

TeleVISIONS

Formerly Community Video Report



VIDEOШНИК И МОСЦОЩ

By Dimitri Devyatkin

Self-portrait of the author

On a chilly May Day, in the outskirts of Moscow, the videoshnik starts rolling tape, watching the marchers of the great parade begin their trek to the Kremlin.

Babushkas sell pastries and sausage sandwiches. Children ride bicycles and hold their daddys' hands. Loyal Party followers drag giant portraits-on-wheels of the unblemished pink faces of their leaders. Peasants dance along behind an accordianist, and an amateur jazz band comes by playing, "And the Saints Come Marchin' In."

The tempo quickens as the march approaches tremendous Red Square. The videoshnik in among the marchers flows past the legions of police and soldiers. Security men, shoulder-to-shoulder, line the parade route. Then, into the videoshnik's viewfinder come the waving figures of Leonid Brezhnev and Alexei Kosygin, atop the tomb of Lenin. The videoshnik zooms in and holds it...one minute...even longer. Finally, a K.G.B. man comes over and says, "Enough. Show me your documents."

But he let me go.

People are very surprised I was able to make videotapes so easily in the Soviet Union. I had virtually no problems. Perhaps it was that my hosts trusted me, allowing me such great freedom of movement. Or maybe it was because so few people know what video is that no one thought to stop me.

It was a strange feeling to be the only videoshnik in the U.S.S.R.

Half inch portable video as we know it has barely appeared in the Soviet Union. The only half inch equipment I saw was at the Institute of Journalism. The television journalism department offers students the use of a few Japanese made, European standard machines. In a suite of a downtown hotel, a Japanese businessman from AKAI sells video equipment. The Institute of Cinematography has a large television

production department, but all of the machines are two inch. They expect to acquire portable machines soon. Porta-paks and U-matic cassette recorders are used in the major studios for screen tests. And, some people have told me that they were video taped by K.G.B. agents, quite openly using Sony portapaks for surveillance.

Shortly before my departure, I heard much about and saw photographs of the new Soviet made color portable, video recorder. From the outside, it seems to be modeled after the Panasonic portapak, but in salmon colored plastic. It has an internal battery, playback capability, with a color camera, and control unit. People who have used the machine told me that the color reproduction was good, that the machine seemed to be ruggedly made, and performed well, even though it was an early model. Access to these machines is limited as they are owned only by organizations. Individuals

Dimitri Devyatkin, an American videoartist of Russian descent, traveled to the Soviet Union in 1973-4 to spend a year studying directing and documentary films at the State Institute of Cinematography—V.G.I.K.—as well as Russian at Moscow State University.

But the real reason for his trip was to make videotapes, and he succeeded in returning with over 25 hours of valuable material, which has been edited into several programs. A one-man show of his work ran in February and March at the Everson Museum in Syracuse.

Before going to the USSR, Devyatkin worked extensively in half-inch video. He was one of the original co-directors of "The Kitchen" experimental video theatre in New York City, and has shown tapes in museums, universities, community video centers and on broadcast and cable television. He is a contributing editor to TeleVISIONS.

can use them only through official channels. None of the machines are for sale to consumers. The same is true of 35mm film equipment. Professional filmmakers look with disdain, scorning the 8mm and 16mm equipment as fit only for amateurs. But a friend of mine, a farout artist/film animator, has been given a new color portapak to use for a year. Video has a long way to go in the U.S.S.R., but it will spread...like a fire in dry grass...once it gets started.

I was highly impressed by the technical quality of the Soviet television programs I saw. Their standard is 625 horizontal lines, compared with our 525, so the resolution is slightly superior. The color is a system called C-Camp, shared only with the other Socialist countries and France. It is different and incompatible with the American and Japanese N.T.S.C. system, and with the system used in Western Europe excluding France, PAL. More than half of all new television sets made now in the U.S.S.R. are color, and they cost approximately \$200-\$400.

Television program material seemed to be of generally high quality. There are frequent news reports, with a big evening news report showing flourishing luxury and industry in the Socialist world, alternating with strikes and starvation in the degenerate West. Films are shown often: documentaries, dramatic films, foreign and Soviet, old and new. There is a full diet of sports, concerts, solo performers, and public affairs. One misses the frequent commercial interludes during which we Americans have learned to perform our necessary bodily functions. I saw old reruns of "Lassie" dubbed in Russian.

continued on page 5



Now You Can Own A JVC 4800 the First Truly Portable Color Video System

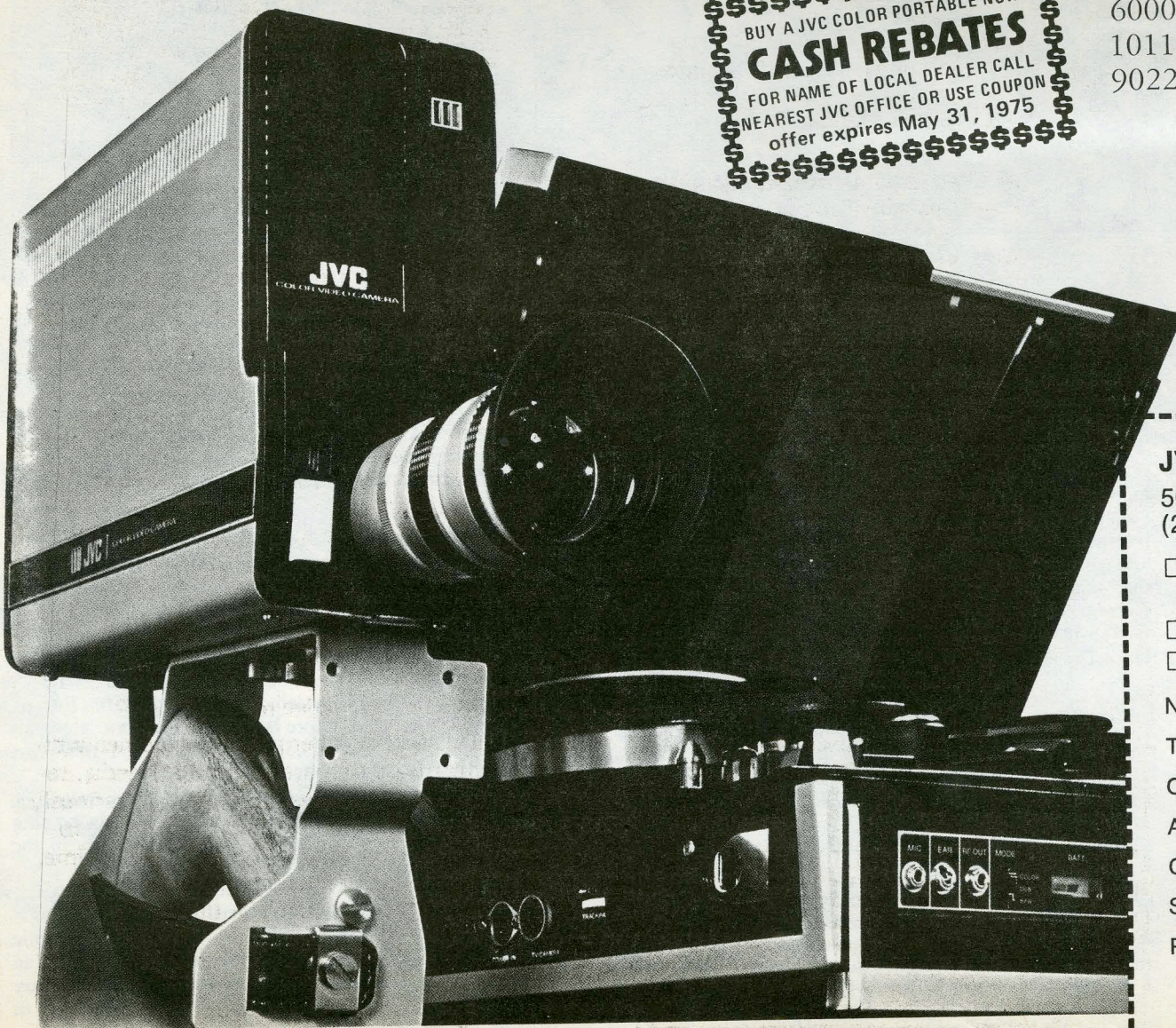
Other VTR manufacturers are still talking about bringing out a portable color system. JVC Industries has done it.

A skillfully crafted, simple to use, battery operated system that weighs less than 30 pounds! The camera, with a built-in mike and a viewfinder that doubles as a monitor, weighs less than 8 pounds. The rest of the system is carried slung over the shoulder: weight 21 pounds. And that includes a 1/2" EIAJ-1 open reel recorder/player, a camera control unit (CCU) and the battery pack.

But JVC didn't stop there. They made it compatible with *all* EIAJ-1 color systems; capable of recording directly into a 3/4" cassette machine that the hand-held camera controls . . . or directly to a TV monitor. The color and resolution are unbelievable. You have to see it to believe it. Call today for a demonstration or write for literature.

JVC Industries, Inc., In Chicago: 3012 Malmo Drive, Arlington Hgts., Ill. 60005, 312-593-8997. In Los Angeles: 1011 W. Artesia Blvd., Compton, Calif. 90220, 213-537-8230.

BUY A JVC COLOR PORTABLE NOW!
CASH REBATES
FOR NAME OF LOCAL DEALER CALL
NEAREST JVC OFFICE OR USE COUPON
offer expires May 31, 1975



JVC

JVC INDUSTRIES, INC.

JVC Industries, Inc.,
50-35 56th Road, Maspeth, NY 11378
(212) 392-7100

- Please send information on complete system on camera system on VTR
- Name of nearest dealer
- Please arrange a demonstration

Name _____
 Title _____
 Organization _____
 Address _____
 City _____
 State _____ Zip _____
 Phone Number _____

Volume 3, number 2, May 1975, \$1.00

TeleVISIONS

Formerly Community Video Report

Staff**Editor**

Nick DeMartino

Associate Editor

Ray Popkin

Design

Carl Anderson

Copy Editors

Michael Shain

Frances Lang

Arts

Gerardine Wurzburg

Business

Robert Corbett

Executive Editors

Maurice Jacobsen

Larry Kirkman

Contributing Editors**Washington, D.C.**

Victoria Costello

Michael Shain

Rebecca Moore Clary

New York City

Dimitri Devyatkin

Janice Cohen

Allan Miller

Richard Robinson

Board of Editorial Advisors

Laurallyn Bellamy, Baltimore (journalism)

Tom Johnson, Baltimore (media)

Ralph Lee Smith, Washington (cable)

David Ross, Long Beach, Cal. (arts)

Henry Geller, Washington (regulation)

Phil Jacklin, San Jose, Cal. (access)

Allan Fredricksen, Mountville, Pa. (access, hardware)

Joseph Nocerino, Washington (health)

Larry Dieter, Washington (libraries)

Kas Kalba, Cambridge (new media)

Ron Sutton, Washington (education)

Peter Haratonic, New York (education)

The TeleVISIONS Network

New York City: c/o Janice Cohen, 177 Hudson Street, NY, NY 10013, (212) 925-3524. **Los Angeles:** Larry Kirkman, c/o Videoworks, 3112 Pennsylvania, Santa Monica, Calif. 90404. (312) 828-7820. **New England:** Maurice Jacobsen, c/o Journalism Department, University of Bridgeport, Bridgeport, Conn. 06602, (203) 576-4128. **OR** Carol Brown, c/o Department of Journalism, University of Rhode Island, Kingston, R.I. 02882, (401) 492-2942. **Mid-Atlantic:** Mary Catherine Oltman-Woodward, P.O. Box 416, Malvern, Pa. 19355. (215) 647-7800. **Midwest:** Glenn Silber, People's Video, 953 Jennifer Street, Madison, Wisconsin 53703. (608) 257-7788. **South:** Ted Carpenter, Broadside TV, Elm & Millard, Johnson City, Tenn. 37601. (615) 926-8191. **OR,** Kathy Quinn, NOVAC, 1020 St. Andrews, New Orleans, La. 70130. (504) 866-2672. **Bay Area:** Bonnie Miller, The Public Eye, Box 99402, San Francisco, Cal. 04109. (415) 673-6924. **OR,** Martha Freebairn-Smith, Marin Community Video, 21A Corte Madera Ave., Mill Valley, Cal. 94941. (415) 383-3515. **Santa Barbara/Ventura Counties, Cal:** Hali Paul, 316 W. Anapamu, #7, Santa Barbara 93101. (805) 966-3880. **Rocky Mountain:** Tom Cross, P.O. Box 1773, Boulder, Colo. 80302. (303) 383-3515, ext. 309. **Southwest:** Brian Owen, 30007 University Avenue, Austin, Texas. 78705. (512) 472-7415. **Europe:** Maria Gloria Biccocchi, arts/tapes/22, 22 via Ricasoli, 50129 Firenze, Italia.

TeleVISIONS Contributors

Tony Bannon, *Buffalo*; Callie Angell, *New York*; Rebecca Lawrence, *Boston*; Jeff Hudson & Tava, *Boston*; Phyllis Reddick, *Washington*; Robert Jacobson *Los Angeles*.

This issue of TeleVISIONS was published with financial assistance of the Cambium Fund, San Francisco, A service of Genesis Church and Ecumenical Center.

TeleVISIONS Magazine is a publication of the Washington Community Video Center, Inc., P.O. Box 21068, Washington, D.C. 20009. Phone: (202) 462-6700. All news, letters, articles, should be directed to the Washington office. Requests for information concerning distribution, advertising, subscriptions and contributions may be directed to the TeleVISIONS Network listed above, as well as to the Washington office.

TeleVISIONS is published bi-monthly until fall, 1975. Issues will appear in June, August, October, and December. Copy deadline is 15th day of month preceding publication. Newsstand price: \$1.00 per issue. Subscription rate: \$10.00/10 issues.

TeleVISIONS is composed by the Hatchet Composition Shop, 800 21st St. NW, Washington, D.C., and printed by Centaur Press, Carroll County, Maryland.

Editor's note

Response to the first issue of *TeleVISIONS* has been, to use the inevitable cliché, overwhelming. As you can see by our greatly lengthened staff box, dozens of additional people around the country have offered their input and assistance in our effort to create a new kind of media journalism. There's nothing like starting the day with a stack of letters and subscription checks, and rounding it out with half a dozen calls from enthusiastic supporters from all around the country. Such days provide us with enough energy to get through the grim spots—doing mailings, facing production hassles, going sleepless for deadlines.

The most gratifying sign from all this good feedback, however, is the fact that *TeleVISIONS* as a concept seems to be what lots of people think they need. Again and again people tell us how much they like our idea for a journal about television that mixes theory with practice, speculation with information, broad social criticism with the nitty-gritty of media reportage.

One such comment came from Kas Kalba, a well-known Harvard University professor and communications theorist, who has accepted an offer to be on the *TeleVISIONS* editorial board. "Your publication exemplifies the new kind of media criticism I have described in an upcoming essay I wrote for the Aspen Institute," said Kalba. In that essay, he writes that "there is need for a new kind of television critic, one who will explore the broader impact of tomorrow's television but who will also be familiar with the regulatory and production constraints that define the medium today. The role of this critic will be to follow technological developments as much as programming events; to ensure that the results of scientific research on the effects of television and of field and laboratory experiments with the new technology are widely disseminated and understood; and to report on policy, business and

educational deliberations on how the new media can be utilized and developed. Most importantly, it will be to stimulate us into deciding what kind of electronic community we want to live in—before technology decides for us."

This is as close to a credo as we could ever find.

At this point in time, *TeleVISIONS* has two priorities: first, to continue to pull together funds to publish; and second, to build an effective organization which can do what we have set out to accomplish.

Both have advanced considerably since our risky first issue. Subscribers keep appearing, even though we haven't got a big business organization behind us. Advertisers have been anxious to reach our unique readership with their messages. And we have secured small grants to help recover some costs (we acknowledge one such grant from the Cambium Fund in San Francisco).

Ultimately, however, *TeleVISIONS* will need to make it on sales and ads—and we think it has a good chance. As usual, we need your help.

We have developed our staff organization (outlined at the left) with these needs in mind. In addition to an increased number of editorial board members and various contributors and editors, we have added something we call *The TeleVISIONS Network* (get it?).

It is, of course, a network of media activists, most of whom will be familiar to anyone who has been in our movement for very long. These individuals—and often the groups with which they work—have agreed to serve as agents for *TeleVISIONS*, providing local outlets for magazine sales and distribution, subscription sales and information, ad sales, as well as the important news-gathering and reporting functions, as they are able.

The *TeleVISIONS Network* is not a full-time operation, but should provide readers with greater regular access to information from around the country than any other publication. It also provides us here in Washington and New York the input so crucial in molding an editorial product.

We must emphasize, however, that you do not have to be a joiner to plug into this network in anyway you may desire. We welcome all who may have enough extra time to help us out. But the promise of *TeleVISIONS* that we intend to keep is the opportunity for anyone involved in the media movement to explore the vital critical role which Kalba so eloquently describes in his essay.

Coming this summer in

TeleVISIONS

Video in Southern California

A four-page supplement by David Ross

Videotape in the Courtroom

By a TeleVISIONS research team

The Future of the Box

Speculation by Richard Robinson

Gays and the Media**Mobile telephone communications**

Future gadgets from Ma Bell

News from the Circular File

2nd edition of our famous media bibliography

A report on Public Broadcasting

Problems and Possibilities

How to Teach Media

Educational supplement by Victoria Costello & Ron Sutton

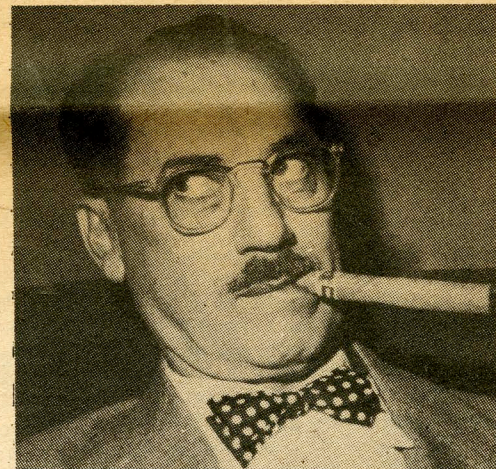
PLUS:

Our regular coverage of cable television, video programming, videoarts, health media, libraries, education, survival information, print resources, broadcast access, & your feedback.

Don't delay. Subscribe today.
Use the handy form on page 24.

OUR COVER: The true story of cable television, which has yet to be told in *TeleVISIONS* or anywhere else, is the subject of our movie-bred fantasies. The gentleman pictured—Irving Kahn—is the only symbol this rather colorless industry has. For the uninitiated, Mr. Kahn was President of TelePrompTer Corp. until he went to jail for bribing city officials in Johnstown Pa. He was in conspicuous attendance at last month's NCTA confab.

A video conference?



That's the most ridiculous thing I ever heard.....

Rumor has it that there is going to be a video festival this August somewhere high in the mountains of Colorado. The truth of this rumor depends on whether we receive mountains of response from you videofolks saying you want the rumor to be true.
In other words, it depends on your altitude.

If you want to spend your summer down in the smoggy lowlands, that's a bad altitude. But if you want to rise in the mountains to get together with videofolks & other media freaks, why, that's a high altitude.

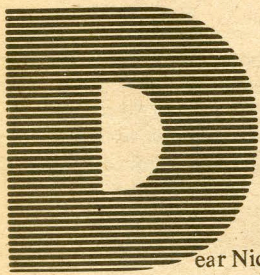
Why an alternative media festival?

To bring together people concerned with the future of mass electrkonc media, to share ideas & creative energy, to seriously view and critique each others' work, to plan for the future. To have a good time. **It won't happen without you & your input. Tell us what you think. Write:**

THE FIRST ANNUAL LAST VIDEO FESTIVAL & ALTERNATE MEDIA CONFERENCE
P.O. Box 21068
Washington, D.C. 20009

Feedback

Socio-political reevaluation



Dear Nick:

I enjoyed meeting you and found our discussions of cable television and access both stimulating and informative. I had an opportunity to read your inaugural issue of "Televisions" and found it to be a responsible articulation of consumer (read: viewer) interests and concerns.

As we discussed, I certainly agree with your major premise in the lead article that the time is coming (say as soon as 1976) for a major socio-political reevaluation of our institutional arrangements for managing this dynamic industry. I enclose a more narrowly conceived article I wrote last year which suggests similar findings to your piece.

Best of luck to you in your publishing venture and I look forward to our next meeting.

Sebastian Lasher

Assistant to Commissioner Washburn
Federal Communications Commission

(Editor's note: Thanks for the praise. And just so our readers know how you feel, we've taken the liberty of excerpting some of your comments from the article "We Must Not Back Into the Future Looking Only at the Past," printed in Communications News, September, 1974.)

Because of achievements in both services and technology, the stage is now being set for another sweeping re-evaluation of our regulatory processes very much like what occurred 40 years ago. However, in the current political and economic milieu, there are a number of issues with more urgency than revising the nature and extent of the Government's purview over a robust and successful communications industry... However, there will come a time when a sufficiently strong political mandate (as in 1932 when both the Congress and the President were of the same persuasion) enables one Administration to effectively and comprehensively address the public's current disenchantment with our institutional arrangements...

When that time comes, an important part of the reform movement will probably, as in the '30's, concern itself with the Federal regulation of industry. In this regard, there are several possible broad guidelines which could serve to establish the direction and thrust of such reform legislation...

First, telecommunications policy should seek to maintain and develop an environment always sensitive to the increasing diversity of consumer needs and preferences...

Second, the major contribution of technological advance and innovation toward the public welfare should be recognized and explicit provision made in the law to promote and encourage such innovation...

Third, commission regulation is now unable to protect or promote the public interest when usage patterns are declining...

Finally, regulatory bodies today do not have, nor are they charged specifically with developing, adequate techniques for determining the aggregate public need for services or for determining the relative economic efficiencies of alternative rates or investment proposals.

TeleVISIONS book service

Just ran into TeleVISIONS Vol. I No. 1 and enjoyed it. I'm just getting into video myself and am doing a great deal of reading on the subject. I'd like to get a hold of some of the books pictured above the book review section but there isn't a book store where such are available. It occurred to me that many readers may be in the same boat, giving you the opportunity to fill a need and make a few \$'s by providing mail-order access. If you have a bibliography you could spare, I'd appreciate a copy.

Tom Hickey
Interface
Newton, Mass.

(Editor's note: Your suggestion is an excellent one, and, interestingly, we have been considering just such an idea: a mail-order, Whole Earth Catalog style media bookshelf. Of course, such things take lots of writing, planning, organizing, and it may take us a bit

of time to implement it. But, if things go well, we'd like to get it going in time to announce details in the August-September issue, which will focus on education. This issue will include our updated media bibliography, too, if you can wait a few months.)

Praise & news from L.A.

The new TeleVISIONS is an absolutely fantastic format for dealing with the media we all know and love. It's the natural evolution of "Radical Softwarism" into a less mystical and down-to-earth sort of communicator. I'm stoked!

Things in Los Angeles are churning: after about a year, and through a threat of Council action, our Board of Public Utilities & Transportation—who really are a dedicated group of folks, if a little confused about cable—are about to engage in the creation of a Citizens Advisory Council for Cable Television. Not surprisingly, the local cable operators have given their support to the measure—one because he does care about cable, and the rest because they figure it can't hurt and maybe they can subvert it to their ends. The challenge now, of course, is to keep it from becoming a technocratic Frankenstein, and I for one haven't got the answer.

Since L.A. Public Access came apart, there have been new groups appearing on the scene to take over parts of its activities. Political media work is being done by the Socialist Media Group, a part of the New American Movement. Some production and training activities have been carried out by a reforming (that's, re-forming) new group calling itself the L.A. Public Access Project. But the general tone of the society, due in no small part to the damaged economy and lack of excitement in America (both in turn resulting from Vietnam and Watergate tragedies, and basic American taciturness), is putting the dampers on most media awareness—especially new-media awareness—in Los Angeles. (I don't want to slight the women's and other groups which challenged local licenses, but as always, they were pretty much beaten by the corporations.)

There may be a state move to regulate media, but it looks weak. So I'm concentrating on local initiatives, mostly political, as a place to develop organization around media issues. David Kreinheder of LAPAP and I, together with Neil Goldstein, will be sending items about the phoenix-story of KVST, the cable debate in the City, and other local developments.

Bob Jacobson
Doctoral Program
Annenberg School of Communications
Los Angeles

Corrections from Council

A copy of TeleVISIONS came to our attention recently. Unfortunately there were a number of factual errors contained in the article on the New York State Council on the Arts.

The Council did not receive \$74 million from the State Legislature—how good it would have been—but rather \$34.1 million. Also, the Council does not fund individual artists, but rather arts groups. Individual artists seeking financial support can apply to the Creative Artists Public Service Program, which receives a good deal of support from the Council.

Thank you for your attention.

Ellen Jacobs
Public Relations
NY State Council on the Arts

Likes zest & enthusiasm

Dear Nick and Ray:

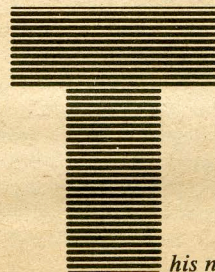
You are to be congratulated on your publication, TeleVISIONS; both format and content are impressive. For someone in the field of telecommunications in the Federal level, it is particularly important to learn what is going on at the local level around the country. It is heartening to know that people I have known for several years have not lost their concern in an area where there is such a great potential for the improvement of communications and the delivery of health, education and social services.

Please accept my personal check for the next ten issues.

Lita Colligan
Telecommunications Coordinator,
Office of the Secretary
Dept. of Health, Education and Welfare



Survival



his new section
of TeleVISIONS is called

Survival and deals with precisely that subject: How do those groups and individuals working in alternative media go about the process of surviving in this increasingly hostile environment? What resources and tools are available to help with survival? What models have been developed that show new and better ways of insitutional and individual management, fund-raising, and organization?

Like all our departments, the Survival section is not just reserved for news reportage. Please feel free to send in reports about your survival solutions, as well as questions to the rest of the country about specific problems you may have.

Arts Endowment allows CETA public service jobs salaries as matching for grants

Arts Endowment allows CETA jobs as matching

WASHINGTON—The National Endowment for the Arts General Counsel Robert Wade has ruled that organizations applying for Endowment grants may include as matching money any salary or other funds received for public-service employment under the Comprehensive Employment and Training Act (CETA). (See TeleVISIONS, Vol. 3, No. 1, page 10 for details on CETA).

The Endowment also reports that over 600 CETA-funded jobs nationwide for artist and support staff have been designated as of April 14, 1975, entailing a federal expenditure of over \$4 million.

Many of the Arts jobs relate to the upcoming Bicentennial, which are being tabulated by the Endowment's Bicentennial coordinator, Carl Stover. 19 states and territories were listed as receiving CETA arts job funding at the latest count.

CETA funds are administered by the U.S. Department of Labor to 400 local "prime sponsors"—usually local governments, which decide upon jobs from applicants.

Support Center provides business services for non-profit groups

WASHINGTON—For the last year a new kind of national organization has been providing the kind of business services to non-profit groups that are ordinarily available at high cost to U.S. industry and high-level consultants.

The Support Center, a Washington-based group, has represented a broad range of non-profit clients around the U.S. with services that include financial management, personnel, office management, financial and fund-raising consultation, management planning, records, tax issues—in short, the kinds of nuts-and-bolts business matters which are often neglected or poorly executed by non-profit and community groups with little organizational experience.

The Support Center is a non-profit organization itself, and numbers on its staff an experienced group of professionals who have worked in many aspects of organizational management and development.

The Support Center is sponsored in part by foundation grants and volunteer services, in order to keep fees relatively low.

Fees are assessed on the basis of the client to pay, usually a daily fee equal to the per day salary of the organization's highest paid employee.

For a brochure and further information contact the Center at 1822 Massachusetts Avenue, N.W., Washington, D.C. 20036, or call (202)872-1822.

Accounting book available

"You Don't Know What You Got Until You Lose It" is the title of a new free booklet for nonprofit groups about accounting, budgeting, and tax planning.

The 31-page booklet is not a "how-to" manual, but rather a discussion of just what small, non-profit groups need to understand on the financial end of their operations. Included is a list of resource groups around the U.S., sample budgets and cash-flow charts, summaries of tax regulations, and a questionnaire for groups who may want to request assistance from the publisher of the manual, The Support Center. (See above).

For a single free copy or multiple copies (at \$1 each), write: The Support Center, 1822 Massachusetts Avenue, N.W. Washington, D.C. 20036.

CTIC booklet on cable fund-raising

Cable Television Information Center, a Ford Foundation-funded project based at the Urban Institute in Washington, D.C., has put together a very useful 20-page pamphlet for fund-raisers in the cable television area.

Beginning with a useful discussion of grantsmanship peppered with hints (example: Don't shoot at ants with elephant guns), *Fund Raising for Cable Television Projects* is a good introduction for the uninitiated fund-raiser, and helpful source for folks just getting into the telecommunications area in specific.

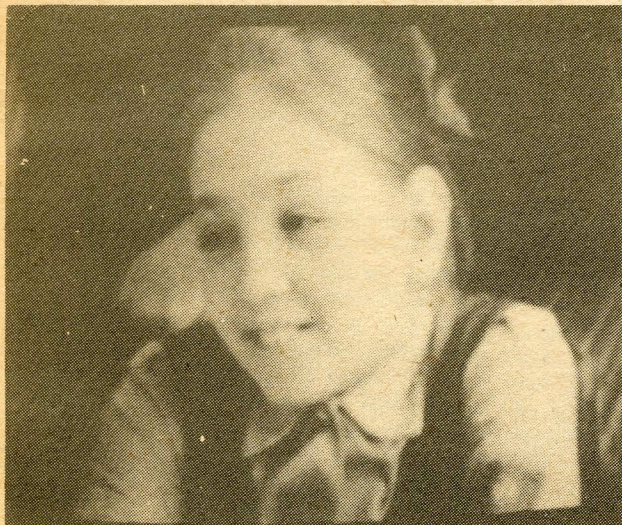
Author Peg Kay has raised funds and knows her stuff. She provides information about how to select foundations, which approach may be most successful, government funding sources like NSF, HEW, and the Endowments for Arts and Humanities.

