by the same manufacturer.

But now your community has an exciting and dynamic new voice. A voice that will create far greater awareness of everything that's happening in your community. Anything from a town council meeting to a little league baseball tournament. It's called cable television.

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The Sony AVC-3400 camera with a wide angle lens
15 mm to 25 mm, plugged into a CMA-0 adapter to allow camerato be used directly from the mains and then feed video to any system.

b) The motor is a special Turner sync-interlock motor model 1510 to allow to run in a single setup for film that may have not reached the release point stage, on a normal Dubber which is also equipped with the same type motor.

c) Some sort of an automatic Telecine Chain with some provision for reducing scans to determine exactly exactly centenary of Picture with the camcorder.

One of the simplest methods we have is to simply insert a Variac in the AC line to lower the voltage to the monitor, which in turn reduces both scans as well as the brightness to some extent.

d) Mirror assembly consists of a 2" by 3" mirror hinged with a translucent screen placed in such a way that the picture from the Projector to the camcorder can be seen by the person.

NFB TELECINE CHAIN

Our Telecine chain consists of the following equipment:

1) The Sony AVC-3400 camera with a wide angle lens 15 mm to 25 mm, plugged into a CMA-0 adapter to allow camera to be used directly from the mains and then feed video to any system.

2) Bell & Howell Matrix Projector modified as follows:

a) Special Shutter blades to reduce flicker due to the difference in frame frequencies 24-30.

b) The motor is a special Turner sync-interlock motor model 1510 to allow to run in a single setup for film that may have not reached the release point stage, on a normal Dubber which is also equipped with the same type motor.

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d) Mirror assembly consists of a 2" by 3" mirror hinged with a translucent screen placed in such a way that the picture from the Projector to the camcorder can be seen by the person.

In other words, straight 1/8" footage can be easily transmitted by cable, but 1/16 inch edits are generally unacceptable.

CABLE & 1/8"

Half-inch tape is easily transmitted on standard cable equipment. It is only a matter of patching coaxial cable directly from the 3600 into the transmission set up. In a series of tests conducted by the government in Winnipeg, half-inch was sometimes found to be superior in technical quality to one inch.

The major drawback for 1/8" inch productions is that edits are not good enough to be transmitted. The technique of editing onto a 3400 (described elsewhere on this page) will still mean that 20% of the edits are not good enough to be transmitted. The only solution at present is to edit on 1 inch equipment. Although it is possible that a modified 3600, or Panasonic, might get around the editing problem.
I think that in '63-'64, it was a constitutional matter, something from the gut, from a colonized people wanting to be free, but since '66, the revolutionary groups in Quebec have added a social, economic content that means that they want not only to resolve the constitutional problem, to have an independent Quebec with all the legislative powers, but they also want a free Quebec in terms of having the instruments of production and in terms of having life in Quebec organized by Quebecois for Quebecois.

I think that in Quebec revolutionaries we are fortunate not to have old communist parties; doctrinairism is not very prevalent. The line is right to a free Quebec with justice for everybody, and developing the human and natural resources for the benefit of everybody, but it doesn't stick to any given doctrinaire line.

It's an original marxisme, a "socialisme Quebecois"; perhaps they have read a contemporary history of socialist countries and how the changes came about, but they don't refer to any single model. It's a socialism that will be adapted to the Quebec people, history, geography and level of industrialization.

Some of the young people used to say to me "You are an old fool if you think that you can have democratic changes—social, economic, political or constitutional changes in a democratic way. They won't stand for it, they'll send the army or the marines—they won't stand for an independent socialist Quebec." And I'd say, "We'll see..." That was before the 16th of October. Then we had the army, and the 497 people arrested. During the first days, those arrested were all people who were working openly for change. Roy, for example, was a candidate for municipal election. Others were people involved in anti-Vietnam, or disarmament demonstrations, or those demonstrating for French language rights in Quebec. All on political lists of the police.

But we still have to work to convince the people that they want a real, rapid, radical change which is a real revolution, that they want to get rid of capitalism and go for socialism. Then if the army comes back, once the people is convinced they want to get rid of capitalism, and that they want socialism, because it's the only way to have a decent life...then the Quebecois will have to do like any other people that want their freedom, like the Vietnamese, the Algerians, the Cubans...

The only hope is in the Youth of this province. The youth has lost all their complex of inferiority. They are going to school. They are not afraid of poverty because they did not suffer like all the former generations from poverty. And, most of all, they are not hypnotized by the gadget civilization of the United States. They can go without toilet paper with flowers and perfume and they'll use the daily paper—the English one preferably. They want to run their own show. They want an independent, socialist government which will make them master of their own destiny, their own country. Then we will be able to deal with everyone in the world. We will have Communist fruits from Cuba, rather than having Capitalist fruits that United Fruits stole in Latin America.

Quebec is almost the only place in the world where all the youth from the working class and the farming districts went to school suddenly. Even in the socialist countries, it did not happen as fast as it did here. Ten years ago here, the majority did not go above the seventh grade. Now the majority in the universities are from the working class. Now 85% of the working class have access to the university. It's not the same in France, in England, not even in the U.S. It was so sudden. Here it's a new class, a new generation, a new humanity...

The youth of Quebec— they say to the adults: your realism and efficiency are just bullshit extensions of the IBM machine, and they throw away all these values and start from a tabula rasa.

It's a new humanity.
Tevec is the grey-haired lady in butterfly glasses who used to say, "We have learned to communicate..."

Tevec is where the farmer who has learned enough English to read the machinery catalogue says, "We have found out what this region is all about.

Tevec is where housewives hid school books from their husbands and fought to take exams at exam centres.

Tevec is where a man arrived from Bagotville with a fractured spine clutching a pillow and blanket, to write a grade 5 exam flat on his back.

Tevec is an educational T.V. experiment in rural Quebec where an expected 15,000 registrants blossomed to 35,000.

Tevec is where an educational T.V. program had a Nielsen rating of 38.5%, of the whole population. The average for educational T.V. elsewhere is 23%.

Tevec is where a group of nurses with senior matriculation stayed up until midnight 5 days a week to take a class to the 8th level. In the mornings they had to be awake.

Tevec is where housewives hid school books from their husbands and fought to take exams at exam centres.

Tevec is where a community of 235,000 people, in two years, was advanced from a pre-industrial to a post-industrial status.

Tevec, standing for Television educative du Quebec, is the 1967 educational experiment of Radio-Quebec, which took place in the Lac-St-Jean region of Northern Quebec.

The Saguenay-Lac-St. Jean region, 150 miles north of the St. Lawrence River behind the Laurentian mountains, has the second highest unemployment rate in the Province of Quebec. The unemployment rate averages 12%, although in the winter, it can climb up to 38% at times.

The 1961 census turned up some very interesting, though frightening statistics; out of a total adult population of 153,000, 80,000 had not even completed primary school.

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The answers to these questionnaires were recorded on I.B.M. cards furnished along with the brochures, the student keeping one copy, while mailing the other in a pre-stamped and pre-addressed envelope to the Centre Information du Cegep de Jonquiere.

The students then answered both academic and socio-economic questions.

The student's dossier contained the following: questionnaires, all evaluation formula, academic dossier, and a follow up series at the high school level (9th grade) to the greatest possible number of adults. The academic matter (French, English, and mathematics) was inserted into programmes dealing with the socio-economic problems facing the region.

To help guarantee a viable feedback system, people trained in 'animation sociale' set up local and regional groups, as well as community work to interest people in the Tevec programmes.

The student's dossier contained the following: questionnaires, all evaluation formula, academic dossier, and a follow up series at the high school level (9th grade) to the greatest possible number of adults. The academic matter (French, English, and mathematics) was inserted into programmes dealing with the socio-economic problems facing the region.

Of the socio-economic problems facing the region, the task which Tevec was designed to help solve was the vast socio-economic, political, social, religious, etc... as well as the local, regional, and national consciousness, and a more acute awareness of the region's economic problems.

The Tele-Clubs were a review of the socio-economic themes that had been studied and explored during that week. People in various villages and locales gathered in groups of 25-75 persons who had not been watching the Tele-Club show for the week; they would discuss it, and the topic it covered. The findings of the groups were then posted in a general recaps, along with the reactions of the other groups in the region. The clientele of these Tele-Clubs was a faithful one but it was not as significant numerically as some other participatory aspects of the programme.

Regional Consultative Committee

In order to provide both a local and regional participatory structure, the animators set up a Societe d'animation sociale. Local committees were formed in each village and municipality by citizens who freely donated their services and their time. There were 73 of these local committees in all, who sent delegates to 4 Sector Committees, which compared notes on particular problems of these sub-regions of the area. These four sector committees sent delegates to a Regional Consultative Committee; also on this committee were representatives of all the important regional organizations (economic, political, social, religious, etc...) as well as the Regional Supervisor of Tevec. The mandate of this committee was to advise Tevec of public opinion on all phases of the project, and to coordinate the actions of the different regional organizations and the people participating in Tevec.

Animation Sociale:

The animation sociale techniques were not put to the same usual use, but were very usefully cited in discussions of animation sociale work. That is, while people were encouraged to open up their perceptions and to develop a fuller regional consciousness as well as a private and personal consciousness, they were channelled to do so within the limits of an organized adult education project.
students' were channeled towards an acceptance, or at least a certain digestion of precise information. The animation sociale structure was not geared to 'radicalize' the population in their opinions, but rather to encourage them to take into hand their own education through the many feedback channels offered in the project. In this sense, the animation sociale work which was done, was fairly successful; more people than was anticipated participated in the project directly by registering for the project, or indirectly by viewing the programmes and commenting on them. There also remains in the region, now that the project has terminated, a desire for a more permanent project in adult education. The local citizens committees, now organized, are applying pressure on local school boards to provide more pertinent educational programmes for them, and are also pressuring any other organizations which they feel might help. Telequequois are running for the mayoralty and other important local positions, challenging older, established organizations. The region as a whole has become more responsive and more 'wide awake' and, in a certain measure, more critical of proposed plans for the region, government decisions in general, and their own economic state. Using the participatory structures set up by Tevec, they are trying to make a start in organizing themselves to get what they want.

The essential dilemma that Tevec faced was to try to reconcile a 'non-directive' formation, both personally and scholastically, which made use of the socio-economic realities faced by the adults of the region, with an ostensibly non-political, Government-financed education project.

**multimedia**

After the Tevec experiment, a committee was formed to plan a project called Multi-Media. Since 96.4% of Quebec families own a T.V., Multi-Media will broadcast through open-circuit T.V. twice a day for thirty minutes, Monday through Friday. Negotiations with the C.B.C. and the privately owned stations in the designated areas (island of Montreal, North West Quebec) are being carried out. Much of the Multi-Media structure resembles that of Tevec:

The students receive a newspaper every two weeks, copiously illustrated, which incorporates the additional information on the programmes, and the questionnaires for students to answer, etc. Documents on specialized subjects will be sent out as well as backup documents for the slower learners.

Permanent Adult Education Centres with qualified personnel are to be set up by the regional school boards, one in each Board. Local groups (who will choose their own group leader) will be formed by the animation sociale team.

Each geographical sector will have a permanent pedagogical animator, who will work with the local groups, and who will work with them on their specific problems. Systems will be instituted to channel, receive and evaluate spontaneous feedback (letters, telephone calls, etc.) and systematic feedback (interviews, questionnaires, etc.). Regional radio broadcasts (educational hot lines) of 15 minutes each will be aired Monday through Friday.

A permanent evaluation and research group will be formed to coordinate all aspects of data gathering in the project and to evaluate it, as well as to initiate particular research programmes within the project.

The notion of exams, and specific content for exams has been judged not useful by the community in this case, and they recommend instead that a general evaluation system and a certification of knowledge is established, and be independent of the specific programmes shown in the project. They recommend that the knowledge that the adult has acquired by other means be taken into account.

The Canadian Institute for Continuing Adult Education was responsible for selecting the four people (of 1). For the administrative commission who were to represent the population at large. According to the contract of May, the institute called for a general meeting of citizens committees and other community organizations, in order to discuss and study the multi-media project. The institute also pledges to send to Quebec any decisions taken by this meeting. The vote was as follows: no participation in the project. For more discussion contact Michel Benoit 3701 Coloniale Montreal 130, Quebec (514) 843-5784

To what extent can the mass media transmit educational information to an adult population? Tevec broadcast to a tight community with a cosy-line 40 miles thick. The Saguenay-Lac St. Jean had a coherence before Tevec. Multi-Media is a Quebec-wide project. It will broadcast to a diffuse community and may not reach a large portion of it. There are fairly large numbers of poor with no motivation to integrate into the existent system. The government has a vision of post-industrial society. The reality is a marginal population, down $5000, on welfare or unemployed, or not even registered. There is also the problem of an immigrant population many of whom speak no French and very little English.

So far the reaction of citizens groups to Multi-Media has been somewhat negative. The accepted opinion leaders have not been given parity on regional and provincial committees. This does not augur well for the participation of local groups encouraged in the Multi-Media brief. Feedback is difficult enough because of the size of the project and the multiplicity of groups. But the basic question is where and how the direction will originate—from the grassroots or educational authorities. How much will the people who see the programmes have to do with the realization of the educational information? Multi-Media is scheduled to start late this year. A group of University of Quebec students are spending their summer studying on improving the project. For more discussion contact Michel Benoit 3701 Coloniale Montreal 130, Quebec (514) 843-5784

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*Photo: Gabor Szilasi*
REFERENCES


(6) STOCKHAUSEN, He has given many lectures on the subject. See also the works of Petrassi.
**video interaction**

**Dear Mom,**

I think that in groups is a powerful tool; the trick is to keep it out of reach of the psychiatrists, social workers, and manipulators, and put it into the hands of human beings. I have found that the act of sharing a group to itself is almost always a very tense, potential explosive situation but which is almost always valuable both for myself and the group involved. Over the past two years I have had to learn the hard way what's going on in these situations and am glad to report that when bringing the innocent little portapak into a group situation that just must have to be overcome is the well founded fear of TV and media in general. From the beginning, I tell people that the images are being recorded exclusively for use by the group and are not meant for exhibition elsewhere; they will not be "used" except may have been with a little more... The second thing to be aware of on entering a group situation with your Sony under your arm is that one's first video view of oneself can be a shattering experience. The split between what we are and what we think we are becomes amplified to the size of a gaping wound on the TV tube. I have used little Portapaks, and to have all our little twitched zoomed in on and put in focus for all present to giggle at is more than many of us can take. I have been having a family for this equipment for over two years now and I still can't bear to see how my own self displayed on the TV tube during this last.

When I first started working with TV, I naively could not understand the immediate hostility which some my camera and as I innocently proceeded to destroy everyone in the room. If you have no more clearance with this potential weapon, I do use myself initially, I set the camera and recorder up in the middle of the room and let other people play with it. I set up direct feedback so that the image being photographed is immediately displayed on the TV, and, again, I begin recording to explain that the tapes being made in this situation are going to be seen only here and now and will, unless they wish to save them, be erased immediately after viewing. If properly directed, video can be a tool which has the property of reinforcing what is happening as well as one which allows for continual and continuous feedback. The most difficult aspect to master is then to analyze oneself and others in this new medium. Armed with a camera and microphone, one can no longer engage in a semantic relationship. I have found, for instance, that the tapes made in TV sets are going to be seen only here and now and will, unless they wish to save them, be erased immediately after viewing.

