

TELEVISIONS

**Celebrating the
50th Anniversary of
Electronic Television:**

VOL. 5, NO. 1 \$ 2.50

**The Story of
Philo Farnsworth**

**First of
Four Part Chronicle
By Paul Schatzkin
and Bob Kiger**



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INSIDE: Nutrition
Truckers, Busing, Sao Paulo
and New Reviews. Contents: P. 3

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THE 526TH LINE

The extra scan line presents our Point Of View on the state of communication arts, business, and public action.

Yes, the videodisc is here: MCA-Discovision has delivered its first industrial version of disc equipment to the CIA in Washington. Holding 54,000 frames of video and 54 billion data bits, one disc can record all the social security numbers and names* in the country with plenty of room to spare.

Jack Findlater of Discovision reports that Magnavox intends to test market the player in December 1977 with a catalog of 300 titles. He claims that the complete *Jaws* will sell for only \$10. Current factory costs are 60¢ for pressing a 30 minute recording.

Meanwhile, since September 76, Sony Betamax sales have shot up from 3000 to 5000 units per month, spurred on by a \$2 million ad campaign. The Betamax console was introduced 15 months ago at \$2295 (with TV) and the use-your-own at \$1300. With 25,000 units in American homes, Sony is forecasting 70,000 by 10/77.

They had estimated that most buyers would purchase six to eight cassettes, of 60 minutes at \$16, instead it's 12-18 per owner.

This home VTR drive will escalate as a result of agreement between Sony and both U.S. and Japanese manufacturers on the 1/2" cassette standard, named Beta, the second generation of Betamax. Beta doubles the hour playing time of the same-sized Betamax cassette, bringing costs down to \$8 an hour. Sony will begin sales this fall, and will sell 5,000 a month to Zenith to put under its own label until it can begin production.

The standardization, mass production of tape and hardware, and massive advertising by the fall will push software companies to market for Beta. The price tag for *Citizen Kane*, for example, will plummet from \$450 on 3/4" to less than \$50 on Beta. From rock programs to industrial training, the new format will draw out venture capital.

Beta's mass entry will relegate 3/4" U-matic to more professional use, similar to what super-8 did to 16mm film hardware. Quality, features and price on 3/4" will increase.

President Carter came out for Sony when he explained to the press that he had missed *Roots* but that his staff had taped it for him to watch later. Meanwhile, MCA had filed suit against Betamax recording off air. MCA, with an enormous catalog of feature films, is fighting to protect any incursions on another fortune it intends to make out of video disc distribution. As MCA chairman Lew Wasserman said in *Fortune Magazine* (11/76), "I do believe that video-disc entertainment in the home will absolutely revolutionize the income of suppliers."

Following up Paul Brodeur's remarkable *New Yorker* articles on microwaves (12/13, 12/20) *Village Voice* writer, Alexander Cockburn recently (2/21) reported cataracts afflicting two young *New York Times* editors who had been working with CRT systems. The VDT, video data terminal, has been seized by newspapers to cut costs through direct writing, editing, and layout onto TV display screens. However, as Chip Lord explained in our radiation article (Vol. 4, No. 1), the US standards for radiation leakage are a service to electronics manufacturers and ignore the consequences for our health. The increasing number of work lives spent in front of the cathode ray tube, along with the latest 6 hour and 18 minute figures on average viewing, demand a revision.

Marin County Residents began viewing community programming in February produced under a \$120,000 budget raised through a 50¢ per subscriber/per month levy in three cities. Voters there approved the plan, which was pushed by the city of San Rafael. Jack Schaefer of Marin Community Video was hired as production manager.

Community groups, including media and arts projects, which were unsuccessful in getting funded jobs under the initial Comprehensive Employment and Training Act (CETA), may fare better with new regulations governing the disbursement of millions of new dollars beginning in March. Under the Act's revised Title 6, so-called prime sponsors (usually government agencies) must allocate money for jobs in brand new projects not already underway, instead of using CETA funds to pad existing payrolls, a complete about-face. Some jobs must also go to qualified non-profit groups, especially those aimed at the disadvantaged or hardcore unemployed. (See *TELEVISIONS*, Vol. 3 #1, p. 10 for story on original CETA funding).