Especially useful is a 6-point checklist from the Foundation Center on grant guidelines, and a sample letter to foundations.

For a copy of this book write Urban Institute, 2100 M Street, NW, Washington, D.C. 20037.

continued on page 21, col 1

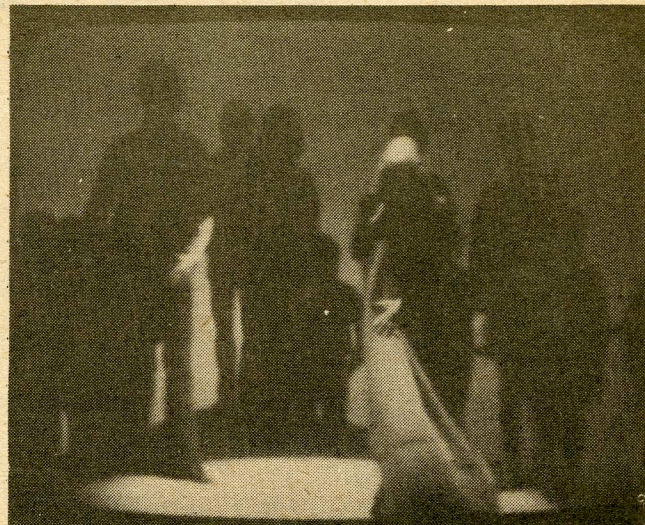
VIDEOSHNIK И МОСЦОЩ



Moscow schoolgirl



Widow at Orthodox cathedral



'Anti-worlds'

Photos: Dimitri Devyatkin

continued from page 1

Still, I felt the same attitude of Big Media, booming down to millions of passive viewers, condescending, and slick. Commentators and emcees act just as predictably as their NBC counterparts. However, recently there has been a liberalization in some areas. A number of startling muckraking programs have been broadcast. In one such program, school children are asked to evaluate their parents. Then the parents are asked to evaluate themselves. They didn't know their children had already marked them. Criticism is openly voiced against drunkenness, laziness, and disregard for children.

Of course, as it is a state owned media, there is no open criticism of the government. There is no concept of public access to the media. The Soviets have a completely different notion of freedom of the press. They insist that only the proletariat has the right to spread their views among the society. Alternative views are necessarily opposing, and therefore threatening. Lenin wrote that all social science must be partisan, favoring one of the two main opposing classes, the monopolists, or the proletariat. Class affiliation and origins always manifest themselves, in the views of any researcher.

Education of film workers

I got some rare glimpses into the workings of the Soviet film industry. First, I saw how cinema workers are educated. V.G.I.K., the All-Union State Institute of Cinematography, has 800 full time students, and 800 by correspondence. The students remain in groups of 15-20 under a single master, for the entire course of study, 4 or 5 years. My master was the legendary director of documentary films, Roman Karmen, People's Artist of U.S.S.R. and winner of the Lenin prize. He is over 65, but he continues to direct films, go on world tours lecturing and showing films, as well as give lectures at V.G.I.K. twice weekly. Since it is the central school for cinema workers in the country, competition for every place is very intense. After finishing V.G.I.K. one is assured for a job in the film industry for the rest of one's life. All professions are taught: director, of dramatic, documentary, popular science, and television productions; camera operator, with the same four types; actors, actresses, artists, set designers, producers, film critic, and other specialties.

The film students are a privileged group, upon whom are lavished great quantities of resources. Besides being paid a stipend to be a student, of \$135 per month, film students are provided with vast material resources: many feet of film, cameras, accessories, lights, sets, actors, camera operators, post-production facilities, and more. Many of the student films I saw were innovative, technically and conceptually. The most impressive films were often of a very personal nature, revealing intimate details of tingling life situations. Every student gets to make at least one major film every year, but the greatest effort is made in the final year. Most of the dramatic films were non-political in subject matter, though some were strongly political. Each film must receive the approval of the master on the basis of a script. But once the actual shooting has begun, considerable freedom could be exercised. All students study political economy, and the history of the Communist Party. Their performance in these classes has a strong influence on their over-all grade standing.

Nevertheless, the Institute is said to be one of the most liberal in Moscow. Many of the students wear Western made clothing and long hair. To see foreign films in the U.S.S.R. is a very great privilege, and the film students are especially privileged in this way. I saw Fellini's "Amarcord" at a student screening.

At the Union of Cinematographers, I got to see many outstanding films from other Republics of the U.S.S.R. Many Americans are unaware that the Union of Soviet Socialist Republics consists of 15 separate Republics, of which Russia is the largest. Each Republic has its own national language, distinct native dress and culture, and different life styles. It is as wrong to call the U.S.S.R. "Russia" as it is to refer to the United States as "America." There are so many other nations



At the Mayday Parade

than the U.S. in America, and other peoples of the U.S.S.R. than just Russians.

Especially wondrous films were from Georgia, and from Kirghizia, in Central Asia. The peoples of those regions have only lately acquired modern technology. Kirghizia didn't have a written language until after the coming of Soviet Power. The films show a deeply felt, and delicately expressed knowledge of the beauty of the earth, and the strange people inhabiting those regions. Greater freedom of experimentation is found in the smaller Republics than in the mammoth central studios of Moscow and Leningrad. The bureaucracy is not as able to dictate policy from such a great distance. The same was true in the 1920's, when Dziga Vertov made his outrageously experimental cinematic statements in the Ukraine, far away from the Moscow bureaucrats.

Some contemporary films which have been shown in the West that I would recommend you see if possible are: *Shadows of Forgotten Ancestors*, *There Lived a Singing Thrush*, *Andrei Rublov*.

These films have been shown only a very few times in the U.S. They will surely impress you that there is an active modern cinema in the Soviet Union. Perhaps that is precisely what American film distributors are anxious to keep secret by not distributing them here.

Film culture in Soviet Union

Film culture is highly developed in the U.S.S.R. The Soviet people are some of the world's most avid moviegoers. They average over 12 times a year per citizen. Tickets are modestly priced at 50 kopeks (about \$.68). There are many local cinema halls, and downtown there are quite a few "super gigantic", 70 mm screens. There are many film publications. All aspects of the industry are owned and operated by the government. Although cinema is a tremendous industry, the impulse seems to be less profit motivated. Choice of a film, or how long it will run in a particular theatre are questions which monetary questions effect less than in the capitalist world. Many films, after the tremendous expense of shooting, editing, post-production, and even printing, will sit on a shelf, not to be shown because of some moral or ideological objection. Western films are very popular, especially from the U.S., England, France, and Italy, usually dubbed into Russian. There is one theatre run by the State Film Archives, called the Kino Theatre Illusion, where films are shown in their original language, simultaneously translated over the sound system. At the Illusion, there are two films shown a day, with screenings starting in the morning, going through the night. Courses are offered in film history and theory.

I played small bit parts in three general audience films. This enabled me to see certain aspects of the film industry from the inside. I was surprised that extras were allowed to sit

idle for hours, while the director went over some details with the stars. Such easily avoidable expenses would be strictly prevented in a capitalist production. In the Soviet system, the director, known as the "regisseur", is the real boss. The producer, called the "director", is just a money manager and exercises much less authority than the "regisseur". Some of the great directors of the Heroic Era of Soviet cinema, the 1920's and 30's, are still around. I met quite a few: Yutkevitch, Trauberg, Mikhail Kaufman, brother of Dziga Vertov, and Madame Alexandra Haxhlova, a great actress of the Soviet silent era.

Besides those three minor roles, I was involved much more deeply with a group of filmmakers working at the Experimental Creative Division of Mosfilm, making a large-budget, mass distribution film. The film—about the expansion of the hidden resources of the brain—will be a feature length, color 35 mm semi-documentary, also using actors. The major focus of the film is on the new science of *Suggestology*, a science of human personality, which heals and teaches. The suggestive methods have been most successfully applied in teaching foreign languages. In the normal waking state, without drugs or hypnosis, students learn more than 1000 words in a single four hour session and learn to speak fluently in one or two months of classes. I was able to make videotapes of sessions at the Moscow State Pedagogical Institute named after Maurice Thorez, one of the most prestigious foreign language institutes in the U.S.S.R. There are groups using these methods to teach French to adults, in 2½ months. Just this month, May 1975, there has been a flurry of interest in Suggestology. There have been major symposiums in Los Angeles, and in Washington, D.C. The principal speaker at both events was the founder of Suggestology, and the Director of the Research Institute of Suggestology, Dr. Georgi Lozanov, of Sofia, Bulgaria. I have been invited to return to the Soviet Union, to continue working with the group of filmmakers on this film, by making video tapes. I have been encouraged to seek support for a series of programs prepared for U.S. television, also about Suggestology. I am now trying to engage such support, to enable me to produce such a series of programs.

Other videotapes in USSR

I was able to make other related video tapes, including some made in various psychiatric clinics, one famous for curing stutterers. I taped interviews between the psychiatrist and patients, some of whom were accompanied by parents. Another clinic has a special screen, upon which Sergei Zorin, a young light artist, makes psychedelic patterns of colored lights, ooze and swirl to music. The patients sit in special airplane chairs, strapped in, with music coming over earphones. They sit for 30-45 minutes a day, for two to four weeks, as a cure for mild depression. Light art is fairly popular throughout the Soviet Union, roots traceable to the great Aleksander Scriabin's light organ in the early 1900's.

I visited another psychiatric hospital known for its innovative techniques. Psycho-dramas, exercise groups and drawings classes were part of therapy and analysis. Also, I was able to dub a copy of a film made the hospital's patients and staff. It was a short spoof on psychiatric care through the ages: a cave man scene, an Arabian nights sequence, and a modern-day bit. You cannot distinguish the doctors from the patients.

Writers Note: Besides these tapes already mentioned, I also recorded four complete plays by the Taganka Theatre, the most popular, and most experimental theatre in Moscow; the May Day parade in Moscow; an elementary school; an interview with a famous dissident sculptor, Ernst Neizvestni; interview with a well-known psychiatrist, Dr. Ilya Velvovskiy; a visit to Leningrad; an opera performed by La Scala Opera from Milan, Italy, in their triumphant Moscow appearance; as well as tapes made with friends, of musical performances, street scenes, and so on. I have prepared various edited versions of these tapes, copies of which are available. Write or call for further information: Dimitri Devyatkin; 195 Nagle Avenue; New York, N.Y. 10034; Tel. [212] 569-7167.

The early seventies found many museums bemoaning the fact that they were no longer considered relevant by previously unrecognized segments of the "community." Some began experimenting with a wide range of educational programs developed with a view towards improving their public image. For twenty-five years these same museums had totally ignored the development of an indigenous and truly popular form of audio-visual communications. In an era characterized by demands for relevance, few museum directors thought there was any reason to consider the direct use of television in their programs of exhibition and education.

It was about this time that it occurred to me that there might be a way to use video both to introduce notions of change into the art museum (that I had grown to ignore) and into the television industry (which I had quite naturally grown to resent and mistrust).

The Video Gallery at the Everson Museum of Art was established in 1971 by its then director, James Harithas. I was fortunate to have helped in the development, and was its first curator. The initial purpose was to establish a department that would provide a temporary context for the exhibition of video works, and act as a catalyst for change both within the museum and in popular television. Further, we felt that a significant portion of work being done by artists using the tools of

out on the town, a day of relaxed walking through the galleries of the museum refreshes the senses and invigorates both the imagination and spirit. Our visitor rounds a turn and is confronted with a darkened video gallery—a small room with a monitor or two faced by a couple of museum benches. On the monitors, a program produced by an artist is playing.

Curious, he enters and sits. The work, in this case a performance piece lasting forty minutes, slowly unfolds before the viewer, who—though interested—experiences a growing anxiety based on the fact that his invigorating walk through the museum has led him to an activity that remains alien outside the home: sitting and watching the television. The museum environment creates expectations that television viewing will usually disappoint. Bertrand Russell would have called it a mistake in logical typing; the anthropologist Gregory Bateson might describe the mistake as one akin to walking into a restaurant and eating the menu card.

The point of working with video, for many artists, is to produce art work that does not require the controlled environment of the art museum, that can be delivered directly in the comfortable context provided by the home. Nauman's early video tape works, for example, were viewed on monitors on sculptural pedestals, or mounted like paintings on the walls of a gallery. The works were

de-centralization and specialization at hand. The museum has a responsibility to artists and to a public-at-large which can be defined in proportion to the museum's value in the variety of communities in which it exists. The experimental value is not loaded against success, even if it is the success of a defined set of activities.

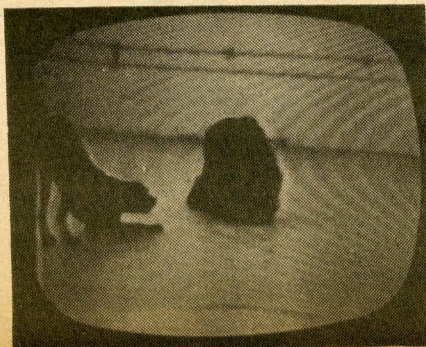
Video and the Artists Combine: A History

In early 1971 it became apparent that it was possible to combine an interest in video, as an art medium in the traditional sense, and in museums, as a public medium in the broader sense. This seemed fairly obvious at that point, for it seemed a natural outgrowth of the spirit that led a great number of people to question the structure and intent of many aspects of the powerful American information industries. Publications like *Radical Software* carried thought-provoking articles inspired, in part, by the development of portable video technology and the concurrent development of theories calling for a decentralization of information systems. Ralph Smith's *Wired Nation*, the "blue-sky" cable boom, and the appearance of collective groups like the Videofreex, Video Free America, Global Village, and Raindance, gave rise to great hopes for a future in which access to information would be a matter of individual choice and need, rather than the result of political or commercial expediency.

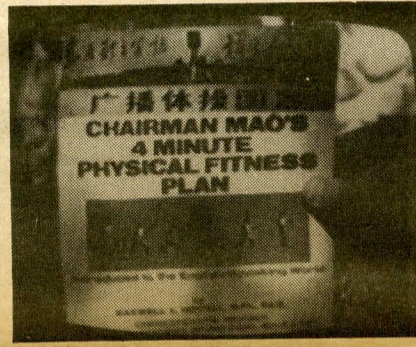
Following the Paris student/labor riots, the 1968 political conventions and the protests to involvement in Southeast Asia, there was a strong resurgence of interest in the artists' social responsibility. Work ran the gamut from painters like Barnett Newman, (whose work entitled "Lace Curtain For Mayor Daley," still serves as a reminder that Chicago's highly popular mayor was instrumental in the repressive response to legitimate protest) to action artists like Jean Touche who still devotes his work to revealing and protesting government illegalities and horrors. Touche uses media guerilla tactics derived from the earlier "Fluxus" artists like Nam June Paik, Wolf Vostell and Joseph Beuys and Americans like Kaprow, Rauschenberg, and Oldenburg, whose "Happenings" involved the use of media coverage as an integral element of the art work. (They point the way for the more direct use of media that video art has implied from its origins.)

For a growing number of artists working in many media, an art work had to include a direct and positive link with an audience, or risk translation and the censorship inherent in translation. It also became obvious that not only the electronic media were used as a barrier/translator for works of art, but that institutions such as museums and commercial galleries served the same function, in much more covert way. Many of the so-called "anti-art" forms developed out of this

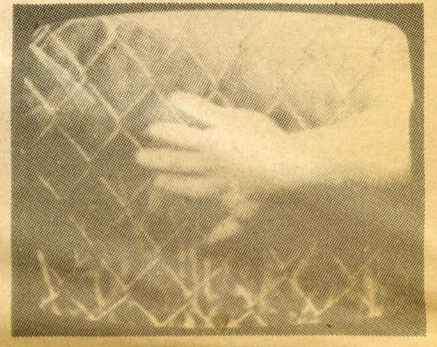
Television: Bringing the Museum Home



William Wegman, *Rel #2*, 1972, Bill Wegman and his dog Man Ray.



Van Schley, "Chairman Mao's 4 Minute Physical Fitness Program," 1973. Part of an exhibition of Schley's work at the Everson Museum of Art.



Joel Glassman, "Rattling Outside, Banging Inside", 1973-74. From Long Beach Museum of Art exhibition.

By David Ross

"In an era characterized by demands for relevance, few museum directors (have considered) the direct use of television..."

the medium to construct sculptural environments (which often revealed a *great deal* about the nature of the medium), needed and deserved exposure and the chance to generate informed criticism.

In small cities, like Syracuse, museum-media alliances would not only have provided local expertise for quality educational programming (which still doesn't exist), but would have helped the museum to keep in touch with its rapidly suburbanizing community as well as the city's alienated core. Since the establishment of broadcast television was fairly complete by the time that portable video became available, it was easy for most broadcasters to generate engineering excuses for a policy of non-involvement with the obviously inferior technology of portable video. The situation is the same in most cities—portable video is excluded from the broadcast system for reasons that are technically valid, but politically timid and defensive.

So, even though Syracuse's Everson Museum of Art has had a Video Department for four years now, the people of Syracuse and Onondaga County will have to wait until the area is thoroughly cabled for a chance to experience home viewing of the collection and activity generated by the museum. The current hope in Syracuse is that the museum will have had years of experience in programming, collecting, and generally dealing with the medium by the time they are called upon to begin programming a public channel, as well as the small viewing gallery established within the museum.

Working with television within a closed system often presented problems. The major problem, was the lack of a proper presentation of tapes we produced and presented. Imagine a typical museum visitor, not one of the video cogniscenti, walking into an art museum. Usually, as part of a brief afternoon

not meant to be viewed from start to finish, and were designed to function as sculpture. Peter Campus creates complex sculptural fields with video projectors and signals fed live from cameras mounted in the galleries. Nam June Paik, Frank Gillette, Ira Schneider, Les Levine, Andy Mann, Beryl Korot, and a rapidly growing number of younger artists have constructed playback environments where the viewer is confronted with complex, meaningful multi-channel environments.

I do not wish to minimize these efforts, as many of them have resulted in significant works of art directly dependent on just how the work is seen. But, as critic and artist Douglas Davis illustrated in his broadcast exhibition beamed live (via microwave) from the Everson Museum and remote points around Syracuse in November of 1972, and carried over the local PBS affiliate: when viewed in the relaxed and intimate context of the home, the work takes on a needed dimension.

There is nothing extraordinary about it, and that is the key. That has been the key to the successful use of television to convince the American public that even the most scurrilous and ambitious politicians are honest and dedicated, and that a morning without orange juice can only lead to ruin. It is towards this end of familiarity and normality that the development of video arts must continue to move if it is to gain the audience it deserves.

The unfortunate result of most general "public access" type television experiments is that a straw man is predictably built and blown over. In almost every situation, the survival of "community communications centers" has meant the exclusion of the artist. In this society, museums must take an advocate position in relation to re-organization of the media in terms of the growing

Though at first there were misleading discussions of video in relation to art and technology, artists like Nam June Paik, Frank Gillette, Les Levine, Ira Schneider, and others, had already surfaced with video works in both Howard Wise's historic "TV As a Creative Medium" exhibition (at Brandeis University) entitled "Vision and Television."

On the West Coast, the post-minimalist sculptor Bruce Nauman had been working with video cameras and monitors, showing several closed-circuit works at his 1968 Nicholas Wilder Gallery exhibition, while Bill Wegman was making video tape in his Santa Monica studio with his stoic dog Man Ray. In Germany, Wolf Vostell, one of the original "Fluxus" artists, continued to use television in his de-collage works, while Gerry Schum was offering tapes for sale in his pioneering Video Gallery.

Though many artists approached video for different reasons, video art was immediately understood as both important and inevitable. Artists, taken as a class, had been denied access not only to the tools of television production, but were systematically denied access to television's mass audience. Only major art thefts and vandalism were worthy of newscoverage. Occasionally, when enough pressure was brought to bear by trustees of a major museum with clout in the communication industry (like William Paley, who for years headed both CBS and the Board of Trustees of the Museum of Modern Art), the public might be treated to a media translation of some notable artwork event (such as the opening of a major new acquisition show at one of the American art-power centers.) Less cynically, even when the motivation was genuine, the resultant "news" coverage would be at best a second-hand description of the experience of viewing gallery-oriented art, complete with poorly lit film of the "work" itself obviously stripped of its primary value.

realization which was in part true, and in part the result of a persuasive paranoia concerning the artists' social or political role and effectiveness.

At roughly the same time, (1969-70), a great deal of the work now known as conceptual art began to appear. Radically anti-art in flavor, these works were oriented towards a systematic investigation of the nature of art itself, rather than any of its formal properties. In other words, an emphasis on essence and concept rather than on objects resulted in what Lucy Lippard in 1971 termed the "de-materialization" of art. What's more, conceptual art broke down a great many of the barriers that had previously been used to separate *high* or *fine* visual art from the other arts such as music, dance, poetry, performance, and even criticism itself. Freed from the often academic restraints of formalism, artists began to concentrate on ideas that involved any number of diverse media. Video, in its easy availability and low cost in relation to film, began to surface not only as a documentary tool, but as a catalyst in combining a variety of activities into a singular work.

Southern California is well-known for its awkward, blindly developed art museums. In trying to compensate for its "Hollywood" image of superficiality, the region has built the ponderous L.A. County Museum of Art, the ill-starred Pasadena Museum of Modern Art, now no longer a modern museum. Neither museum (both of which were built within the last ten years) paid any heed to television—a medium which literally grew up on its doorstep. Each has tried to serve the most sprawling metropolis in the nation by once again demanding homage to the idea

continued on next page

continued from previous page

that art is best kept in palaces designed to protect and preserve the treasures of culture. Though staff and artists at both institutions have made valiant efforts to better the situation, the rear-view mirror architectural concepts behind both of these museums have limited both their growth and their effectiveness. In many respects, neither the artist nor the public is well served.

The city of Long Beach, California is located in the southernmost portion of Los Angeles County. It exists, in a way curious to the region, as a fairly isolated city of 400,000 with borders that touch on the nation's third most populous city. Long Beach has practically no indigenous media outlets and little media-identity to speak of, as it receives all its television from the networks and major independents located in L.A. Notwithstanding, Long Beach does have a small, stable CATV system run by the Times-Mirror Corporation (Los Angeles Times).

Long Beach Museum: A Model

In Long Beach, we are trying to plan and build an art museum that will not hamper the development of art; the program and the space will be as flexible as possible. While structural concessions have been made to the requirements of storing and exhibiting more traditional art forms, the museum will be heavily involved in video, (traditional) theater, film and performance, as well as television production. The museum, in fact, will contain full post-production facilities for the preparation of video programs and a head-end which will enable the institution to be a cable channel unto itself—all located directly below the central performance space. Since the museum will not actively collect pictures and objects, the emphasis will be on developing a wide range of programs.

What this means, in terms of our involvement with artists using video, is that the museum will be prepared to program a complete and distinct television channel of its own, received in the city of Long Beach through the city cable system, and transmitted via micro-wave or phone-line to adjacent cable systems in L.A., Orange and San Diego counties. Further, as an unshared television extension of the museum, the museum channel (wherever it is received) can be used not only to deliver artists' video work or educational programming to a home audience, but also to offer artists large blocks of uninterrupted time on the museum channel. Since there will be no need to compete, the channel time can be used with the same freedom as the gallery space.

*"Artists, taken as a class...
had been denied access
to television's mass audience"*

We will no doubt run into a variety of technical and political problems in the development of this experiment, not the least of which will be issues of copyright, royalties, liability and the like. At present, for example, the cable operator rather than the museum would be legally responsible for content. Yet the experiment remains valid as an attempt to expand the range and breadth of the museum's service to the community through the use of cable television systems. There is as well the further possibility of cooperative networks established among museums, art centers, and university galleries. Initially, the development of funding within the museum's exhibition structure is paramount. But above all else, the experiment leads to both the development of a specific model (complete with flaws) from which other experiments might develop, and a viable system for getting work seen.

In this instance, we are relying upon the inherent nature of the medium, and its application to both art and education, to help achieve a set of short and long-term goals that directly relate to radical change for television and the museum.

David Ross was the first video curator in this country at the Everson Museum of Art, Syracuse, N.Y. Presently, he is Deputy Director of Program Development and Television at Long Beach Museum of Art.

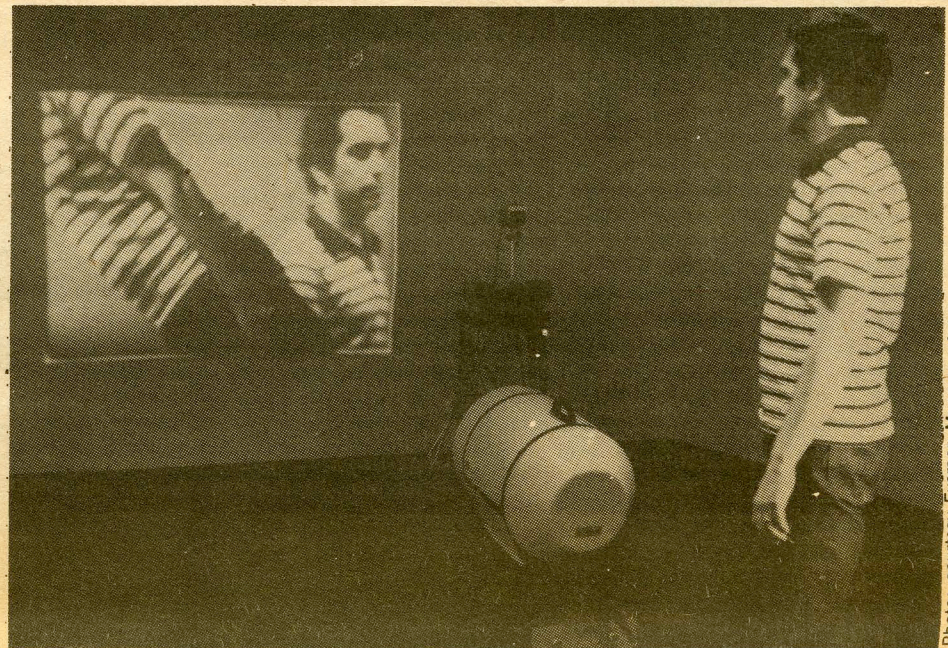
cablecast, microwave, and other network concepts. As a community center, *Media Study*, under grants from the New York State Council on the Arts and the National Endowment for the Arts, offers: (1) workshops in image/sound experimentation and production; (2) instruction in teaching creative media; (3) equipment access; (4) the screening, viewing, display and discussion of all formats of moving and still images; and (5) the research and dissemination of information about their psycho-cultural effects.

It also serves as a conduit for grants to independent film and video makers, and is involved in the legal and distribution problems of media-makers and in training media administrators. Since its establishment in 1971, *Media Study* has been continuously sponsoring free workshops. Currently they are having a 25 week series of video screening of 36 video artists. Under this program, *Media Study* offered a series of 3 four-day video workshops in April and May. The artist involved were: Walter Wright, artist-in-residence at the Experimental Television Center in Binghamton, New York; Bill Viola, a member of Synapse in Syracuse and technical engineer at art/tapes/22 Florence, Italy; and Peter Campus, who has been artist-in-residence at the Television Laboratory, WNET-TV in New York City.

Art/tapes/22, Video Tape Production, 22 via Ricasoli, Florence, Italy 50129. Working in the production of art tapes since September 1973, their main concern is providing free production and post-production facilities for videartists. They cover the cost of materials and other production expenses, sharing the royalties with the artists. Exhibitions of their tapes are held in museums around the world. As far as curator Maria Gloria Bicocchi knows, art/tapes/22 is the only production center working in the area of videoart in Europe.



Charlotte Moorman performing on "Video Bed" by Nam June Paik. Everson Museum of Art, September 1972.



Peter Campus, "Stasis" installed at the Bykert Gallery, N.Y., 1972. Everson Museum of Art, 1974.

Video in museums

B

oston—Even

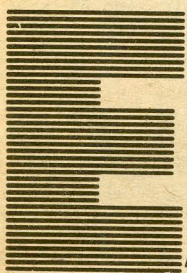
the venerable Museum of Fine Arts is making a commitment to video. Aided by a grant from the National Endowment for the Arts, the Department of Public Education is setting up a small production unit to be headed by Rebecca

Lawrence, the museums's television producer. Productions will include documentary and interpretive programming for use in the galleries and for distribution to other institutions.

Long Beach—The Long Beach Museum of Art received an initial grant of \$12,500 from the Rockefeller Foundation, to be used for the development of a video editing facility which will enable artists in this region free access to a suitable post-production facility. In the past, the Rockefeller Foundation has granted awards for work in experimental television solely to educational television stations such as New York's WNET-TV, and Boston's WGBH-TV. This grant marks the first award of a grant for experimental television work made to an art museum.

The information in Videoart Shorts and Video/Museums was contributed by people around the country. We need your input to keep up to date on new utilizations of video in museums, and video art work. Send information to Art Editor, TELEVISIONS,

Videoarts



lectromotion

in Boston—In January the

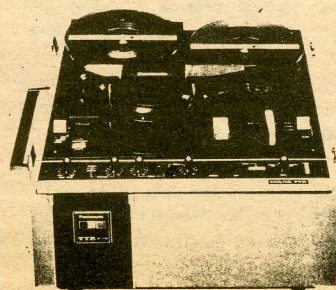
Institute of Contemporary Art showed *Videoweek*, tapes from Boston and New York to record-attendance audience. At the School of the Museum of Fine Arts, William Wegman showed his work, and later in the year, Charlotte Moorman performed and showed tapes by Nam June Paik. Willoughby Sharp visited Boston to do a *Video/Performance* at Paul McMahon's Project Inc. in Cambridge. Ricky Leacock and the M.I.T. Video Workshop produced Aristophanes' "The Birds" and showed local artists' tapes at the Hayden Gallery. There is a new underground VIDEOCAFE in town called "OFF THE WALL" where films, tapes and videoperformances will be shown. Donald Burgy just finished taping at the WGBH New Television Workshop.