The only rule I found it necessary to lay down was that the video not be used for an exacting purpose. If people were going to have to learn to take the Portapaks out and tape in the street, this is OK with me, but I insist that they first be prepared to deal with the experience of being taped themselves before they subject others to the same discomfort.

Even though communal use of the camera should be encouraged as much as possible, in actual practice, I find that I need to use the cameras most of the time. You must naturally be extremely alert to what is going on. If you come into a situation as an observer and your camera will be treated like an others. Participate in what is going on even while holding your own. One of the most difficult decisions to make, especially at the beginning, is when to play back the tapes. I have found it not to wait until something happens no matter how subtle. I tend to play it back and comment on it stressing all the time that I am not a psychiatrist; this is just my reaction to the situation and other people, particularly the participants, are welcome to comment. After several such playbacks further inquiring should only be presented upon request. What you think is happening is seen through your own particular filter and others are going to be surprised you in interpreting the same event in different ways.

It is also the case that the presence of the video is almost forgotten or ignored... which is perfectly OK. The over-eager video man can destroy this which he should be trying to reinforce. You must be prepared for the possibility that video is not particularly wanted or needed in that specific situation.

What Video Does to Groups

1) It solidifies the group. The very act of taping the group puts its members under a common stress and makes for an immediate communal experience. People are surprised to learn that they are not alone in having seen similar reactions to their image on the screen.

2) It makes people in the group more aware of each other. We all exist to some extent in self-image bubbles. These are define when you see other people reacting to what you are saying and doing.

3) It gives people in the group more awareness of their own self-image and to what extent it corresponds to the reality of the situation.

4) Video tends to emphasize the emotional as opposed to the semantic aspects of interpersonal relationships. Through the lens of a camera you can stare at each other, pick up on cues that are normally (for convenience in social functioning) ignored. Facial and body language are isolated on the TV screen and become more readily visible. During the actual situation they are equally important but may not be consciously recognized. Thus the video distortion takes place in the direction of what people are feeling rather than what they are saying, or may be argued, what they are really saying as opposed to the words they are mouthing.

5) Video always almost becomes very tense very quickly. The positive feedback which video offers seems to have the same effect on a group as that which you get playing a piano at a loud speaker. The video consultant must be prepared to insert comments into the middle of the tape without interrupting the flow of the tape but get pointing a microphone at the other people who are going to have any success in interpreting the same event in different ways.

Who is Miss J?

Despite itself, psychoanalytically-oriented psychotherapy is being profoundly affected by video. Before the advent of video, this is the kind of non-information upon which decisions were made. "Miss J., a 29 year old white Jewish female, presented to the emergency department of our hospital complaining of her world falling apart. She was last perfectly well three years ago, when her boy friend, F., left her. At that time she took an overdose of Seconal, and was treated overnight in the emergency department."

The History of Present Illness goes on, followed by the Family History, Past History, Sexual History, etc.

Who is Miss J? Regardless how complex and detailed her history is, regardless how much we know of her childhood and family, on the basis of this information one can identify her in a room full of patients or even of "normal" people. Where is her presence (essence? soul? vibe)?, that vital aspect of human nature that existential psychotherapy has rediscovered.

Although this was not intended, video delivers the person of the patient to those who play semantic games with his life story and his destiny. Video also delivers the person of the therapist who is often reviled on the TV monitor as considerably more fucked-up than the patient.

In the past, the only way a patient had to reveal himself as a living, breathing presence was by being "presented" to a room full of bearded, pipe-smoking gendemen in turtleneck sweaters—a humiliation that no one should have to endure, least of all with someone with problems.

Here is how video has changed rounds in the psychiatric department of one hospital in Montreal. The session begins with the staff (the wrong therapists) set up direct feedback so that the image is almost perfectly well three years ago, when her boy friend, F., left her. At that time she took an overdose of Seconal, and was treated overnight in the emergency department.

The second thing to be aware of on entering a group situation with your Sony under your arm is that one's first video view of oneself can be a shattering experience. The split between what we are and what we think we are becomes amplified to the size of a gaping wound on the TV tube. I have used little Portapaks, and to have all our little twitched zoomed in on and put in focus for all present to giggle at is more than many of us can take. I have been having a family for this equipment for over two years now and I still can't bear to see how my own self displayed on the TV tube during this last.

When I first started working with TV, I naively could not understand the immediate hostility which some of us experienced. Armed with a camera and microphone, one can no longer engage in a semantic relationship. I have found, for instance, that the tapes made in TV sets are going to be seen only here and now and will, unless they wish to save them, be erased immediately after viewing. If properly directed, video can be a tool which has the property of reinforcing what is happening as well as one which allows for continual and continuous feedback. The most difficult aspect to master is then to analyze oneself and others in this new medium. Armed with a camera and microphone, one can no longer engage in a semantic relationship. I have found, for instance, that the tapes made in TV sets are going to be seen only here and now and will, unless they wish to save them, be erased immediately after viewing. If properly directed, video can be a tool which has the property of reinforcing what is happening as well as one which allows for continual and continuous feedback. The most difficult aspect to master is then to analyze oneself and others in this new medium. Armed with a camera and microphone, one can no longer engage in a semantic relationship. I have found, for instance, that the tapes made in TV sets are going to be seen only here and now and will, unless they wish to save them, be erased immediately after viewing.
Marilyn in the net
idea and programming
by Haruki Tsuchiya
(Computer Technique
Group of Japan)
The Tale of Anode and Cathode

by Mike Mills

Ideally the design of communications equipment should proceed like the natural time-consuming crafting of musical instruments. Melodies and messages both exhibit patterns and rhythms which permit their composition. But the structures of the mind—from which these emerge and which they can easily penetrate—remain mostly undisclosed.

To make matters worse, the designer and user of the new technologies, unlike the music craftsman and concert performer, finds it difficult to know when he has built or uses a medium which generates "sour" chords.

And throughout the dilemma, the technology of communication is not following a natural kind of evolution but gathering mass-produced momentum that makes the head reel.

In the past two years, my friends and I have explored a range of video techniques in a range of communication environments. And the effects which they produced sometimes affected me like good music—spontaneous, exciting, soothing to the psyche. But at times, ugh. Like the singing of Jerry Lewis. Although I cannot detail why certain communication environments resonate with good feeling or good "vibes", certain trends are becoming evident.

I would like to discuss a couple of these instances along with some "theory" or speculation as to why they do the way they do.

First, I should say that there is probably no video or "communications" system that is optimum for any particular communication context. Just like old records, systems can become redundant. OK. Which systems were interesting? They fall basically into two categories. Those which are concerned with what has been called here "self-processing" but which I prefer to call technologically-induced self-confrontation (video is not the only medium capable of this. Script, photos, mirrors, spoons, water, all kinds of reflections). Those which were used for "interaction" i.e. when more than one person communicates using the medium in a real-time mode. This could involve man-computer-video interactions. Obviously elements of "self-confrontation" of self-interaction must exist simultaneously with bidirectional or two-man interactions.

The self-confrontation thing has probably been beaten to death in this and other publications so it is better left untouched. Except to admit that all communication is ultimately self-communication and sets limits on interaction with other people. In fact, interaction between people might more accurately be described as simultaneous tandem self-communication. It's almost like a gymnast doing a handstand claiming he's doing two 'one-handers' at the same time.

Probably one of the most interesting "video interactions" I took part in happened at a well-known university where graduate voyeurs began "gaming" with television (we used to call it television in those days), manipulating a kind of erotic behavior. We had at our disposal a 1960's type studio with special effects generator and other goodies. We recruited one male and one female participant whose images are now part of history. Let's call them Anode and Cathode.

Now, on the morning of the interaction, Anode had little if any knowledge of Cathode—strangers you might say. We placed Anode (the male) in one room and provided him with camera and monitor. For Cathode (a female almost capable of melting the phosphor off our screens) the same environment was provided along with props such as huge wooden boxes to sit on. Through the system, Anode and Cathode could talk to each other.

And we, the three graduate voyeurs, bedded down in the control-room with our gadgets and buttons with which we could change screen information on both screens in both rooms simultaneously. Like so:

The point to keep in mind is that a multi-party communication situation existed with the two participants able to react and respond to (1) their own movements (2) each other's images (3) the happenings in the common space which they shared with the controllers. In other words, if we split the screen which placed both their images in different halves of the screen, they had no choice but to swing with it and modify their behaviour appropriately.

Now, our objective, not particularly honorable, was to use a series of effects (change the screen information) gradually and subjectively so as to urge the couple to control their images in artistic eroticism and/or in the finest porno tradition. In other words, is TV sex possible in real time?

Needless to say, a tricky but interesting business.
I confess that in a given time-grain of about two hours, we as video manipulators brought about a kind of behaviour that would not have been possible divorced from the medium which enhanced it. If you are a male watching your image on a screen and it superimposed, in real time, with the body of a female, there are not a lot of behaviours you can perform.

Similarly if screens are split so that one half body is male, the other half female, predictable activities follow. And if the image of a mouth is placed adjacent to the image of a full breast...

The mission—video-induced heat—was successful to the point where Anode became so aroused that he broke through his room, left television space, and entered Cathode's chamber for real space, and the "real thing". If it hadn't been for the weakness of (crack!) wood, that is the cube upon which Cathode was lying when Anode mounted her—the experiment would have been complete.

We investigated the ramifications of this equipment assiduously after hours and on weekends. There are a couple of things to note about the above processes. First, what is interesting to me is that all the control over screen information was vested in the control room. That is, the participants themselves had very little, excuse the expression, 'hands-on' control of the system. They were completely dependent upon us to vary the sequence of effects which set the context for their play. This is unfortunate because it probably resulted in a certain predictability.

Further this lack of 'user' control is a serious weakness if one considers some theoretical notions of how any organism should react or interact with any environment. It is critical for any kind of "resonance" in a communication that people have active participation in the messages which they are receiving. Another way of saying this is that "involvement" or "good" interactions depend on the organism receiving information (i.e. those messages which make a difference in behaviour) critical to adaptation and survival. More simply, although our experimental system provided the two participants with "feedback" i.e. they could monitor their results, they could not actively explore the range of effects the system could provide for them.

A rule of thumb for self-processing activities, especially in the psychotherapeutic domain, should be to provide the participant viewing his own image some kind of control over his screen-information. This can be done in a number of ways ranging from providing the viewer with a primitive special effects generator which dissects the space in real time into halves, quadrants, etc., to playing around with different kinds of delay-loops which permit him to reflect upon past behaviour while still maintaining a degree of control over it. These loops can be like playing "Simon says" with yourself.

Back to the interaction. This lack of responsiveness, our failure to permit either Anode or Cathode to participate directly in system's messages resulted at one point in Anode's anguished cry, "Oh, oh please superimpose, superimpose!"

Moving to a different experimental environment During an interaction which involved two little girls playing with each other's images on the monitors, a tape which contained a sequence of one of the girl's fathers was placed on her monitor along with her own real-time image over which she had control. Astonishingly, she began interacting with him as if he were really capable of responding. I suppose she thought that he was broadcast from another room. She continued to call to him, to respond to his movements and voice until it reached a point where his non-response was becoming frustrating and upsetting and so the tape was ended.

One striking moment stays in my mind. It is when, unable to get real feedback or control of the screen image of her dad the little girl began miming his movement. When he raised a hand she raised a hand. It was the first and only time I have observed someone enter in good faith into an interaction with a non-human taped image.

The implications of this are fun to toy with. Suppose, just suppose that cable or picturephone become all they are supposed to, that someone has on hand a tape of you when you were interacting...you might be party to an interaction and never know it.

So, what have I learned? Although it may not be possible to specify a video system to provide good messages like an instrument provides good music, one thing is sure in whatever system is contemplated, in whatever context, from cable systems to self-confrontation—just as playing an instrument is not a passive activity, so the terminal interface must allow the user to actively and continuously control, in real-time, the images and messages being displayed.
The Canadian government’s perspective on cable is in The Integration of Cable Television in the Canadian Broadcasting System. Canadian Radio-Television Commission.

Television stations in Canada’s largest cities have been drawing on the help of those researchers who are interested in social reconstruction. It is therefore likely to be used by these people and, with the help of those people who are interested in social reconstruction, for the purpose of developing a more viable social reality.

For technical information write for the Videocassette Applications Bulletin and other public relations information.

Socially, the American 47–47 Van Dam Street Long Island City, N.Y. N.V.

Say you are a school or company. They seem to have more business than they can handle and they are short-sighted cheap with public relations.

Anyone interested in the galloping massacre of the Three V’s (Videocassette, Videodisc, Videocardage Industry) write for the first and free issue of the self-congratulatory trade magazine, Videocassette World. Videocassette World Uranus Square Box A-200 Irvine, California 92664.

The complete Challenge for Change/Societe Nouvelle brief to the CRTC which includes detailed discussions of their two major projects, Thunder Bay, Ontario and Normandin, Quebec, can be had from: Challenge for Change/Societe Nouvelle— NF1 P.O. Box 6100 Montreal 101, Quebec.

TV Ads

Selling products is not what T.V. ads do essentially. The population explosion and the broadening of purchasing power in the middle and lower classes have probably had more to do with selling than all the T.V. ads put together. (Car manufacturers are in financial trouble these days. The ads are as numerous as ever, but money is tighter and the population is leveling off.)

Ads don’t sell the products, the corporations paid to have ads to sell. They sell lots of things. They help to sell the Museum of Modern Art by appearing in its film campaign. They helped to sell McLuhan and the dozens, if not hundreds, of college courses that are to some degree spin-offs of McLuhanism. Selling the “corporate image” is the explicit objective of many ads and the implicit effect of all ads.

TV Competition

Television stations are presented with new competition when cable television makes distant stations available. More often than not, they do not deliberately seek to compete for advertising revenue with the locally licensed station. While “in Canada” can mean anything from the point of view of the Federal Communications Commission, it is probable that the establishment of additional Canadian television stations in some communities.

The Federal Communications Commission is seeking ways of coping with this phenomenon in the United States. Just as the Canadian Radio-Television Commission is in Canada.

There are however certain specifically Canadian problems. Cable television has developed more rapidly in Canada than in the United States, where its spread is not only possible, but also likely to be more widespread. This affects the size of the local station, which is prejudicial to the establishment of additional television stations.

Beyond that, the structure and rationale, the whole style of network television, is set by the ads. Not only are the programmes there for the sake of the ads, but the programming itself, the structuring and choice of subject matter, is at the mercy of the ads. It is not necessarily that the form and content of many T.V. shows are indistinguishable from the ads.