Since last fall virtually all documentaries on PBS's flagship station, WNET in New York have been produced by independents, most of them on small-format video. *Chinatown* just won a "Christopher" Award. *Police Tapes* got a 7 rating, *Giving Birth* a 4.3 (the average in the Fri. night slot is 1.6).

Glance at the commercial network statistics (reported in the *NY Times*, 2/20/77, "Where TV Documentaries Don't Dare to Tread" by John Culhane): In 1976 there were 15 documentaries on CBS, 13 on NBC, and 8 on ABC, down from 1975,

when CBS put on 28, ABC 18, and NBC 15.

Video games, which took off in the retail market in 1976, will sell \$454 million in 1980, according to Blake Downing, industry analyst with Creative Strategies of San Jose. Factory sales in 1975 were \$22 million.

Four citizen groups have joined Westinghouse Broadcasting's push to break up network control over local stations, specifically asking the FCC to institute a fully funded study of the networks.

"It's just like hamburgers" says Sam Gale, who is launching what he hopes will be a flourishing chain of franchise stores for the "home entertainment environment," including tape machines, videodiscs, video games, antennas, and video projectors. The first store is slated to open this summer in L.A. AMVID Network stores would also feature pinball and popcorn machines, microwave ovens, and furniture for watching projected TV. Franchises would make initial money from hardware sales, but Gale says "the long-range success of our business concept is software" and the more specialized the viewer the better. "This is a new medium, a single-play medium," says Gale, who will experiment with software choices after his first store proves itself.

NASA technologists, who went from running the big-budget glamour space race in the 60s to a dwindling agency in the 70s, have found a new mission: the public interest. NASA has been strongly courting public interest groups, artists and others who want access to satellite technology in the hopes that new uses will help pump up NASA's budget. The agency unveiled its new walkie-talkie satellite proposal, a kind of citizen's band in the sky, at a conference at the end of March, to which NASA flew, wine, and dined some 80 potential experimenters, many from Public Interest Satellite Association (PISA).

In Fact, PISA is making inroads in all sorts of impenetrable agencies. At a Feb. 2-3 Conference on educational application of satellites, an estimated half of the crowd were PISA-affiliated experimenters. Conference sponsor National Institute of Education, slated to announce bidding procedures for a minimum of \$1 million for satellite experiments cancelled the session. At issue: the definition of an educational institution, and hence, potential bidders.

Another arena is the money appropriated in January 24 regulations by HEW's Educational Broadcasting Facilities Act. Those regs, after comments 45 days from release date, would for the first time release money for satellite experimentation from department previously devoted exclusively for building public TV and radio stations.

All these sources are exclusive of existing hardware built for various satellite experiments which only use the airtime part of the day. (*TELEVISIONS* will carry an article by Andy Horowitz of PISA outlining new issues in satellite field next issue, updating "Should the People Fight for Satellites" in our Vol. 4, No. 1)

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FEEDBACK

Combatting entropy
in our information
system.

ESAA Director Replies

Thanks for what, on the whole, was a quite fair, balanced and accurate piece by Rebecca Moore on ESAA-TV in your Vol. IV, #2 issue.

The few — and for the most part relatively minor — matters with which I'd take issue are more than compensated for by the one factual error I'd just as soon ignore: would that I were again the "35 year old" whatever-it-is Ms. Moore describes me as.

Two of the other errors concern the *Gettin' Over* series. First, all 52 shows, not the 47 as the article states, were completed. Second, we were thoroughly aware, contrary to what the unnamed series staffer reports, of the problems plaguing the series. In fact, in Sept. '74 the producers were informed that unless there was an immediate turnaround in the quality of what we had seen in the four to five shows produced to that time, we would terminate the series. While what was eventually produced and aired was at times spotty in quality, the difference was like night and day.

A third error relates to my responsibility for ESAA-TV. While I probably do play the major role in administering its implementation, to describe it as "David Berkman's . . . ESAA-TV program" is a bit much.

Fourth, Ms. Moore states that the PSA's produced under ESAA-TV "still require"

content approval by OE. I'd simply point out that if by use of the word "still" it is implied that such clearances continue to be required, this is not so, since the last of the spots were produced and distributed over a year ago. (None of the 500+ESSA-TV series programs, as opposed to the spot announcements, have ever been subjected to content clearance — the different requirements being a function of the fact that the PSA's carry a Department logo, whereas the series include a disclaimer.