Media Study Inc. 3325 Bailey Ave., Buffalo, N.Y. 14215 (716) 835-2088—A regional center established to encourage the creation and understanding of media—especially photographer, film and videotape. Its main concerns are the exploration of electronic and computer-generated arts—visual and aural—and research on broadcast,

CTL COMMUNICATIONS TELEVIDEO LIMITED
6912 4TH STREET, N.W. • WASHINGTON, D.C. 20012

PANASONIC — JVC — SONY — AKAI; Video cassette - Cartridge
1/4" 1/2" 3/4" 1" formats; recorders-cameras-monitors
SALES—SERVICE—RENTAL—REPAIRS: Available on GSA Schedule

CTL is now offering the newest MODIFICATIONS
for the 3130 Editor



The modified Panasonic NV-3130 features:
VIDEO ONLY INSERT ; INSERT WITH
AUDIO; and now VERTICAL INTERVAL
SWITCHING for the HIGHEST
QUALITY in a 1/2" editing machine.

CALL - 726-6767

Serving the East Coast from Washington to N.Y.

A National Advertising Policy

Economic Reform. & the Media

By Kal Glantz & Gary Bernhard

U

until this moment, the media-reform movement has concentrated on *abuses* of advertising such as false and misleading claims, the promotion of damaging, unhealthy and unsafe products, and perhaps the climate of materialism which is created by the never-never land of commercial TV.

It is time to tie the movement into a more fundamental analysis of the role of advertising in American business. It is not the false claims, the lies and distortions that are the real problem. It is the fact that advertising is presently being used to mismanage consumer demand and create artificial wants, that is leading us down the road to disaster.

The major problem of our economy is that we produce too much of what we don't need, and not enough of what we do need. We have too many gadgets, our cars are too big, we waste energy and make things that pollute the air and water. At the same time, our cities are in decline, our mass transportation systems are a mess, some people are eating dog food, and we are going broke trying to pay for our oil.

If the economy is viewed metaphorically as an organism, with limbs and vital organs, it is obvious that it has a kind of elephantiasis. Some parts are so swollen that the beast can hardly drag itself along. If something isn't done soon the poor animal will burst, or choke itself to death on its own waste.

It is fashionable in many circles nowadays to blame these ills on competition and the free market. This approach ignores one vital fact: we no longer *have* competition or a free market in the most important sectors of our economy.

What we have, as Professor Galbraith has demonstrated, is a system in which the large corporations *manage consumer demand* in their own interests. Our markets are controlled oligopolistically, and the corporations which share these monopolies do not compete with each other in any significant way. They certainly do not compete in terms of price and quality.

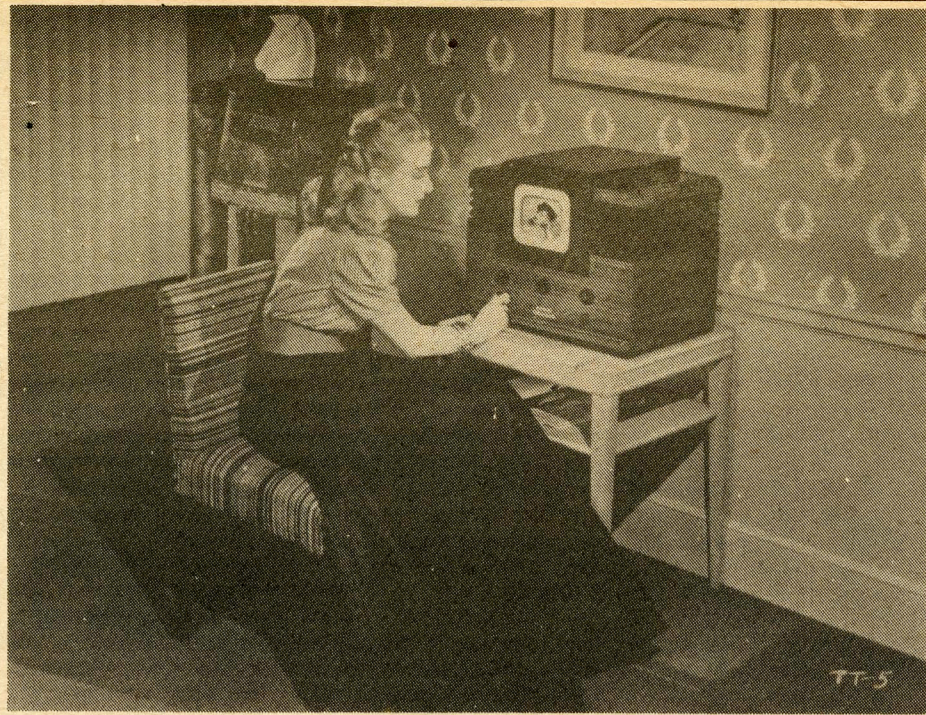
Corporations decide growth

The corporations decide what growth and profit levels they wish to attain, and then manipulate consumer demand to achieve their goals. They do this in a variety of ways, fancy packaging, etc., but the chief weapon in the hands of the demand-managers is advertising. Supply is not determined by demand; demand is *created* for the amounts that industry wishes to supply.

If for some reason, demand falls, prices do not drop. On the contrary, they are raised to compensate for lack of sales. This explains why the price of cars rose during the energy crisis. Detroit, wishing to keep its profits at predetermined levels, relied on advertising to counteract the downward trend and eventually bring demand back up. It has taken a mini-depression to upset corporation plans somewhat.

The full extent of the power of advertising only becomes apparent when the advertising campaigns of the three or four mega-companies that dominate an industry are considered as one *single* campaign. It is then clear that advertising determines how much the nation as a whole is going to spend on any one industry, or type of product.

But even this doesn't tell the whole story. By managing demand for their products, the



large corporations determine how much will be produced by the companies which supply them with what they need to make their products. As Galbraith pointed out: "If consumers are under effective control, there will be a comparably reliable demand for raw materials, parts, machinery and other items going into the ultimate product." (*The New Industrial State*, p. 200).

Through their advertising, a few large corporations make decisions that distort the operations of the entire economy. The demand-management decisions of the executives of the auto industry constitute, in effect, a national planning decision concerning investment and production in their industry and in many supporting industries as well. When planners of GM, Ford, Chrysler and American Motors decide for us how much we are going to spend on cars in any given year, they also decide how many people are going to work on cars during that year, how much steel is going to be used, etc., etc.

In a socialist society, the government would make such decisions through a national planning board, but this involves a great deal of centralized power, a vast bureaucracy, and immense inefficiency. To correct these abuses of power, centralized planning may not be necessary.

Un-managing consumer demand

If the corporations can control an economy by managing consumer demand, it should be possible to make that economy work better by "un-managing" consumer demand selectively. If we limited access to radio and TV advertising time on a product or industry basis, we could influence the investment patterns and move money and labor from industries which are economically and ecologically destructive, to industries which are not.

Let's assume that Congress decided to do something about the excessive use of the detergents that are polluting our rivers and lakes. There is no need for an authoritarian decision *banning* the production and sale of detergents. If the access of detergent manufacturers to media advertising time were limited and soap advertising left free, demand for soap would rise and the sale of detergents would drop. The industry would then begin to shift its investment to soap or to other relatively harmless cleaning agents.

Organized labor would, of course, protest if such a restriction were applied so drastically that jobs were lost. However, access to advertising time can be limited in a gradual and progressive manner.

Shifting investments by limiting access to media-advertising time—the basic principle of a National Advertising Policy—has a number of other interesting spinoffs: first of all, it would allow us to reduce government spending without cutting back on services. Pollution, for example, costs money, and that money is spent by government. Reduce pollution, and you reduce the need for spending.

Reduce government subsidies

Secondly, by getting private industry back into sectors of the economy which it has neglected for so long (railroads, etc.), it will reduce the need for government subsidies.

Another advantage of a National Advertising Policy (NAP) is that it is one of the few mechanisms which offers some hope for

reducing inflation and getting us out of the hopeless mire of stagflation.

Monetary and fiscal policy, which affect only aggregate demand, are helpless to do anything about the imbalance between excess spending on non-essential consumer goods, and insufficient spending on vital services. If aggregate demand is cut back, we go into recession, but prices continue to rise, especially in industries where advertising is important. The result is inflation *and* recession, instead of one or the other.

Reduces demand specifically

An advertising policy allows us to reduce demand in a specific industry, while at the same time encouraging it in other industries, thus compensating for the effects of reduced investment in one area with increased spending in another. In this way, it becomes possible to restore some balance and health to the economy as a whole.

A key aspect of the plan is that it does not involve authoritarian decision-making. Manufacturers can produce whatever they like and consumers will be free to buy whatever they want. The only power a NAP gives to government is the power to correct abuses.

Massive advertising campaigns *force* people to buy things. Though the individual, of course, remains free to buy or not to buy, statistically, the ads control us. A relatively predictable percentage of the people who see and hear the ads are induced to buy. This gives the advertiser a tremendous amount of power, and it is this power which a NAP would eliminate.

Economic regulation

Once the principle of an advertising policy is accepted, its flexibility and adaptability as an economic regulatory device emerge very clearly. A NAP could be used, for example, exactly as monetary and fiscal policy are used: to stimulate or restrain aggregate demand. By increasing or decreasing the money supply, monetary and fiscal policy affect the *ability to buy*. An advertising policy affects the *desire to buy*. In an inflationary period, the total amount of advertising time per broadcasting hour could be restricted. In a recession, it could be increased. This gives you another means of influencing overall demand.

An advertising policy can also be used to supplement the anti-trust laws. These laws are effective only in preventing monopoly control of a market; they are useless in fighting oligopolistic control, which is what we have today. If access to advertising were limited on the basis of size of corporation, it would promote genuine competition. The cost of advertising is one of the greatest barriers to entry into a market. This cost makes it impossible for the small man to compete, and increases the tendency towards economic concentration.

There are as many possibilities as there are priorities. An ad policy makes it possible to determine national priorities without infringing on the rights of the individual.

There are also many possible objections to the idea of an advertising policy. Limitations of space make it impossible to answer them all in this short article. However, I will discuss some of the most obvious ones briefly.

It might seem that those responsible for administering an advertising policy would be obliged to review every product on the market, a process that would end up in endless nit-picking quibbles. However, nothing is further from the truth. A decision to limit access would come about only if there

were a clear and pressing need for it, and if there was political support for the decision. Products which are not under fire for any good reason would not even be discussed or reviewed. Advertisers of most products would be left completely alone. In fact, that's the point! Investment and production will be encouraged where they don't do any damage.

Another objection, one that will be made by people who still believe that the free market mechanism controls our economy, is that a NAP would not succeed in shifting demand patterns. Well, people *might* continue to buy the same things they buy now even if there were no commercials on radio and TV, but the corporations are betting billions of dollars a year that consumer demand can and must be managed through advertising, and I believe they are right.

The final objection that I will take up here is the political one: how can we hope Congress will ever authorize such a measure? That, of course, is a good question.

But we have to remember that the people who are running the economy are desperately looking for solutions. The Democratic Party has voted to endorse the principle of wage and price controls. Certain Senators are whispering rather loudly about the need for rationing, mandatory allocation of resources and other similar measures, measures which have always failed in the past, bringing black markets and red-tape in their wake. Regulating access to the mass-media may be the only alternative to other, more drastic forms of government control.

Galbraith's analysis of the mis-management of consumer demand brought economic theory into a relatively realistic relationship to economic activity. I believe the time has come to create pressure for an economic regulatory device that bears some realistic relationship to economic theory. Only in this way will the various reform movements that are active today be able to combine their efforts in an effective coalition.

*Towards a new
Communications Act
Access: better
than fairness*

By Phil Jacklin

The following excerpt is from a paper by Phil Jacklin for the American Civil Liberties Union called "Towards a New Communications Act: Better than Fairness—Access." (June 11, 1973). Phil acknowledges great assistance in this article from Charles Firestone, staff attorney at the Citizens Communications Center.

D

emocracy is a decision-procedure in which all citizens have equal rights as decision makers. A society is democratic to the extent that all its citizens have equal opportunity to influence the decision-making process. Clearly, communication is essential to this process—just as essential as voting itself.

The media must be regulated, not only to insure a competition of ideas, but so that all citizens have an equal opportunity to participate in this competition of ideas. "Fine, but is a democracy of 200 million possible?" Though we don't have very much of it now, representative democracy is possible. As voters, we have representation in city hall, the state capitol and the Congress. There are people who, to some extent at least, vote on our behalf and answer to us. These people are supported at public expense and use public facilities. We need to establish parallel institutions which give us representation as communicators in the media market place.

There are many possibilities. Our elected representatives and their ballot opponents and/or prospective opponents, leaders all, might be provided free media time and space on a regular basis. Or, we could select citizens by means of a randomizing process designed

continued on next page

continued from previous page

to produce a random and hence representative group of citizens and then provide access to these people, or spokesmen designated by them. Or, there could be a system of access by petition as in Holland. The FCC could establish some such scheme of access under the public interest standard.

It is more useful to imagine what a new Communications Act would be like if we sought to develop a new strategy for media regulation oriented to regulation of access. We could regulate monopolistic and large message-sources in order to limit their powers and protect a competition of ideas in which all have some opportunity to participate. The new Communications Act might have four main provisions:

(1) *The One-Hundredth Concentration Rule:* Any large message-source which controls over 1/100 of the messages to any population of over 100,000 in any medium for a period of one year or more shall recognize an affirmative obligation to provide access to the public.

(2) *The Tithe in the Public Interest:* Any such large message-source shall make available 10% of all message capability (time and/or space) for citizen access. Message capacity shall be defined in terms of time and space and also audience availability to that time and space. (Perhaps there should also be a tithe or tax of 10% on all profits to pay for production of citizen messages.)

(3) *Lottery of Access Spots:* Access spots shall be allocated by lot among registered voters. (Every registered voter is, in virtue of this act, a registered communicator.)

(4) *The Access Designation Mechanism:* It shall be permissible for individuals to make access-contributions to designated representative persons or groups. It will be permissible for the citizen to designate a representative person or group to use his/her access spot. Individual organizations will be permitted and encouraged to

solicit contributors of access time and space.

The Access-Designation Mechanism makes possible effective grass roots support for various organizations at low cost (in time and money) and may lead to individual identification with the groups supported. It is a communications institution which generates community and community organization.

Access-designations will, in effect, be votes—expressions of concerns and priorities—with respect to what is communicated. Everyone will participate in message-selection. Communication will reflect the needs, values and priorities of all citizens.

The great advantage of the access approach is that it provides a strategy for media regulation which is in the spirit of the First Amendment and wholly consistent with it. The decisive difference between the regulatory strategy of the old law and the proposed new law is the distinction between the regulation of message content and the regulation of access.

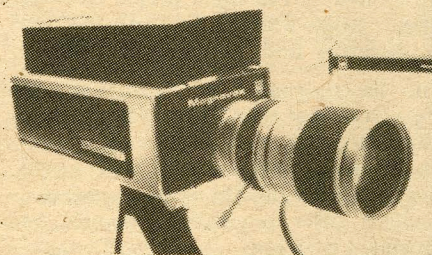
Or, to put the difference another way, it is the difference between the prohibition of certain message-content and the prohibition of monopolization of access by any message-source or group of sources. The First Amendment prohibits government censorship; it prohibits laws regulating message content. But regulation of access does not entail regulation of content. Whatever source gains access shall be free to express any message whatever in the sole discretion of that source.

While it is arguable that total denial of access is a form of censorship, surely it is not censorship to tell someone (who talks all the time) to stop talking for a bit so that others may speak. In contrast, the present law requires a regulation of content (broadcast programming) which tends to be in conflict with the First Amendment. It requires "government censorship" in order to protect "the public interest" and especially to prevent an imbalance of programming that is not "fair" to some points of view.

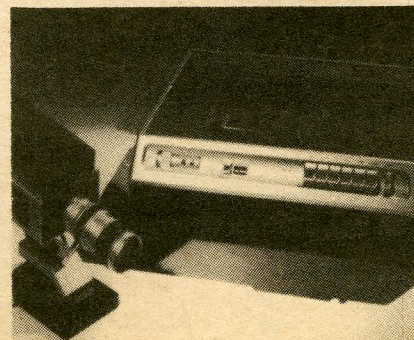


presents

The NEW MAGNOVOX HAND HELD COLOR TELEVISION CAMERA CHROMAVUE 400



This portable, two unit color camera weighs 7 lbs. and offers excellent stability of operation through automatic gain control, chroma tracking, chroma focusing and dark current compensation. At the low cost of \$2,750. It is designed as a natural companion to various videotape and cassette recorders.



**THE MAGNOVOX COLOR
VIDEO CASSETTE
RECORDER VR-1000**
is a high quality,
lightweight (only 31 lbs)
recording and playback
unit at a cost of \$1050.

CALL—726-6767

6912 4TH STREET, N.W. • WASHINGTON, D.C. 20012

Serving the East Coast from Washington to N.Y.

M.A. in MEDIA STUDIES

- This program's purpose is not merely to understand media, but to critically examine its implications and consequences
- This program is concerned with challenging the exploitative utilization of media
- This program seeks to develop more responsible human networks in the areas of: media literacy, media policy, and public advocacy
- This institution supports and encourages the development of alternative and innovative uses of media

**THE BALTIMORE CENTER FOR SOCIAL RESEARCH AND ACTION OF ANTIOCH COLLEGE IS LOOKING FOR
SERIOUS AND COMMITTED INDIVIDUALS:**

- Who want improved media and communication skills...
- Who need more sophisticated techniques and strategies for gathering and disseminating information...
- For whom an understanding of media theory and practice is increasingly essential...
- Who want to apply strategies and tactics of mediated information flow for individual and organizational change

THIS M.A. PROGRAM EMPHASIZES SKILLS IN THE FOLLOWING AREAS:

- * Hardware/Software
- * Film, Video, Photography, & Journalism
- * Research, Policy, & Planning
- * Media in/for Developing Countries
- * Politics & Economics of Media
- * Urban Communication Systems: Potentials & Limits
- * Alternative Communication Systems Design
- * Public Broadcasting
- * Satellite, Microwave, & Cable
- * Communications Law & Public Access
- * The Technology of Information Systems
- * Educational & Clinical Uses of Media

For further information or applications, drop this coupon in the mail today.

Or call direct: (301) 837-6965

**This M.A. Program is 15 months (5 tri-mesters)
with all classes in the evening and on weekends
Cost is \$650/per tri-mester (\$3250 total).**

FINANCIAL AID AVAILABLE

Deadlines for Applications:

Summer—June 15

Fall—Aug. 15;

Winter—Dec. 15;

Spring—March 15

name

street address

city

state

zip

phone

Mail to: Director of Graduate Studies, Antioch College, Center for Social Research and Action, 535 St. Paul Place, Baltimore, Md. 21202

Profile

The Wiley year

By Michael Shain

B

y the end

of 1974, Washington's worst-kept secret was that FCC Chairman Dean Burch wanted off the commission and an appointment in the White House. It was the death-rattle days of the Nixon administration. Nevertheless, Burch, son of an Arizona prison guard, got his wish, a post as presidential counselor.

Richard Wiley, then a commissioner for less than a year, expected Burch and former Office of Telecommunications Policy Director Clay T. Whitehead to push him for the chairmanship to the President and his chief-of-staff, Alexander Haig. It was perhaps the last naive political thought he's ever had.

Not that Burch and Whitehead were inimical to his appointment as chairman (salary, \$40,000): in fact, the three considered themselves friends. But the options the two, along with White House talent scout, David Wimer, laid out for Haig did not include the anticipated support for Wiley. They had misgivings, it seemed.

According to one reporter close to the deliberations, Burch and Whitehead told the President—through Haig—that if he wanted a new face chairing the FCC, he could choose from among a list that included Neal Freeman, a King Features executive and an intimate of Bob Haldeman and Nixon speechwriter Patrick Buchanan, and Chicago attorney David Bradshaw, Charles Colson's choice and son-in-law of insurance magnate Clement Stone, a \$2 million Nixon contributor.

Or, if the President wanted to stick with someone familiar, they added, he could name Wiley. "Things were just so paralyzed over there [Nixon and his lawyers were readying the release of his sanitized transcripts at the time]," one White House aide remembers, "the FCC was the least of their worries." They went with Wiley as chairman in March's first week.

Today, more than a year later, the reins of American communications policy are gripped tightly in Chairman Wiley's hands. When need be, he can pull the votes of four of six other commissioners, assuring himself a majority. He has "raped the commission staff of its best people" for his own, personal staff, according to a high government official who counts himself among Wiley's friends. What power of regulation the FCC has not abdicated to the broadcasting industry already is centered in the offices of Richard Wiley.

This is a thumb-nail profile of Wiley and an over-view of his first year as FCC chairman. The information was gathered over several weeks of interviews with FCC staffers (past and present), communications lawyers, broadcasting industry officials in Washington, and communications reform advocates. All those with whom I spoke asked that their comment not be attributed directly to them.

Richard Wiley is tall and spectacled, with that non-descript Plains-boy face as distinct from his fellow midwesterners as one row of corn is from another. He is almost universally described as a young (40) and ambitious man. "He's always wanted to come to Washington, as far as I know," one friend says.

The friend remembers that he campaigned for nearly six months for his first Washington job, running Richard Nixon's state-level campaign organizations during the 1968 elections. At the time, Wiley was a partner in the Chicago law-firm of Burditt, Calkins and Wiley and an assistant general counsel of Bell and Howell. After the Nixon victory, both Burch—who had been Barry Goldwater's national campaign manager during the abortive 1964 presidential contest—and

Casper Weinberger, then the new chairman of the Federal Trade Commission, offered him their general counsel openings.

What attracted Wiley to Burch and the FCC (I am assuming here, since no one said so explicitly) was their kinship of electioneering. This despite the fact that Weinberger's political star rose swifter than Burch's.

"Both Wiley and Burch were the products of political campaigns calling for a great deal of ability to motivate people," one broadcast official pointed out. "In a campaign you've got to be able to call upon people to make sacrifices, people who don't directly owe you their livelihood. Both were good at it."

With the resignation of Nixon and the strong advocacy of Ford's White House staff to dump the old Nixon team, speculation was rife last winter on whether or not Wiley would be able to hold his job. The entire commission had either been originally appointed or re-appointed by Nixon. And when Commissioner Abbott Washburn's term ends in June, the word was Ford might name another Republican to the FCC, someone to replace Wiley.

But Wiley's identification with the Nixon administration was not as strong as others whose resignations had been requested after the transition. As well, there was no prominent Republican to replace him. ("Who is there to pick?" one White House aide said. "Tom Whitehead?") Wiley has been among the most responsive of the commission chiefs to Ford's program to cut inflationary pressures from "undue" regulation. And, if any doubt remained, Ford's performance at last month's National Association of Broadcasters convention in Las Vegas (and a message he sent to the American Women in Radio and Television convention the next week) quelled speculation. Ford heartily endorsed the concept of self regulation over governmental oversight and endorsed Wiley's negotiated settlement with the networks over excessive violence and sex on TV establishing a so-called "family viewing" hour. All these moves point to a retention of Wiley as chairman, no matter what fate Abbott Washburn may face next month. Wiley's term expires in June, 1977.

Wiley, the work-a-holic

Perhaps Wiley's most prominent and oft-reported trait is his chronic work habit. Like all government agencies, the FCC work day ends at 4:30 pm. And the chairman has not been doing his inter-office popularity much good by stretching his 4 o'clock staff meetings well past 7 p.m. "He's driving them up a wall over there," one former staffer says.

But outside the commission, there is a tangible feeling of awe and fascination within broadcasters' circles for Wiley's consumptive work schedule. It doesn't take much memory power to recall the days of "Gentleman" Rosell Hyde (chairman, 1965-69) or Newton "One Speech" Minow (chairman, 1961-63), when life was simple and an FCC docket languished for years. By contrast, Wiley "never wants to even look tired," one close to him says. "He even feels guilty about watching TV. He'll stick an agenda item in front of himself usually."

"He'll never be popular with the rest of the commissioners and the staff," one former FCC lawyer believes. "He talks too much, he takes insults in a bad way, he's a very insecure guy really. And I think he works much harder because of his insecurity. He's overworking them."

"I think his insecurity is a healthy thing," a friend replied to my questions about this comment. "He's always searching for knowledge that way. When he's not sure, he'll keep asking questions." In comparison, Burch was a caretaker, he points out. "Burch just set the agendas," he remembers from his own commission days. "He wasn't interested in much more, not personnel or anything like that. He was impatient, wasn't accessible. He didn't want to hear reports [from the staff] that lasted longer than four minutes."

And what about Wiley's thin skin of which I'd heard much in my talks with those outside the FCC? "It's true about that. It's his biggest liability," the friend replied. "He just can't stand criticism."

"He's a typical little league coach," one broadcasting executive points out. (During the summer months he does coach his eldest son's baseball team.) "I mean, he's a good square, he does things the way he thinks a good square would do them."

Despite his reputation for hard work and exploring issues to the *nth* degree, FCC decisions still have that curious predictably

that has characterized the agency since its days as the Federal Radio Commission in the 1920's and 30's. In the last 13 months, Wiley has rid the FCC agenda of some of commercial communications' most persistent and threatening issues. Among them are:

- advertising on children's television,
- cross-ownership of newspapers and broadcast stations in the same city,
- excessive violence and sex in prime-time programming,
- counter-advertising,
- and pay cable rules.

Wiley frankly claims these decisions as the major ones of his first year as chairman. If he is content to stand on this record, I am just as pleased to hold him to it.



Below is a list of how Wiley decided those issues. In those cases that were brought to a commission vote, Wiley was usually joined by his four hip-pocket votes: Commissioners Reid, Quello, Washburn and Hooks.

- Children's television: In his first flurry of personal diplomacy, the chairman negotiated with the NAB a change in its "code of good practice" that banned host hucksterism and relaxed, in increments, the amount of commercial time permissible during the weekend morning programming. Those rules were never made into formal FCC regulations (though Wiley threatened to do just that if the code wasn't amended) and the children's advertising rules remain voluntary.

- cross-ownership: The commission, in a 6-1 decision (Commissioner Glenn Robinson dissenting), ruled that only the smallest media concentrations be broken up. Seven television and nine radio stations (in cities such as Norfolk, Nebraska, and Bluefield, West Virginia) will have to divest themselves of either their jointly-owned newspaper or broadcast property by 1980. Stations in the top 50 markets—which comprise 70% of all TV viewing—were left untouched. Even Wiley himself described the order as "picking on the small guys." The kicker: On a showing of "compelling economic need" (i.e. if the paper will fold without broadcast revenues), any or all of the 16 ordered divestitures will be waived. Conceivably, the new cross-ownership rules will change the actual pattern of ownership not one iota.

- sex and violence: In Wiley's most heralded achievement to date, the chairman met with network officials over a month's time securing from them a pledge to keep the 7 to 9 p.m. time slot each night safe for "family viewing." The NAB code was revised again at March's NAB convention to reflect the networks capitulation. Once again, there was no formal FCC rule or policy statement to back it up. The standard remains a discretionary one for many licensees.

- counter-advertising: Pushed to a decision by the FTC and citizen group pressure, the FCC blanketly rejected the entire notion of applying the fairness doctrine to advertising, commercial broadcasting's life blood. The idea is contrary to the concept of "licensee discretion" in programming matters, it ruled. The decision, by the way, reverses a precedent set by the commission in its anti-smoking spots ruling in the late 1960's.

- pay cable: Last March, the commission altered slightly its admittedly "inequitable" pay cable rules. Even before the rules were officially released, cable concerns were in court suing the FCC. The new rules will allow cable systems to bid on a slightly broader number of new films, to show several more films over ten years old and retained the most onerous rules protecting broadcasters from competitive bidding on sports events. "We're lucky Wiley has only two sides of his

mouth to talk out of at once," one cable operator said after seeing the fruits of the chairman's promised new approach to pay cable.

In every major instance, it has been the interests of the broadcasting industry that has profited from a Wiley decree. Even in the case of sex and violence on TV, Wiley did far less damage to the industry with his bi-lateral agreement with the networks than current criticism of his "jawboning" would lead one to believe. In fact, Wiley stood between the industry and a Congress threatening specific and binding legislation blocking more stringent regulation.

Too, it should be noted, each one of these policy decisions do not take full effect until after Wiley is off, or almost off, the commission. The children's advertising rules won't be in full effect until 1977, cross-ownership rules 1980.

Wiley, the political animal

"He's definitely a political animal," a Washington attorney confirmed. "He knows how to trade and he knows how to make people feel important." His political acumen and ability to trade (up to a point) is no more apparent than in his relationships with the other commissioners and the permanent staff.

Today, there is only one other commissioner who is his intellectual equal, one of the newest members, Minnesota law professor Glenn Robinson. But Robinson is particularly powerless, without conspicuous friends on Capitol Hill or at the White House. He has regularly dissented from Wiley-sanctioned FCC decisions: cross-ownership, the prime-time access rule, the commission's support for the fairness doctrine. Several people I talked with used the same phrase to describe him, "the commission's conscience." In some senses, he's assumed Nicholas Johnson's Quixotic cloak, though apparently he lacks the bravura that brought Johnson national prominence. "Nick was a publicist," one broadcast official said. "Robinson is able, bright and honest, too. But he doesn't do things for effect."

The only other vote Wiley cannot regularly count on is that of Robert E. Lee. Lee—now serving one of the longest terms on record as a federal regulator, 22 years—has been considered by the industry, the trade press and, not lastly, himself to be the "UHF and international communications commissioner." "When it comes to an area of Lee's expertise," a commission official concedes, "he expects Wiley to defer to him. Wiley doesn't." As well, I've heard from several sources that although Lee didn't exactly want to succeed Burch as chairman, he would have appreciated the opportunity to turn it down.