Television’s success depends on its ability to hold up mirrors with the right answers for the right people. The aero-space ads sell us the whole Earth, the Americanism and the spending of public money for private profit. Airline ads sell tourism and neo-colonialism. Car ads sell high-ways (more public money for private profit) and private ownership, not to mention the kind of “individualism” that undercuts the development of mass transportation sys-

In Canada, a “prize-winning” beer ad showing two Beautiful People kissing in front of the Quebec pavilion at Osaka 70 sells Trudeau’s new Pacific policy. From McDonald’s hamburgers and Kentucky Fried Chicken to Xerox machines in chromium offices and Mercedes parked on golf club fairways, what’s really being sold is a white, middle-class life style.

The video tapes made and exchanged by alternative media people may promote particular causes and life styles, or even, like the Whole Earth Catalogue, tell us that Brand A is better than Brand B, but they do not try to eliminate entertainments or sell a certain image—unlike the ads. They try to do justice to the complexity of human beings by leaving things open to individual responses. And that, in the long run, may be what “alternative media” means—no ads.

Bill Wees

Sending Tapes Across the Border (of their minds)

1. Get the customs declaration label at the post office and write down: Educational—noncommercial.

2. Where the label asks value, give cost of raw tape only.

3. Address it to a friend at a university.

4. If true—write down: Return of loan, property of addressee.

Tapes returning to country where they were made should be so identified as it avoids all problems.

Barry De Ville
Use of VTR in Children's Personality Disorders

Use of VTR in the treatment of young children with psychiatric disorders, psychological disorders, transient situational personality disorders, chronic brain disorders and autism

Andy Sellar, Laurel House, 1986 West 15th, Vancouver, B.C., Canada

1-Taking video of the children acting out seems to affect their behavior — girl being forced to eat at meal times — watched herself later that day. She became aware of the camera; never had much trouble feeding her again.

2-Body image — one of the difficulties confronting the brain-injured child is his confusion about time, space and body orientation. With video they become aware of different parts of their body — monitoring joint利es as they do body movements.

3-Problem of young children sequencing temporal orders. They have trouble answering questions like “What did you do before breakfast?” “After breakfast?” We can video kids in action, ask them what they did afterwards and use the tape as an aid.

4-Making puppets and shows etc. to aid expressive language.

5-Field trips — playing back to see what they did.

6-Field recording using time sampling technique. The child is taped for approximately 5 minutes in two different situations (structured and unstructured) on every two or three weeks. The purpose is to develop a library of child behavior to observe his development over a long period of time.

Laurel House has had unexpected success in their use of video with autistic children.

Underground Newspaper Distribution

Dear Molly

I'm writing to you because Charlie doesn't have the time or energy to write now. He is skipping logs out of the bush with horses 12 hours a day and then trying to get the garden in the evening.

Our information is very limited. The little information we did have in the way of files was confiscated by the police with all our records. As for arrangements, all our work was done on consignment which leaves you holding the bag if you should back out. It wasn't forbidden that bookstores would refuse to put issues on the stand because of pornographic material. This leaves you with several hundred newspapers with one photograph on pg. 12 of some love-in with a naked body in the background. Most of the people we dealt with were interested in making money and staying clean but a couple of places just wanted to make available to the public an alternate viewpoint. Since we were distribution agents for the three parties involved — publisher, distributor, store — all taking cuts. All the stores we dealt with wanted about 1/4 of cover price unless they could sell in volume like Rolling Stone then they were willing to take the paper or magazine for a smaller amount. Most of the stores did not change the cover price although a few added 10-15c to the price of the papers.

We found a lot of stores were unwilling to take a paper directly from the source but they would take a variety of papers from us. The problem is that there are very few outlets that can sell in any quantity given paper. Therefore for them to take an individual paper is not profitable because of the time and work involved. On the other hand if they get from 5-10 copies of 15 or 20 different papers this makes it worthwhile. (This includes college bookstores that took papers from us and sold well but not any of the fringe paper or small mail order outlets.) The picture for individual papers is pretty bleak as far as I can see because no one wants to keep books and carry on correspondence for 5 or 10 Sc papers a week.

As for the message we had very little problem although Steve Harris (editor of OCTOGIS in Ottawa) started up a distribution business in Ottawa and had nothing but hassles with 3/4 of his papers being held up at customs for such a length of time that they were no longer able to distribute them. Thelecute time value of Voice (what could be left obscure) they found fuck on page 32) These are the two extremes — we had no problems — Steve was plagued by them — some papers should always be sent by mail — they will usually go through with no hassles. We had one paper Cream that insisted on sending their papers by shipping companies. These were inevitably caught by customs people and if not found obscene then they went 35% duty because they are objects to be sold. Through the mail it is just glassed as printed material.

Stores we distributed in Montreal which might be good outlets are:

1) Classics (stores across Canada) the people to get in touch with are the people at 1307 Bia. Catherine West.

2) Phantomasmagoria (shop at 3472 Park) probably won't sell in quantity unless music magazine but good people willing to get the word out.

3) Manfield Book Mart (2065 Manfield) won't sell in quantity but good people.

4) Montreal Paperback (2075 Bishop)

5) Browsers (3505 Park) If a paper or magazine wants to get the word out these are good people but they won't make any money. All our other contacts are out of business or they are not good people to deal with.

Well I must close now if I am to get this to the mail.

Molly

Therapeutic-Industrial Complex

In recent years radicals have become intrigued with the democratizing potentials of video tape. When psychiatrists and other elitist and non-democratic therapists began turning increasingly to 1/2 inch video tape, it did indeed begin to look like the “grievings” of therapy. Unfortunately, when one examines the therapeutic settings of such reknown thera- picians as such as Milton Berger, M.D., (with inch video tape, it did indeed begin to look like the democratizing potentials of video tape. When psychiatrists and other elitist and non-demo-

Dossier Z is a summary account of police and political interference in journalists’ work during the Cinq-Mars period. The Quebec government has released April 15 but few of the media news within Quebec, or outside carried detailed. The report is divided into:

1) "Unmotivated Arrests of Journalists"

2) "Direct interference"

3) "Searches of Reporters and Press

4) "Policemen’s Disguised as Journalists"

5) "Journalists’ Mobbed and Press Equipment Damaged"

6) "Journalists’ Appearances in Court"

7) "Self-Censorship by the Communications Media During the October Crisis"

Each section is documented with detailed reports of actual cases. The 26 page report was compiled by the Federation Professionnelle des Journalistes du Quebec. Write to them at:

1057 rue des Erables, Bureau 8, Quebec 10, Quebec

for the full report to French or the somewhat abridged English translation.

Jean-Paul Sarre recently made a long public statement on the socio-political situation in Canada in the way of files was confiscated by the police and his surroundings. In fact, Sarre is the well known musician, oral historian, and former student of human rights law.

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Cloiseau Do, a journalist. This was not only arranged but also ab-
Canadian Feedback

Canadian Feedback to be channelled through

Merrily Paskal
Box 151
Shawbridge, Quebec
James Bay Project

A friend of mine from the NFB called Willie Dunn asked me if I wanted to do a VTR project on an Indian boarding school in Rupert's House, Quebec. The reason I accepted the offer was because I knew my people and I did not want some white man screwing my people up.

I was assigned to tape Indian students in class talking about their teachers and their boarding houses but I included their feeling of going away to school at the age they did (usually as young as 8-12) and what problems they had. I spent 5 days altogether with the students but I felt the contact was too short. The first day was the hardest because the students were shy and didn't want to say anything. But, as soon as I told them they could speak in Cree, their mother tongue, and let them handle the equipment, we had a ball.

We talked about everything in Cree. We joked about their teachers and everything was wide open. The reason they were afraid at first was because they thought the teachers would hear but then they realized the teachers couldn't speak Cree and neither could the rest of the school board. So they expressed themselves freely in Cree without the English language barrier.

They realized the situation they were in as soon as they started speaking Cree and fooling around with the equipment. One girl said to me "I just realized from the moment I got on the plane leaving for school that this whole place is like living in a dream. The school system and the boarding houses are all uncomfortable."

Most of the students said it was like going away to a boarding home. The boarding home parents make up different rules for their own kids than for the Indian boarding students. The rules are made up both by the boarding home parents and the Indian Affairs so the students are very restricted with the two sets of rules. The boarding students also said that if they had any say they would not want their brothers or sisters to come to these schools.

Many of the students have no idea why they are there. They leave home before they have grown up and feel bad to leave their culture. The students thought that if they could get the chief and parents aware of the present situation a new High School could be built in James Bay. If this was done then the Indians could have a choice of continuing to college. At this point it is very difficult for them in English boarding school because they speak and read very little English. The students told me that 99.9% of their teachers have no idea about the Indian people, their environment, language, etc.; the only thing the teachers think they know about Indians is what they have read in history books which is pure crap. When the Indian students read about Indians they feel they are the losers because they are always made to appear as the bad guy.

After I spoke with the students, we went to Amos, Quebec and from there we chartered two small planes, one for equipment and one for people. The first stop was Rupert’s House, Quebec. We arrived about 6 pm and the temperature was minus 45 degrees. It took one hour for the equipment to warm up. Then we showed the parents the videotapes of their children and talked with them. It was the first time the parents really got involved with their children's education.

The parents' reaction at first was, "Are they really our children?" I had to show the tapes over and over again because they didn't believe it was really their children. It was like seeing a film. It was the first time they felt close to their children's education. Right away they felt involved in it. The children were missing their home, their parents. Most of the time they had to take care of themselves. The first question the parents asked was "How can we get them back right away?"

It was the first time the kids really expressed themselves and they talked about it as a group. I guess they don't usually express themselves because they think their parents won't understand. The parents themselves were all together as a group too, seeing the tapes. An old man said, "Listen, this is the first time we have been together for our children's education. Let them finish this year and then we'll get the chiefs to talk with them!" Then the parents talked to their children and encouraged them to stay at school. They said they'd come home at Easter and wouldn't have to go back.

They wanted to see the films over and over again and see themselves over and over. One woman said she had never seen her children speak before and she was disappointed at first and then happy and she said all kinds of jokes.

After that I went to Ottawa. I was supposed to edit the tapes right away but it took Indian Affairs 3 weeks to see the tapes. I was supposed to show the tapes to the children right away but they said "no." After 3 weeks I went back to Ottawa but there were some tapes missing. Then I showed them to the children.

The main thing I was very happy that they will start grade 7 next year.

The tapes are at Indian Affairs.

Gilbert Herodier

*photo by Gilbert Herodier*
The Institute of Urban Studies was established in 1969 at the University of Winnipeg—a centrally located, small, Arts and Science University in the heart of Winnipeg. The Institute was created as a university-based centre for research, community action and education in the area of urban issues.

For the past two years the Institute has been working with citizens groups in an effort to develop more effective and more satisfying methods of community communication. Two surveys were done in the central city area—surveys which showed that less than 10% of the population knew what was going on in their area, plans that would effectively change the physical shape and social character of the area.

The Institute initiated the following research projects to explore the possibilities of community-communica-

a) In the summer of 1970 VTR and 16mm film were used to produce films on youth, the aged and the Main Street transient population. These tapes and films became the tools with which to involve a greater num-

b) In the Roosevelt Park area, an urban renewal area, the Institute was instrumental in helping the people set up the People’s Committee for a Better Neigh-

bordhood. The committee worked to identify the unique needs of this type of community. This com-

munity was affected by social problems and the issue of bilingualism in the education system had been creating conflict due to an inadequate understanding of French.

The people arranged to tape a series of School Board Seminars on the question both French and English film crews and ending up with one French and one English tape. Requests to view these tapes have been overwhelming and the availability of a cable channel on which to show these tapes would certainly increase the awareness of a greater number of people.

c) VTR was also used extensively in the Windsor Park area, a middle-class suburban community. Af-

ter interviewing citizens it was determined that the unique needs of this type of community. This com-
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d) In January 1971 a grant of $10,000 was given to the Institute by the Winnipeg Foundation to support a pilot project designed to explore the feasibility of a system of television broadcasting or cablecasting to expand the flow of information to and participation of Winnipeg citizens. A large part of the Institute’s time at present is taken up in investigating the legal and financial implications of community television.

This work, the National Film Board is associated with the IUS supplying both equipment and technical advice.

e) During the past few weeks the Institute in co-

operation with Red River Community College carried out tests with various “h” and “1” VTR equipment to discover the true potential of VTR. From these tests it was indicated that the equipment selected was in the majority of cases successful in a system of television broadcasting or cablecasting to expand the flow of information to and participation of Winnipeg citizens. A large part of the Institute’s time at present is taken up in investigating the legal and financial implications of community television.

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In this work, the National Film Board is associated with the IUS supplying both equipment and technical advice.
With the advent of cable television, cassettes and home computer terminals we will be faced with an onslaught of useless information. The disparity between available information (disseminated from sources controlled by the politico-economic structure) and what we know to be more true has already led to mass rejection of that system.

Communication involves more than dissemination or exchange of information. Emission of information treats the receiver as a machine; communication implies human participation.

Small format VTR offers us the possibility of slowly displacing the information power trippers; not by our plugging into the consumer distribution matrix, but by destroying it. A new level of awareness is growing with increased human interaction through new telecommunication grids. Each time someone new holds a portable video camera, it spreads. A vital change occurs, from consumer to producer, from inhibition to creative self-expression, from observer to participant. We are all artists.

All the world's a stage, a dream, a movie, a game, a book—and now it's on T.V. When the initial surprise at seeing oneself on the time-mirror is over, T.V. dies, and we are reborn. Into what? It has already been labelled 'second generation television'. Like 'pop art', it sounds like a new ephemeral trip for the consumer, a new kind of programming, that expands the limits of television as we now know it.

In that light, we become the avant-garde of TEEVEE, opening new doors, building a new language, with little concern to where that door leads, or what is being said with our vocabulary.

The artist is not ahead of his time, he is in it. Video breaks down that gap.

In progress—preparing a tape exchange between ballet companies. Grant to go to Japan and research video trips.

Some trips: Montreal, December 1969—Pyramid of T.V.'s with hidden CCTV camera behind and between the sets. Although you could see your face from different angles, you could not look yourself in the eye.

Winnipeg, November 1970—Conference on "The Franco-Manitoban Family"—Environment with Eidophor video projector, light show (by Luci, from Montreal), sensory “decompression chamber” and demand-television system (manually operated) in workshop rooms. Rather than invite a guest speaker, 14 specialists were asked to prepare talks to the delegates, and I videotaped them on a cross-country flight. On opening night the local French Radio station broadcast live from the conference and delegates’ radios served as sound-system.

Vancouver, January 1971—"Room on its Side", with colour T.V. and cable television, working telephone, chesterfield, table and chairs, etc. A monitor at the exit showed the room right-side up (the camera was on its side), and a 30 second video loop delay allowed visitors to see themselves back in the room, walking sideways on the wall.

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The artist is not ahead of his time, he is in it. The consumer is living in the past. Video breaks down that gap.
Youth Media Project

9 people in Vancouver with a grant from the Federal Government's Opportunity for Youth Programme. 1 Portapak, use of editing facilities and 1" step-up equipment on loan from the Metro Media Council of Vancouver.

Dave Johnson

We are video-oriented teachers at Loyola's psychology department who are working together with recently acquired video equipment. We have a Sony AV 3600 with camera and monitors and that's it. We are right now working on a technical tool—the macro lens. If you take telephoto lenses for 35mm cameras and adapt them to C-mount video cameras, you get a doubling of focal length (roughly) in effect due to the tiny video surface. Add extension tubes and you have true macro capability which is even more enhanced when you play back tapes on large monitors or projection systems.

Using this one tool we are now producing a tape of 1/2 hour length with five minute segments of six things to do with the macro idea. We would love to swap tapes with other people, but we have to first make contact with somebody who has another deck for dubbing.

Jim Katz & Michael Climan
Free Video
Tapes we put together
Jesse Winchester
Free Video Festival. March 4, 1971
Tapes we put together
Free Video
dance
Alternate Media Conference. Dean and Dudley, Rain-
"TV 2" University of Quebec
Les Bouches. "TV 2" University of Quebec
Tapes given us
New Morning. Home videotape.
Community.
In-Media
Sketches- Bohuslav Vasulka
Group.
In-Media
The use of VTR in the Maisonneuve district of
Montreal:
Goals:
1. Demystification of the existing TV networks and
of Art and Dennis Oppenheim, N.Y.) since our cafe
is separate from the "gallery" the context is suffi-
ciently clear to allow for a broad range of video
tapes: we are very much interested in tape exchange!!!!
We are seeking concrete and specific proposals
and offers for exchange. Presently we can offer four
tapes for exchange but this number will be much
larger in the future.
We are trying to keep our activities concrete,
although we are looking for suggestions and actions
which would expand our definition. An experimental
theatre group will be using our facilities this summer
which would expand our definition. An experimental
Theater group will be using our facilities this summer
and some possibilities for community T.V. have
been proposed (since our present system is CV
we are limited in this regard).
Our information package is published once a
month. Insertions of material is open to outside par-
ties. Printing cost per page is $1.50 (including photos)
and is paid by the author. Pages must be related to
visual art and be non-commercial in nature. Submit
by the 25th of each month. We cover mailing. Audi-
ence is world wide and selected for efficiency of in-
formation dispersal. We do not edit in any way! Sug-
gestions of names which should be added to our mail-
list will be appreciated.
We are interested in exchange of tapes. Contacts
make for a good start!! The exchange of a single tape
is worth all the plans and systems on record. Do it!
A Space
A Space Policy
Consideration as to exhibiting artists is dependent upon
the concept of exhibition and approach to the
space. The possibilities of joint exploration are en-
couraged. Outlined proposals for the use of A Space
are sought. No original works are charged. No minimum period of exhibitions—three
weeks maximum. Resources of A Space are available for use by participating artists (half-inch video unit
and a fully equipped darkroom. A Space is primarily concerned with works or projects inappropriate
to commercial galleries. A Space provides a situation for experimentation to artists who are affiliated with
existing galleries.
A Space gratefully acknowledges the assistance of
the Province of Ontario Council for the Arts and
The Canada Council for providing the funds neces-
sary for the continuation of our activities!

A Space (third "A") is two floors of a converted
(minimally) stable in midtown Toronto: a 30x90
gallery-workshop-studio, a video studio, darkroom,
printed material and video tape library, and a café
(proposed video "theatre" when we get the bucks): we
are still doing construction and should be FINISHED
BY July 1st.
We are a non-profit corporation operated by the
directors. (Since we have no "president" we prefer
to remain personally anonymous in correspondence).
We are primarily concerned with 1/2 inch video as
it is used by artists.
Our present equipment is the CV series. We have
a complete basic system. We should have AV by mid-
summer.
Our equipment is presently used mostly by artists
who are having "shows" here and by area artists.
(We have no formal arrangements with artists: no "stable;"
A Space offers video workshops on a regular
basis: these are open to anyone! response has been
excellent!
Our first two shows in our new location (our
original location was lost to fire March 3rd of this
year) were primarily video (The Nova Scotia College
of Art and Dennis Oppenheim, N.Y.) since our cafe
is separate from the "gallery" the context is suffi-
ciently clear to allow for a broad range of video
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Nova Scotia College of Art and Design
The APRIL 5TH EXHIBITION AT A SPACE WAS BY A
GROUP FROM THE NOVA SCOTIA COLLEGE OF ART
AND DESIGN: ASKEVOLD, DUBE, JARDEN, KELLY,
MCNAMARA, MURRAY, ROBERTSON, WATERMAN,
YOUNG AND ZUCK.
ON THE EVENING OF TUESDAY APRIL 8TH, THE A.
COLLECTION OF VIDEO TAPES, FILMS, AND LIVE PER-
FORMANCE PRESENTANCES WERE TO AN AUDIENCE OF
ABOUT ONE HUNDRED AND SEVENTY, MANY OF WHO
HAVE REMAINLY LARGE AT A SPACE AND CAN BE
VIEWED HERE UPON REQUEST.

LIVE PERFORMANCES, BRIEFLY OUTLINED HERE,
WERE GIVEN BY KELLY, WATERMAN AND ZUCK
"LITTLY" 3 MINUTES OF DOUBLE INFORMATION...
KELLY MARCHING WITH FILM OF KELLY MARCHING
PROJECTED LIFE SIZE AND DUBBED FILM OF KELLY
ON BLACK, IN SINC... OUT OF SYN... WATERMAN
"COUNTING" ALIEN, ALL BRICKS ON THE END WALL OF
THE GALLERY. "CALCULATIONS" 2-4-8-16-ALOUD... TO HIS
LIMIT... ZUCK PRESENTED A 5 MINUTE 16MM BLACK AND
WHITE TITLE TITLED "A WALK ON A FROZEN LAKE" IN WHICH
HIS WALK DESCRIBED A SOMewhat PARABOLIC TRIANGLE
ON THE WHITE SCREEN... ZUCK BLOCKING CAMERA TO
MOVIING OFF IN THE DISTANCE TO THE RIGHT
RIGHT HAND CORNER OF THE SCREEN... AS A BARELY
PERCEPTIBLE SPECK CROSS TOP OF SCREEN TO THE
LEFT HAND CORNER... FROM THERE MOVING BACK TO
AGAIN BLOCK CAMERA...
OTHER TAPES PRESENTED WERE FERGUSON'S "LENGTH 4", KELLY'S "WEIGHT DISTRIBUTION" AND
UNTITLED TAPES BY DUBE AND McNAMARA.

"TV 2" University of Quebec
The University of Quebec has instituted an experi-
mental program in one of its faculties in Montreal. La
Faculté des Lettres is roughly equivalent to the tradi-
tional Arts faculty without social science or fine arts
courses. Instead of being divided into departments
according to subject matter, the faculty is subdivided
according to 4 orientations: education, research, social,
animal, and information-communications. The stu-
dent is free to take any courses given by the university,
but is obliged to attend two seminars per session. The
first seminar, called "seminar critique" includes group
discussions of theories pertaining to their particular
professional orientations and critical reflection on how
these fields are functioning in society. Further research,
collaboration, and experimentation may also be carried
out in the form of a particular project organized by the
students themselves.

The second seminar involves production: all stu-
dents are required to produce, through the media of
offered, group projects bearing more or less a (great
deal of latitude is given) on what they have studied
or experimented with. The students form their own
groups, and prepare projects. These projects, with an
estimated budget attached, are submitted to the de-
cisional body of each "module". This decisional body is
composed of eight elected students and eight pro-
fessors. After the project has been approved, modified,
rethought, etc., production begins in the following
order: the video thief premieres, followed by a cinema,
writing, cinema, (8, super 8, 16 mm), radio, sound with images, photographic studio, TV (1 inch and
2 inch studios), and portapak (12 portapaks were avail-
able last year).
The groups in cinema and TV were the largest.
Two of the television groups worked in the Radio-
Quebec studios. Those using the black and white studio
were experimenting with 1/2 inch inserts into regular
studio shows, mainly documentaries with political and
sociological overtones. The other group, using the
colour studio, was into reinventing a new non-linear,
more symbolic television language, experimenting with
mages, colour matting, feedback, etc.

Three groups were working on the cable, two of
"having the Boucherville studios and diffusion of their
programs on the cable, and one group working on the
Val D'Or cable and also working on the video for "Le bloc". Le bloc, an organization with a high
percentage of "labor" people and support, produces a weekly cable TV broad casting "Alien" with the people of
Boucherville. It deals with the problems the people want to
explore and discuss. Each major Abitibi city in turn
has the responsibility of producing its own program.

Nichole Laluc
There is no doubt about it. It's here. Half-inch video is everywhere, and so are cable companies, and the number of people behind cameras and in front of cameras is multiplying unbelievably. Television will no longer be the main lift, the main screen, for the masses. It will be the forum through which the many segments of the community will be able to talk to each other, a medium for everybody.

Or will it?

I must say, I'm worried. The powerful attraction of initiating or improving on the slickness and sensationalism of broadcast television, and the feeling of power you get with a camera in your hands are terrible traps. It's so easy to be "elevated" with those cameras, to put in a cute little shot of your interviewee blowing his nose in an off moment when he didn't know the camera was running, or could stop it if he did (because after all, he'd feel silly and unimportant, wouldn't he?)? What I mean is, it's so easy not to respect the people you're putting on the screen, when you feel so strong behind your camera and microphone, and after all, you're expressing yourself, aren't you? That is why the camera is the heart of the question. VTR does indeed permit a sort of democratisation of self-expression. But who is it that is expressing himself: the guy behind the camera or the guy in front of the camera?

We're kind of pedantic in Change for Challenge. When we train people in the use of VTR, we insist from the very beginning that the people behind the camera assure the people in front of the camera that they will see the tape immediately, and that if there is anything they don't like, or are ashamed of, it will be immediately erased. We also assure them that they will see the edited tape, so they can approve or disapprove the way they have been used in edited contexts. They may well be asked to participate in the editing process, as well.

This has a number of immediate results. First, they are much more relaxed on camera, because they are less afraid of making some irrevocable mistake. In fact, they usually come out very well, because of that relaxation, and rarely, if ever, want any parts erased. But they have expressed themselves well, and when the tape is played back to them, they usually see that, and when they have finished complaining about the way on their forehead or their double chin, they suddenly realise that they are more articulate, more presentable, than they ever really thought they were, and their self-confidence takes a permanent turn for the better.

And that is a power in the hands of the people behind the camera that is really worth having. Helping people like themselves better!

The second result of this approach is that when they see the edited tape, or participate in the editing process, they learn a great deal about the so-called objectivity of the media. The process of de-mythifying the media is begun: they will never again be the invisible public they once were. And that, too, is a power worth having.

Let's face it. No matter how many VTR's end up running around, the people behind the cameras are still going to be a minority. It is not only legitimate but necessary that they use the cameras for their own self-expression, and I hope that distribution through cable TV, theatres and tape exchanges will allow a lot of people to share in the works of art that will come out of it. But beside that self-expression, there is the tremendous opportunity to help other people, who will probably never get behind cameras themselves, to express themselves. This means that the filmmaker puts himself at the service of the people in front of the camera, becomes a teacher and a tool to help them channel their ideas to the people they are trying to reach. This is a powerful role in the social process, and I hope many of you will get involved that way.

I have this utopian dream, whereby as the pollution and smog slowly lift, and the fires in the ghettos die down, fish jump in the streams once more, greenery is renewed, people sing in the streets, one catches glimpses everywhere of a cable-VTR crew, composed of three people: Johnny Appleseed, Caesar Chavez and a little old lady in running shoes.

Dorothy Todd Hénaut

Metro Media Council of Vancouver

A community umbrella group made up of individual and group representative members in a media access and production collective.

A community programme can be defined not by its content, but by how it is made. A community programme must be made by the community rather than merely for it, and it must be made under the full control of a community. A programme must be made by not only groups for the use, deployment and scheduling of a commercial organization such as a cable company, would not qualify as community programmes, since they would be made in exactly the same way as existing commercial programmes are made, with final control resting with the owner of the equipment.

Bruce Lawson

Costanzo Passarelli
In this section, you won't find much about alternate television, per se, but the attitudes central to Radical Software emerge from other contexts. Our own excitement with video has always been backdropped against the need to deal humanly with an insistent and prolific technology (which having made us comfortable, wouldn't leave us so). We see a commonality in experiments with radio, computers, bio-feedback, and other technologies. Draw the links as you will.

To be sure, links already forged among video people by Radical Software I, II, and III need to be extended and strengthened. We need to reiterate basic information, tap our technical ingenuity, and collect experiences to match our theorizing.

You'll find some of that here, almost entirely from the West Coast, showing perhaps the extent to which the network has already taken shape. At the same time we're scratching at new surfaces and we'd like to hear how you feel about it.

**THE WESTERN MOVIES**

My Father always watches the westerns on TV.
He opens his eyes wide,
with a cigarette in his mouth.
He watches TV,
dropping the cigarette ashes
in the fireplace.
The cigarette becomes very short.
He holds it with his fingers
until it burns his fingers.

Ito Hirohiko, Age 8

From There Are Two Lives,
edited by Richard Lewis,
Simon and Schuster.

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We raised the question and hope to keep the question raised that people think about what to do with power, whether it is in terms of large sums of money, or large quantities of talent, or exquisite access to juice of any kind. We've gotten into a kind of cottage industry way of thinking -- if it isn't something that can go on around the hearth, we are not going to have anything to do with it.

And it may be an important form of coping with what we've gotten into, so that we can cheaply shelve all the evil that we see around us that is coming at us in big chunks. And we aren't coming back at it with big hunks of our own creativity or juice or any of it. We are being small in a very big game.

And if we are serious about the game, planetary survival, then we are going to need to be serious about the big tools that are used in the big game. And we have a long way to go to learn how to use them right.

Stewart Brand
Demise Party, June '71

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This section of Radical Software was edited and laid out in nine days at the lavish facilities of Big Rock Candy Mountain. Copy prepared on an IBM Selectric Composer. Photos processed by Western Litho, Palo Alto, CA.

PRODUCTION: MEDIA ACCESS

Shelley Surpin Richard Kletter
Pat Crowley Allen Rucker

PHOTOGRAPHY: Pat Crowley

TYPOGRAPHY: Phyllis Grossman

INVALUABLE ASSISTANCE, AND WE THANK YOU:
Sam Yanes, Mark Horowitz, and the rest of Big Rock; Hal and Ellen Hershey; Curtis and Edsel Ant Farm; all you contributors.
The EEG alpha rhythm is a regular wave pattern with a frequency of 8-13 Hz, deriving from the back of the head. With electrodes pasted gently to your scalp, they hook you up to a machine which monitors and amplifies your alpha, and sends it back to you in the form of a tone. And people have shown remarkably rapid progress in controlling that tone, i.e. in producing more or less alpha at will.