Wiley, the administrator

If active opposition from fellow commissioners is not strong, as well, Wiley has been able to neutralize the commission staff by playing aides off against one another. Thereby, he can make sure commission decisions are his own. It is a markedly Nixonian style of administration, complete with centralized power and emphasis on a "responsive bureaucracy."

Early in the Wiley chairmanship, one former FCC staffer recalled, Wiley summoned his broadcast and cable bureau chiefs, Wallace Johnson and David Kinley respectively. He instructed Kinley to champion the interests of the enfranchised cable people and the National Cable Television Association. Wally Johnson and the broadcast bureau, he ordered would push the stance of the NAB in areas where the two interests were at odds. "If they both got together," the former staffer explained, "and then came into Wiley with the same position, then all the commission could do was rubber-stamp it. And Wiley doesn't want that happening."

Because the range of political thought and talent is so narrow on today's FCC and because Wiley has gathered the best minds at the commission for his personal use, most—if not all—of the FCC's decision-making power lies with the chairman and him alone. Only Congress and the Ford White House can check that prerogative.

Despite Wiley's burning ambition, the FCC is a stepping stone to nowhere. Few have gone on to higher office afterwards. "It's a dog's job," one veteran stated. "The commission is not a glamour place to serve, it never will be." Today, Newton Minow practices law in Chicago, Fred Ford is a principal in a medium-sized cable concern, Rosell Hyde is in retirement and if anyone knows where Bill Henry is these days, write and tell me please.

CABLE: WISDOM OUT OF FOCUS

By Maurice Jacobsen

The Rivergate Convention Center, home for this year's National Cable Television Association annual convention, is all concrete and white tile, with a smattering of marble for effect. It's a rather uncomfortable environment to begin with. Consequently when a trade association, such as NCTA, places within these confines a vast predominance of businessmen between 30 and 60 one gets the impression of attending a sales event in a 200,000 square foot mensroom.

Last year in Chicago 4,883 showed up for the meeting, this year only 3,482 arrived in New Orleans for the get-together. For the most part these 3,482 people are the corporate executives, the independent system operators and the hardware salesman who keep the industry functioning.

What the basic conventioner found this year was an industry retrenching. An industry not at all excited about rapidly expanding into new cities and towns, but content to develop the systems they already own and milking them for what they are worth. Now the system execs, I'm sure, would much prefer to use the term "providing additional product for just return of profit" to "milking", but after listening to many panels it kept occurring to me that these cable managers and system owners could have just as easily been talking about golf

carts or Earth shoes or laser beams. I have a hard time recalling when the term communications was used during any of the financial or organizational panels.

For the industry, the high points seemed to be the fact that cable, like the entertainment industry, seems to be recession proof. That the industry has had a great deal of success in raising its basic rates from an average of \$5.40 a month in 1973 to \$7.50 a month in 1975; faster than the rate of inflation. And, that people are accepting with seemingly little resistance the establishment of pay channels on many cable systems.

It is the latter issue that raised the most optimism in the hearts of the operators. Currently pay cable is on approximately 78 systems and reaches 160,000 subscribers. At the convention Home Box Office, Inc. announced that they now have arranged for satellite transmission capabilities, and that two multi-system operators, UA-Columbia Cablevision and American Television and Communication are ready to lay out \$75,000 each to buy receiving stations.

Thus, for instance, in Orlando, Florida, ATC has the capabilities to bring pay to a potential audience of 250,000 cable homes. What the folks of Orlando will see for an average of \$8.00 a month are a number of "encore" Hollywood features such as "American Graffiti," "Blazing Saddles," and "The Great Gatsby." Plus, some major league sports events and a special concert or two.

The industry, with glimmers of a million pay subscribers within two years, seems a bit more confident about their ability to make money after feeling rather impotent the past couple of years. Unfortunately, this new love affair with pay and its network level of programming has come at the expense of local origination and local produced access programming.

In addition to the owners and operators attending NCTA were a handful of people concerned specifically with community programming, and the sense members of the video community got was not encouraging. There were far fewer independent video people and local origination programmers at this year's gathering, the chief reason being that NCTA did not subsidize, as in the past three years, any non-profit groups' travel or convention expenses except to waive the registration fee.

The main center of attraction for program producers was NCTA's Programming Center, slightly off the beaten track and comprising single, square, sterile room with a half dozen monitors and folding chairs. Lydia Neuman, cablecasting co-ordinator for NCTA was responsible for organizing activities in the room and did, I'm sure, in the eyes of NCTA, an appropriate job of co-ordinating the activities. However, because very little emphasis was given to programming, other than pay-TV, in the mainstream of the convention schedule, the attendance at the Center consisted almost entirely of video people talking to video people, with very few cable operators showing up to see what people were doing on a local level.

Each day of the convention the room had a special theme. Monday it was "Case Studies of Cable Channel Uses" which featured a panel on programming with Charlotte Jones vice-president of Sterling-Manhattan as moderator. This panel was probably the liveliest of the entire convention and after the preliminaries dealt almost exclusively with the long term question of funding of access and community programming.

Tuesday, "Access Projects Across the Country" took

the spotlight with Tom Cross, Tele-communication Co-ordinator for the city of Boulder, Colorado, relating the cable is still to come to his city despite, or more probably because of, a great amount of citizen interest and participation. Also on the bill were examples of tapes from New Orleans; Columbus, Indiana; San Diego & San Jose, California.

Mary Sue Smoller from the city of Madison, Wisconsin, had some encouraging news with the development of a new plan to develop programming. In her city, where she is employed by the city government as cable co-ordinator, a three way venture has jelled with the cable system, the city government, and a broad-based non-profit corporation each taking a third of the responsibility for developing the economic mechanisms for the production of programming.

On the last day of the convention individual cable systems showed examples of the types of tapes they were producing locally. Nancy Hauser, of Continental Cable, Jackson, Michigan and Scott Swaringen of United Cable, Hayward, California both winners of NCTA programming awards expressed the feeling of many programmers at the convention, in essence stating that they are producing under great odds, and that their successes were, in many cases the result of their own individual efforts coming in spite of a non-supportive cable operator.

The future of local programming

For the video and access people the New Orleans convention did not generate a great deal of confidence for the future of strong locally produced programming, adequately funded. This preception is based on analysing the two key areas of cable development; the regulatory framework, and the economic climate within the industry.

An important barometer for judging how the industry is responding to economic trends are the number and size of the exhibitors that participate in the show each year. The exhibit space costs each manufacturer or service organization \$6 per square foot to rent, plus transportation costs of shipping the exhibit and its personnel, plus "rent-a-girl" models, plus a hospitality suite to serve refreshments, plus the hotel bill. It all adds up to quite a sum, so if an exhibitor doesn't show up, it's because they feel that they aren't going to sell very much merchandise. Sony wasn't at NCTA this year. Last year they had one of the largest hardware booths. Ampex and IVC were also nowhere to be found. The two hardware manufacturers, JVC and Panasonic, who were in attendance indicated their main interest was merely to keep a level of visibility in hopes that the industry would begin thinking of buying production hardware again in the near future.

That hope may be in the quite distant future as only 84 new cable systems have been energized since March of 1972 when the new cable rules went into effect.

Cable economics means budget cuts

In a main panel entitled "Today's Cable Economics" six presidents of major cable corporations got together to discuss the financial state of health of their respective companies. When it came time to discuss inflation, local origination in the form of locally produced programming took it on the chops. Gene Schneider, president of United Cable, ninth largest multi-system operator in the country indicated that his company had accomplished a major reduction in local programming costs of 40%. TelePrompster has already virtually wiped out all programming except on their major systems, and the rest of the panel indicated that they all have had success "streamlining" operational costs. Although they directly didn't say it, from indications of the local programming people this "streamlining" has been in the form of programming personnel and hardware budget cuts.

When asked at the end of the session whether local programming would get more support once the industry is on a better economic footing, Gustave Hauser, president of Warner Cable responded by stating that his company is "very much committed" to local programming, "why we see a great future for pay in local origination." Its easy to see where they're heading.

It is becoming more clear each year that the industry, except in a few isolated cases just doesn't have a commitment to developing strong local programming. This is especially true without external stimulus in the form of Federal programming or access requirements. It is in the area of regulation that video and access advocates face their greatest challenge, and is the area that needs the most scrutiny at this point in history.

On the opening day of the convention, Richard Wiley, chairman of the FCC, addressed the convention: "It is true that the millennium has not arrived—that in the last 12 months, we have not removed all regulation from cable, destroyed the broadcast industry and abolished the FCC, and, although I exaggerate, I sometimes wonder if only such a

continued on next page

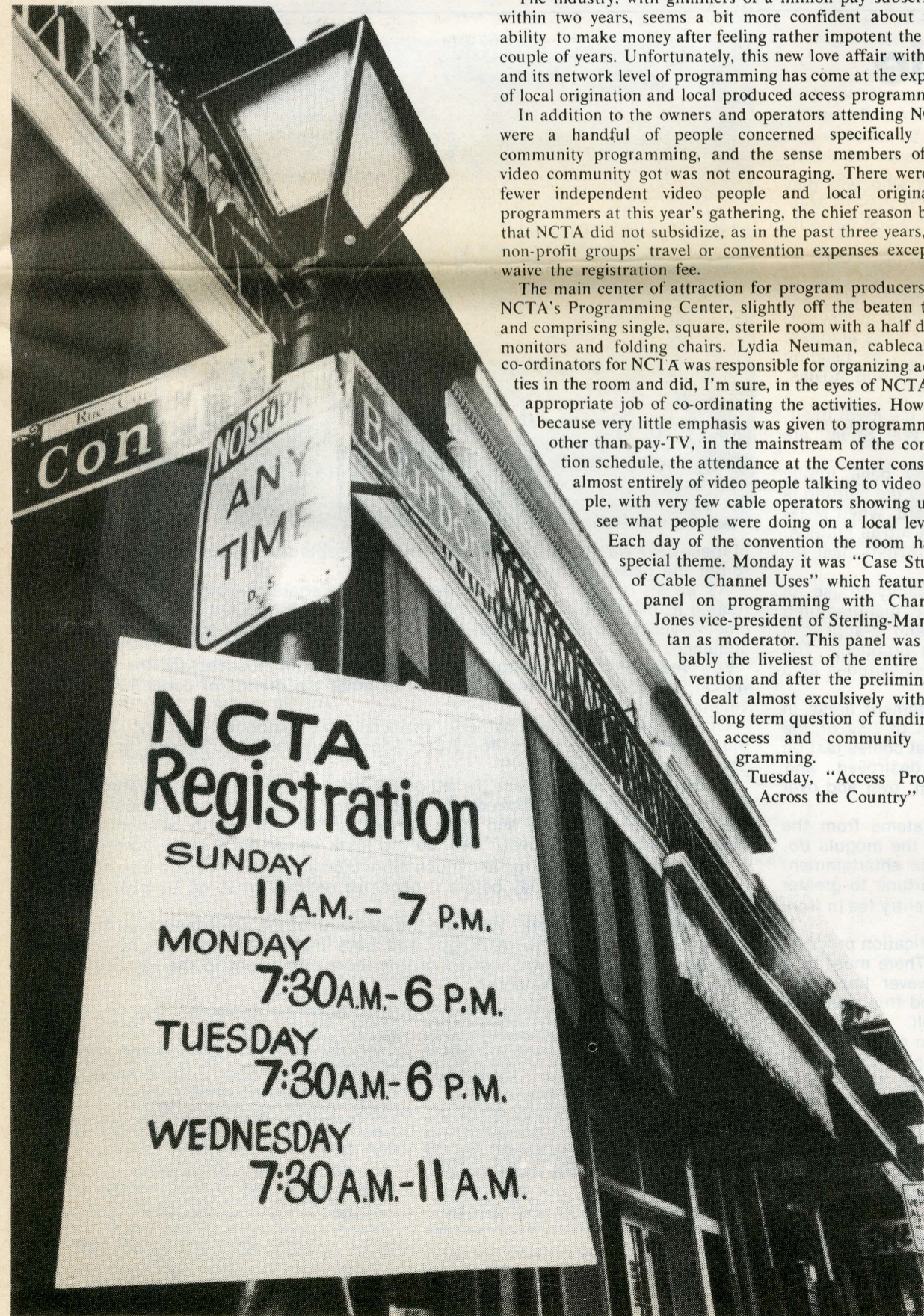


Photo: Maurice Jacobsen

CABLE

continued from previous page

total program would satisfy some of your more ardent advocates." Wiley has said a number of times that being FCC chairman is not an easy task and that it is difficult, if not impossible to please everyone. Yet he took great pains in his speech to outline what the commission has done the past 12 months for the industry. He cited the establishment of a cable re-regulation task force, the creation of a task force to review the 1977 rebuild rules, retention of the 15 year franchise duration, new more flexible pay-cable rules, a revision and relaxation of the bulk of its non-duplication requirements and elimination of cablecasting requirements. "Acknowledging that creativity cannot be mandated by government fiat," Wiley said, "and underscoring our willingness to reconsider existing regulations in the public interest, the commission eliminated the requirement that cable systems engage in local origination."

It is this ruling coupled with the February 26th Notice of Proposed Rule Making to eliminate the 1977 up-date requirements that leave Public-interest and video people very uncertain.

In regard to the question of local origination, the FCC chairman sets a list of priorities for each of the commission's separate bureaus. It is their duty then to study each issue and subsequently to make recommendations to the entire commission. The subject of local origination was one such priority. According to Steve Effros of the cable bureau the commission was and still is committed to the concept to access, but the questions the staff had to deal with were how to get the operators to do it. It was clear that there was

complaint within the industry and that mandated origination was not a good idea. "You can't force somebody to go into a business they don't want to be in," he said. That business, according to Effros in running a TV station, which, in effect, is what the origination ruling told operators to do. A solution the staff came up with was to eliminate any direct edict to mandate origination, but to replace that ruling with one that states each cable system with 3,500 subscribers or more must provide channel space and a minimum amount of equipment for access. The ruling, however, leaves some very large gaps for interpretation and doesn't address itself directly to funding or production expenses. To date the ruling has not been challenged nor have there been any notices of clarification brought before the commission. It is assumed that specific questions of access and programming will be worked out in a give and take fashion between the community and the cable system operator. If this sounds vague, it is. But the fact of the matter seems to be that the commission has very little hard information to go on and that unless local community pressure is brought to bear on system operators and the FCC, access programming could just get caught up in the whirlwind of cable re-regulation and become a brief chapter in communications history.

1977 requirements will be changed

That history will be due for some major revisions in 1975 with the question of the 1977 up-date requirements the focus. In the March 1972 cable rulings the commission stated that all cable operators in the top 100 markets would have five years to bring their systems to the technical standards and channel capacity requirements as outlined in the ruling. These included the three access channel provision as well as the lease channel requirements. The financial climate of the industry and the economy as a whole was much more positive 3 years ago, consequently as the '77 deadline approached the industry panicked. The FCC responded and issued a Notice of

Proposed Rulemaking which states, "We believe that the information provided to the re-regulation task force has raised substantial questions concerning the ability of those major market systems which were in operation prior to March 31, 1972 to comply by March 31, 1977 with our channel capacity and access requirements (specifically Section 76.251 (a) (1)-(a) (8).) Under the circumstances it is appropriate to consider postponing or cancelling the deadline relating to these provisions."

Deadline postponement seems certain

In light of the figures supplied to the commission by the NCTA which state that it will cost a grand total of \$265 million to comply with all provisions, it is generally conceded by all concerned that the deadline will indeed be postponed. The main difficulty from the public interest point of view is that the figures supplied by the NCTA are lumped together as a whole, thus placing very profitable mature systems which do not need the relief with newer less financially stable systems that do.

The ruling does, however, address itself to an extent to the question of access, stating, "Suggestions have been made concerning how we might re-affirm our commitment to access cablecasting while recognizing the economic realities of today's marketplace. For example, by requiring older systems to comply with our requirements upon 'natural rebuild' or by permitting 'composit' access channels. We expect to issue in the very near future an additional rule making notice in which we will explore these and other approaches."

It appears then that some critical decisions will be made soon, that the commission is still grappling with what to do with access, and that the more positive input they get at this time the better. If nothing else was clear at the convention it was that one has to keep a bright eye opened, because things sure are happening fast and if one is concerned with the human development of cable there is no time to wait for someone else to make it work.

The cable TV movie

By Nick DeMartino

Chic, medi-saturated Washington may be gaga wondering who will play Haldeman and Erlichman in the upcoming blockbuster *All the President's Men*, but I find myself dreaming to that time in the future when Hollywood casts its inevitable treatment of the cable television story.

Cable's story has all the ingredients for yet another version of the venerable, and perhaps the most successful of all its make-believe genres: the story of show biz itself. Again and again Hollywood moguls have managed to reprocess themselves into a salable myth, a legend which people will pay cash money for. Therein lies the unique genius of this most American of all business empires.

Of course it doesn't do anymore to think about the moguls as heading separate industries, despite the much-heralded battles between TV and movies, the broadcasters and cable, etc.

"Hollywood" means the entertainment side of the biz only in the myth itself, just as "the media" is newsgathering, "Madison Avenue" and "Wall Street" are the New York portions of television and finance.

The business of entertainment and information has never been totally separate as you might believe if you watch the movies, but today the blurring is almost complete. When Robert Redford can play Bob Woodward, when MGM owns hotels and half the TV programming is produced by the movie studios, when cable TV's "salvation" is a Time, Inc.-Columbia-United Artists deal for pay-TV, what do any of the distinctions really mean?

Hollywood, of course, has always had an extraordinary capacity to use its own fortunes as grist for the myth machine it created. The manufactured legends of Tinseltown, of vaudeville and the Theatrical, appear and re-appear in new form, as the content of movies becomes self-fulfilling prophecy. The spectacle of show-biz's past financial, technical, and moral vicissitudes as a way to fend off current crises.

Even as Hollywood collaborates with the Eastern Establishment press in Washington, waiting in the wings is the new movie version of *Day of the Locusts*, Nathaniel West's raw rip at Hollywood's guts. And that comes fast on the heels of *Earthquake*, where the town is physically destroyed, and *Chinatown*, where it is morally destroyed. L.A. does play itself, over and over again.

Hollywood's fascination with its own decay, of course, stems from the salability of that ultimate irony. Milking the market is what the moguls do.

The best of these self-image pictures have to do with the entertainment industry in times of crisis. The moguls turn their own misfortune to greater fortune by selling tickets to it (like the Christians collecting an entry fee in front of the Roman coliseum).

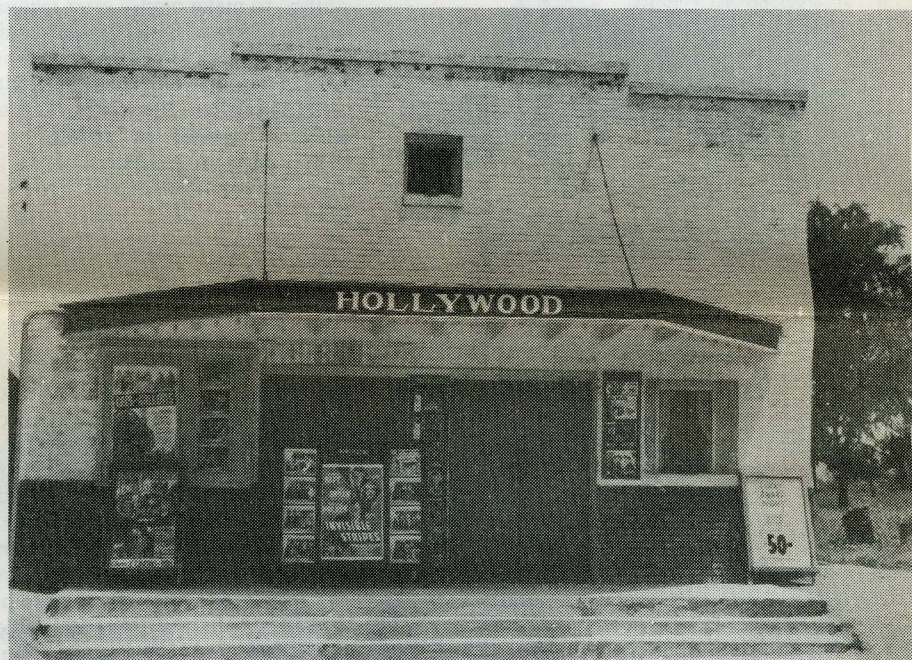
But illusion and fantasy, indispensable elements in the mythification process, cannot be fashioned out of thin air, though many have tried. There must be a bona fide connection with the mass public's desires, however transitory, exploitative and false. The successful moguls have understood this need and made millions from an accurate assessment of what will sell.

Furthermore, for the myth to really work, it must have a grain of half-truth in it, as well as feed off a popular stereotype which exists in the public's mind. It also helps to sell myths with considerable distance between the time it happened and the time of telling—long enough to prevent anyone who was really involved to bother challenging the myth.

Singing in the Rain, the great American movie musical made in 1952, tells the story of Hollywood's survival in the wake of the Talkies which happened almost 25 years before. The movie also coincided with the aggressive competition with TV, which forced the movies to go wide screen Cinemascope and fancy gimmicks shortly thereafter.

Since cable has yet to solidify as a typical media cliché in the minds of the public, it seems likely that we will get the movie version sometime in 2000.

After all, here it is 1975 and we still haven't been treated to the full treatment of the story of TV. (I think they should make it a musical, perhaps "Philo.") Maybe we could get a dramatization of Les Brown's book, *Business Behind the Box*. There's a great quote there, as an irate Hollywood producer shouts, "One



of these days we're going to sell pictures to the cable companies and pay TV and forget the networks." Love it!!

As we sit in front of our soma-age home entertainment units, will we be treated to the full-blown version of "Blue Skies," the first full-length feelie in smell-o-vision carried via satellite onto wall-sized screens that envelop the audience.

Will we be told how a handful of visionary men fought broadcasters, the stock market, theater owners, and "the mob" to bring the glories of cable TV into American homes?

One is tempted to wax baroque, especially the dialogue: "But Irv, do ya think the country's ready for it?" "Shaddap, smuck, I believe in this dream, I believe, I believe..."

And who else would replace the legions of chorines and Stage Door Johnnies of old Hollywood but videofreaks?—those cute, loveable, rambunctious kids who, like Mickey Rooney and Judy Garland in the Andy Hardy sequence of *That's Entertainment*, squeal, "Gee, do you think we can get a show together?"

Of course, it's lots less fun and much more crucial for us to try and figure out the myth we're living today before it becomes ossified in some scriptwriter's cliché waxworks.

How does the hype work? What are the elements of the cable myth—so aptly called the cable fable a few years ago? And more importantly, what can be done to make the myth our own, instead of one more monument to the venality of America's cultural marketeers?

For you real trivia fans, we've culled a few oldie movies which deal with the theme of Hollywood's own mythology. There are many more, which might be nice to continue as a running joke in *TeleVISIONS*. Send us your additions. Tribute here must be made to Pauline Kael, whose "Notes on 280 Movies" in *Kiss Kiss Bang Bang* was our prime memory-jogger.

Ms. Kael's understanding of the business of moviemaking has always been a primary attraction in her reviewing. (See "The Creative Business," "Movies on Television" in *Kiss Kiss Bang Bang*, and "Numbing the Audience" & "Notes on Heart and Mind" in *Deeper Into Movies*. Her recent New Yorker review of *Earthquake* is a gem.)

Further acknowledgement is due to Les Brown, whose *Business Behind the Box* is the best there is. Hollywood tell all in these movies (in no particular order):

Sunset Blvd., my favorite, in which the moguls actually play themselves (DeMille and H.B. Warner), not to mention Gloria Swanson's extraordinary caricature of Gloria Swanson; *Two Weeks in Another Town*, which is about bad actors and movie people making a movie in Rome, and using another Hollywood movie-about-movies as their model, that

being *The Bad and the Beautiful*. Both star Kirk Douglas, although *Two Weeks* has Edward G. Robinson as the mogul.

While *All About Eve* uses the Broadway locale for the battle between actresses, *A Star Is Born* is the real thing: a Hollywood legend, starring a Hollywood legend. Garland, everyone's favorite drag queen, plays herself, just as she does throughout her entire career, from *Broadway Melody of 1938* (remember "Gee Mr. Gable...") to her last flick, *I Could Go On Singing*. Her career is the myth of entertainment.

The Broadway Melody series was the end of a whole line-up of 30 movie musicals dealing with show biz. Indeed, that was the standard fare, my favorite being *Goldiggers of 1933*. Then there is the series of untouchable goddess movies, including Paddy Chayevsky's *The Goddess*, *The Legend of Lylah Claire*, *Harlow*, *The Barefoot Contessa* and dozens of others.

Movie producers are treated strangely in such films, as either weak ineffectual simps (Millard Mitchell in *Singing in the Rain*), ruthless and uncaring (Rod Steiger in *The Big Knife*) or sympathetic (DeMille in *Sunset Blvd.* and Charles Bickford in *A Star Is Born* or Christopher Plummer in *Inside Daisy Clover*).

PAY CABLE

By Ray Popkin

It seems that the time when cable operators might look to services and local origination to build subscribership and income are over. All hopes for pulling the slumping cable industry out of its economic plight are now being laid to pay cable. With the announcements of less restrictive pay cable regulation by the FCC and the networking by satellite of a pay channel by Home Box Office, many cable operators see pay as new messiah come to lead the faithful to the bank. Most of these hopes are fairly well founded. The first indicator is the fact that the stocks of the three companies involved in the pay satellite project, HBO, United Artists/Columbia, and American Television and Communications, rose an average of 22%.

Until recently cable operators and pay programmers have moved with extreme caution, due to both regulatory and marketing uncertainty. In fact a year ago only 43 of the 3,070 cable systems in this country carried pay services, and the services reached only 60,000 homes. A year ago Home Box Office (HBO), subsidiary of Time-Life, led the pay field with 17,000 people subscribing to its pay channel which is networked to several systems, mostly in the northeast. As of this writing a year later HBO has 100,000 subscribers which is more than the entire industry has last year. Theta Cable of Los Angeles has reported a 260% profit increase in its subscription operation within the past year.

Satellite lifts pay hopes

One of the two main obstacles to the proliferation of pay has been the lack of ability to network such programming on an economically viable basis. Cable system operators would rather buy a pay network service, than have to make their own arrangements with film distributors. Thus networks need to be created, and the larger the network the more cost-effective. Sending out videocassettes is being ruled out because of poor quality. Microwave, which is currently being used by some, is very expensive.

At the NCTA convention last month HBO announced what many predict is the breakthrough the industry has been waiting for—a satellite network.

HBO had signed with RCA to use their new satellite, being launched in December, to network 70 hours a week of programming to cable systems. The network will begin earlier in the fall however, using another satellite. United Artists/Columbia announced at the same time, that they would install earth stations to serve seven of its systems, and American Television and Communications has signed on to bring service to its quarter million subscribers in Orlando, Fla. As a result, this industry now expects a million pay cable subscribers in two years bringing in \$100 million a year in revenues. The HBO service will include childrens programs, sports, cultural specials and other programs in addition to recent motion pictures.

The second major obstacle in the development of the pay industry has been regulatory. FCC rules regarding pay have been very stringent especially in regards to the carriage of movies and sports, the high profit programs. While the cable industry lifts its public image by stating that pay will enable viewers to tune to ballet, opera, theater and concert channels for a small fee, they know that these will bring in only a fraction of the money that popular sports and movies will. Thus the battle at the FCC has centered around those items.

Broadcasters and theater owners have waged a war on pay TV as far back as the fifties when over-the-air pay services were proposed. In the late sixties you may remember being greeted at the local theater with save free TV petitions and posters, and recently you may have seen "keep free TV free" buttons and bumper stickers. They are part of a huge campaign by the National Association of Broadcasters to make people believe that pay TV will mean the end of so-called "free TV." Broadcasters say that pay cable will siphon away programs to pay for sports and films that were previously available for free. The NAB claims not to be against pay cable in general, they just feel that movies and sports events should be denied it. Of course the reality of the situation is that without movies and sports, pay could not really swim in the big pond.

Cable, on the other hand, does not feel that they would be siphoning programs away from regular TV, claiming only to want films to be equally available to both mediums at the same time. Thus viewers would have the choice between watching programs interrupted by commercials or uninterrupted programs for a fee. This they feel would give the viewers the right to ultimately decide on the method they use to view programming. They also feel this would offer a greater diversity of programs available to the public. As far as sports are concerned, cable claims interest only in games that are not carried by broadcasters.

On March 20, the FCC came out with its pay cable rules, and as expected the broadcasters screamed bloody murder and petitioned the FCC to reconsider. On the other side seven pay cable companies filed a suit in the U.S. Court of Appeals asking that the rules be abolished. Cable forces claim in their suit that the rules restrain competition and are not in line with anti-trust principles. The rules were passed by the commission by a 6-1 vote with commissioner Glen O. Robinson dissenting.

While the new rules fall short of what cable wants, they do offer more than many expected they would. First of all the new rules allow series-type programming if these series have not been presented before on regular TV. Prior to this time pay operators were not permitted to show any serial type programming. In motion pictures, the new rules allow the featuring of films under the following conditions:

—Films which are less than three years old and over 10 years old and have not been played in the market during the last three years.

—Operators may bid on any film at all if it is under contract to a station in the cable systems market or under contract to a network with an affiliate in that market.

—Cable may display any film if they can prove that the film would not have been available to conventional TV even if pay cable did not exist.

—Cable may show any film if they can show that conventional TV would not want it.

—Any foreign language film may be shown.

While these film rules may appear very liberal there are several factors that do not meet the eye. For instance, while pay cable is given the right to bid on films in their first three years of release, distributors will not allow pay screenings until conventional theater runs end. For many of the best films, by the time a film first hits the big cities, and then smaller ones the run could actually be two or three years. Although this is uncommon, a run of one year is not unusual. Thus a film is not available as long as the rules might imply.