The implications of this voluntary control of brainwaves are great, and a number of psychologists more knowledgeable than myself have contributed a paper on the subject to this issue. I want to stick more closely to the actual experience of the alpha state which has gained much attention as an altered state of consciousness.

Hugh Macdonald, alpha experimenter in the Department of Psychology, Stanford University: if you're always very much in the world, and somewhat relaxed state, but he can't fall asleep. Fall asleep and you're always very much in the world, and somewhat and cosy in front of a heater, and then you fall asleep. People who know nothing about it learn quickly how to get into this state. They say it's like football or boxing or playing billiards, something that's flowing and enjoyable. If they know it has to do with meditation, they say it's very meditative. But the longer they train, the more they say it's not that. It's essentially doing nothing, being awake but doing nothing. You let your mind go off and do what it wants.

Most of the effect, I think, is that for once people are sitting alone quiet with themselves. How many people just sit alone for an hour or so a day and just do nothing, unless they're meditating?

Hugh: Yes, but for how long? We did seven sessions in one study, and by the sixth and seventh session at least 50% of the people were starting to fall asleep. They weren't very interested any more. It had lost its appeal. Like meditation. At the beginning you get this high and then after a while, "Oh, so what?" Like eating butterscotch pudding every day.

Hugh: Wouldn't you? You feel nice and warm and easy in front of a heater, and then you fall asleep.

Normal alpha isn't actively turning it on. It's just passing the boredom stage, things got extremely good. Meanwhile, it's tedious, painful, and takes a lot of effort.

The alpha state is a kind of high which takes a lot of work to get you very high. Some experimenters are trying to link alpha level with hypnotizability, or with psychic powers, but with no significant correlations yet. My friend Hugh measured 3 or 4 persons with naturally occurring psychic phenomena and they had no alpha rhythm at all. Blind people don't either, and neither do a small number of other people for reasons no one understands. Maybe they have a wholly different way of seeing. In any case, no one has found a way to increase alpha where there is none to begin with.

A relatively new field for research is lateral alpha activity. Generally, there is more alpha from the right side of the brain, long considered the center for processing music, imagery, spatial information, and gestalt tasks, than from the analytical, mathematical left side. Recent experiments (Ornstein & Galin, 1971, and Morgan, McDonald, & McConnel, 1971) during analytical or logical problem solving alpha goes down on the left side, while during imaginative tasks it decreases on the right. These experiments add to the growing body of evidence for independent functioning of the two cranial hemispheres, as well as supporting the notion of alpha as a relaxed cortical state.

S. S.: Why do they fall asleep?

Hugh: As LaBarre implies, man's technological evolution so far has allowed him to gain better and better discrimination of, control over, and ability to communicate about all manner of events and processes in his environment.

In a much-cited passage, Weston LaBarre explicates his idea of evolution-by-prostheses in the following way:

With human hands, the old-style evolution by body adaptations is slowed down. The old-style evolution of man was subject to the epi-evolution of their own substance, committing their bodies to experimental adaptations in a blind genetic gamble for survival. The stakes in this game were high: life or death. Man's evolution, on the other hand, is through allogenic experiments with objects outside his own body and is concerned only with the product of his hands, brain, and eyes — and not with his body itself. (1954, p. 40.)

As LaBarre implies, man's technological evolution so far has allowed him to gain better discrimination of, control over, and ability to communicate about all manner of events and processes in his environment.

Included in the ever increasing comprehension of the environment, with concomitant ability to manipulate it, through science man has come to learn more about all organisms' internal events and processes. However, man's ability to discriminate, control and communicate about his internal events and processes has never been markedly aided by technological development, and thus the prosthetic evolution has primarily had its effect on man's external environment and only indirectly has it effected him internally.

Physiological feedback training is exciting in this context because it is a small beginning in expanding and changing the direction of evolution-by-prostheses and for the first time making it possible for an individual man to use technology to come to know himself better. The basic mechanism employed in feedback training is an electronic device which monitors and informs the person as to the on-going activity of a selected physiological process, thereby aiding the person in discriminating the presence of events or stages in the process, thereby enabling him to gain some degree of voluntary control over this process, and also allowing him to develop a degree of sophistication in communicating about the process previously out of his scope. Although it could be argued that the mirror and the bathroom scale are considerably earlier instruments designed to give personal feedback on intrapersonal processes, a type of feedback is useful primarily in monitoring internal processes only indirectly as they effect externally apparent aspects of a person using them.

Therapeutic Applications: Biomedical and Psychological

Hart (in press) points out that feedback training tends to obscure somewhat the normal expert-patient relationship in therapy. Feedback devices allow a patient to know himself better, while allowing him to develop his own attitudes about what he finds out. The development of inexpensive and portable devices to give feedback opens up a number of therapeutic possibilities. One may begin by considering some applications in the field of psychosomatic medicine. For example, Shapiro, et al. (1969) have shown that people can learn to lower their blood pressure. Thus patients with high blood pressure could be given small portable devices for checking themselves regularly against high blood pressure. If the blood pressure were unusually high, they could then employ techniques that they had previously learned to lower it, and could make sure that they had succeeded by checking themselves against the portable device. This procedure either could be used at bedside in the hospital, or the device could be rented or purchased to be used in the patients' regular daily life. Thus the physiological consequences of states of mind engendered by environments or actions which the patient would be likely to encounter could be better comprehended, thereby allowing the patient to get insight into the psychological component of his particular illness, and even providing an opportunity to learn to control the symptomatology after developing this insight. While the patient should not be led to overly high expectations about curing his illness, the ability to use such devices could well be morale boosting to the patient who otherwise feels he has no hand in combatting his own illness, and that his fate is in the hands of the experts alone.

Many variations of the theme exist. A portable device for monitoring psychogalvanic skin response is already in production. Similarly a device that has been built by Hugh Macdonald with integrated circuitry capable of giving feedback on EEG, EMG, heart rate, skin temperature, vasodilatation, and GSR exists and could be mass produced for sale at very
Furthermore, whole groups can learn to control certain feedback devices together. For example, the portable device previously mentioned designed by Beryl Payne, now available commercially to be used in giving visual and auditory feedback as to GSR, can easily be used by a large group holding hands, with two people in the group each holding one electrode in their other hand's. Groups could then attempt to together learn to increase and decrease their GSR, either alone or while being exposed to various stimuli. This kind of learning situation might be quite useful to certain groups. For example, any group of people who have to work together under conditions of high stress might want to learn to keep their GSR low, first alone, and then while exposed to stress provoking messages, so that each individual would be learning not only to keep his own responses low, but also would be learning ways to help his fellow team members stay relaxed.

Moving in an unfavorable direction (blood pressure too high, stomach acidity too high, heart becoming irregular, etc.). In another approach, most useful as a portable means for learning or regaining control, the feedback would be more analogous to the full process. Tiny variations in the physiological parameter would be brought to the attention of the patient and the patient could then engage in mental activities which would help to bring out desirable functioning. In the area of psychiatry and clinical psychology such devices could also possibly be used with patients who had no specific somatic complaints. Because it is now possible to simultaneously monitor overt behavior, covert moods, and physiological processes in the natural setting (Nowlis & Cohen, 1968) procedures can be devised whereby both patient and therapist could develop more understanding of the covert moods and physiological patterns of behavior accompanying exposure to various aspects of the environment. Then the patient could choose internal events which he would like to have occur more regularly, or more voluntarily, in his daily life and could begin a program of training, first at some training facility, then attempting to produce the pattern in the desired situation in his natural setting. Such procedures could increase the number of patients that a therapist could see, decrease the cost of psychotherapy, and decrease the problems associated with therapists' perceiving and dealing with patients from a single value system. In this type of therapy program, patients would have an unusual degree of freedom to choose their own goals, experiment with implementing and modifying the goals as they progressed in therapy, and test the results of the therapy in a very direct way against their actual life situation.

Another psychophysiological use of feedback technology could be in sensitivity training. Two people could use the feedback devices mutually in a number of meaningful ways. For example, one person could learn to help a naive person to reach certain physiological states. The naive person would receive no feedback, but the other person would be involved in various ways to attempt to deliberately bring about such states in the first person. Or two people could observe the effect of various kinds of behavior on each other. Or, again, two people could together attempt to control a feedback loop designed to cue them only when both were in the same desired physiological state.

More basic research needs to be done on understanding physiological relaxation. Most of the physiological processes which have been successfully conditioned in our various laboratories are apparently influenceable by relaxation; that is, subjects learning to generate more alpha rhythm in their electroencephalogram, or lower muscle tension in their electromyogram, or lower heart rate, or warmer skin temperature, or larger vasodilation, or lower galvanic skin response all tend to say that there is an element of relaxation involved in moving the process in that direction. Interestingly, our early findings also tend to agree that a subject who, through relaxation, has learned to influence one of these processes is not necessarily making any change in the other processes apparently influenceable by relaxation— for which the subject has not been given feedback. In fact, the processes appear to be remarkably independent in spite of the similar reports of relaxation. However, because relaxation is largely involved in some way in the learning of each, one wonders if feedback training could in any way be used as a substitute for relaxing and tranquilizing drugs with patients suffering from anxiety symptoms, especially if the patients were trained to relax by multiple physiological criteria.

Entertainment and Aesthetics

There are at least two, rather different, applications of feedback technique to entertainment, one of the Kahn procedure, the other of the Kamiya-Brown procedure. Both applications however are based on the same general strategy, namely that the feedback signal itself need not be just a tone or a light, but can be slides of paintings of fine art, a motion picture, a record, a sound pattern, or any of a large number of aesthetically pleasing stimulations (e.g. a video synthesizer ed.). It has been to our attention that there are now multi-media environment systems available, where as many as 12 film or slide projectors are controlled simultaneously, and as many as 5 tracks of sounds. It could be both economically and educationally wise to have such a presentation controlled by a number of on-going physiological processes in a single individual, entertaining because of the person's sense of being intimately linked with the presentation, and instructive because
BIO-FEEDBACK (cont.)

By this time some yogis and zen monks have actually had the opportunity to try feedback training, and to listen to themselves as they meditate. They have tended to agree with westerners' speculations that such devices might be useful in teaching people the elementary processes of meditation. In other words, westerners could overcome handicaps of cross-cultural transmission and bias schedules in imitating the physiological patterns of expert meditators, thereby perhaps learning the basic state of mind for at least the beginning stages of meditation. Subjects can learn to control their EEG to a measurable extent after only a brief period of practice (Nowlis & Kamiya, 1969; Nowlis & Macdonald, 1969). EMG control, depending on the muscle used, is also not difficult to achieve. Thus a student with either a portable feedback device similar to that designed by Macdonald, or with a central training facility available, for example at his college health service, could learn to meditate in a state of mind similar to that of a monk or a yogi.

Thus feedback devices and feedback training may be helpful in providing people with a chance to explore the internal, and in a socially constructive way. Perhaps feedback will enable western and eastern education are so oriented to discrimination and control of external events, the opposite abilities, perhaps providing some relief from practice of the others, are highly prized among the younger generation. Certainly feedback training is less dangerous and more constructive than drug use, or "dropping out", alternatives which attract large numbers of bright and potentially highly valuable young members of our society (H. H. Nowlis, 1968)

Concluding Remarks

The feedback training technique lends itself easily to specialization, and we are sure there are many applications beyond what we have mentioned here. When inexpensive portable feedback devices are commercially available, for example at his college health service, will think of many more creative uses. We have only mentioned our more straightforward and practical ideas. Much more speculative thinking has gone along the lines of (1) could feedback be used to call a woman to act like a man as to her time of ovulation, (2) could feedback devices be used to get two or more people into very similar states, thus allowing demonstration of mental telepathy and other phenomena of parapsychology, (3) could feedback devices be helpful in the training of creative artists, training the artists to bring out internal states appropriate to various types of aesthetic productions, (4) could such devices be used in controlling artificial limbs, so that voluntary physiological changes would change the position of the limb, (5) could awareness of various muscle activities through EMG feedback be useful to athletes, etc. It is hard to stop thinking of uses once you begin trying it.

ACID PROGRAMMING

John Lilly charts a self-exploration with a mixture of acid and sensory deprivation, in the language of a model of the human brain as a gigantic biocomputer, thousands of times larger than today's machines, with unknown boundaries in the body. The software of the human computer, all the programs and metaprograms, is the mind. Consciousness is itself a particular program. Self-programming can be achieved through the metaprogramming of the higher level systems of the brain and self-metaprogramming is done consciously in metacommand language, with the resulting program continuing below the threshold of awareness. The levels expressed in metacommand language cover large segments of the computer's operation, rather than local detail.

LSD is a reprogramming substance which introduces white noise (randomly varying energy) into the computer's systems. The noise adds enough uncertainty to the meanings of the usual signals in the circuits to make new interpretations easy. "In such noise one can project almost anything at almost any cognitive level in almost any allowable mode." For example, hallucination is simply a visual display projected onto white noise. LSD grants the powers of display of data patterns, programs, or storage contents, replay of past experiences, and variation of the motivational charge attached to stored material.

Attenuation of external stimulation frees circuitry for inner cognition. "In the maximally attenuated environment [92 to 95 degrees F, isotaurine skin saltwater suspension, zero light levels, near-zero sound levels, without clothes, without wall or floor contacts, in solitude, in remote isolation, for several hours], the addition of LSD-25 allows one to see that all the previous experiences with 'outside screens' [for projection] are evasions of inner reality." The self is still centered at one place but its boundaries have disappeared and it moves out in all directions and extends to fall the limits of the universe as far as one knows them.

Lilly is interested in using these powers for self-analysis with the goal- "make the computer general purpose." That means "there can be no display, no

| Programming and Metaprogramming in the Human Biocomputer - Theory and Experiments |
| John C. Lilly, M.D. |
| 1967, 1970 (reprinted by Portola) |
| 112 pp. |
| $1.50 postpaid |
| from: Whole Earth Catalog |
| 500 Santa Cruz Avenue |
| Menlo Park, California 94025 |

All that Lilly offers on this subject is: "After a thorough exploration of the various evasive metaprograms, it can be shown that the only thing to fear in this area is fear itself, in overwhelming amounts. With sufficient training it can be shown that one can convert the motivational sign of the experienced emotion from negative to positive. As to whether or not one must go through some of the negative emotions in order to experience enough of the purifying aspects to avoid them is a moot point. A great deal of self-discipline is required in this instance to pursue the negatively tinged programs and metaprograms stored in memory. Yeah, yeah, John, but this fearful stage is where we're at. What's this sufficient training like, man. Your most point is our burning issue. You've been through it all, friend, why not lend some help where it's needed.

Although the book sidesteps this important topic of acid therapy (and I just got to recommend LSD Psychotherapy by W. V. Caldwell and the incredible forthcoming book by Stanislaw Grof on that subject) it does have much to offer. The case I experienced in writing this review alone convinced me of the usefulness of the computer-model language, don't be too quick to belittle it as old hat. The mind-brain distinction is a fruitful one, and the notion of general purpose biocomputer becomes a neat simile for that hard to define phrase - self-actualized personality.

Most exciting to me are the prospects which Lilly maps out for self-experimentation once I can regularly (in my language) experience ego-death. Playing with basic belief hypotheses appeals greatly, and I look forward to discovering the details of my meta-language. I am reluctant to give up my religious interpretation of disappearing boundaries of self, but I think I'm willing to submit it to experiment. Sensory deprivation is an intriguing notion and, while I may forego the saltwater isolation tank, a dark quiet bathtub trip is on my mind.

(Reviewed by Robert Willig)
GAME
by marc le brun
portola institute

THIS IS A GAME FOR ANY NUMBER OF PLAYERS. (C.F. WORLD GAME)

RULES:
WHEN ITS YOUR TURN DO SOMETHING

OBJECT:
CUT OUT EACH STATEMENT, PASTE
ONTO SMALL CARDS, SHUFFLE WELL.
USE ONE EACH DAY.

THINK OF SOFTWARE DESIGNS IN
TERMS OF REWARDING EXPERIENCES
FOR 1 YEAR OLDS. FOR 10 YEAR
OLDS. FOR 5 YEAR OLDS.

TELL A LIE CONCERNING THE DIFFER-
ENCE BETWEEN ANYTHING AND EVERY-
THING. SAVE ANOTHER LIE FOR LATER.

MODIFY THE CLASSIC "THREE BODY
PROBLEM" BY SUBSTITUTING CONCEPTS
FOR BODIES, SIMILARITY OF CONCEPTS
FOR GRAVITATIONAL ATTRACTION, AND
THEIR PLACE IN YOUR CONCEPTUAL
UNIVERSE FOR THEIR INITIAL LOCATIONS.

TURN A QABBALIST ONTO THE POSSIBILITIES
OF YOUR LOCAL COMPUTER SYSTEM, VIDEO-
TAPE GROUP, FROWN OCCASIONALLY. DONT.

PRETEND YOU ARE AT THE CONTROLS OF
AN ABANDONED FLYING SAUCER. TRY TO
GET SPACEBORNE, EXPLORE THE GALAXY.
TRY TO FIND YOUR WAY BACK HOME.

MISSPELL YOUR NAME.

INVENT THE WORLDS MOST EFFICEINT
BUG FOR A COMPUTER PROGRAM. SELF
REPRODUCING ? INVISIBLE ? EVEN
HUMOURED ? COMPUTER DISEASES ?

COUNT UP TO ONE RADIUS ON YOUR
FINGERS, START OVER, FORGET ...

SYNTAX ERROR

THIS IS A MUSICAL COMPOSITION FOR
TWO VOICES (C.F. JOHN CAGE)

PREFORM THIS PUBLICALLY WITH NO
AUDIENCE, WITH NO PREFORMERS, WITH
NO PREFORMANCE, JUST PREFORMERS AND
AUDIENCE. WASH IT OFF IN THE SINK.

COLOR THE PICTURE AT THE LEFT.
DO SOMETHING IN THE CIRCLE AT THE
RIGHT. REDEFINE YOUR ROLE. REDEFINE
MY ROLE. CLIP THE CUPON AND SEND IT.
IN, WAIT FOR YOUR NEXT HICCough.

WATCHING OTHER PEOPLE PLAY WITH
COMPUTERS IS (CHECK ONE)

BORING
FRUSTRATING

THINK OF MATHEMATICS IN TERMS OF
SEMANTICS. THINK OF SEMANTICS IN
TERMS OF EPISTEMOLOGY. THINK OF
EPISTEMOLOGY IN TERMS OF MATHE-
MATICS. REPEAT THIS PROCESS UNTIL
YOU FIND A SINGLE UNIFIED WAY OF
THINKING ABOUT ALL THREE SIMUL-
TANEOUSLY. TELL ME ABOUT IT.

DEVISE A WAY OF STORING INFORMATION
DYNAMICALLY. CONSIDER HOLOGRAMS.

PAY ATTENTION TO THE PHASE RELATION-
SHIPS OF THE TWO COLUMNS OF TYPE
ON THIS PAGE. CHANGE THE CHANNEL.

ADOPT THE HABIT OF DOGS.

WHAT EVER HAPPENED TO TESLA'S LAST
PAPERS, ANYWAY?

***************
lim density -> oo

(2)
Twelve months ago we began a "Training Program" for poor teenagers (mostly high school dropouts) in a rural part of New Jersey under the sponsorship of the local Community Action Program (O.E.O. funded anti-poverty organization).

We started out with what seemed to be the right ingredients. The Department of Labor approved the purchase of $3,000 worth of video hardware, a local church donated space, local CATV system seemed cooperative and we could pay Neighborhood Youth Corps enrollees $1.60 per hour to work in the project. We started some lofty objectives: developing marketable skills for poor kids in the growing field of CATV and video cassettes, giving the poor access to the information system in their community, using VTR for community organization, public relations and individual feedback.

Since starting, we have made some changes and many mistakes.

Hardware - One Sony portapak, one AV 3000 and one monitor were not enough equipment for six to ten kids at any one time. There was too much downtime. After four months of much use and abuse, the equipment was non-functioning about 25% of the time. To get the equipment repaired we had to travel 50 miles, wait about five days and usually had to bring the equipment back a second time to have it working correctly. Total cost for repairs - $950.

Software - We began "producing" tapes on organizations and social services for CATV origination. Since the homes of the kids did not have cable, the wider community reacted well, but which is of extremely high value in terms of content and credibility. And they ended up producing a tape which included a debate between mayoral candidates, a public hearing of main issues of the campaign, inventory of social services and some sports events.

Most of the success of the project has involved the community at large. Town fathers, industry and local organizations have been investing in information by purchasing tape and cataloguing it. People are becoming aware of the possibilities of portable video and cable access.

Danne Borgogno, Hillsdale High School television student graduated into teaching assistantship: Don't stick that mike at me.

Sukey Ginsberg, TV production teacher and Video Free American: Well, was it the TV class that turned you on at first?

Danne: No, it was the equipment. I wanted to get into film. When I was a junior I talked to a guy who said I might like the TV class because I could play the objects in it about six times to get into each thing and see how I related to different, because I think I can integrate my life with video, by living with it and on the side; I never thought of incorporating them. It's different now, a lot of the crews for a weekly serial or maybe the news so I could travel around.

I was going to be the only girl CBS cameraman. The TV teacher half of working with the equipment, the novelty has worn off. I'm having fun; it was an ego trip as much as anything else. A drama class almost. None of the tapes we made were shown anywhere.

At 7 a.m. we rise to phone calls from kids - they want a portapak, or the one they have doesn't work, or the police department won't let them tape the fifth-grade holding cells at the school. After school, kids shuffle into the workshop because their teacher heard about the possibilities of portable video and cable access. Some of the shooting was done in the school, others were shooting in the homes of the kids, then the kids made it. They turned the tape on the monitor and watch their creation play back over the TV screen from which Walter Cronkite, Laugh-In and Bronson usually watch. Some of the kids get so excited they show up the next week, bringing friends and six- or seven-page script; some of them never come back again; some of them work for six months putting together a powerful document on juvenile justice.

This tape opens with an outside shot of juvenile hall and follows a fifteen-year-old, branded for the third time, as he goes through the booking process, gets weighed, receives the clothes and bedding, and is locked into a bare cell for twenty-four hours. Episodes are interspersed with police officers talking about their manner of dealing with juvenile offenders. A public school dean describes how he busts kids in the classroom and a nineteen-year-old, arrested five times, encounters his psychiatrist father on their front lawn.

Most of the shooting was done in the last three weeks and editing is almost complete. A day and a half, round the clock. It was produced, directed, shot and edited by eight high school students from the S.F. Mid-Peninsula. They are now beginning to take the tape around to high schools, showing it to kids in classes or after school, and talking about how they make it.

Energy levels shifted up and down and sometimes they went a month without shooting any tape. During the editing period, they had only their personal definitions of content, audience expectations, and editing bias. And they ended up producing a tape which suffers from spots in video rollover, poor lighting, and the audio idiosyncrasies of the Sony 3600, but which is of extremely high value in terms of content and credibility.

About half of the kids in the project are going further with tape: one girl is working with her Women's group, another is going to play a major role in producing a tape on high school kids and drugs.

Shelley Surpin and Pat Crowley

**TAPES TO EXCHANGE FROM THE SCRIPPS HIGH SCHOOL VIDEO WORKSHOP**

*Juvenile Justice* - a probe into the relationship between juveniles and the law: juvenile hall, the police, parents, the high school, 30 min.

*Illio* - View of a school-within-a-school program, 15 minutes

*Pacific* - "the most radical high school in America", a personal view, 15 min.

*The San Francisco Peace March* - April 24, 1971, 30 minutes

**CONTACT:** Media Access, 1115 Merrill Street, Menlo Park, Ca. 94025.

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**CORPS TV**

Ken Ryan

The Scripps High School Video Workshop

**The greatest access to video equipment of anyone today.**
In the late fifties Lorenzo Milam, a product of the Pacifica group, yielded to a sense of expansion to create radio in another way and after several years in Spain found himself with a station in Seattle which he named KXRA, and which he built himself, keeping costs to a minimum. Milam also had a hand in the creating of KBOO in Portland, KDNA in St. Louis, and KTAP in Los Gatos. KDNA in St. Louis is notable for my purposes in that it is currently the only station in the country which has taken the idea of community to its logical conclusion. KDNA started out as a commercial station, but after several months of struggle gained enough listener support so that it was possible to eliminate all commercial contracts. The station staff operates as a community, all living in a house in the ghetto St. Louis. The community living aspect of the station inflicts some conflicts on the people who are involved in it, but it does build an interaction between living and communications. For the staff the radio is not a special thing, an idol. Instead, it is a responsibility, at times a chore, and a time obligation. Listeners provide the $4,000 a month it takes to operate the station and support the staff. Perhaps the most important aspect of the station is its open mike. A drunk who hangs out around the station came in and introduced a few of his favorite records in a slurred voice that was barely understandable, and two young black girls who were walking along in front of the station were invited to speak on the air when they asked if they really could. They spoke about Angela Davis and left. The element of ego involvement is reduced to a minimum in that spoken programs are scheduled randomly throughout the day as are any of the programs which are received from the Krab Nebulas, a loose association of the stations Milam started, and WYOSO, in Yellow Springs, Ohio. If someone wants to go on the air, they may phone up in advance, or they may just show up and knock on the door. The radio station is the voice of whoever cares to speak, which is about as far as you can go.

KTAP in Los Gatos is a commercial station which is supplemented by listener support to a program guide. The station is operated primarily by volunteers which keeps operating costs down to about $3500 per month for 24 hour operation. KTAO is unique in that the management has sold 25% ownership for $2500 to an association of volunteers who operate the station.

In addition, Milam, who formerly managed the station 24 hours a day, has turned over the responsibility for programming from 6pm to 6am to the Volunteer Association. This sets up a schizophrenic situation similar to the early days of a Philadelphia station, WDAS, which programmed classical music during the day and rock at night.

An interview program on the station which dealt with educational experiments has attempted to receive funds from the Los Gatos city government for the establishment of a community resource network which would make available the volunteer talents of anyone in the community who cared to share his talents with another individual. This is significant in that city tax funds would be supporting an independent educational resource, and for the first time a commercial station would be in the position of serving the community with an exchange of ideas; anything that can be produced.

Jeff Smith

For those of us who grew up before the great gray eye of television came to watch over us all — AM radio was the be-all and end-all of our lives. Late at night, with the tiny speaker under the pillow, listening to the music of Chicago, or the jazz of New Orleans, or the masked brothel sex voices out of Miami, Two or three in the morning — and there, transformed into a wandering wave into our ear — the sounds of a dozen cities; floating to us through oceans and tides and bushwhacks, distorted (slightly) by the Sporadic-E Layer, which did nothing to harm (by its distortion) the power of distance. Radio was an early and (faithfully) lover to those of us in the prime period of our lives.

L. Milam
High tech gadgetry just keeps rolling off the line — its salesmen, like the doorman kings, keep looking for another hole to fill. And sooner or later they all converge inside the school-house door, dazzling the uninitiated with their magic paradoxes.

But there is danger here. Computers can be big guns but with low aim they are just expensive drill instructors. Performance conscious school chiefs will program to fit their rigid, fact-oriented curricula — taking advantage of the hardware's efficiency but ignoring its meta function as a partner in the learning process.

Fortunately some settlers on this frontier have mapped out a man/machine interface bearing fruit for personal growth in school and beyond. I culled the following information from reports and projects developed by Dean Brown at SRI with Alc老人家 Kennedy and Janet Lederman, Palo Alto teachers and gestalt trainers, and a host of others.

The two projects mentioned here include an experimental summer school session with first through sixth graders and a second project somewhat larger in scope — the revamping of the educational system in Spain.

Education is the realization and the unfolding of the limitless potential of the mind. The teacher is a creative artist, a sculptor who helps the student to release his potential from rough-hewn formless potential. The computer can be a chisel in his hands — one tool among many of his kit of tools, to be sure, but one which is quite different from all the others, one which can serve him in a way that no other can.

The mind functions at many levels; each level responding to and influencing all of the others. We might view these functions in a certain hierarchy: sensory-motor, cognitive (including contrastive sets and technical and socio-cultural facts), techniques, world views, self-images, and self-knowledge. Everyone can remember from personal experience some gifted teacher who possessed the art of teaching at all of these levels simultaneously. Sometimes these levels were taught explicitly. More often, perhaps, they were communicated implicitly from innate wisdom. The truly great teachers succeed in conveying this imposed a requirement in the structuring of the computer software to make the material stimulating and encouraging to maximum discovery.

The CDC 3300 system was used, comprising the CDC operating system and the DD1 display console. The languages used were EUCLID, NLT, FORTRAN, and COM-PASS. EUCLID is an SRI ALGOL-like compiler with commands to operate the display console. It is a language that requires little computer technology and can be learned in several hours. The programs written to operate on the CDC 3300 allowed the students to define the parameters controlling the machine's response. The student observed the machine's response and then introduced new demands on the machine, progressively probing deeper into the nature of the program, into the man-machine interaction, into the stimulus-response relationship underlying the project, into the methods of inductive reasoning.

The programs merely provided the framework and allowed the student to build around this structure. He could write a story, describe the mountains, write a poem, describe his environment. It was possible to create many stories from the same framework or program. The framework was typewritten and written in PILOT language; when a student was asked for input, the Teletype would start a new line of print, wait for the student to fill the structure, then continue to provide more of the framework.

Programming material for (this) open-format teaching is simpler because no particular emphasis is placed on "right" answers nor the legging and analysis of student responses with reference to the student's expectations. "Wrong" answers are encouraged so that the student can pursue blind alleys and test "unreal" situations that allow him to place "correct" results in broad context. It took twenty centuries for man to reject some of the axioms of Euclid and develop Riemannian geometry!
and the different overtones that distinguish the other instruments. The child is given a working space at the bottom of the screen to construct his own waveform. He draws the acoustical characteristics of an instrument of his own invention, at random or by careful modification of the frequencies appearing above. He then hears his theme played in the rhythm of his choice and the instrument of his choice. Again, one of the possibilities offered on the screen is, "make your own." If he selects this, the waveforms of single notes of the instruments appear on the screen. Now he sees the harmonics on the violin, the relative purity of the sign wave of the recorder, the relative purity of the sign wave of the recorder.