Being able to bid on any film currently under contract to a station in the same market as the cable system is also a questionable proposition. The problem is that most films are under exclusive contract to a broadcaster. The ones benefiting here are distributors who will be able to greatly boost the price of exclusive contracts. If this clause could result in having a lot of programs shown simultaneously on both pay and regular TV the real choice that everyone talks about might actually exist.

The FCC did not include any rule dealing with the problem of the "warehousing" of films by broadcasters but stated when they issued the rules that they would start an inquiry as to whether rules in this area are needed. Pay cable folks complain that broadcasters have signed contracts with film distributors that deny access to films by cable. Broadcasters are denying the warehousing charges.

Sports Rules

If you have the type of mind that cannot decipher higher mathematics, you probably won't understand the rules pertaining to sports events either. No matter how most people feel about pay cable TV almost all agree that major sports events such as the Super Bowl, and the World Series should remain on conventional television. In fact even the cable forces have maintained this, though the reasons for doing so are political. Yet broadcasters are publishing propaganda that implies that you will have to pay \$8 to see the Super Bowl in no time at all if pay cable

starts to carry sports. That price is pretty unrealistic in comparison to pay fees which rarely go over \$8 for a whole month of programs. Though Congress and the FCC will probably never let such events be siphoned, there is some ground to the fear. The case in point that broadcasters bring to mind is prize fighting. As soon as fight managers realized they could make more money by charging high rates for closed circuit tickets, fights disappeared from the air.

Here's a hypothetical case of how this could happen to an event such as the Super Bowl if special restrictions on sports were not in place. Say in five years there are three million pay subscribers, the majority of which are located in several areas such as New York City and Los Angeles. Currently rights to the Super Bowl cost just under \$3 million. If cable could charge, say \$3 for the Super Bowl, giving \$2 per viewer to the NFL, and two-thirds of the pay cabled homes were watching, they would keep \$2 million and give \$4 million to the NFL. Thus, cable could bring in more revenue to the NFL, though they would have a fraction of the audience. The NFL could also license networks to carry the games only in areas without pay cable. New York City could be blacked out to all but pay subscribers.

While cable industry people know it would be suicide to try such a thing, as it would turn every sports-minded congressman and bureaucrat against them, the NFL might not be so wary. The real reason the NFL is against the home game anti-black out law, I believe, is that they wanted to black out home games in order to meet the five-year rules on pay sportscasting.

The new rules on pay cable as they pertain to sports are:

—Specific events such as the Super Bowl cannot be carried by pay unless they have been off conventional TV for five years.

—If in any of the last five years regular TV carried more than 25% of a home team's games the following rule applies. Pay may carry 50% of those games that broadcast did not carry during the year in which the most games were carried. (whew!) (If for example there are 20 games total and 8 were carried in four of the years and 10 in another, pay could carry five games a year.)

—If broadcast carried less than 25%, cable could carry the number of games not broadcast, during the year in which the most games were carried.

—If the number of games available to broadcast decreases the number available to pay must also decrease.

—In cases of new teams or teams that move, the formula will be applied based on league averages.

You will note that under this formula games can be denied pay even though broadcasters do not want them.

The question of where the public interest lies in all this is very complex. Broadcasters are claiming that pay TV will hurt the poor, the aged, and the homebound, who cannot afford entertainment and therefore must rely on regular TV. Pay folks tell us that the poor family of four which would have to pay \$8-\$12 to see a film at the theater could watch eight films for about \$13 a month at home, without having to wait five years. They tell us that the homebound and aged who cannot get around could see current films and cultural events at home, and since so many live in group centers they could watch at fractional costs. Others will say that free TV isn't free anyway, as we pay more for products because of the cost of advertising and because advertising promotes impulse buying and the purchase of unnecessary items. Broadcasters will tell you that ads do not raise the price of products because, they promote mass production which brings prices down. Others worry about rural areas which may never be cabled.

The clear issue is that both industries are claiming to serve the public interest and that their claims are being made to protect consumers. In reality both industries are in business to make money, not to serve American communication. Cable would like to be able to develop and diversify its services so that it can grow economically. Broadcast would like to maintain its powerful grip on the American mass audience in order to continue grossing over \$2 billion a year.

The threat to the public interest really stems from the fact that regulators are mediating between industries rather than between public and the industry. Therefore, the issue is not really pro and con pay, but the whole issue of how or when citizens will begin to have more control over communications technology. At least cable has a local tier of regulation more responsive to public demands. Thus it might be better to favor an industry which may become more susceptible to local pressure.

In any case, pay will pose no extreme siphoning threat for a long time and during that period of time the entry of video discs, proposed public access and citizen oriented local regulation may change things. In the meantime it would at least be nice to have a choice of media and programs. The diversity would not hurt and the broadcast medium could certainly use some competition, especially in light of the increased number of reruns and the myriad of look-alike series.

The only genuinely worrisome part for the immediate future is that what little is now being done in the way of local programming will be given up by operators who see pay as easy money and an easy way to increase subscribers. This, coupled with the fact that the FCC is moving away from local origination regulations, could spell big trouble for local programming.

NEW VIDEO WORKSHOPS

The Washington Community Video Center in conjunction with CTL Electronics presents Summer Video Workshops

1. **Basic Video.** Sat.-Sun. June 28-29, Sat. 10 a.m.-6 p.m., Sun. 1 p.m.-5 p.m. Cost: \$50. Introduction to qualities of video medium, shooting with 1/2-inch portable technology, and principles of editing. Emphasis on hands-on equipment experience. (total 10 people)

2. **Advanced Video Production** (assumes basic video skills). 6 sessions. Wed. eves. 6:30/9:30 p.m., June 18-July 23. Group workshop completes production of 1 1/2-inch videotape taking it from conception of tape theme, through scripting, shooting and editing processes. (total nine people) Cost: \$125.

3. **Video Tech.** Sat. June 21. 10 a.m.-4 p.m. Taught by experienced video technician formerly with Telemation and presently running service shop for CTL Electronics. Will go into the basics of signal stability, waveform monitoring, design of video systems, and advanced hardware maintenance. (total ten people) Cost: \$30.

4. **Video Editing.** Sat. July 12. 10 a.m.-4 p.m. Principles and process of editing on 1/2-inch video systems. (total 6 people) Cost: \$30.

5. **Live Video in a Creative Group Process.** Mon. eves. 6:30/9:30 p.m., June 16-July 21. A workshop exploring uses of live video feedback as a part of a creative group process. Facilitators associated with the New Earth Union Women's Theater Company will guide the group with theater and movement games. Workshop welcomes people with interest in this exploration. (No video experience required.) Coordinated by Jane LeGrande and Vicki Costello. (total ten people) Cost: \$30.

For more information, call 462-6700 or 726-6767. Payment is due by first class meeting. Unless otherwise noted workshops will take place at the WCVC storefront and will be taught by our production staff.

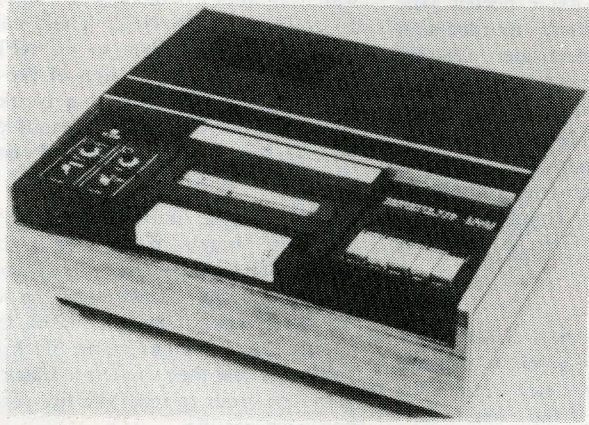
VIDEO NEWS * VIDEO NEWS * VIDEO NEWS * VIDEO NEWS * VIDEO NEWS * VIDEO NEWS * VIDEO NEWS * VIDEO NEWS * VIDEO NEWS *

TECHNISPHERE CORPORATION

ANNOUNCES

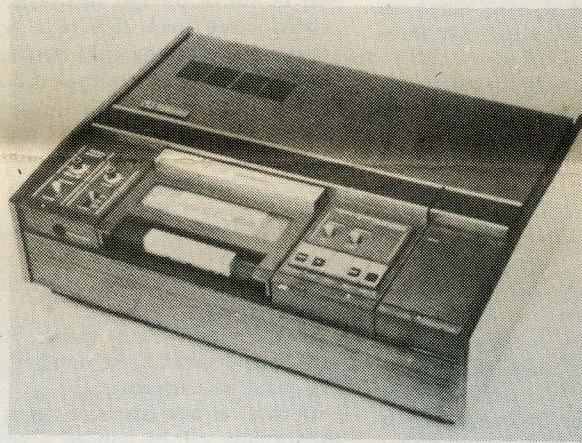
THE INDUSTRY'S MOST EXTRAORDINARY SALES OFFER OF 3/4" COLOR VIDEOCASSETTE RECORDERS AND PLAYERS

PANASONIC 3/4" COLOR
MODEL NV-2110 VIDEO CASSETTE PLAYER



LIST PRICE \$1150
SALE PRICE \$799

PANASONIC 3/4" COLOR
MODEL NV-2120 VIDEO CASSETTE RECORDER



LIST PRICE \$1525
SALE PRICE \$1140

WITH THESE QUALITY ENGINEERING FEATURES

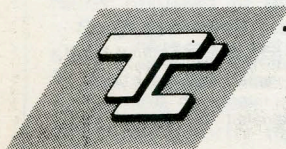
QUALITY ENGINEERING FEATURES

1. Color or b/w playback from compact 3/4" video cassettes.
2. Outstanding economy where playback only is required.
3. Built-in RF adaptor permits playback on conventional TVs.
4. Built-in 8-pin connector permits playback on VTR monitors.
5. Stereophonic sound.
6. Up to one hour playback time.
7. Tapes may be removed from machine at any time without rewind.
8. Dropout/noise compensator virtually eliminates dropout.
9. Automatic Phase Control.
10. HPF* heads.
11. Simplified operation—simply insert the cassette and push "play".
12. Automatic elevator system.
13. Automatic tape threading.
14. Fast forward and rewind.
15. Skew and tracking controls.
16. Automatic end-of-tape shutoff.

*Trade mark

DUE TO THE LIMITED QUANTITY AVAILABLE, THIS OFFER IS MADE ON A FIRST COME, FIRST SERVE BASIS, WHILE SUPPLY LASTS!!!!!!

CALL AND RESERVE YOUR UNIT NOW!!!!!!



TECHNISPHERE CORPORATION

215 EAST 27th STREET • NEW YORK, NEW YORK 10016

(212) 889-9170

Rental • Sales • Service • Research • Engineering

TECHNISPHERE CORPORATION TV 5/75
215 East 27th St.
New York, N.Y. 10016

Name _____

Address _____

City _____ State _____ Zip _____

Please have your Sales Service Rep. Call on me

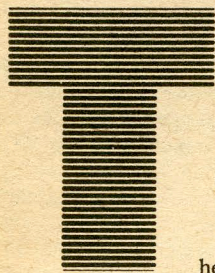
Please send FREE literature

Please telephone me. My number is _____

Hardware

The heartache of half-inch cablecasting

By Ray Popkin



There's a lot more to the cablecasting business than a porta-pak and an editing deck. You can't just march into a the head-end of a cable system, slap a tape on the deck and expect Nielsen-type ratings.

Cablecasting is extremely problematical; in many cases, the signal put over a system from a half-inch tape will be intelligible to only a small number of subscribers. Displaying your tape on a monitor entails only a concern for the stability of the recording and playback machines. Cablecasting that same tape means worries over the quality of the system itself and the varied characteristics of each home receiver. Below are some suggestions on how to get your tape up to snuff and how to transcend some of the most common cablecasting hassles.

In a cable system there are two places where problems arise, the head end and the distribution system. For the signal to pass from a VTR into the cable it must be changed from an ordinary video signal to an RF (or radio frequency) signal so it can then be carried as a specific channel. While in closed circuit systems the units which change the signal are called RF adaptors, in cable they are called modulators and generally cost quite a bit more. These modulators vary greatly in quality and most of them have not been designed with the porta-pak in mind. If your video signal has poor definition, low contrast or weak sync pulses, chances are they could be weakened further by the modulator. On the other hand some modulators can actually improve the signal slightly. Some folks involved in cablecasting have decided to find the best modulator and bring it to the cable system themselves, by-passing the one already there.

Cable itself is problem

The next problem is the cable itself. Everytime the signal passes through a foot of cable it loses some quality. In many systems, especially older ones, the regular broadcast quality signals are snowy and weak by the time they reach the home. Most people who have cablecast half inch tape without improving the quality of the signal will tell you that many of those who lived far from the head end could not see the picture at all.

Then there is the home television set. It is said that TV sets are designed by building a prototype with every possible circuit for a stability and clear signal built in. A broadcast or high quality signal is then fed to the TV and the components are then pulled out one by one until the picture falls apart. The last component removed is then replaced and the manufacturer has the finished product. While this is perhaps over simplified, it points up the fact that many sets will be very intolerant of signal error as the extra stabilizing gear is removed. Japanese sets on the other hand are generally more tolerant. In fact, one system operator told me that he only recieved complaints from those with American sets.

All this boils down to the fact that you need a good signal being as close to broadcast quality as possible. High quality can not be judged on your editing room monitor alone; a waveform monitor is needed showing the electronic information as well as the video information. Sometimes a picture will look perfect on one monitor and will break up on another. You also need to be able to judge the quality of the sync and voltage if you want to be sure you are getting the optimum signal.

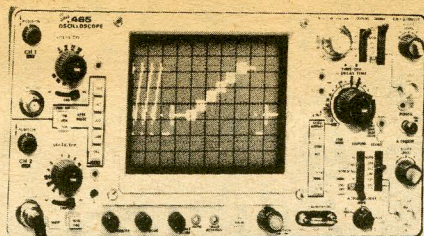
In the Beginning: Check Your Deck

It is very important to monitor the quality of the tape from the very beginning of the process. It will not do much good to find out the tape is bad once you are already in the editing room. Before a deck ever goes out, a few minutes of tape should be shot then played back both on the porta-pak and on a table-model VTR. Here is where a waveform should first be used. You do not have to be an engineer, all you have to do is learn to recognize a good signal, a fairly easy task. Unfortunately good waveforms are expensive usually costing over \$1,000. Sometimes you can use an old oscilloscope or an inexpensive one, with some modifications, at about half the cost.

After checking for sound buzz, sync signal etc, you should then check for skew or tape tension error. For this you should have either a cross pulse monitor or a monitor adjusted for underscan. If you can not afford a waveform, it will also help you to check for sync stability, but not as well. A cross pulse monitor will tell you whether or not the skew tension on the tape is correct. Skew is usually the main problem in cablecastability. If the tension of the tape is wrong the top of the picture will wave like a flag. If this problem isn't caught in the editing process, by the time the picture reaches the home it is usually completely unstable. A cross pulse usually has a switch so that after you check for error you can change back to a regular picture. Since you need a monitor anyway you are only investing an extra few hundred dollars over the regular monitor price.

If you can not afford a cross pulse you can easily have a regular monitor modified for "underscan". This modification decreases the seize of the picture on the TV screen so that you can see the bottom lines and the sync bar beneath them. If the skew is off the bottom lines will be leaning to the right or left and the image on these lines will not match those on the main portion of the picture.

Skew adjustment is not difficult to learn. While the skew control on the decks is of some use, often times further adjustment is sometimes necessary within the deck. If you know that your skew, sync and signal strength are within proper limits when you go out, half your problems will be solved.



Lights & Sound: Hear This

These are the most often neglected areas in video tape production, and yet often the most critical. Its pretty hard on the viewer if they have to get up and adjust the volume everytime a different person is talking, its worse if the tape can't be heard at all.

In lighting you must remember that in the editing and cablecasting you are going to loose detail and contrast. If the scene is washed out to begin with it will disappear when it goes over the cable. Rather than explain how to get good light or sound I would suggest reading up on both subjects. Facing the fact that a video budget should always include a light kit costing at least \$400 as well as a sound system also costing about that much.

Editing: Keep On Checkin

Many say that once you get past first generation tape you can not cablecast as the sync becomes blurred and the video level is weakened. To limit these problems you should edit through some piece of equipment which will process the signal. Most special-effects generators that have gen lock will reshape the sync pulses. A processing amplifier, or proc amp, will do a better job but costs almost \$2,000. You should also once again use a waveform and or cross pulse monitor during the editing so that you can again check the quality of the tape and the edits. Unfortunately decisions on segments of tape to be used should be based on the technical quality as well as the content. If one segment is not quite as good but stands a better chance of holding up technically, it might be better to use it. Edits should also be

checked for stability. An edit with a slight flaw may cause the home viewer to lose the picture completely depending on the quality of the set.

A must is owning a machine modified for verticle interval editing or the over-priced but excellent Sony 8650 which many say edits on a par with one inch machines. The edits made on non-vertical interval machines can not be counted on for stability. (Vertical interval means that the machine will always edit at the end of a frame rather than in the middle.) Once again in editing you will have to deal with skew problems. When you place the tape on the machine you will edit from, you may again notice skew error. As mentioned before, you should have played the test tape on this machine before production started to make sure the skew adjustments on both machines is close. Often times the difference in skew tension between porta-paks and table top decks is quite different. For instance many people will cut the tension spring in the 3130 shorter so that it will be as tight as the skew tension in the porta-pak. Other times, you may have to use a rubber band to pull the skew tension bar as tight as you need it. Thus if you have your machines in tip-top condition, maintain skew control and process the signal at the times of editing, you should be one step ahead of many of the problems.

At the Head End: the TBC

You should only take the master to the head end as you will loose a great deal of the stability you gained if you take a copy. Despite the quality achieved many people will still say you need a time base corrector.

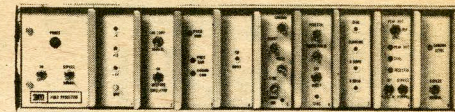
Unfortunately if the system does not have a TBC there is not much you can do unless you can scrape up \$10,000. At any rate, you should at least try again to use a proc amp and be sure your playback machine is in optimum shape. In the near future we expect a TBC in the \$3,000 range that will at least solve cablecasting problems and maybe broadcasting problems as well. But one must remember that a TBC can not process garbage. Even with a TBC you must follow all the other precautions.

More Wisdom: New Cameras & 3400 Tips

In our survey of what others were doing to solve these hassles, we heard a few other tips that may be helpful. The Videofreex have passed along the suggestion that the Sony 3400 porta-pak be modified for crystal sync. This will make the signal more stable while the deck is being moved around. To do this you need to patch a sync board of the 8400 porta-pak into the 3400. The Freex and many others also say that Tivicon tubes (special low light level tubes) not be used, since the overresponse to harsh light causes a disruption in the sync. Extreme changes a in light level should also be avoided as some say that picture instability can also be caused by the fluctuating of the automatic video gain control.

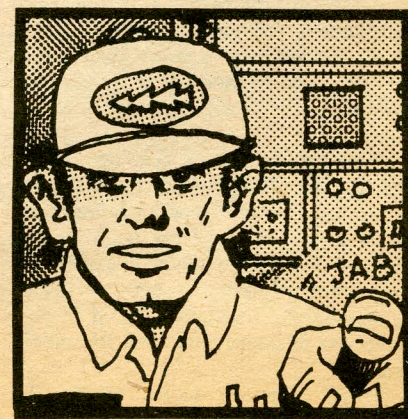
For the most part, quality half inch cablecasting may have to wait for improvement in the state of the art or the cheaper TBC, which might be here in a few months. There are two new products which will help some however.

Sony has released the new AVC3450 portable camera to replace the 3400. This new porta-pak camera has significant improvements. It has 450 lines of resolution, a noise-free start and stop switch and a battery check lamp in the viewfinder.



Avtel, a division of TV Microtime is developing an automatic tension corrector which can be placed in half inch machines for under \$400. This unit corrects tension error within a microsecond on a continuous basis. Currently the unit is used in cassette machines and has been found to stabilize tape transmission considerably.

In the end what it really takes is care. Many people have alienated the public access audience by poor cablecasting. The viewer is going to have to be treated with some respect if access is to be successful over the long haul. It seems that cablecasters will have to realize VTR's are not whole systems, and that that extra \$3,000 or \$4,000 for testing and processing equipment is essential. If you do not have much money to spend on processing you will have to live with losing a lot of the audience on a regular basis. In the meantime, a lot can still be done through intense care and with clean work habits to make your tape as viewable as possible.



Chuck the Tech sez:

'Own a broadcast TV station'

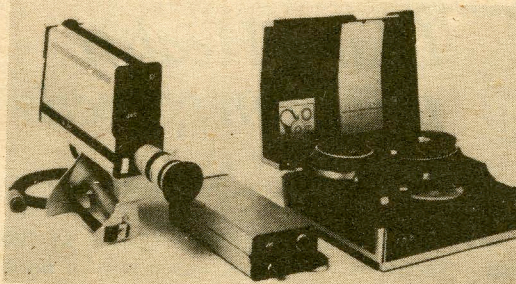
Chuck the Tech, better known in previous incarnations as Johnny Videotapes and Allan Frederiksen, under the banner "Wir Technology is Obsolete," has formed a new organization called Community Telecommunications to help local groups build low-cost broadcast television stations. CTC can provide all the hardware necessary to go on the air for \$44,590 installed, or \$38,590 in kit form.

The technical design, based on Allan's research for a Santa Cruz, Cal., community television station, has yet to receive formal approval for a specific station by the FCC although he claims it is "state-of-the-art, solid-state" technology that meets all FCC published standards.

You can receive a technical description of the station components, complete with a list of unused television station allocations, by writing CTC, Bos 307, Mountville, Pa. 17554.

For a detailed description of current applications for low-cost TV stations and how to file an application, see *Community Video Report*, Vol. 2, No. 2.

THE JVC COLOR HEADQUARTERS



The JVC color Porta-pak is in stock for immediate delivery. Call and ask for a free demonstration today!

NORMAN R. SELINGER AND ASSOCIATES

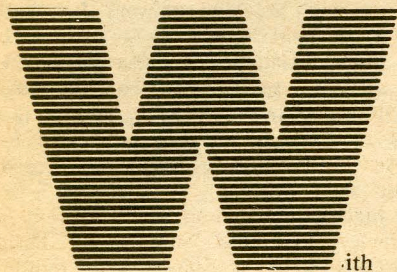
401 SOUTHLAWN LANE 301-340-8400
ROCKVILLE, MARYLAND 20850

Serving the Television Industry for 20 Years.

Tele-health notes

By Ray Popkin

Cooperation stressed in health media



With the theme of "The Health Science Communication Team," the major national conference on health media focused on the need for greater cooperation between the various, and often conflicting participants in this newly emerging field of health care.

The joint conference of the two major associations, the Health Education Media Association and Health Sciences Communications Association (April 12-14) heard major speakers and workshops address aspects of the need for better interaction between media services personnel, instructor using health media, receiver of instruction, and the media librarian.

The critical juncture seems to be the pre-production planning phase for a media package aimed at patients or professionals. Consequently, the focus of the conference was on the "learner" and his needs, with a resultant emphasis on the multi-disciplinary team approach for media production to meet the learner's needs.

This approach, however, runs up against the vested interests of many of the sub-groups involved in producing health media materials at hospitals, private production companies, and elsewhere in the U.S.

Often media producers seem locked into certain ways of thinking about production, which do not meet the needs of audiences. Instructional personnel have difficulty in conveying this to producers.

On the other hand, instructors responsible for program content have been known to hand producers long and tedious scripts that ignore the visual need of the media producer.

Conference speakers also addressed the growing problem of format incompatibility, and non-systematized media techniques—the problem of having four kinds of tape-slide machines, three sizes of videotape, three kinds of film loops, two audiotape systems, and so on.

This may be compounded by the desire of various producers to create his/her own series of programs without regard to system compatibility. The result can be an overly large equipment capital budget, and confusion for the learner.

One solution to compatibility was suggested: transfer of all material to one format, like videocassettes. Another might be for instructional personnel to let producers know that only a small number of formats are going to be used, thus forcing distribution into a smaller number of formats.

The conference again illustrated the wasteful duplication of effort in the production of the same kinds of material by hundreds of different people. Compounding this is the lack of independent evaluation of materials. Thus, whether you want a program in medical education or patient education, you must wade through literally hundreds of catalogs, preview a host of products before ever knowing what you have to choose from.

One bright spot in this area is a new service called Hospital Health Care Media Profiles. This is a catalog service that provides a full page profile on each entry listed, noting the audience, a gist of the content, a synopsis of the script, a listing of related materials provided and a short evaluation. The weak part here is the evaluations as they are not provided by any specific independent group. All in all however this is the best resource guide we have seen to date.

The "in" thing this year at the media exhibition was women's health, with patient education coming in close behind. Each year when it looks like an area will take off a lot of commercial producers jump on the bandwagons trying to get out a product as quickly as possible with little testing and evaluation. The result was seeing a lot of women's health materials for continuing education of questionable merit and a few well packaged patient ed series with little viewability.

Media producers should realize that the patient is a very difficult customer, who doesn't have to watch the material to pass an exam. Folks that have bought slick packages and thrown them up on the waiting room screen have been often disappointed by the results. Listening to speakers at the patient education sessions you soon realized that it takes a lot of considered work to change a person's behavior even if their survival depends on it. The key to success in media assisted instruction, is that it be seen as an assist, and not an end in itself, for many of the presenters stated that human interaction still had to be a key element in the process. Following are some highlights of the patient and well person educated workshops.

Maine Health Education Center established

A total Health Education Resource Center (HERC) has been established at the University of Maine in Farmington, with funds from the Maine Regional Medical program. The Center provides services on demand to medical groups, students, public schools, community groups, health agencies and others. These services range from the providing of preproduced videotapes and films, to the actual planning and production of new materials.

The project lists its five goals as first the education of existing professionals and key members in communities in the providing of health education; second produce health education tools for use in schools and the community; third to support health delivery systems by designing client or patient education materials; fourth to provide consultant services for the planning and design of health education projects, to health related community agencies and fifth to develop health education personnel and courses for the University of Maine.

When the HERC staff undertakes a project they see it through from the very beginning to the actual viewing. They will visit a class with a teacher to assess the audience, plan with the teacher the best media product to meet the need, produce the media, develop complementary printed materials, and then hold workshops for other teachers on the use of the media package. In other cases they help groups get publicity for projects and they are even helping to organize a health fair.

Dr. Peter Doran, Chairman of the Health Science Department at Farmington stressed over and over the importance of close human involvements with the clients of the center. All efforts are made to give the users of the service leadership in the design and implementation of projects with the staffers serving as facilitators. It is also important to note that the project has on staff both a health educator and an education media specialist as well as a writer, media technician, graphic artist, and student interns. The only problem is that the demand for services has been so great that there is a two-to-four-month wait for new projects.

Dial-a-Health program spreads to 35 U.S. cities

In 1973 the San Diego County Medical Society in cooperation with a host of health groups and associations installed two twenty-line telephone systems with a tape deck on each line to handle public questions about health problems. When someone calls in, a bi-lingual operator answers the phone and answers the party's request for information by playing one of the 125 short audio tapes over the line. Since the inception of the project the system has been deluged with a higher volume of calls than it can handle and this success has led to the spread of the idea to 35 other cities.

The service is publicized through a pamphlet containing a complete list of the tapes which is distributed by doctors and dentists as well as clinics. Health consumers are told that the library is designed to, "help you remain healthy by giving preventive health information, help you recognize early signs of illness, and to help you adjust to serious illness."

In its development stage the staffers of the project met with every health organization they could, to involve them in production of their own tapes. The Heart Association would be responsible for tapes on heart disease, the Dental Society tapes on dental hygiene, etc. Other groups such as the public schools, P.T.A., Hospital Association, Colleges, and municipal health agencies were also involved. The result is an extremely great amount of variety in tapes. While the producers of these tapes will make many of them available to other localities, they are reluctant, since they believe each city should produce its own tapes with a local flavor and the address and directions for getting to the agency that can handle the particular problem.

In addition to the subject areas you would expect such as heart, cancer, V.D., cigarette smoking, and birth control, there are many unusual subject areas with a wide variety of tapes in each area. Here is a sampling of some tapes in various categories.

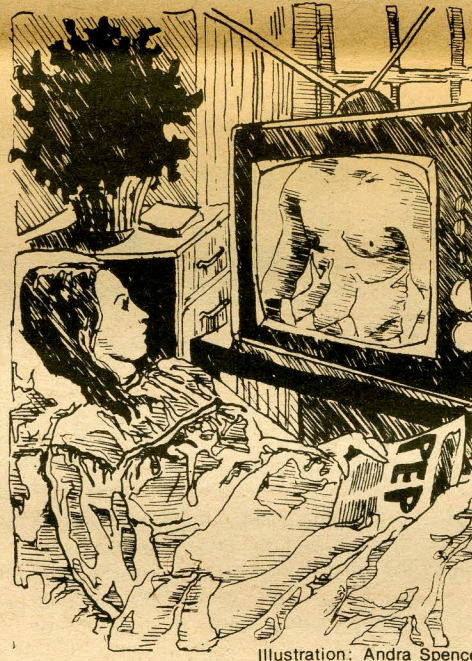
Children: "Teen Years—The Age of Rebellion," "When a New Baby Creates Jealousy," "Poisons in the Home."

Women: "Abortion," "Vaginitis," "Feminine Hygiene Products, Can They Harm Me?"

Public Information: "Medi-Cal," "Medicare," "State Disability Insurance," "What You Should Know in Case Of: "Bleeding," "Shock," "Heart Attack."

General: "Cockroaches, Menace or Nuisance," "Emotional Experiences of the Dying Person," "Laxatives, Use Them Rarely If Ever."

Other headings are, rights of the non-smoker, safety, common problems, drug abuse, alcoholism, care of the patient at home, pregnancy, diseases that affect breathing and care of teeth.



Indiana hospital TV networks is test-bed for patient education

In February patients at five hospitals across the state of Indiana were able to tune into the first televised patient education network for hospital patients in this country. With the encouragement and backing of Wells Communications, the Medical Education Resource Project (MERP), of Indiana University Hospital linked the hospital room television systems of five hospitals with its statewide Medical Microwave system which had previously been reserved for Medical education. Through the system a series of five one-hour education programs are being broadcast, one each day throughout the week, with most hospitals having two show times so that more patients could view the programs.

In September, 1974, Wells approached MERP through its marketing consultants to participate in this experiment so an evaluation could be done of the patient education network concept. Following screenings of the

programs a team of 50 interviewers questioned patients as to whether or not they had seen the programs, and tested for the retention of key pieces of information in different subject areas. During the first two months of transmission, almost 2,000 patients were interviewed, data was compiled and in April a study was released by Wells. Although it might seem that this time span is a little short for a highly accurate evaluation and does not allow time for long-time retention testing, the results do provide enough information to know that such efforts are worthwhile.

One-third viewed shows

A third of the patients viewed at least one show, with over half watching two or more shows. Many of those who stated that they did not watch were prevented from doing so by reason of illness, or being out of the room. The average number of points recalled varied from 25 to 35 % depending on the topics with some patients retaining up to 70% of the information. While this is not as high as you might hope, these figures are about average for programs without repetition or person-to-person reinforcement. Almost all of the patients who viewed the material liked and wanted to continue receiving the material.

Nurses were also queried as to what they perceived as the results of the project. Almost fifty per-cent felt that the programs aided patient-staff communications and seventy percent favored increased use of television for patient education.

One of the main problems encountered in Indiana and also reported in the several individual hospitals that have conducted similar experiments such as Pen-T.V. in Ohio, is getting patients to turn the programming on instead of the regular program fare offered by broadcast TV. In an effort to build audience, well designed program guides were given to all the patients and reminder cards were placed on food trays. Dr. Elmer Friman, director of MERP, stated that many patients said they would have watched if they were instructed to by their doctor, thus he believes that prescription patient education might be more viable than general patient education.

Blue Cross covers patient ed.

This is an interesting point because Blue Cross has recently announced that prescribed patient education is now a reimbursable expense covered by their insurance policy. This being the case, the cost to the hospital of a patient education system could be covered by the insurance industry. On the other hand it might discourage hospitals from transmitting a large volume of general information, as it would be hard to delineate what should be charged for. Instead, there might be systems of the type installed in hotels that can monitor what is being viewed and adding a per program charge to the final bill.

No doubt Wells, which has equipment in 650 hospitals is keenly aware of this situation and is conducting these tests to determine the best marketing strategy for such services. Hopefully a way will be found to maintain open viewing, with perhaps across the board per-patient charge for the video with individual charges for the additional person to person follow up instruction which will be necessary. If this were to be the case patients could be instructed to watch what they need at the time, but could also have the option of picking up additional information.

Another way to meet the insurance company criteria for prescribed programming, and still provide other information, is to run several related topics grouped together. In the current programming schedule offered by MERP, the four or five segments in each program are often unrelated. Many viewers would watch only one short segment and turn it off if the subject was irrelevant. If programs each presented information on different topics but each related to a certain type of health client, viewers would be liable to stay tuned. For example, if a patient was asked to watch a tape on stroke and it was featured in an hour that had another segment on diet, and another on the problems of aging and one on arthritis, the patient would get the prescribed information and would get extra information as well. If on the other hand the second segment was on baby care the patient would turn it off. Thus information could be grouped by areas of age or sex or other considerations.

Hospital administrators need not feel that this will be left up to the program producers. It can be very easily be negotiated by the

continued on next page

continued from previous page

hospital staff and patient education provider, as you are buying the service and have a right to dictate the terms of that service. We have noticed in several cases that Wells and other groups have been more than willing to make special arrangements to keep their customers happy. In fact many hospitals are now making a stipulation that closed circuit TV contractors provide the necessary equipment to feed video cassette information into the rooms at no or little additional cost. It should also be noted that with the contractors agreement you can do it yourself for very little.

The idea of using the tremendous resource of the existing hospital closed circuit networks is long overdue. In fact it is a surprise that so few hospitals are doing it now. With the advent of microwave distribution systems, cable TV and other systems, health facilities could easily share costs of such projects and get a lot of mileage out of a few dollars. It is best to keep in mind, though, that video information alone will never be enough. Studies show that media information combined with personal instruction increases retention by 100 percent. The time of the professional health educator on staff is also an idea whose time has come.

Revamped "Feeling Good" returns to PBS

CTW learns how
to better Plan health
education series

"Feeling Good," the Childrens Television Workshop (CTW) series on health, returned to the air April 2nd, following a two-month period of reworking and rethinking.

The new series programs are a half hour in length instead of an hour, each show dealing with a specific health topic instead of several. These and several other changes were made as a result of criticisms and evaluations which showed that the original programs were not as effective as CTW thought they would be.

This is not to say that the early series was totally ineffective or a failure, for in fact the series carried a slightly larger audience than the average for a Public Broadcasting System show and mail-in response on some topics was quite high. For example, the New York chapter of the American Heart Association received 2,700 requests for information following a show on heart disease.

Basically CTW thought they were not meeting some of their own goals, and could improve the product to make it valuable to more people. They decided to stop the series as of January 29 for eight weeks. While most folks would either cancel the series or run it despite its faults, CTW decided to act on its own research findings.

The first of the several problems cited by CTW officials was that they were too ambitious in thinking they could siphon a mass of new audiences to PBS. They decided to directly compete with commercial broadcasting using a slick variety format, combining situation comedy, name entertainers and serious documentary. In fact, the audience they got was by and large the regular PBS-type audience, which is high in education and income and lower in health needs. This audience was not attracted by the entertainment aspects but instead by the health information. Thus the situation comedy portion of the show was seen by many as a nuisance and was cited as an audience loser rather than gainer. As a result, "Mac's Place," the Sitcom portion of the show which was the thread around which the series was wound got dropped first.

The second major problem was that each show dealt with four topics. CTW felt that if they scheduled separate shows for separate topics people would classify themselves into certain areas and then only watch the shows they felt were most relevant. For example most problem drinkers would not watch a show on alcoholism, but might watch a show that talked about heart disease, cancer, nutrition and alcoholism. The problem was

National Health Education Center edges to reality

In 1973 the President's Commission on Health Education submitted its final report, stating that health education efforts in the United States were fragmented and suffering from lack of funding, evaluation and cohesive strategy. The Commission recommended a bureau be set up within HEW to coordinate that agency's efforts and that a National Center for Health Education be set up, funded by both public and private funds.

About a year later a Bureau of Health Education was set up within the structure of the Center for Disease Control in Atlanta. Currently, the Bureau is underfunded and incapable of coordinating all health education efforts within HEW, as many such efforts are controlled by a multitude of agencies protective of their own territory. Hod Ogden, director of the bureau, has said that funds should be available soon for some demonstration projects. However, the Bureau has funded a study which is designed to put the other recommendations into effect.

The National Health Council, in New York has been given a grant to develop plans for the National Health Education Center. They have been meeting and corresponding with a multitude of health groups, to find out what type of center will best promote the health education needs of the public. Most respondents have agreed that the Center should be a resource for groups working in health education rather than an organization which undertakes to provide that education directly.

The activities most often recommended for this center are: developing policy guidelines, making referrals to information sources, preparing resource directories, conducting seminars and short term training, developing evaluation procedures, providing consultation, and funding research and demonstration projects.

These activities are just what the doctor ordered, but unfortunately the projected budget of \$1 million a year will not go very far. The above services are being cried out for, by health educators around the country and it would seem that this should be the organization to provide them. The question is, when many other HEW agencies have spent millions for specific health education areas such as smoking, and drug abuse, would so little be considered for such an important

Center. The rhetoric of the President's Commission and the President's health education message of last year will still be rhetoric if only a million a year is supplied.

NJ sponsors therapy video workshop

"Therapeutic Uses of Video" was the focus of an April 18 workshop at Livingston College, New Brunswick, N.J., sponsored by the state's Division of Narcotic and Drug Abuse Control.

Speakers included Dr. Milton Wilner, chief of service at the South Beach Psychiatric Center on Staten Island, New York, where he helped develop a video network for staff training and client therapy.

Dr. Marvin Dichter, coordinator of program services at Eagleville Hospital and Rehabilitation Center, in Pennsylvania, conducted a discussion of how video can be employed in treating former alcoholics and narcotics users.

For further information: Barry Hantman, New Jersey Division of Narcotic and Drug Abuse Control, 109 W. State Street, Trenton, N.J. 08608.



"FEELING GOOD" returned April 2 with Dick Cavett as host and 69-year-old activist Maggie Kuhn as a guest. The first program in the new series, titled "Am I My Father's Keeper?", focuses on the option of home care for the elderly. Ms. Kuhn is a founder of the Gray Panthers, which is concerned with "agism" — discrimination because of age.

that there was not enough time to deal didactically with any one topic. Some people felt shorted and others felt too much of the material was irrelevant and stopped watching altogether. The result is that the new shows deal with one topic.

Cavett is new host

The new series is hosted by Dick Cavett and consists of some entertainment wrapped around strong documentary material. The first show, "Am I My Father's Keeper?" on the subject of eldercare, featured a documentary on a retired miner whose family chose to have him spend his last days at home. This documentary was combined with an interview of Maggie Kuhn, founder of the Gray Panthers, a national organization of old people.

The second show treated the subject of alcoholism, combining a dramatic portrait of a woman alcoholic with material shot at an alcoholic treatment center on Long Island. According to a spokeswoman for CTW in Washington, this was the only show of the first series that did not bring in queries for further information at the local Washington address. (Local stations usually give addresses where viewers can get more information on subjects covered at the end of each program.)

The third show was on heart disease, and featured Pearl Bailey singing and talking about her comeback after her own heart attacks. This show was interwoven with documentary material about patients enrolled in the "Sharing and Caring" program for heart disease victims in Connecticut. Heart attack victims and their wives talked about fears and the emotional problems that accompany heart disease. These documentary segments were interrupted by Dick Cavett giving filler on low cholesterol diet and other related topics.

This writer's feeling after watching the three shows was that there are still problems with "Feeling Good," even though it is quite good. The main problem was in making the transitions from the slow moving and heavily

emotional segments of documentary material to the faster paced and lighter remarks by Dick Cavett. Most of the hard information was contained in Cavett's remarks, which seemed to go by too quickly. By the time you stopped reacting to the documentary the hard information was already half gone by. In the beginning of the show I felt like I had turned on a serial halfway through, for everyone was already talking about aspects of heart disease and diet, and exercise but if you did not already know a lot about the subject you might be hard put to figure out how they all fit together. The show could have benefited by being more didactic and less complicated in structure. Thus it seems, perhaps the best production formula might not be reached but the new series is much closer.

The problem is that CTW is trying to find out what the right way is to do something that no one has yet been able to do. They are trying to build a programming package that will attract the largest possible audience without sacrificing too much content. They are also trying to reach several economic classes and a multiplicity of ethnic groups at the same time. Anyone who has used and tested health education media will tell you that it is extremely hard to find a product that both sustains interest and gives a lot of information. As to actually modifying behavior, it takes a lot of time and more than just programming. So while it's easy to criticize and make suggestions, it would be a lot more difficult to sit in the director's chair and make them work.

Audience-building

In the long run the thing that is going to make the difference in audience building, and the difference in getting people to actually respond to the information is through community outreach. It is in this area that the "Feeling Good" project excels. CTW has seven regional offices designed to promote utilization of their materials and complementary efforts aimed at the same goals.

Through these offices and people at local PBS affiliates Feeling Good outreach projects of many kinds have been promoted.

The first step in this effort was to reach as many existing health networks as possible, whether they be local heart, lung, alcoholism, and similar associations, or teachers of health classes in public schools or anyone else in the local health field. In many cities people from such organizations worked with CTW or PBS people in teams to promote outreach projects. As a result there have been a rash of "Feeling Good Health Fairs," and local health talk shows tying in with the series.

For example the PBS station in Seattle dubbed itself the Feeling Good station on its logo and formed a citizens health advisory group to work on a series of local health shows called "Health Watch." The local Health Education Coalition of King County held a Feeling Good Health Fair and, among other things, detected 130 cases of hypertension.

In Texas the state medical association has asked its member doctors to promote the show and the state health agency is distributing follow up health materials to 300,000 elementary schools.

In Jackson, Miss., the local NBC affiliate donated \$6,000 for the purchase of a Feeling Good van to bring the programs directly to poor people in rural areas. In many other cities, many similar things are going on.

Another noteworthy aspect of the new series is that subtitles are being transmitted with the series so that a PBS affiliate may choose to transmit the picture locally with or without the subtitles. Thus in many cities "Feeling Good" is the first show ever to be shown with subtitles for the deaf.

Was it successful?

In the end people will be lining up to declare the series successful or unsuccessful. Some would say the fact that thousands of people in New York asked for health information as a result of one show, or that in Seattle 130 cases of hypertension were detected, means that the show is successful. Others will call it unsuccessful if the national health budget didn't drop by the \$6 million spent on the series. This writer thinks it is successful, just because it is getting things started. Even in its failures it finds out just what the failures are so that greater successes can be made.

Hopefully funding sources will see that problems are one inevitable step in the evolution of health education and expand funding in the field rather than diminish it, but unfortunately educators are not often allowed the number of trials that people such as cancer researchers are. We would rather spend much more on finding ways to cure cancer than on finding ways to prevent people from getting it.

Secondly CTW would be a lot more successful if there were several televised health education projects funded instead of one. If this was the case, CTW would not feel that they have to reach every kind of people in every different part of the country, about every different health problem. Thus they might be able to target a more specific audience and more specific problems with greater success.

Women's Media

NY women's videofestival runs for 3 weeks

By Janice Cohen

The third annual Women's Video Festival was well received at the Women's Interart Center in N.Y.C. last month. The festival included 11 shows composed of four, two hour programs featuring 33 videotapes by American and Canadian women and video gallery pieces by Susan Milano, Wendy Clarke, and Daile Kaplan.

The coordinators of the festival, Susan Milano and Ann Eugenia Volkes, felt it was a success. An estimated 80 people per show attended.

The festival was shorter this year with fewer tapes and screenings. The past two festivals, also coordinated by Susan Milano, presented all videotapes that were submitted. This year a panel of five women served as jury in selecting 33 of the 110 entries. One day's show was reserved for women only, a fact that was criticized by some women who had submitted tapes and wanted their work viewed by mixed audiences.

Despite extensive publicity, mailings, and press releases, the festival was ignored by major press, as Susan explained, it has been for several years now. Media support has, with few exceptions, come only from feminist and special interest publications.

Environments built specifically for the festival created an intimacy lacking at last year's Kitchen festival, though more consideration should have been given to overall viewing quality. Monitors were small, limited in number, often poorly placed, and not without continual technical (stability and color) problems.

Although most people agreed that the quality of work was higher this year, only a few pieces were in any way exceptional. Many tapes suffered from poor camera work, inaudible sound, inadequate lighting, and ultimately bad direction and/or composition.

These festivals are nevertheless important events. They provide a positive environment for women videomakers to screen new work; some important works that are rarely seen are presented here. As an annual event it generates dialogue and feedback among and between videomakers and the public. As a sample of women's work it reflects how far we have come and how far we have yet to go.

The Women's Interart Center is now offering a traveling package of this festival plus some selections from previous festivals. They are proposing a rental rate based on time and number of tapes and hours requested. There have been a number of inquiries, but as yet no firm commitments. Contact Susan Milano or Ann Volkes at the Womens Interart Center in New York City.

Some capsule reviews

Women of Northside Fight Back, (B&W, 27 min.) one of the most impressive documentaries at the festival, is an inspiring political and personal statement by Christine Noschese, Marisa Cioffre, and Valerie Bouvier. The tapemakers focus on residents (mostly women) of Northside Gardens in Brooklyn, N.Y., who were leaders in their working class community's struggle against an expanding SS Paper Box Factory in 1973. Women discuss how their lives were changed in this struggle, how they realized that in order to defend themselves and protect their homes they would have to break the law and fight city hall. Women who had previously perceived themselves as law abiding citizens

relate how they learned to organize, vocalize their demands, plan and execute demonstrations and actions (like stopping traffic on the bridge and pushing a coffin around town hall in protest).

These women succeeded in preventing the city and factory from expanding further and obtained new homes where old ones had been destroyed. They gained an understanding of their collective power and individual capabilities, enormous respect and recognition from their families and community. Their victory is a victory for all of us; and in one women's words "I'll never sit back again, if you sit back, the whole world will never come back to you."

Seems Like a Long Time, (B&W, 25 min.) by Marji Yablon and the Bedford Hills Longtermers Committee is an appeal from the Lonterm inmates of the Bedford Hills Correctional Facility, the only minimum/maximum security prison in New York State for public support. Inmates discuss and reveal the oppressive nature of their environment and its destructive effects on their development and rehabilitation.

It is a process tape and its technical quality is low, but its effect, content, and reality are startling and compelling. Little is seen from within the walls of our prison system; and it is important that we do not forget the horrors endured by the people there...the daily routine of curfews and authoritarian controls, the mundane, repetitive, and obsolete training programs, the regressive and destructive effects of unproductive work, the despair and helplessness shared by inmates and administrators alike. The appeal includes the demand that longtermers be given the same privileges as shorttermers, also that physical contact with family and friends be allowed, that participation in food decisions and preparation be allowed, that work programs be



updated and available to all. They appeal for assistance through public support, dialogue, and legislation.

Ama L'uomo Tuo (Always Love Your Man) (B&W, 15 min.) is a sensitive portrait of a seventy-five-year-old Italian widow. We follow her through her daily chores as she reveals her most intimate experiences of marriage. She relates how she was beaten, abused, and

forced to work under intolerable conditions by a cruel and oppressive husband. This piece is a powerful and well directed work.

Glass Puzzle (B&W, 26 min.) by Joan Jonas, with simple video technology and real imagery succeeds in creating a continuous stream of illusory and abstract impressions, forms, and movements. She explores the reflective natures of mirror, monitor, and human surface, utilizing people (often theatrically) and simple objects as subjects. The more narrative sequences are reminiscent of Bergman with two women juxtaposed in various theatrical and spacial arrangements. Her uses of sound and silence work well. This work has great presence.

Gerald Ford's America—Part 2—Chic or *Sheik*, (B&W, 30 min.) by TVTV, maintains their tradition of fast moving one line satire journalism as they follow a syndicated society columnist through five parties in Washington, D.C. Scenes are short and shocking — the superficiality, the crassness, the confusion of Washington's social/political entertainment activities is almost too horrible to be satirized without comment. This documentary is entertaining, but lacks any kind of historical perspective and though humorous, keep us laughing long and hard at the worst America has to offer.

Saliva Sisters, (20 min., color) by Susan Wolfson was done in real time to a composition by Soft Machine on the Paik/Abe color synthesizer. Her work achieves a flow and rhythm unusual in most completely abstract synthesized work. Variations in color, form, and movement are continuous while a deceptively simple (feedback and two oscillators) theme is maintained.

Lady of the Lake, (1½ min., color) by Louise and Bill Etra, done on the Rutt/Etra synthesizer, creates a wonderful image of a woman flowing within a wave.

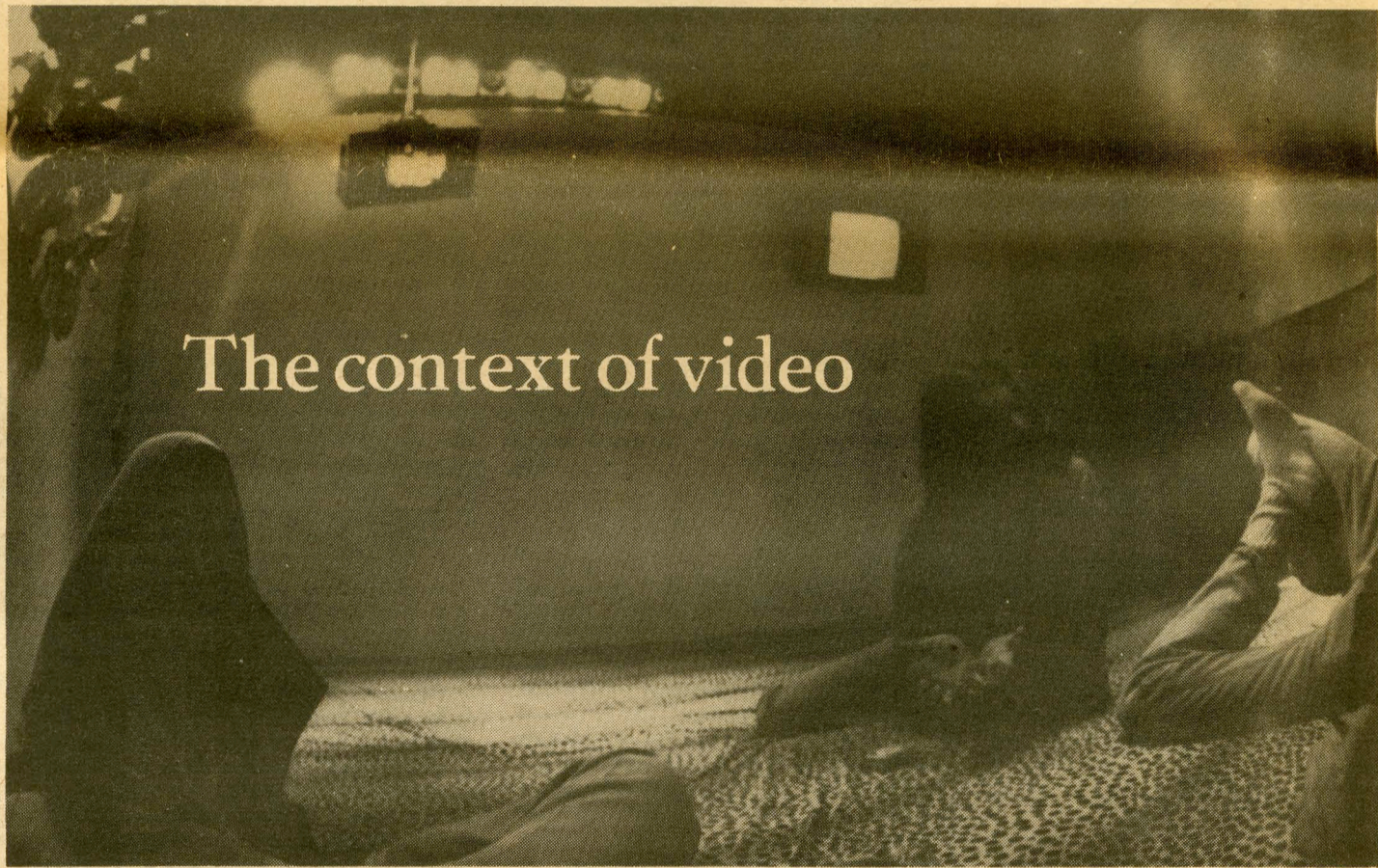


Photo: Dan Hedges

The context of video

By Victoria Costello

Thanks to NBC-TV's distorted view of feminism presented in a controversial *Police-woman* episode last season, prime time America finally understands the "real" goal of the Women's Movement: It is a plan to take over the police force and hunt out Lesbian conspiracies against little old ladies.

But across the country many women have grown tired of such typically twisted portrayals of their lives. During the last year, independent media women have gotten together to make and present alternative video visions in which women are reflecting their own self-images and values.

A representative view of current video work being done by women was provided at the third annual New York Womens' Video Festival, held at the Women's Interart Center last month.

In order to evaluate the significance of this event it must be seen in the context of the alienation felt by many women towards the existing broadcast media.

It is under a feeble guise of progress that broadcast TV is using/abusing the social phenomena of changing sex roles as fodder to fire up its tired prime time formats. Suddenly TV decides that American women actually do hold jobs, so this season we see ladies reading the evening news, we have Maude selling real estate, and a few (too many) ladies in blue. In this same spurt of social consciousness, broadcasters have also acknowledged that black people have families, and America has some different ethnic groups.

So what's wrong with television catching up with social reality? Nothing would be *IF* we weren't just cashing in on one set of male fantasies for another revised version of the same. Specifically here I refer to those of network owners, sponsors, producers, directors, writers, etc. who are in control of the broadcast TV production process, a process which still virtually excludes women and minorities.

In regards to the portrayal of women on television, I am not one to say that there is nothing coming over the tube that speaks to the lives of women. I admit that I'm in love with Rhoda. She talks back to her mother, she

likes sex and she doesn't even make Joe's breakfast for him in the morning. But I've often wondered how long she would have lasted as a swinging single without a marriage obsession to validate her existence. The real point of my concern here is not whether or not she gets married, but who is deciding about it and why.

No doubt the broadcasters think they've left the suffocating Donna Reed consciousness of the fifties far behind them. Now we're laughing our way through the multi-racial, ethnic and class sitcoms of the seventies, TV's new wave. On the surface the content looks different but in effect it remains the same regardless of the colors and sexes on the screen, because control of the process is unchanged. Each time the network "idea men" come up with a new "fringe of society" group to relate to, whether it be feminists, blacks, Italians, Irish or gays, we end up watching a half-hour of one-liner projections coming straight from the minds of our "control group". What's most often missing

continued on next page

continued from previous page

is participation on the part of the group of people whose lives are supposedly being represented.

The alternative to this projective mode of using video/TV, is the involvement of participants into the process of video production. A lot has been said within the independent video movement about the theory and practice of video process. It has on occasion successfully involved people in making their own media or at least made them more aware of the processes behind the media which they daily consume. On the other hand we have often heard too much about video's potential for breaking down communications barriers in a given situation by the mere act of placing a camera in each person's hands, when we know that this is rarely feasible, and doesn't always work when it is. This realization has become a particularly vivid fact of life as we muddle around with ever-faltering hardware and begin to deal with the technical requirements of getting a quality signal over broadcast or cable TV.

Three criteria for tapes

What became evident to me at this, the third annual Women's Video Festival, were three major criteria for the evaluation of a tape and of an entire video event. These are: its technical quality, the meaningfulness of its content, and its sensitivity to the process of re-defining the roles of videomaker, subject and viewer.

At this year's festival, tape viewing took place in three different environments, each large/small enough for about twenty people to sit/lie cozily in some sort of contact with each other. Communication within and between the three circular areas was enhanced by cameras and monitors connecting us with the playback of our images. Unfortunately projection was inadequate due to an insufficient number of monitors.

Near the viewing areas, I, along with many others, came across the video "Gallery Pieces". As I entered the center of this live video "playground" an older woman was swinging to and fro on a rope swing with her attention fixed on her own image gliding sequentially across three linearly arranged monitors. She smiled at me like a happy child as I passed her on my way to another box-like video toy. Inside this structure of cameras and monitors images of my face were projected at me as I attempted to draw my profile through the monitors. While I played I remembered again how simply and powerfully video games such as those can get across the basic qualities of the medium. Things like its visual intimacy and spontaneity can be experienced directly using oneself as subject and object.

The video theatre environment offers a means to explore the live video experience, something which could never come across on the home TV set. But the fact that broadcast television has so severely limited access for the alternative content has also made it necessary for people in most places to come out of their homes to see any innovative uses of video.

Five categories included

This festival featured tapes in these categories: documentaries, portraits, synthesized, conceptual, and erotic. Documentaries and personal statements made up nearly one third of the tapes in the show. Generally they lacked the heavy rhetoric which has plagued feminist documentary video in the past. Instead, feminist themes were woven into more personal portraits and stories. Of these, I was particularly struck by "Keeping the

Door Open, Ann Stafer" (1974) by Kim Beaman and Lydia Keiner, a portrait of a Michigan feminist, factory worker and Labor Union organizer. Her strength becomes the central theme in this brilliantly shot and edited tape which carries us into her family life and union work, which are the important things in her life. They are set against the background of the daily Tony-the-Tiger monotony of her assembly line work at the Battle Creek Kellogg Plant.

Another tape of incredible sensitivity was Cara DeVito's "Ama L'uomo Tuo" (Always Love Your Man") a portrait of her Italian grandmother. In a four-month taping period the artist obviously managed to gain the complete trust of her subject and in this process use, to fullest I've ever seen in such a portrait, the potential in video for transmitting a feeling of intimacy.

Other documentaries of high quality included: "ISIS", an entertaining tape about a New York women's rock and roll band, done by a Women's Interart Center Video Workshop, and two other more familiar pieces, "Harriet" by Nancy Cain and "Gallery" by Anda Korsts.

Some of the documentaries were mediocre in both content and style. A couple which had painfully good content were virtually destroyed by bad shooting and editing. Of the latter type, I find myself resisting making excuses for badly done video in "Seems Like a Long Time". This tape by Marji Yablon explores the inequities that exist within the prison system for longtermers. It is a process tape done in close conjunction with the Bedford Hills Longtermers Committee, a group of women prisoners who talk frankly and powerfully about their lives. Unfortunately, the communication of this important information is badly hampered by poor interviewing and editing. "Teaching Projects for the Summer Tour" by Linda Rodolitz, explores a new and exciting area, the use of video in dance. But again, bad shooting and barely audible sounds made viewing difficult.

Of the synthesized and abstract tapes, I found Pat Lehman's "Video Vitae" to be the most interesting. It integrated computer generated "real" and abstract images into an easy visual flow depicting her view of a woman in conflict.

Due to the scarcity of color monitors for projection, I discovered that synthesized video can be incredibly boring in black and white. But from what I could see, I got very pleasant sensations from Shigeo Kubota's "Marcel Duchamp and John Cage Playing Chess." In this category I also enjoyed two quick paced little gems done by Louise and Bill Etra on the Rutt/Etra synthesizer, called "Lady of the Lake" and "The Heartbreak Tape".