Conventional teaching emphasizes verbal and rational components of the thought process. Still, experience teaches us at much deeper levels, and it is often necessary for the student to translate from the verbal-rational expression of the subject matter into his own experience by a process of synthesis and imaginative vision. The computer, with its display, is capable of teaching directly at these levels without going through the verbal or rational forms. Thus, for example, it was possible to teach small children the concepts of conic sections, polynomials, degeneracy, slope, curvature, inflections, continuity and other abstract mathematical quantities without the children even knowing the words with which to describe them. Later on, the teacher might introduce the appropriate terminology in discussing the experience. At that time, she might ask questions such as "What are the minimum number of real roots of an odd order polynomial?" or "How do you resolve degenerate roots?" or "What relationships do the quadratics form hold to the sections obtained by cutting a carrot?" Children of all ages were able to answer questions of this type, not by having learned the material verbally, but by consulting the memory of their experiences at the display.

Within the context of the Gestalt Learning Process, attending to reality was central to the experience. Essentially this meant using the SRI facilities as another agent in which the child and the teacher could each experience his own reality. The machine provided an important time-space dimension through which both the child's reality and the teacher's reality could emerge, be explicit, and be attended to.

The machine's reality became a crucial factor in giving both the child and the teacher a setting in which each could begin that which he would have otherwise projected out to other people or things in his world.

This particular facet of projection deserves a closer look in regard to the machine's nature which of itself causes the person to view his reality in the dynamic dimension in which it rightfully exists. The machine provides the static backdrop against which a person can experience his dynamics in a way that is otherwise impossible. For the moment, the machine's static nature reduces the three-dimensional projectible problem (I, you, we) to a solvable two-body problem (I, we).

This notion of the machine's static reality is not the same as a static nature is commonly imagined. It must be remembered that each program was designed to operate on the student stimuli, within the parameters of the program. In essence, each program carried with it its own process, i.e., the machine configurations and the basic boundaries of the program itself. Yet within this aspect of process, each child brought his content, his style and level of functioning, his individual cognitive and affective processes. He brought his reality, which by the very nature of 'what is now,' was a dynamic, constantly changing reality of the moment. The programs were designed to allow for open-ended, experimental, experiential learning: it was the child alone who could supply the open-endedness, the experimentation and the experiencing.
CONVERTING A TV TO A MONITOR

A professional studio monitor (e.g. Conrac or Tektronix) is an instrument of far greater precision, quality and cost than the average home TV receiver. Yet most receivers can easily be converted for use as an acceptable monitor when big studio standards are not demanded or within the budget.

The only difference between these two Sony models factory equipped as a monitor (model CVM-11OU) television and the equivalent monitor. For example, Sony model 110 receiver sells for about $125 while the same TV factory equipped as a monitor (model CVM-11OU) lists for $230.

Because of lower market demand, monitor prices are inflated well beyond their technical advantages. The only difference between these two Sony models is the input and output jacks plus a buffer circuit card. The buffer circuit card provides several features not really essential for monitor operation, such as input and output buffer amplifiers and an automatic mode switching feature. A good 11 inch monitor can be made from the model 110 receiver by the simple addition of input jacks plus a TV-external switch and output jacks (if you also want the machine as a receiver or to record from broadcasts).

To convert the model 110 receiver to monitor use, open the case and locate the video and signal circuit board. This board is on the same side of the set as the detector circuit board. It is about two inches by three inches in area, has a large area covered by a metal box which serves as an RF shield and is not loaded with components in one section. Also locate the deflection circuit board. This board is larger than the video board and has several power transistors with small heat sinks and some small iron core transformers.

Between the video board and the deflection board are several shielded cables. One of these cables carries the composite video signal. Another cable from the video board to the volume control carries the audio signal.

Attach output jacks to the points on the video board from which the audio and video signals originate. Attach input jacks to the lines which had been going from these points to the deflection circuit and audio circuit boards. Attach a double pole single throw switch between these sets of connectors so that the unit may be used either as a monitor or a receiver.

To verify that the cable which you are about to disconnect from the video board is the correct line, observe the cable from the video board to the deflection circuit board. This board is on the same side of the set as the video board and has several power transistors with small heat sinks and some small iron core transformers. Between the video board and the deflection board are several shielded cables. One of these cables carries the composite video signal. Another cable from the video board to the volume control carries the audio signal.

Attach output jacks to the points on the video board from which the audio and video signals originate. Attach input jacks to the lines which had been going from these points to the deflection circuit and audio circuit boards. Attach a double pole single throw switch between these sets of connectors so that the unit may be used either as a monitor or a receiver.

To verify that the cable which you are about to disconnect from the video board is the correct line, observe the input to this line from the video board. If you have an oscilloscope, it should show a composite video signal of amplitude 1 volt p-p when attached to this point. If you have another monitor, use it for this test by attaching its input to this point and verify that a decent signal results when the model 110 is tuned to a good station. A similar test can be done on the audio line with an oscilloscope or an external amplifier and speaker.

To convert other receivers, the following should be kept in mind:

1. Type and quality of synch circuit.
2. Gain of Video amplifier after the detector circuit.
3. Power line isolation transformer.
4. Type of connector to use for input and output.
5. Video signal voltage level, polarity and impedance available in existing circuit.

We have used this rig at Media Access fairly successfully but not that often, so we don't have the definite answer on motorcycle batteries. Our is a 12 volt Yussa and plugs in where the batteries plug in through the hole for the RF unit. It sits in to recharge. Water should be added only when the battery has at least a partial charge and you shouldn't smoke around a charging battery as hydrogen is being given off.

When your portapak fuse blow out and they will change them yourself. Just remove the top on both and the fuse will be in plain sight.
FEEDBACK: TV Monologue PsychoTherapy

Television helps mixed-up kids get in focus — on and off camera.

I was afraid of it at first. I didn’t like the camera when I first sat here. I really had this thing about being really ugly, you know, and I didn’t want the camera on me at all. Like in the meetings, I’d hide my face or something because, you know, I really thought I was horrible looking and I didn’t want it on tape or anything. The monologue was like my mon always said, “Somewhere you’re going to wake up and see yourself like you really are, and then all these little things you are doing. Wow. Everything I did was wrong to mom. It drove me out of my mind.

I wanted to make another monologue later to see if I’d improved. I had, I can’t explain it, but I didn’t feel like I was ugly any more.

The patient was a 16-year-old girl in the youth drug ward located only nine blocks from the Haight-Ashbury district of San Francisco.

Because television is an instrument for social learning, television videotape with instant replay can be used in transactions of all types (including ward community meetings, psychodrama sessions, individual interviews, monologues, and random activities) as part of the feedback process for adolescent patients with problems related to the use of dangerous drugs. The philosophy of the television treatment program is to give a patient self-awareness, yet leave him free — to become involved, silently or actively, or to remain apart from the group. The evils of drugs should not be preached, and adjustment to the world should not be forced. The object is to let the patient see himself through his own eyes, his psychoanalyst’s eyes, and the eyes of television.

Confronting one’s own image on the television screen, an actor-audience experience, produces what I call “self-awareness” — sudden turning-on of the self. Self-awareness differs from ordinary social awareness in which the individual may turn to others for verification. Through self-awareness, these young people who have withdrawn completely from society (often bent on oblivion, seeking rebirth and mystical existence — even death or madness) may find internal strengthening to help them endure the suffering in their lives and to announce escape through self-destructive behavior and drugs.

As a condition for admission to the youth drug ward, the patients were required to sign a form giving legal consent to be videotaped, and minors needed written consent from their parents or guardians. (No applicant refused to give his consent.)

In this multimedia community that relies heavily on television, film, and audiotape, the monologue (an electronic all-at-once experience) became a symbolic ritual of initiation into the new electronic information environment. Many adolescent patients were withdrawn when they were first observed, and they had difficulty in relating verbally to others. They were overwhelmingly preoccupied with themselves and their own head hassles. Perhaps, they welcomed this TV experience because momentarily they became the center of the ward universe. The monologue was used as a method of self-confirmation or a way for the patient to present himself to his psychiatrist.

EVERYMAN’S MOEBIUS STRIP

by Paul Ryan

A Moebius strip is a one-sided surface made by taking a long rectangle of paper, giving it a half-twist, and joining its ends. Any two points on the strip can be connected by starting at one point and tracing a line to the other without crossing over a boundary or lifting the pencil. The outside is the inside. The inside is the outside. Here the power of video is used to take in your own outside. When you see yourself or your own image you are presenting to the world. When you see yourself watching yourself on tape, you are seeing your real self, your “inside.”

BY HARRY A. WILMER, M.D., Ph.D.

After several television group sessions, each patient admitted to the youth drug study unit was asked (on the second or third day) to make his videotape monologue. Instructions from a television technician were minimal, and the patient, alone in a room, faced the camera to do or say whatever he wished for approximately 15 minutes. After “open-up on camera”, the tape was replayed for him immediately. He could choose to have it erased or to review it with his therapist. (Few refused to let others see the tapes.)

Monologues present the patient in ways that may be classified as: (1) predictive, diagnostic; (2) informational, historical; (3) behavioral representation of self; (4) psychotherapeutic effect; and (5) record of the patient at a given time and place. Dimensions of intimacy may be revealed by body movement, eye contact with the camera, movement toward and away from the camera, or total removal from the camera’s view. Social skills, such as humor, imagination, and creativity, are revealed in the tapes. Time of eye contact with camera, speech nonfluencies, repetitive gestures or metaphors, specific references to time, persons, places, events, speed and volume of speech, silences, opening phrases and body touching can be tallied and measured objectively.

Some patients used the monologue as a pantomime experience; for others it was a psychodrama that incorporated whatever props they chose to bring. One patient used the monologue as a means of loosening her “uptight-straight” psychiatrist. She took off her clothes and did a topless dance! Needless to say, her doctor sat posed and dumbfounded when he pushed the button to discuss her monologue with her. This spectacular videotape revealed a great deal about the girl.

A few patients said nothing; their physical behavior was the domain of a highly reveling monologue. Sometimes, their mannerisms exemplified an overwhelming sense of inhibition and phobic reaction. More often, their soliloquy was a defiant and rejecting act toward the doctor and disinterested with the camera. In one such patient, this was clearly a re-enactment of his dominant childhood behavior, when he dared reveal nothing intimate for fear of being hurt, rejected, or given the silent treatment by his parents. Others, in their silence, acted like little children reverting to a kind of sign language, using playful self-distortion as they once did before mirrors.

Some patients talked excessively to avoid self-revelation. Others relied on objects to establish relationships (i.e., books and musical instruments.) Some read prepared autobiographies, and some read from books. One withdrawn schizophrenic patient read poetic essays from a book. When he saw that his time was running out, he proceeded to finish the book by turning page after page, reading only one line from each page. The total effect was Joyce-like, almost an epic poem.

One patient talked about his homosexuality; another about her love for her therapist. A young woman knitted throughout her monologue as she expressed (inner speech) her feelings about a friend’s pregnancy and her own feelings about wanting a baby. Another girl sang a song she had written. One patient who was high on acid showed us what a trip was like.

Man’s ego identity (his inner speech and inner dialogue) and his social identity are continually preparing him to present himself to others. In social discourse, instantaneous transformations are constantly taken place in response to the feedback from social perception to self. How is it possible to give man a tool to externalize his inner speech and make it available to himself and others, to experience this exposure free from the contamination of human interaction? The television monologue seems to be this sort of tool, offering new vistas for self observation, individual counsel, and therapy. The technique can be used in groups. The playback of a group member’s monologue can be used as a means for stimulating encounter groups.

A patient may tell a camera personal, intimate, or historical information that he will not tell his therapist. The monologue facilitates expression within the limits of the patient’s internal censorship, and there is a kind of immunity in the monologue procedure. The patient has all of the stage to himself without a human parental surrogate facing him. After the television monologue gives the patient an opportunity to “open-up on camera”, playback becomes FEEDBACK. The patient begins to see himself as he really is. Perhaps, replay means recovery.

Harry Wilmer is a well-practiced master video therapist. Formerly with Langley-Porter in San Francisco, he is now at the Scott and White Clinic in Temple, Texas. Other papers from Dr. Wilmer include:


Early in 1970 we began experimenting with a borrowed two camera video unit. Our premises were a completely open definition of community video and a desire to provide video access to as large a number of people as possible. Working with these two premises of community application and open access, the unit was out every three or four days for some seven months. Almost all of this work was done with free equipment and surplus computer-type tape on homemade reels. This cut our expenses to 80¢ per recording hour, or 2¢ (one fifth) of the normal cost, virtually free access to a sophisticated technology. The economy resulted in poorer image quality, but most of the projects could not have been undertaken otherwise.

The project which took on the greatest significance was the film "Soledad Brothers." Produced for the Soledad defense committee, it is being used extensively by them in organizing support for the Soledad Brothers and for prison reform. The film is a highly informational document which is generally shown in conjunction with speakers from the defense. This film was edited from some twelve hours of video taped interviews with ex-prisoners of Soledad, lawyers, and members of the Brothers' families. The production expenses plus making the transfer to film was $60. The transfer and first print cost $854. The cost of doing the original recording on film (over $3000) would have been well beyond the defense committee's resources. This project brought into focus for us the critical need at all levels in the community for meaningful access to communication tools. We were confronted with the enormous potential of video tape as a solution to the problems which have always frustrated the development of liberated media as a functioning community resource.

BASIC PROBLEMS FOR ANYONE COMMITTED TO ALTERNATIVE MEDIA:

- Economics — How do we obtain maximum suitable production for the least money?

- Distribution — How can we reach people in new ways — where they are? How can we increase the potential for reaching people with the information they need when they need it — quickly and cheaply? How can forms of distribution match most closely community needs on higher levels than simply showing films for fundraising and entertainment? This is the question of developing decentralized information systems as opposed to trying to beat mass media at their own game of packaged information, predetermined news, and insinuated messages.

Production — How can we supplement the role of the professional communications worker, whether the sympathetic documentarian or the network bureaucrat, with real participation by people involved in the focus of a given situation, the possibility of their finding roles in the actual production and developing their own forms of communication?

For example, a sympathetic portrayal of ghetto residents could be done by CBS News or the Maysles and it will basically feed back to the kind of liberal sentiment that produced that portrayal. But a group of people creating their own documents, their own expression of themselves and their lives, their own skills in communication, is a challenge that demands their attention and respect, and only secondarily our possible sympathy.

THE POTENTIAL OF VIDEO TAPE

Portable video recording is revolutionizing communications. It is a much more accessible visual medium than film. Economically, film is beyond the reach of masses of people. Technically, film is a craft born to means of expression, requiring an enormous investment of energy separate from the communicating impulse. The initial outlay for video equipment is less than for equivalent motion picture equipment and video production expenses are a small fraction of film expenditure.