CLASSIFIED AD

In the next issue of TeleVISIONS we will inaugurate our new classified advertising policy: \$1 per line, 45 characters per line (including spaces) in the type face you are looking at. Larger type will cost proportionately more.

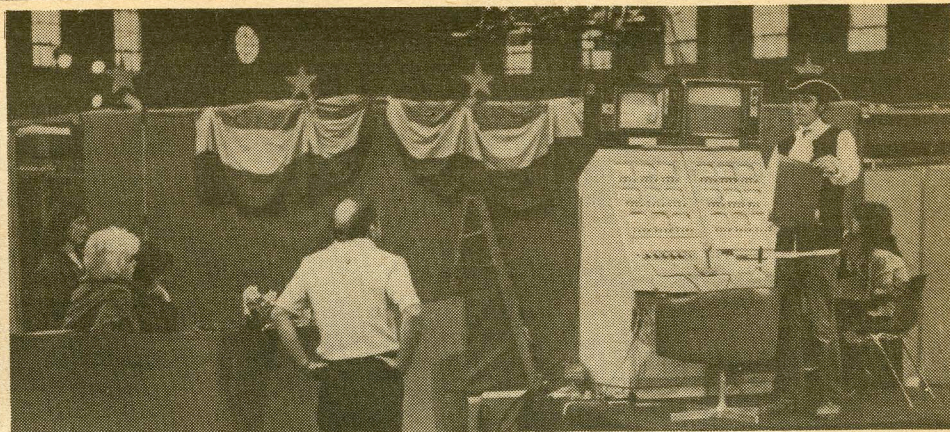
The classified ads will begin with the following categories: Hardware for Sale; Hardware for Rent; Software for Sale; Software for Rent; Positions Wanted; Positions Available; Education; Opportunities; Personals; Print resources; Services available.

If your ad doesn't fit these initial categories, we'll start a new one.

A check must accompany all classified orders. Deadline for the next issue is June 10. Indicate if you want the ad carried more than once.

Send all ads to: **CLASSIFIEDS, TeleVISIONS, P.O. Box 21068, Washington, D.C. 20009.**

Include: **Your message, typed at 45 characters on a typewriter. Your name, address, zip code; the classified department; number of times you want the ad to run; when you want it to run & the number of lines in the ad.**



THE COMMITTEE for the Future and its media arm, New Worlds Video, worked with WGBH-TV in Boston to stage this "Town Meeting of the Future" April 20-21 as part of the shot-heard-round-the-world hoopla. The Committee has been refining its group problem-solving technique, known as Syncon, which enables participants to deal with complex, interactive human problems. Increasingly, the process includes home viewers on TV, either cable [as in Birmingham, Ala.] or broadcast [the entire statewide Oregon PBS network]. Bostonians could tune in four hours of the proceedings on WGBH. The sponsoring group was Massachusetts Bicentennial Commission.

YOUR COLOR PRODUCTION HEADQUARTERS

- Portable Systems
- Electronic News Gathering
- Automated Editing
- Signal Correction Equipment

**We have in stock for immediate delivery:
The AKAI color Porta-Pac
Plus a variety of color playback and editing
Equipment, including the new TRI
automated editing console**

NORMAN R. SELINGER AND ASSOCIATES

401 SOUTHLAWN LANE 301-340-8400
ROCKVILLE, MARYLAND 20850

Serving the Television Industry for 20 Years.

ADWAR VIDEO CORP...THE MODIFIERS

AV-3650
VERTICAL INTERVAL EDITING (All edits between the frames)
MECHANICAL EDIT COUNTER
MOTOR OFF (Reduces head wear)
VIDEO INSERT IMPROVEMENT
AUDIO ECHO ELIMINATION
SOUND LAG ELIMINATION

NV-3130
VIDEO ONLY INSERT
VERTICAL INTERVAL EDITING
MECHANICAL EDIT COUNTER
SWITCH RELIABILITY IMPROVEMENT
AUDIO "POP" ELIMINATION

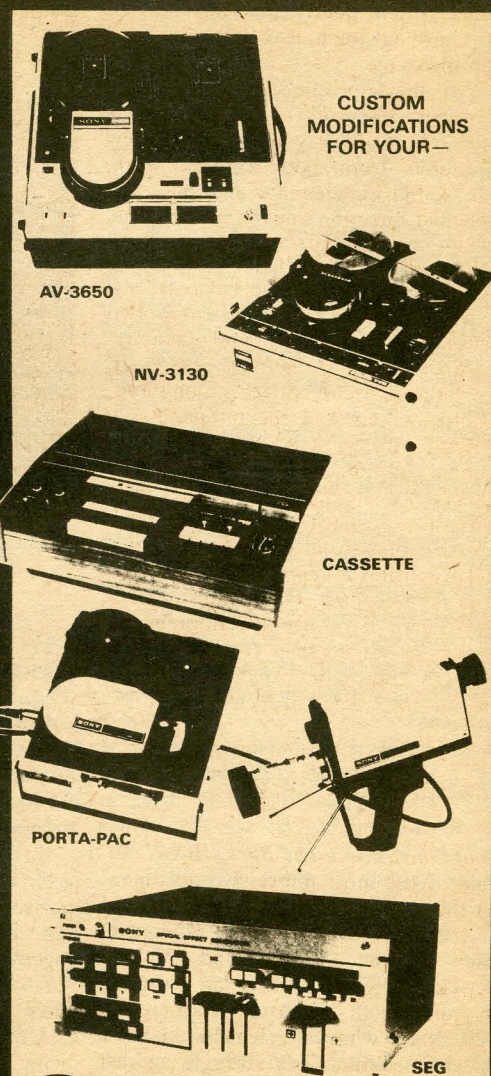
CASSETTE (Sony • Panasonic • JVC)
AUTOMATIC REWIND
PAUSE CONTROL
STILL FRAME
SEQUENTIAL INTERVAL TIMER

PORTA-PAC (Sony 3400 • Sony 8400 • Panasonic 3082/3085)

VIDEO OUT
COAX VIDEO INPUT
MANUAL AGC/VU METER
MICROPHONE LINE SWITCH
RETURN VIDEO AND SWITCH
XLR AUDIO INPUT
CAMERA TARGET LEVEL CONTROL
TIVICON

SEG (Special Effects Generators)
VERTICAL INTERVAL SWITCHING (All SEG)
GEN-LOC (Mix live and recorded)
CMA ELIMINATORS (Plug portable cameras directly in)
FOUR CORNER WIPE
NEGATIVE KEYING
BALANCE CONTROL
MIC JACKS
INTERCOM/TALLY LIGHTS

ADWAR VIDEO CORP. TV 5/75
100 FIFTH AVE.
NEW YORK, N.Y. 10011
Gentlemen:
 Please send more information/prices on your modifications.
 Please contact me.
 Please send catalogues describing your other services.
Name _____
Title _____
Organization _____
Address _____
City _____ State _____ Zip _____
Telephone _____



CUSTOM MODIFICATIONS FOR YOUR—

AV-3650

NV-3130

CASSETTE

PORTA-PAC

SEG

Our modifications do not interfere with the normal operation of any equipment. All manufacturers warranties are valid.

ADWAR VIDEO CORP.

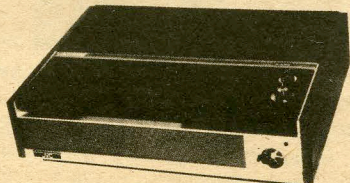
100 FIFTH AVE., N.Y.C. 10011
TEL. 212-691-0976



CTL COMMUNICATIONS TELEVIDEO LIMITED
6912 4th Street, N.W. • Washington, D.C. 20012

SALES — SERVICE — RENTAL — REPAIRS

THE NEW JVC COLOR VIDEO CASSETTE RECORDER CR 6300U



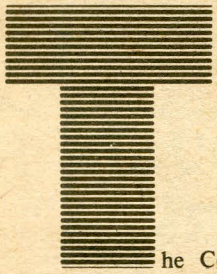
Now Featuring
* Still Pictures In Playback
* Pause In Recording

With built-in TV tuner for recording off the air without requiring a receiver, and auto search/repeat, audio dub and battery operated timer

CALL — 726-6767
Serving the East Coast from Washington to N.Y.

Video & programming

Portland, Ore. project focuses on neighborhood



he Corbett-

Terwilliger/Lair Hill neighborhood is located on a two-mile stretch of land between the Willamette River and the West Hills of Southwest Portland, Oregon just below the Downtown. It is a discrete geographical and social unit of approximately 3,500 people with its own community organizations and social services. It is a unique area served by cable telecommunications owned by the KING Videocable Company. This cable serves approximately 1100 of the 1400 housing units in the area and includes a cable drop at a local community center, Neighborhood House.

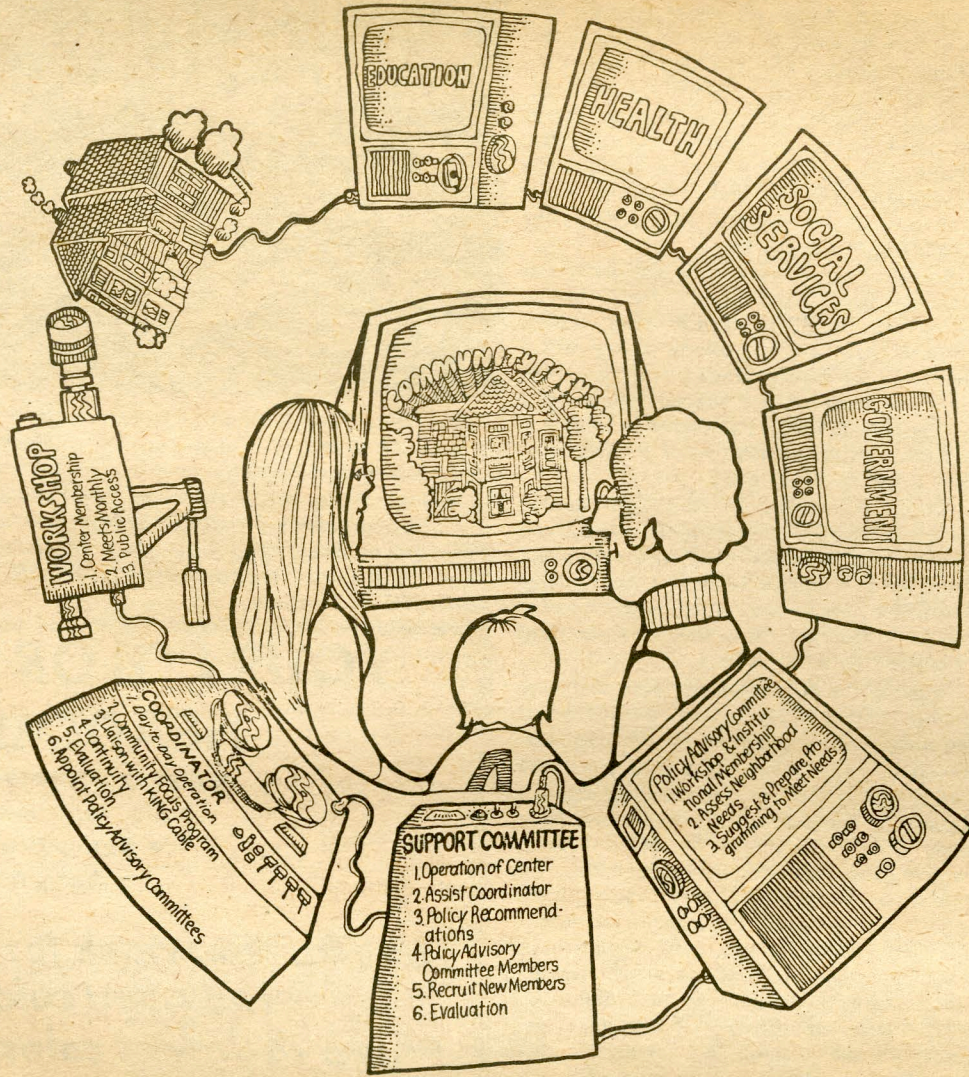
Since June of 1974, the Community Focus Project of Lewis & Clark Law School has used the cable to supply locally originated programming on subjects of interest to the community. The project was partially funded by the Educational Coordinating Council of the State of Oregon through Title I (Higher Education Act of 1965) moneys with the goal of developing formats for "community-focused telecommunications". More specifically, the goal of the project as evolved became defining the abstract concept of neighborhood cable television in the Portland area.

Neighborhood cable television in Corbett-Terwilliger/Lair Hill began with the assumption that true community television on the KING Videocable system depended upon program production and policy devised by the neighborhood which in turn required a format readily accessible by neighborhood residents. The Community Focus Program was the format used during the first four months of project cablecasting. The program, show at 7:00 P.M. one evening a week, concentrated upon community events, people and organizations, as well as institutions serving the neighborhood. The primary goal was to create identity between the community and the telecommunications system which was being developed.

Four months after project initiation, use by the community has demonstrated the ability to define neighborhood communication needs and develop video programming which answers these needs. With some production assistance from either salaried staff or student interns ranging from follow-up on suggestions to instruction resulting in actual scripting, shooting and editing by neighborhood residents, real and potential integration of the cable with the neighborhood has been demonstrated.

Some of the different uses have included: 1) Use as a medium of individual artistic expression through public access; 2) Use as an information dispersal system for community associations, health & social service organizations and educational institutions which serve the neighborhood; 3) Use as a distributor of instructional material on topics of public educational interest; 4) Use for the two-way flow of informations between governmental officials whose policies affect the neighborhood and neighborhood residents; 5) Service as a community forum where both the diverse and agreeing views of individuals can be presented.

The Portland project works in close cooperation with a consortium in the state, including Coos Country TV in SW Oregon. Projects have included using video as a decision-making tool throughout the state. Working with residents in rural and urban



areas, the Oregon model is one of the most exciting in the country.

Write: Community Focus, Lewis and Clark College, Northwestern School of Law, Portland, Ore. 97219 (503) 244-1181. Coos Country TV, Box 641, Bandon Ore. 97411. (503) 347-3353.

San Jose access

Amazing as it may seem to anyone who has tried to meet a weekly programming schedule, Gill Cable in the San Jose region of Northern California produces between 80 and 100 hours of video per week for 45,000 subscribers on three systems.

Run by Barry Verdi, who is a full-time employee of the cable operator, and a staff of some 30 part-time volunteers, the programming channel is run like public access—first-come, first-served access to studio, which is open from 9 AM to midnight, five days a week.

The access channel calls itself KPAR, which stands for Public Access Radio-TV, alluding to the principal format: throughout the day video disc-jockeys introduce taped materials and provide musical interludes between programs.

The program content, as one might suspect, is widely varying. Barry, who is an Episcopal minister, is open to helping virtually anyone make a program. He is also into information exchange. For further information and a sample program guide, write Gill Cable, 1302 N. Fourth St., San Jose, Calif. 96112. (408) 287-4455.

Video Shots

Signal-to-Noise is the name of a single-sheet mimeo newsletter from San Diego's Community Video Center (6225 Federal Blvd., San Diego, California 92114). The Center just started its public access production in association with Mission Cable, the nation's largest... Students in Fort Difiance, Arizona, school district have issued a brochure describing their closed-circuit cable and video production activities: "We may just be the Navajo Nation's baby broadcast station," they proclaim. Junior and senior students take "Window Rock TV—WRTV" as an elective, and learn all about half-inch production. Write: WRTV, P.O. Box 559, Fort Defiance, Ariz. 86504.

It's for sure: VideoTools #3 is definitely coming out, and will be edited by Richard Robinson. Target date, says publisher C.T. Lui, is late summer. Write: 86 W. Broadway, NY 10027.

Queens College offers an informative local *Portable Video Newsletter*, produced by Center for Instructional Development, Queens College, 65-30 Kissena Blvd., Flush-

ing, NY 11367. The Center is headed by Walter Dale, formerly at Port Washington's Library video project. Cost: \$5 for 12 issues.

Alternate Media Center's 10 cable TV apprentices report a variety of interesting experiences after their first three months on the job in a quarterly report available from the Center, 144 Bleeker St., NY 10012. Some of their achievements are truly remarkable.

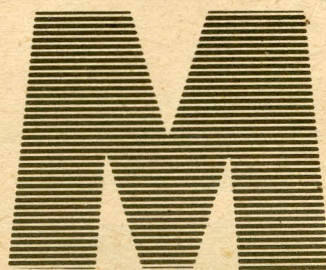
American Film Institute Director George Stevens Jr. has urged that the Office of Telecommunications Policy initiate a move to preserve television record of the culture.

Speaking to the Popular Culture Association meeting in St. Louis, Stevens noted that only five percent of the total network television programming produced since 1948 has been preserved and maintained, despite its obvious significance.

Stevens also called for a national commission to clarify a policy, develop copyright guidelines, and devise a long-range plan to "insure the survival of our visual culture."

Libraries & education

Mobile library's media program



obile,

Alabama, Public Library has purchased an impressive stock of new equipment—all designed to interface with its CATV channel—for a full service video programming effort. For starters, Mobile installed video cassette equipment and color television receivers at main and four regional branches for the replaying of videotapes on-demand in homes and schools in the CATV area.

Staff training at Mobile: MPL also bought color camera equipment, and 20 professional staff members will get training in its use (for videotape production) from University of

South Alabama Instructional Media Department faculty members. The library plans to do its own videotaping and develop a videotape library with CATV licensing in cooperation with the Public Television Library. Funding for staff training was available under the local Governmental Employees Training Act.

CATV for the visually handicapped: Mobile has also put into service "a specialized high resolution visual aid" that enables the visually handicapped to get library reference service in their homes via CATV. The equipment, developed by Apollo Lasers of Los Angeles, involves a "specially modified TV camera" with zoom lens and "magnification from 4X to 40X."

Telelibrary in Calif.

"Telelibrary" is the name of a unique concept of library-college cooperation to provide community service and educational programming in Northern California. Consumes River College provides hardware and software (some 45 half-hour programs) and 10 public libraries provide service to the communities in the region. Some 3000 people have viewed programming.

HUD funds for cable?

Connecticut's Department of Community Affairs, which has begun helping local governments develop cable TV programming, has proposed that the new federal Community Development Act—which is part of the Department of Housing and Urban Development—be opened for funding of cable TV access channel programming.

NC library starts PLACE

"Public Library Action for Children's Education" (PLACE), is a heavily media-oriented outreach project for disadvantaged children operating out of the Forsyth County Public Library System, Winston-Salem, N.C. The Library system has lots of production equipment, including video, and a good relationship with the small but cooperative local cable system. Patrice Gaffney, Assistant Coordinator, reports that plans for the future include cable production with PLACE kids, and hopes for library operation of the municipal channel (which would be funded from a bond issue). Contact her at the library, 660 W. Fifth St, Winston-Salem, N.C. 27101.

Open stacks

The *Scranton, Pa., Public Library* received a LSCA Title I grant to develop a two-camera, black-and-white video production studio, and to acquire three portapak for loan to the public. John R. Finnerty, media services librarian, tells us that the Library hopes to use this equipment pool to become the focal point for public access cable production. The studio is just completed, and they are in planning stages. Contact him at the SPL, Albright Memorial Bldg, Washington Avenue at Vine St., Scranton, PA 18503. (717) 961-2451.

Video programs for the elderly: The New England Center for Continuing Education (Durham, New Hampshire) plans to make available to libraries sometime in the future a projected series of 20 hours of video programs now being developed for older people. The series will be geared towards increasing the elderly's self-reliance and will cover such topics as health maintenance and financial assistance. NECCE needs information from libraries on their playback capacity, their programs for the aged, etc. For information on the program, contact William F. Allan, Elderview, 15 Garrison Ave., Durham, N.H. 03824.

Massachusetts library programming: The public libraries of Auburn and Holden (Massachusetts) have received LSCA grants to start video programming. They plan to use it for story hours, staff training, and PR; will also lend the tapes out to other town agencies and the public, and will develop cassette collections.

UNET & the problem of distribution

By Nick DeMartino

The question of distribution for videotapes—especially those produced by community-based groups and independent artists—is one of the major questions that has plagued people since tapes started being made in the early 70's.

How does the producer reach the potential market? What is that market? What is the cost structure? How do you get around the technical problems like duplication quality and format differences? How does a user determine what tapes are available on a given topic and how to get them? What method does the user have for distinguishing quality?

We will be investigating this important question of distribution during the next months, with the hopes of trying to reach some conclusions. Anyone out there with problems or suggestions in the distribution area should write us.

This month we are going to look at one answer to distribution which has survived the early years of video chaos—UNET, or the Union Resource Exchange Network.

UNET was born some two years ago by a group of people working out of the Union of Experimental Colleges based at Antioch's Yellow Springs campus. The basic idea was to publish a large computer print-out catalog of videotapes that was financed by producers' listings and user fees. They made their pitch to the April Video meeting in 1972, and the subsequent NCTA convention, and got a fair response of listings.

The problem was that the greater the number of listings, the greater the cost of the total catalog. Hence, the more successful they were, the more likely they were to be priced out of the market. That, and a split with the Union, meant a new structure and a new kind of catalog, which is being launched now with higher hopes.

Users provide the primary financial base for the new UNET. They pay for the catalog by categories, not for the whole thing. Thus, for about a dollar, one can buy the listings in one of some twenty categories, divided into five major headings (Creation and recreation; examining the human experience, social structures and institutions, politics, concerns for survival). The fees operate according to the number of categories purchased, and include UNET's updated "Inventory of Resources and Needs" called *Catenations*.

To attract institutional users, UNET is preparing a massive mailing to libraries, schools, cable stations, etc.

But the big push is for producers to list their work in the computer (Actually, it's a Savin Word Processor that stores entries on magnetic tape and provides the output on an IBM selectric typewriter.) For the time being, they are offering 25 tape listings free to any producer as a way of building the data base. The normal rate structure will be sliding also, based on number of listings and duration of the listing.

Obviously any distribution depends upon its comprehensiveness and variety of products. So producers should take advantage of this early offer to get a year's free listing.

For rate structures, UNET categories, and further info, Write UNET, Catalyst Communications, PO Box 94, Fairborn Ohio, 45324. Call: 513-878-9171.

Survival

continued from page 4

Matching grants for charity proposed to replace tax deduction system

A system of direct government grants to charities in sums that match a sliding scale of individual donations has been proposed by a critic of the current system of tax deduction systems for charities and foundations.

"We're not used to thinking about tax deductions as federal spending programs," notes Paul R. McDaniel, Boston College law

professor in an article entitled "Governmental Charity: A Proposal for Direct Grants" in the winter issue of *Working Papers for a New Society*, a journal of alternative policy issues.

"It is as easy to spend money through the tax system as through direct appropriations," writes McDaniel. "This 'tax spending' is determined by the special deductions, credits, exemptions, and rates spelled out in the Internal Revenue Code."

McDaniels, who is a tax specialist working on a study of the subject for the Commission on Private Philanthropy and Public Needs in Washington, notes that the current system channels some \$4 billion of federal money into charities and foundations annually, and that the choice of charities is in the hands of the very richest—specifically the 34% of the population which fills out itemized deductions on their tax returns, mostly the wealthy.

The rest of the population receives no incentive to give to their own cause, since they get no tax break.

McDaniel proposes another system to allocate the \$4 billion: by making direct federal grants to agencies and charities who receive contributions. The difference would be that all qualified charities' income would receive matching money that was donated to a group that qualified—those which pass the same criteria as the current tax exemption uses.

Sen. Mark Hatfield of Oregon submitted a bill last year which would have allowed tax deductions to neighborhood government groups, although it didn't go anywhere.

McDaniel suspects his proposal has about the same prospects—slim—although the effect of his proposal might be somewhat the same. For, no doubt, if greater weight were given to the low and middle-income donors' favorite charity, there would be at least a small shift from museums, universities, and other Establishment-type institutions to smaller scale operations like churches, neighborhood centers, civic organizations, local projects, united fund campaigns, and so on.

Even if the scheme outlines in McDaniels' article never sees the light of day, it does a great deal to illuminate the shadowy and frequently misunderstood area of tax deductions for the public good.

(*Working Papers*, published quarterly, Cambridge Policy Studies Institute, 123 Mt. Auburn Street, Cambridge, Mass. 02138.)

Coalition of unions to lobby for jobs

WASHINGTON—Leaders of the eight most powerful professional unions in the arts, entertainment and media fields have united around a package of consensus positions on legislative and job-related issues.

The coalition, formed at a two-day Emergency Leadership Conference on Jobs for the Arts at the AFL-CIO headquarters here, unites the leadership of various unions around a number of issues, most of them aimed at increasing jobs for out-of-work

artists and technicians and limited foreign importation of programming.

The unions include American Federation of Musicians, American Federation of Television and Radio Artists, Actors' Equity, Communications Workers, International Alliance of Theatre, Stage Employees, International Brotherhood of Electrical Workers, American Guild of Musical Artists, and National Alliance of Broadcast Employees and Technicians, all members of the AFL-CIO's Council for Professional Employees. The unions represent some half-million workers. The coalition of unions represents more of a stepping up of the AFL-CIO's lobbying efforts for professional level jobs, rather than new initiatives or policies. The eight unions work together in the professional employee council (with some 22 other unions), but have not made a coordinated and separate lobbying effort.

The only Council member union which refused to join the effort was the Screen Actors Guild.

For further information, contact Jack Golodner at the AFL-CIO Council for Professional Employees, 815 16th St., NW, Washington, D.C. 20006. (202)638-0320, or Dick Moore in New York (212)265-0610.



People don't remember radio

"People don't remember radio as a source of information because they do not consciously listen to it. Rather, they bathe in it and sit in it. Just as we are not conscious of breathing, we are not actively aware of radio-mediated sound in our environment. Yet we are deeply involved with radio, and we are strongly affected by radio programming that allows us to participate."

—Tony Schwartz,
The Responsive Chord

Not only does the average person not notice radio as a significant part of his environment, but the media reform movement has not often focused upon radio as desirable a target as television.

Yet there has been a dedicated and significant movement in radio broadcasting who has claimed all along that the ear is where it's at.

Indeed, the growth of alternative radio paralleled the growth of "The Movement" in the 60s, and has widely influenced the mainstream industry, which "discovered" progressive rock music and hipster DJs, and uses them to deliver us (the market) to the advertisers.

But in the beginning there were the true believers—some would claim they consisted of the Pacifica folks and Lorenzo Milam, that these two "forces" were responsible for what became known as underground radio, that melange of rock music, politics, lifestyles—you name it.

How did it all start? Well, there are two real nice sources to answer that question: *Playing in the FM Band* (NY: Viking, 1974) by Steve Post, who worked with Pacifica's "flagship" stations in New York, WBAI; and *Sex in Broadcasting*, Lorenzo Milam's self-published manual of do-it-yourself radio. (Milam's address: 131 Wilder, Los Gatos, Calif. 95030).

Steve's book is a kind of stream-of-consciousness tale of BAI's first 7 years as a controversial and trail-blazing listener-sponsored radio station. Reviewing it as a document in the history of the media seems a bit like featuring Marie Antoinette in a history of bread-making. There's quite a lot to the story, and Steve's book provides a detailed, zany and

entertaining account of the whole thing, with some telling reflections on this whole business of radio.

Lorenzo's book, contrary to the title, is less about sex and more about radio, a special kind that was pioneered by this looney entrepreneur who has owned over a dozen radio stations at one time or another—parlayed from an inheritance. Milam's freeform radio format, less "political" and even less predictable than Pacifica, was a strong influence on "underground" FM radio.

Milam and his compatriots have sold out a lot of their radio holdings, and are getting into TV (see article, this issue), but that doesn't mean radio is being forgotten.

Milam, and a coalition of community people and activists that reads like a *Who's Who* of the Bay Area media movement, have launched a radio project that has tremendous implications for other media groups, and could have an even greater impact on the radio industry than the free-form format had on FM radio in the 60s.

Public Communications is a commercially sustained, non-profit, community-based open membership radio enterprise (whew!) which is planning on entering a competitive application for the license of KLOK, a Top-40 AM radio station in the Bay Area, and KOCN-FM.

PC wants to create a community-controlled access-type radio format that reaches the massive audience that a "prestige" radio station can reach, rather than relying only on college FM stations and the "alternative" station here and there.

Borrowing lessons from their television license-renewal challenges, the group hopes to do for radio what was done with the successful competitive TV application of Boston's WHDH.

The coalition has broad participation from a variety of groups, and tremendous technical experience and support—though they are short on money and time. However, they welcome input and questions. Write: c/o Committee for Open Media, Dept. of Philosophy, San Jose State University, San Jose, Calif. 95152.

—Nick DeMartino

Wouldn't you like to know more about Public Broadcasting than what you watch?

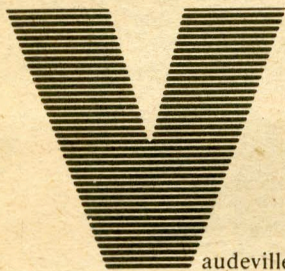
As public broadcasting gains in popularity and prominence, interested watchers are turning to PUBLIC TELECOMMUNICATIONS REVIEW (PTR)—the only journal dealing exclusively with modern communications systems and programming services for the public. For insight into this important and growing force in today's society, subscribe to and read the PTR.

Mail to: NAEB/PTR 1346 Connecticut Ave. N.W. Washington, D.C. 20036
Yes, I'd like to subscribe to PTR
 Enclosed is my check for \$18.00 (1 yr. subscription)
 Please bill me
 Please send me the current issue for \$2.00 (pre-paid only)

Ideas don't fall from the sky

Collision at \$1600 a minute

By Larry Kirkman



Vaudeville actors had contempt for the first pictures shown between the acts as fillers and chasers (until movies alone pulled in crowds and broke the New York actors strike.) Even D.W. Griffith, inventing the language in twice-a-week films, wished he were doing the real thing on a Broadway stage.

The same contempt comes out in the current transition: from an exclusive professional-dominated media to a mass, professional-assisted, user-defined media.

"You can't produce good television for less than \$1,600 per minute. Local production is home movies," says David Berkman of the U.S. Education Office. Berkman has some \$27 million to spend over the next three years on telecommunications, 3% of all school desegregation money. "Professionals like us," he argues, "better pay attention to what the public wants, evidence in the Nielson ratings. In 1970, 'Marcus Welby' was number one," he says, "because it ran opposite '60 Minutes' which no one wanted to watch."

Speaking on behalf of local production, *TeleVISIONS*, and my own group, Video Works, I recently spent time at the Association for Educational Communications and Technology (AECT) convention in Dallas. Later, I met in Washington with officials responsible for the various federal telecommunications budgets. In my travels, I've found the argument for local production over centralized, Hollywood-type programming fast losing ground. The local production concept is still alive, despite wavering among the faithful. But it is a weak and foundering idea, I've found.

AECT proclaimed 1975 a "watershed, banner year" for the 10,000 association members gathered in Dallas. The Corporation for Public Broadcasting is expected to beef-up its commitment to educational production over the next year, working with several instructional TV systems toward a large-scale, federally-financed national curriculum.

Last term, some 25,000 students at 250 colleges took "The Ascent of Man" course over public TV for credit. It's running again next September.

Two studies were presented at the Dallas convention: "Public Broadcasting and Education" prepared by the Advisory Council of National Organizations and an AECT-NCTA sponsored study by Michigan State professor Erling Jorgenson. The Jorgenson study is capsulized in the May issue of *Audiovisual Instruction* under the title "Low Traffic On Education's Electronic Highway." The ACNO study is available from the council, 1111 16th St. NW, Washington, D.C.

In both studies, local production was regularly, if vaguely, held up as a complementary goal. The ACNO report includes a long list of recommendations for CPB including local and non-broadcast production. Absent is guidance on priorities. What will happen when "Sesame Street" and "The Ascent of Man" producers start demanding more funds?

The AECT-NCTA study by Professor Jorgenson seems one of those "either-or" affairs. From my reading, NCTA will be able to use it as proof of the waste of the educational access channel; AECT might use it to show the desire, intentions and plans of educators who are committed to cable, at least in theory.

The Jorgenson study puts the burden of failure on educational systems unwilling to invest adequate staff and funds in software. Conceivably, NCTA might use that excuse for FCC deregulation and the cancellation of educational cable channels called for in the commission's 1972 rules.

Equally disheartening were the presentations of four video disc manufacturers, MCA-Disconvision, Philips, Zenith and Thompson. It was clear from the executives' response to audience questions that the businessmen are not interested in runs below 10,000. They see video discs as yet another mass medium and not as an inexpensive mode for home distribution of independent and local productions. (The raw material for two hours of video tape costs about \$50, a two-hour disc an estimated \$.07.)

But back in Washington, I found at least the beginnings of some emphasis on local production, despite David Berkman's \$1,600 per minute habit. The last vocational rehabilitation bill passed by Congress calls for the use of telecommunications to reach the homebound. HEW seems to be turning away from the CTW-"Sesame Street" model because they feel that a few federal TV programs will not be able to make a dent in the specific and far-ranging needs for job training and instruction.

HEW plans to set up a consortium of states willing to buy, share and produce software. This demonstration project could provide the models for a federal program of local and low-cost production.

To date, every pale and halting effort at local production seems to damn it to being "no more than a licensed cottage industry," as communications theorist Hans Enzenberger wrote recently. Theory, use and, most important, new forms of organization are slow to catch up with technological change.

Educators are aware of the arguments surrounding access and democratic production. They are caught between their own professionalism that excludes parents and students from the educational process and media professionalism that denies them the tool they must learn to use. Defending one is attacking the other.

Within the government, this struggle between mass media and the masses' media will most likely take a technical and cost-benefit form, like the clipper and steam ships pushing along aside one another, for many years.

Public access, raw and individualistic as it's been, provided the energy and demonstrated the potential of local production. Models and pressure will continue to come from outside experiments. What is needed is the realization among educators that they have the ability and resources to outgrow their "cottage industry" and avoid homogeneous, national-scale production at the same time. The professionals may sneer at first, but see their response for what it is, protectionism.

Broadcast access

Congressional media round-up



Senator William Proxmire (D-Wis.) took his campaign to abolish the fairness doctrine before the Senate Communications Subcommittee last month. Three weeks of hearings comprised most of the arguments surrounding that section of the Communications Act which requires broadcasters to air all sides of controversial issues.

The network brass (ABC not included) marched up before Chairman John Pastore (D-R.I.) to damn the doctrine, complain of its chilling effect and demand First Amendment parity with newspapers. Nicholas Johnson, the Reverend Everett Parker and other members of the communications reform movement raised the spectre of rampant network propagandizing and the disenfranchisement of minority views from commercial television.

Also in the Congressional hopper is a Pastore bill designed to free the 1976 major-party candidates from equal-time requirements. A similar experiment was held during the Kennedy-Nixon debates of 1960. The Pastore and Proxmire bills are being considered concurrently.

Capitol Hill speculation gives the Proxmire bill little chance of passage, especially in the face of stiff opposition from the FCC. FCC Chairman Wiley told the subcommittee that Proxmire's bill will exclude the commission from all but technical decisions.

The Proxmire bill, disguised as revocation of the doctrine, would ban all content regulation. The Pastore bill, as long as it doesn't include an equal-time exemption for Congress' own campaigns, has a better than even chance of passage.

Elsewhere, the long and treacherous road for long-range funding for public television is incurring more bad weather. The House Communications Subcommittee reported a bill out in mid-May that will provide matching funds for the Corporation for Public Broadcasting through 1980. The Senate Communications Subcommittee reported a similar bill in April.

But the chairman of the House Appropriations Committee, Rep. Mahon (D-Tex.), has asked for a referral to his committee before the bill goes to the House floor. Mahon said in a letter to Communications Chairman Macdonald (D-Mass.) that the bill may have violated House rules by not beginning in his committee where all money bills usually start. As well, Mahon doesn't cotton to the idea of a five-year funding cycle which will remove CPB from the yearly Congressional budget review process.

Mahon's committee, when it gets the bill, may shorten the funding cycle considerably. The battle to shield CPB from the political pressures of Congress and the Executive has been going on for almost four years now.

Copyright revision-kicked around Capitol Hill for more than 10 years now—will finally be passed out this year, observers are predicting. Hassles among cable TV, copyright owners and broadcasters have stalled the bill since 1969.

The cable industry now seems willing to pay some type of performance fees for the use of over-the-air broadcast signals. Battles still loom over how much those fees are going to be, though. Hearings opened in the subcommittee of the House Judiciary in May. The hearings are scheduled to continue through summer. Mark-up may come as soon as the fall and full House passage by the beginning of next year.

In the Senate, which passed a copyright-revision measure just before the end of the last session, will again take up the same bill this summer, officials say. A revamping of the copyright law—66 years old now—could be effected by next summer, barring the unforeseen.

NSF funds study on Blacks and TV

By Phyllis Reddick

The Washington-based Cablecommunications Resource Center was recently awarded a \$121,700 National Science Foundation grant to study how Blacks use television. The grant, announced February 27, will be administered by CRC's new Palo Alto, California, facility.

It is the first study of its kind to be undertaken by CRC, an affiliate of the Booker T. Washington Foundation. The Foundation is primarily funded by the Office of Minority Business Enterprises.

A primary focus of the research will be to design a more culturally reliable measurement instrument and procedure for judging Black reactions to television. Most significant studies of this kind in the past were carried out by white researchers in predominantly white communities.

Researchers will attempt to answer three questions through the project: How does television transmit the social mores, ethics and traditions of Blacks? To what extent do Blacks rely on television for education and information? What are the psychosocial effects of predominantly white-oriented programming on the attitudes and behavior of Blacks?

Once data is collected and analyzed, it will be used to assist minority television producers in reaching their communities with meaningful and effective material. This new programming will be tested for its effectiveness in meeting Black programming needs.

Project Director William D. Wright, former national coordinator for Black Efforts for Soul in Television (BEST), cited "a national need for research within the black community to determine how Blacks use television, how television affects Blacks, and how television can be used to improve the social, economic and cultural life of the Black community."

Cable TV Re-regulation filing date pushed back

The FCC has extended the filing date for comments about the 1977 re-building requirements of the present cable rules (Docket No. 20363). The docket, first of a series of examining the 1972 rules, was moved from a March deadline to June 9, at least partially because of public concern that the FCC may have already decided to allow major market systems to forget rules that would provide 20 channels, two-way capacity, access channels, non-broadcast services, etc. While this may happen anyway, it is crucial that community and public interest groups register their opinions in case the decision is appealed in court. (Especially access groups in older cable systems).

Send an original and 14 copies (if possible) clearly marked with docket number 20363 to: Office of the Secy, FCC, 1919 M St. NW, D.C. 20554.

New franchising ideas in New York

Bedford Heights Video Corp., in existence for a year, has applied for a cable permit in a small section of Brooklyn in order to experiment with a simple, closed-circuit approach to cable services. President Barry Solomon has indicated that coaxial cables would be run on telephone lines rather than underground, and programming would emphasize community service—e.g. health care, community counseling, 24-hour security systems. Proposal is seen by Morris Tarshis, N.Y.C. Bureau of Franchises, and Donald Buckelew, State Commission on Cable TV, as a significant way to break dead-lock over inner-city cable construction after financially disastrous experiences in Manhattan and negative prospects of other proposals for Brooklyn.

The Brooklyn concept comes fast on the heels of a proposal made by the city for franchising Queens, the largest of New York's five boroughs, that would wire the area with cable but would by-pass federal regulation by avoiding carriage of over-the-air broadcasting signals—the primary element is current definition of CATV system.

Largely offering pay-television fare, the new system could provide what regular cable systems are forbidden to carry under pay-TV regulations of the Federal Communications Commission. These would include blacked-out sports events, program series and movies of any vintage.

Tarshis, director of franchises, who devised the new cable plan said he believed it ideally suited to urban needs and expected it to serve as a model for other cities.

1st federal test of public access in Mass. case

SOMERVILLE, Mass.—A bizarre chain of events included an on-cable arrest of a talk-show guest, has resulted in what may be the first federal court test of the powers of a cable television system operator to censor public access programming.

Warner Cable of Somerville, Inc. had been in conflict with one Charles Kelley, a local video producer. Warner, citing that Kelley was obscene and misused equipment, revoked his privilege to use public-access facilities maintained at the Warner offices under terms of the Somerville cable ordinance.

Kelley went on a local cable talk show called "Dead Air" to tell his story on Mar. 25

continued on next page

continued from previous page

and was promptly ordered arrested for trespassing by Warner local officials. Kelley was invited back by the show's producers the following week and was again arrested while the cameras were running.

Later, in Somerville District Court, Kelley was sentenced to three months in jail for the two arrests, though the sentence was suspended by the judge on condition that Kelley stay away from the studio.

Kelley appealed to a federal court, which issued an injunction on April 25 that the cable company could not invoke trespassing laws or take any other action against invited guests of the public-access programs' producers, provided the guest is no imminent threat to equipment or personnel.

The temporary injunction also prohibits Warner from exercising control over the program content of "Dead Air" or cancelling the show, unless there is a violation of an operating rule.

Judge W. Arthur Garrity, Jr. in claiming federal jurisdiction because of the violation of public access regulations, pointed out that Warner's action could have a "chilling effect on free speech" and "prior censorship of programming."

Kelley's full federal suit may be heard within a month, and will give full hearing to the rights of public-access producers on a mandated access channel. Kelley has also asked for \$375,000 damages, for false arrest, violation of civil rights, libel and slander.

The arrest of Kelley is only one bone of contention between the company and the working class community of Somerville, since the cable system began operating a year ago. Separate efforts have been made to have the city council revoke the license and to reduce rates chargeable, both in response to non-compliance with the ordinance and franchise agreement. A few months ago a Channel 3 Producers Group was formed to spearhead a petition drive to fight a requested rate increase by Warner in Somerville and five other Boston-area communities.

Local access producers complain about difficulties getting equipment, about the company's failure to build cable in low-income neighborhoods, and other compliance problems.

They worry that even if Somerville will turn down the rate increase, the Massachusetts Cable Commission, which has taken over the final right of rate-request review, may allow Warner the 50% increase they have requested—thus removing any bargaining leverage local people have with the operator.

Chicano group wins CATV franchise

The awarding of a cable television franchise to Southwest Cable Corporation, a Chicano investment group, for Espanola, New Mexico, brought to 27 the total number of minority cable franchises around the country.

Southwest Cable consists of 20 businessmen from Espanola, a city of about 10,000 located 75 miles north of Albuquerque. Approximately two-thirds of Espanola's residents are Chicano.

The franchise, granted by unanimous City Council vote in February, covers the entire city for a 15-year period. Construction on the projected 50-mile system will begin within six months.

The investment group expects to raise \$500,000 to finance the system. Plans call for a 12-channel system which will televise, among other things, local and regional events and a variety of Spanish-language programming. The Spanish-language programming will be provided partly through a signal imported from Juarez, Mexico, several hundred miles away.

Of the 27 minority cable franchises, eight are operational, according to a spokesperson for the Cablecommunications Resource Center (CRC) in Washington, D.C.

The January issue of *Cablelines*, CRC's monthly publication, said minority cable corporations are now authorized to serve "a potential total of about 290,000 homes, or nearly 1 million people."

Phyllis C. Reddick

Comment by one black observer after Chairman Wiley spoke at NCTA convention: "You white folks can Uncle Tom better than any black folk. Wiley comes in here, kicks ass, bawls you out for not liking it, and then you give him a standing ovation."

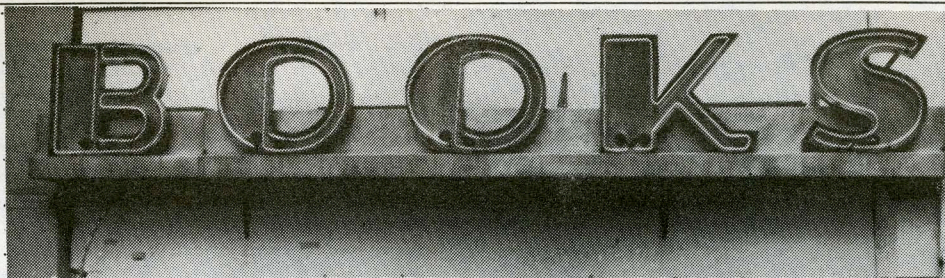
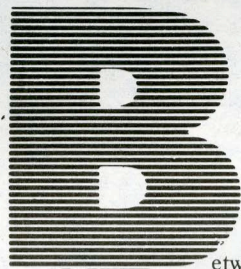


Photo: Ray Popkin

Print resources



etween

Paradigms by Frank Gillette (c) 1973 by Gordon and Breach Science Publishers Inc., 1 Park Avenue, New York, Ny 10016 100 pages, with 12 colored illustrations, and 44 black and white photographs. \$9.95

My reactions to this book are both positive and negative. It reflects much concentrated effort, and displays Gillette's ample talents. However, the difficult phraseology may hinder many readers.

In a series of 100 one-page essays, the author, a video artist, reopens the eternal questions of truth and falsehood, myth and belief, and the purposes and survival of man on earth. My understanding of the title, *Between Paradigms*, is that mankind is adrift. Our philosophical development has not kept pace with the great advances in science and technology. Gillette feels that we need a new philosophical framework, which must be constructed upon the new discoveries and understandings of science. The old models are outmoded. Gillette attempts to create a synthesis, uniting ideas from the ancient classics. Eastern philosophies, up through cybernetics, and modern ecology. Each short essay is capped with a carefully chosen quotation from such diverse sources as: Heraclitus, Isaiah, the Talmud, the I Ching, James Joyce, e.e. cummings, Norbert Weiner, Claude Levi-Strauss, and graffiti from a wall in Cambridge, Massachusetts.

Gillette begins with the supposition that mankind is doomed, and that our old ways are surely leading to self destruction. He offers philosophical musings, and pleads for a unified scientific approach, to stop waste, halt pollution, and save the environment. He does not suggest immediate practical actions, nor does he provide any simple formulas. His work is towards the formulation of a metatheory, a theory whose subject matter is other theories. In the non-mathematical disciplines, creation of such metatheories has only recently begun. The task of metatheory is to establish conditions for the acceptance and formalization of new scientific theories, and to establish formal theoretical languages. Organization of theory is important before any practical steps can be taken. In this sense, *Between Paradigms* is directed towards a worthwhile task. As a study of the conditions and problems confronting our planet, and as a model for the application of metatheory towards ecological problems, the book is valuable.

The 18 page bibliography is particularly good. Metaphysical and idealist writers dominate, but many valuable texts are cited. The 44 high quality black and white photographs, stills from video tapes by Frank Gillette, would benefit from captions or some explanation. In them, one can distinguish flowers, seashells, leaves, and plane surfaces. 12 colored line images are offered likewise unexplained, but they are very beautiful.

Gillette uses many uncommon words. A glossary would have set right some of the ambiguities. I often found use of a dictionary necessary. Few of the statements can be comprehended on first reading, but a pleasant clarity is found upon rereading. The compact elegance and dense verbiage are barriers to direct communication. A simpler style and more straight forward exposition would have eased the assimilation of the difficult ideas. Although there are many more highly educated people today than ever before, there are even more who are just barely educated. The latter, who would best

use Gillette's insights and whose understanding is most essential for the salvation of the earth, are unlikely to be able to read one page sensibly. The text is rich in new conceptions, many of which inspired me in the reading. But the difficult style is a severe handicap. Dimitri Devyatkin

The Media Sourcebook

The Media Sourcebook by Christopher H. Sterling (August, 1974: Washington, D.C., National Association of Educational Broadcasters, 1346 Conn. Avenue, NW Washington, 20036. \$2.00) This collection of reprints from *Educational Broadcasting Review* compares and lists textbooks in mass communications fields. Four of the six articles are divided into categories like "industry and effects," "Production and performance," "general mass media," "Foreign and international." The final two reviews cover 1971-72 and 1972-73. Most valuable are extensive lists of books, although author's brief evaluations are often useful.

New Yorker piece on Nixon

"In the quarter of a century during which Richard M. Nixon rose from a junior member of the United States House of Representatives to President of the United States, what was once known as 'the press' came to be known as 'the media,' began Thomas Whiteside's remarkably comprehensive and insightful review of the Nixon Administration and the media.

"Annals of Television—Shaking the Tree", in the Mar. 17, 1975, issue of *The New Yorker* is the best single piece of reportage on the subject yet available in any form. Reportedly over a year in the writing, the story will hopefully be issued as a book. Whiteside covers the byzantine and lengthy chain of events in such a clear and engaging manner, it's often startling to remember all that has happened in this fertile field, even when you've been interested in the issue and following it closely.

(Available from the magazine at 25 W. 43rd St., N.Y. 10036. Newsstand price is 60 cents.)

Jump cut

"Developing a radical film criticism" is the proclaimed goal of *Jump Cut*, which has printed 6 issues since summer, 1974. Cost is \$3/year for 6 issues. Sample copy: \$.50. Write: *Jump Cut*, P.O. Box 865, Berkeley, CA. 94701

Big biz

From the ballyhoo that accompanied this report in trade organs like *Broadcasting*, one would think that "Broadcasting and Cable Television: Policies for Diversity and Change" must be the most significant "study" released on cable in a decade. Literally two and one-half pages of the dense publication is devoted to recommendations and background on the report, released by the well-connected business policy group, Committee for Economic Development (CED).

The 112-page report recommends, among other things, the phasing out of the fairness doctrine and equal time restrictions, ownership restrictions on cable TV, and program restrictions on pay cable. The group's board is sprinkled with top business executives from firms like A T & T, RCA, Westinghouse, and others.

The report has been distributed throughout the top level of government and industry.

Copies are available from CED, 477 Madison Avenue, NY 10022.

Good article on fairness

Best available article on the Fairness Doctrine battle now underway in the media, government, Congress, and public-opinion is Wayne Phillips' "Jamming the Fairness Doctrine: Snow from the Networks." (*The Nation*, May 3, 1975). He outlines the curious scenario of the last three months, during

which two national magazines—*NY Times Magazine* and *TV Guide* ran anti-doctrine stories on page one, which seem to be orchestrated to coincide with the current Proxmire legislation to ban it altogether.

Many national organizations are developing internal materials for their members about how to use the media to effect certain objectives. One such group, Zero Population Growth, has prepared a handbook, plus regular monthly media reports in the national newsletter about public relations techniques. An article in *Access* #7 describes the program. You can receive samples from ZPG, 1346 Conn. Avenue, NW, Washington, D.C. 20036.

A population control project in North Carolina used intensive media campaigns to affect birth rates and has produced a book length report on the subject. *The Media and Family Planning* (Philadelphia: Ballinger/Lippincott. 1974) by J. Richard Udry is a bit academic, but the results of the research are quite useful to anyone utilizing or considering use of the mass media for attitudinal change. The results confirm many of the insights of Tony Schwartz as told in *The Responsive Chord* (see Community Video Report, winter 1975).

Conferences

May 22-23: Publicable, Inc. fourth annual conference "Cities, Citizens and Communications: Putting it All Together." Louisville, Ky.

June 1-3: Vidsec, video exposition and conference, McCormick Place, Chicago. A major video hardware show.

June 2-5: "The Next 25 Years"—conference of the World Future Society, 4916 St. Elmo Avenue, Washington, DC 20014. Call (301) 656-8274.

June 3-5: "University Applications of Satellite and Cable Technology" conference, sponsored by Universities of Wisconsin and Minnesota and Midwest Universities Consortium for International Activities. At University of Wisconsin, Madison. Write: Dr. Lorne A. Parker, Old Radio Hall, 975 Observatory Drive, U. of Wis., Madison, Wis. 53706. Call (608) 262-4342.

June 2-27: Institute on the Public Interest in Telecommunications, sponsored by The Network Project; A month-long course and seminar on issues in telecommunications, including television as a pedagogic tool, the business of broadcasting, control of communications policy, and case studies in research and action in areas like cable, satellites, and public TV. cost: \$300 plus accommodations on the campus of Columbia University. Details from the Project, 101 Earl Hall, Columbia University, New York, NY 10027.

June 10-12: Kliegl Bros. lighting seminar, Athens, Georgia, University of Georgia School of Journalism. Write Paula Conely, Kliegl Bros., 32-32 48th Ave., Long Island City, NY 11101.

June 15-July 4; Summer Institute of the University Film Study Center at Hampshire College, Amherst, Mass. Includes a wide range of seminars and workshops in film, photography, video, silk-screen, animation, optical printing, anthropological film, screenwriting, and analysis. Full three-week course is \$300. Various other fees for partial enrollment. Credit is available. Contact Gisela Hoelcl, Summer Institute Director, University Film Study Center, Box 275, Cambridge, Mass. 02138, or call (617) 253-4612.

June 17-19: Second National Conference on Open Learning and Nontraditional Study. Entitled "Designing Diversity '75," sponsored jointly by University of Mid-America, Joint Council on Educational Telecommunications and the Council for the Progress of Non-Traditional Study. Sheraton-National Hotel, in Arlington, Va. (near National Airport). Registration: is \$125. Write to: 1346 Conn. Ave., N.W., Washington, D.C. 20036. For more information on conference, write to: University of Mid-America, Designing Diversity '75, P.O. Box 82446, Lincoln, Nebraska 68501.

July 21-23: "Communications Satellites for Health and Education," Denver. American Institute Aeronautics & Aviation, 1290 Avenue of the Americas, NY 10019.

June 29-July 2: American Library Association, San Francisco. Write: ALA, 50 E. Huron St., Chicago, Ill. 60611. Call: (312) 944-6780. Major section on cable and video uses.

August 9-23: Kent School 6th Summer Film Institute, Kent, Conn. 15-day intensive course in film, focusing on filmmaking, special effects/animation, film history (Images of America), and film studies in the school. Price: \$300. Credit is available from University of Bridgeport. Contact: Tom Andrews, Kent School, Kent, Conn. 06757.

June 16-Aug. 8: Video Festival Workshop at Lake Placid (NY) Center for Music, Drama and Art. \$50. 8-weeks. Lots of well-known video artists. (Contact Center, Lake Placid, NY 12946. (518) 523-9853.

June 16-27: Workshop on Visual Education for Teachers, Visual Studies Workshop, 4 Elton Street, Rochester, NY 14607.

July 28-August 8: 4th Annual Summer Film Institute sponsored by Virginia Commonwealth University. Contact: Robert Armour, Department of English, VCU, Richmond, Va. 23284.

August 4-17: Fourth Annual Film Media Institute for Teachers, sponsored by Education Extension, U of California, Berkeley, in cooperation with Center for Understanding Media. For info: 2223 Fulton St., Berkeley, Cal. 94720. (415) 842-4111.

August 18-22: 29th University Film Association Conference, Rochester Institute of Technology, Rochester, NY 14623. (Contact: Marlene Ledbetter).

August 23-30: Robert Flaherty Film Seminar, Pine Manor Junior College, Chestnut Hills, Mass. (Contact Barbara Van Dyke, International Film Seminars, 505 Westend Ave., NY 10024).

August - Aspen, Col. or vicinity. "First Annual Last Video Conference." sponsored by TeleVISIONS magazine & Blue Sky in Boulder. For further details, see next issue, or write: P.O. Box 21068, Washington, D.C. 20009

MAKE YOUR OWN TV SHOWS

THE VIDEO PRIMER

BY RICHARD ROBINSON
Complete instruction manual for 1/2" and video cassette. 380 pages, 158 illus. \$7.95



Links Books, 33 W. 60 St., New York 10023

ARE YOU A VISIONARY?



Photo: NASA

Subscribe to TeleVISIONS. \$10 for 10 issues.

TeleVISIONS Subscription Order

Name _____

Address _____

City _____ State _____ Zip _____

Start with Vol. _____ # _____

I would like to donate \$ _____
as a non-profit gift to TeleVISIONS.

TeleVISIONS

Formerly COMMUNITY VIDEO REPORT
A publication of the
Washington Community Video Center, Inc.
P.O. Box 21068, Washington, D.C. 20009

NON-PROFIT ORGANIZATION
U.S. Postage Paid
Washington, D.C. 20009
PERMIT NO. 45242

ADDRESS CORRECTION REQUESTED

This issue: Videoshnik in Moscow Tracking down Wiley
Bringing museums home Paying cable's piper

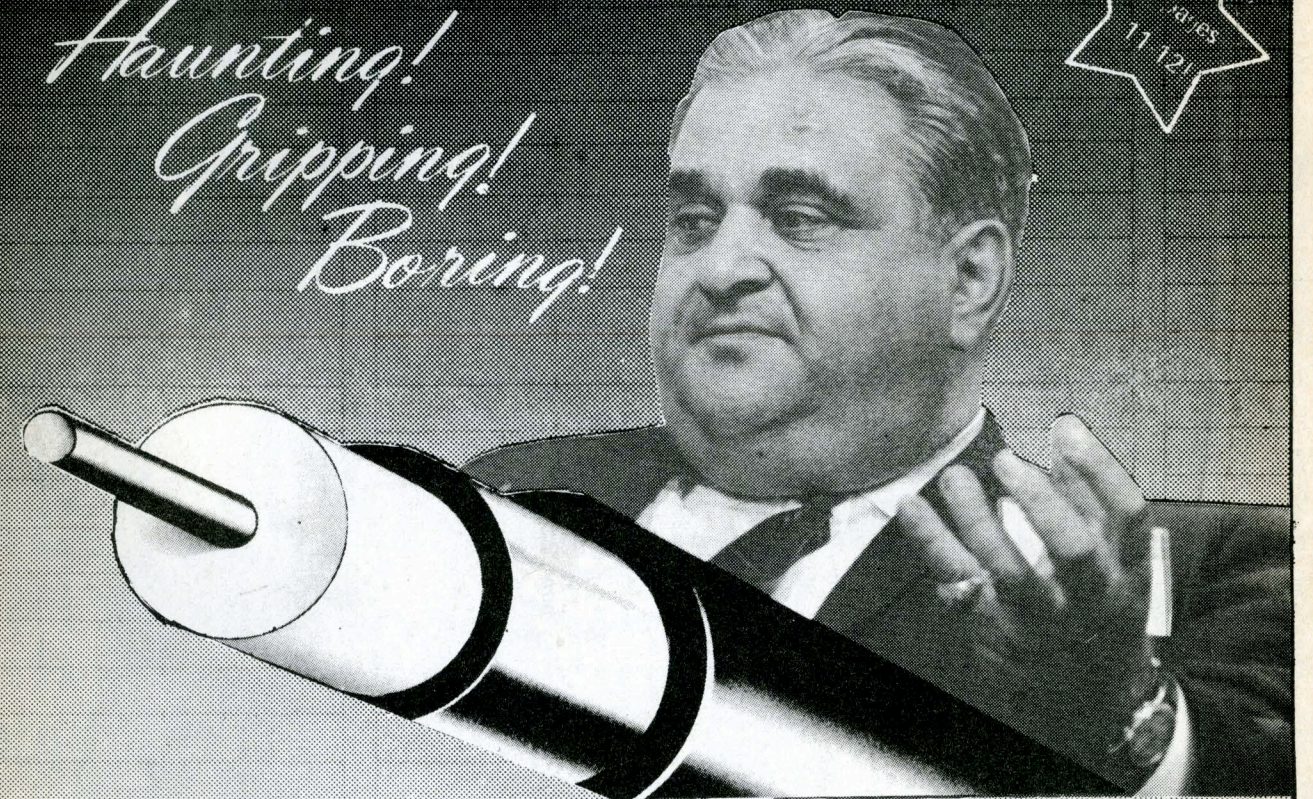
Volume 3, number 2, May 1975. \$1.00

TeleVISIONS

Formerly Community Video Report

PRESENTS
The true story of Cable TV!

*Haunting!
Gripping!
Boring!*



TWELVE CHANNELS TO DESIGN