VIDEO TAPE RECORDING IS A SITUATIONAL PROCESS

Video tape recording is an instantaneous process, offering participants complete, immediate, and simple control over the entire recording circuit. The subject can become aware of himself as he appears in the medium and develop his expression in direct relation to the medium. The video camera can be as private an object as the movie camera, but can also be subject to collective access and instant criticism.

COMMUNITY ACCESS SCHEME

EXTENDING VIDEO RECORDING AS A SOCIETAL PROCESS

Video tape recording is the tool with the greatest potential for developing communications as a means for a community to realize its own identity and needs. A community oriented video project could define a community, rather than simply defining an audience. The project will become meaningful as the community defines itself.

A Video Project should function on three levels:

- As an independent, self-expressive unit.
- Working as a unit with the participation of those engaged in a specific project.
- Assisting groups in developing their own independent expression.

In practice the unit will not function categorically, but will develop as an experiment with the dynamics inherent in the video medium in relation to immediate social priorities and a vision of decentralized, liberated communications.

To return briefly to the problem of distribution within a decentralized information system, video cassettes and cable television both hold much promise but are in an early stage of development. Sixteen millimeter film is still the primary "alternative" medium. A temporary requirement of a video project would be, in effect, to produce films (via kinescope) to achieve maximum immediate distribution.

VIDEO/FILM

A one hour edited film (transferred from video tape via the kinescope process) to the intermediate stage will cost $800 to $1000. The reproduction of a film from kinescope is the least expensive method of obtaining multiple prints. A print of an hour long film then costs $110.

A one-copy transfer of an edited video tape to film costs $300 for an hour. Three groups can have twenty minute films done for $100 each if they are transferred at the same time and the basic lab fee for the kinescope set-up is shared. This would make it possible to produce modestly newsreel, for instance, which could be circulated for free by defense committees, ecology groups, tenant unions, free clinics, welfare rights organizations, and so on. The cost of simply producing and distributing video tapes is less than a dollar per minute.

These production costs will be borne, where possible, by the participants in a given project. If no such funds exist, the project can be completed through the taping and editing stages and funds can be raised on the basis of a finished tape. We should not overemphasize the film aspect — much work can be done purely as video tape, especially as video facilities and visual materials become available. Within the next several years home video cassette units will become common. Video facilities are already a reality. The video camera may now be played back on the tape deck of a portable unit wherever there is a TV set.

MODULAR STUDIO

The basic unit of the community video studio is the porta-pak, a compact, battery operated, one man sound and video recording and playback system. The porta-pak is relatively inexpensive ($1,000) and can be easily operated by anyone, including the very young or those with no previous experience in the visual media. Expanding from this unit, our vision is a full scale studio and continuing video workshop. First we need six or more porta-paks to maximize availability. It will be necessary to provide some basic instruction in the use and care of the equipment, so we will institute regular workshops which will provide the important framework of the overall project. For editing and playback we will add several video tape decks and monitors. This will enable us to set up video playback theaters anywhere and will also allow simultaneous and diverse use of the facility by different groups. In order to convert all this into a standard video studio, using multiple cameras and instant editing and special effects, we will add an electronic switch panel. This studio can produce video cassettes, films, and tapes for cable broadcast, and can involve the participation of a fairly large number of people. The complete facility costs $15,000.

Groups or collectives who have become involved to the extent of wanting to initiate their own production can obtain the porta-pak as their basic module and synch into the studio for editing and expanded production. The complete studio is expensive enough that similar studios could be established as local centers in a growing network. This decentralized system of community studios should eventually be complemented by a technical center for mass producing cassettes, for upgrading half inch tapes to two inch broadcast standard, for developing new design and modifications for equipment systems, etc.

The time has come to make electronic communications as available as the leaflet, the poster, and the community newspaper.

Anyone interested in supporting this community video project please contact us at 16 Ashbury Street, San Francisco, Ca. 94117, 415-752-2604. We are Andy Fahrenwald, John Wellman, Jan Fahrenwald, and Bruce Schmiechen, sometimes called Alternetworks.
TV environmental communication between Central Park, Manhattan, and Prospect Park, Brooklyn, by microwave link relayed at the PanAm Building.

Inside a tentsorium at each location will be three 20' x 30' television projections. Audio and video communication and feedback—in real and delayed time—will be presented at both locations.

**PROPOSAL TO NEW YORK STATE COUNCIL ON THE ARTS**

**FOR JULY AND AUGUST 1971**

**POPULAR MECHANICS**

**JANUARY 1947**

**BY CLIFFORD B. HICKS**

**TOSSING** a moving image into the atmosphere and snaring it on a receiving screen 50 miles away is a magic trick that was oversold to the public a decade ago. Yet not one person in 100,000 knows just how a program is televised or how good postwar television is. Getting your feet wet in television is a novel experience confirming optimistic reports that have circulated for years that video is ready to meet the public.

To a public sold on television a decade ago it's a distinct disappointment that telecasting, despite technical improvements, is still in the barnstorming phase. There are a few good programs today but much of the time the air is filled with second-rate entertainment. Some authorities estimate that five years will pass before high-class visual entertainment will flood the airwaves.

Why will there be a lag in good programs, now that good pictures can be broadcast? Video is chasing its own tail in a vicious circle. Sponsors won't invest big money in first-rate entertainment until there are several million receivers in the hands of the public. And a penny-wise public won't buy many sets until entertainment is first-rate.

From the sponsor's standpoint it's just poor advertising to spend as much as $14,000 on a lavish show that will reach only 1400 people. Several large companies have spent thousands of dollars on teletcasts to discover video's possibilities. One spokesman says "as far as we can tell in our company, our hours and dollars in television have not yet made a ripple in our total sales."

Old-timers say there's only one way that television can emerge from its vicious circle and climb into an upward spiral. Broadcasting stations themselves must lift the industry out by its bootstraps. They must provide the finest possible entertainment despite penny-pinching budgets. When programs are a little better a few more people will want receivers. When a few more receivers have been sold, advertisers will invest a few more dollars in better programs.

Will television ever replace radio and moving pictures? Experts doubt that any present form of entertainment will be outmoded. The housewife can listen to the radio while she works, but she can't watch a teletcast. Television programs will be extremely popular in the evening and open broad opportunities for mass education. But most "television families" still will seek entertainment elsewhere. Half the fun of attending a movie or a stage show is "going out" for the evening. Television is a spanking new and different medium cutting across every field of entertainment but traveling its own road.

**TELEVANE WEATHERVISION**

**HOME SECURITY SYSTEMS**
MEDIA MEDITATIONS

Sudharshan
770 Dolores
SF, CA. 94110

Have you ever read a thing that made you stop, made your heart turn over, made your face flush pink, made your hair stand on end, made you feel like you were about to merge with the country or the city out there with all the thousands of pain-ridden, worry-minded and physically decrepit people that make up our world? If I could write something that would do that for you, would you give that experience, that would communicate to your heart and not just your mind, then is what I would call being instrumental. What I call is just another pretty confused cat, really just a puppet of circumstances. In my heart somewhere, there seems to be some sort of an inner voice saying something much more real, much more warm and luminous — the feeling that I can kiss the sky...or you. Why can’t we live heart to heart? All of us here together, why all this push and dark haste and dirty things of city and town and poor town?

4. This openness, of heart and of mind, cannot interfere with my functioning in the world, rather it motivates it and inspires it, transforms it and sets it right. I can play with these machines to express myself and know myself. I can use these powerful manifestations of media with the faith that it’s all cool since there is nothing to be done, or if there is that it really gets done by Forces beyond this small individual me. Then what can I "do" in the meantime? That instrumental doesn’t come overnight.

Well, what I have found is that I call Yoga, honoring the source I am learning it from. Yoga, what Sri Aurobindo called “the higher science and art of life”. Integral Yoga seeks to develop all the faculties of an individual by getting into that instrumental and really riding it for all that it is worth, which is the total perfection of humanity.

You may have heard the saying that coming from the Indian folk culture, “When the disciple is ready, the guru appears”. Immediately you can see that there is a thing that the aspiring student can do, prepare himself for the guru. Put into other terms: if I am going to be an instrument for a higher consciousness (the Guru) then I can prepare that instrument so that it will be a good clear channel. That is called “purification” in the jargon and nouns in all scripted and intimacies to suit your own spiritual properties. Those ideas that struck me however is this: In the process of evolution, there have been a number of radical transitions, the transitions from cosmological astrological evolution to a new evolutionary scale, from geological to biological, from biological to mental and now things are made available to those that make up our world? If I could write something that would do that for you, would give you that experience, that would communicate to your heart and not just your mind, then is what I would call being instrumental. What I call me is a thing only; it has to be satisfied with its own consciousness, is in, think, feel, act, and so on. Those are the inner experiences that the initiates of the transcendental methods have to go through. If you can do that, then quite possibly there is nothing else to do or say.

2. Somehow, I feel strongly that this medium won’t lie, it won’t cover for me — I’m really naked when I stand in front of you. You are receiving, unconsciously perhaps, a faithful “impression” of where I’m at; light that is trying to express itself thru expansion; call it the Higher Consciousness that is Smart Enough to deal with this Boggl I’m in.”

The key to this seems to be the unspoken sentence behind it, an attitude that I call instrumental — the attitude that there is some consciousness out there, some light that is trying to express itself thru the medium of this bundle of mind and body that I usually call me. That makes that me the ultimate Medium, ME Deum. Thou art God, TE Deum.

Avatary periods are like the spring tide of creation. They bring a new release of power, a new awakening of consciousness, a new experience of life not merely for a few, but for all...Qualities of consciousness which were used and enjoyed by only a few, advanced souls, are made available for all. The evolutionary awareness, which had been used and enjoyed by only a few, are made available to all.

Life as a whole is stepped up to a higher level of power, geared to a new rate of energy. A great transition is taking place. The transition from sensation of reason was one such step; the transition from reason into intuition will be another.

Meher Baba

Shakti, will, Power, is the Creation impulse, a force which is always spiritual in its origin and divine in its character. It is the use made of it in ignorance by the brute, man or Titan that has to be cast aside and replaced by its greater natural — even if it is supernormal — action led by an inner consciousness which is in tune with the Infinite and the Eternal. Integral Yoga cannot reject the works of Life and be saved. It is an inward experience only; it has to go inward in order to change the outward.

Sri Aurobindo
Carol & Ferd

Carol Rowe and Ferd Eggan, the "stars" of their own soap opera, were struggling to escape from their world reknown Sutter Cinema when first we met them. Their system, falling over debts with one last film (of their wedding night), then on to Alpena, Michigan, for a month with Ferd's parents where he planned to kick junk. Eventually they were bound for Greece, only to return again for the security of academic life.

Slowly I turn that rheostat up so the light just begins to move back to the rheostat and step up the light level. This piece would have to be performed "live" by 2 operators (a distinct disadvantage) and would deal with the concepts of voyeurism through media, effects of media on behavior, perception, what is an image of media? why are you watching it? and why did we make it? Also we'd probably tell the story of Carol and Ferd.

Recently on a tour of 5 colleges, we tried a watered down version of this last approach, and reactions, while varied, gave us direction as to where we should go. The system was utilized (excuse the term) to provide an input of a wide picture of the audience, and at other times zooming in to Dick UD a close-up, and also fragmenting the image into the enlarged scan lines colliding the obvious constructed electronic image with the similar but apparently real one next to it. The ability to move any of these inputs onto any displacement on 8 monitors by use of the matrix switcher created endless potential for both emphasis and experience, which sometimes, by accident of design, was well exploited (excuse the term).

One valid yet disturbing thought is that with video tape the minute you do any editing at all, you are sapping its strength as a real-time medium. In fact, several people have sat in our studio and watched all 15 hours of original, some more than once, really getting into Carol and Ferd and becoming Carol and Ferd freaks to the point of considering them as personal friends. Observing this, we have in our more flamboyant moments considered establishing a Carol and Ferd environment offering a complete log of the tapes, several copies, several vtrs and monitors, allowing people to view whatever they choose in whatever order. Films made by Carol and Ferd would be available also, and at times the "stars" themselves might pay visits. Video gear to record comments or conversations would probably be included in the environment.

Meditations (continued)

6. It seems that as time goes on there is a certain increase in the clarity of the general tone of my life. There is a discernment, video versus written, of the increasing space with the deepening of my connectedness with life. A certain harmony percolates thru the holes in my confused mind. However, along with that clarity and light, there is still a sense of meaningfulness, possibility by this attempt at writing, that I know relatively nothing that the subtlety of all things is increased rather than decreased.

If I have a rheostat on a light and it's dark out and I move back to the rheostat and step up the light level. Suddenly a whole new order of detail presents itself.Anywhere I might look there is more information that I can gather about that or any other area. If I choose to zoom in, then the detail there is there with enough light to see. But at the same time, I begin to lose the ability to take in the large patterns. I lose the ability to be a real generalist about the room the more I focus in on details. So there is the dilemma: know only the surface, or know only a few things in detail. Reductio ad absurdum leads to "know nothing about everything or know nothing about nothing", absolute light and absolute darkness — Zen Koan. Either alternative is just one side of that Yin Yang duality. So there must be a Wu Way to think of this. The only thing I have not gone into is the light itself. What is the nature of the light itself that allows me to see it all in the first place? This is the Knowing of That whereby All Things are Known that the Vedic scriptures speak of: The question that leads to the Yoga. This is what has led me into Integral Yoga and that gradual unfolding that I see taking place in my life. What occupies my most conscious moments is inquiry after and movement into the light. That inquiry is the real-life rheostat that produces the movement that automatically increases the light level. Then anything that requires my attention is illumined by that greater light. As soon as it has ceased to be a "problem" or ceased to demand my attention, that attention can go back to the light. Perhaps a cross-over where I see so many clarifications: that I have no time to concentrate on the light. That is the image of my connectedness or the feeling that there are all these things that I see to do that I seem to be able to do. It's really my program. It has its ups and downs, but the slope integrated over a few years is fantastically and markedly up. I have opened up to these things and as I go, the system was utilized (excuse the term) to provide an input of a wide picture of the audience, and at other times zooming in to Dick UD a close-up, and also fragmenting the image into the enlarged scan lines colliding the obvious constructed electronic image with the similar but apparently real one next to it. The ability to move any of these inputs onto any displacement on 8 monitors by use of the matrix switcher created endless potential for both emphasis and experience, which sometimes, by accident of design, was well exploited (excuse the term).

I shall not make the mistake of verbalizing further about the electronic grammar of environmental video (matrices, simultracking, double tracking, interfacing line camera input, etc.) because it's a visual tactile experience, a grammar which we are just beginning to explore with no counterpart in words.

If, after reading this, you are aroused either about The Continuing Story of Carol and Ferd, or about the techniques we intend to explore in presenting it, I can only recommend that you watch for tabloid next week. Arthur Ginsberg Video Free America

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