Fifth, Ms. Moore quotes the claim in the Mielke study of USOE-funded TV programming as to "cumbersome financial audits." This can only refer to two extensive audits by both HEW and GAO of two development grants made to *Villa Alegre*. These grants took place prior to the initiation of ESAA-TV. No such audits have been conducted of any series funded under ESAA.

Finally, a slight error of omission: not only are 60 to 70% of the fulltime staffs employed on the ESAA-TV series composed of minority folks, the persons *in charge* of all but two of the fourteen series funded at the time Ms. Moore and I spoke, are also all minority. ESAA-TV can thus, I think, and with more than some pride, safely lay claim to being the major vehicle for employment of minority persons within non-commercial TV in positions of significant responsibility.

Dave Berkman
ESAA-TV Program Officer

Time Scan

In your recent issue of *TELEVISIONS*, Vol. 4, #2, we would like to correct a statement in Victoria Costello's article on video production in the Los Angeles area. On page 16 Ms. Costello stated, "A *Portrait: 54 Years*, directed by Roger and Thomas Klein . . . is the first work originating on helical scan videotape to ever be produced and aired by an L.A. TV station." This is not a statement of fact. *Portrait* was perhaps the first helical scan 1/2" tape to be broadcast at KCET, channel 28. However, KVST, channel 68, had much earlier broadcast other 1/2" programs and was in fact the first station in Los Angeles to do this.

In August 1975, Luna Video News started showing a regular 5 minute women's news segment on KVST, channel 68's "Ms. Cellany" program. A new program was shown every other week for 6 months until KVST unfortunately closed.

Pat Blessing, Judy Reidel
Hollywood, CA

Have just received the Summer 1976 issue of *TELEVISIONS* and have scanned through page 7. Before reading further I must note a significant error in your "Time Scan".

Portable Channel began airing the *HOMEMADE TV* series *NOT* on February 28, 1974, as you indicate, but on November 19, 1972! I think from the historical perspective a correction should be made. We have now completed four years of programming in conjunction with WXXI-TV and believe that Portable Channel's programming constitutes the first example of such cooperation between a video group using portable half-inch videotape equipment and a public television station — and the longest running.

Elaine T. Karron
Rochester, N.Y.

PBS Complains

In your Autumn 1976 installment of *THE 526TH LINE*, you take on PBS for "frittering away" most of the Ford Foundation's one million dollar grant for public affairs programming.

Maybe we will and maybe we already have, but you might have done better to get your facts straight.

In the first place, we have by no means committed "all but an estimated \$40,000" of the grant. We have made investments in *THE MACNEIL/LEHRER REPORT* and the recently concluded *USA: PEOPLE AND POLITICS* series, and we have used the grant for sole funding of *AGRONSKY-AT-LARGE* (a new weekly interview show with national and world leaders), and our programming department will doubtless

make more such investments in what look like important public affairs efforts by public television stations.

In the second place, not a penny of the grant went into WETA's coverage of the Queen's Dinner last July. This program was funded out of the so-called "Special Events" package purchased by most public television stations in the Station Program Cooperative market.

Ultimately, the entire grant will be used up and we would expect our judgment to be measured against the resulting product — the programs that the stations either produce themselves or cause to be produced by outside entities.

So far, though, we make no apologies for the judgments made. And we're always responsive to letters and phone calls from even our severest critics.

Charles M. Lichenstein
Senior Vice President
Public Information and
National Affairs

Take Me Off Your List

Here are a few responses from our last promotional mailing.

Send no more literature. Take my name off your list.

Hazel L. Snyder
Columbus, Ohio.

Thank you for the sample copy of *TELEVISIONS*.

Even if I were interested in this type publication, I would not subscribe, for you should know, in your business, that media is a plural form of medium; you give it a singular verb in your advertisement on the back page. This is not the only instance; the plural is used for the singular time after time.

James O. Moses
Alto, Texas

No thank you. No more nuisances needed. I read.

Mrs. S.
Decatur, Illinois

We would enjoy a good television publication but your "TELEVISIONS" is much too sophisticated for us ordinary TV-Readers. We would be like ordinary home folk reading "VARIETY". You would need to *simplify* to get a truly nation-wide audience of ordinary Joes' like me. We don't even understand your nomenclature "time scan," "cathode ray tubes," etc. We'll just have to watch the TV news that catches Mars in pix.

Harry E. Chrisman
Denver, Colorado

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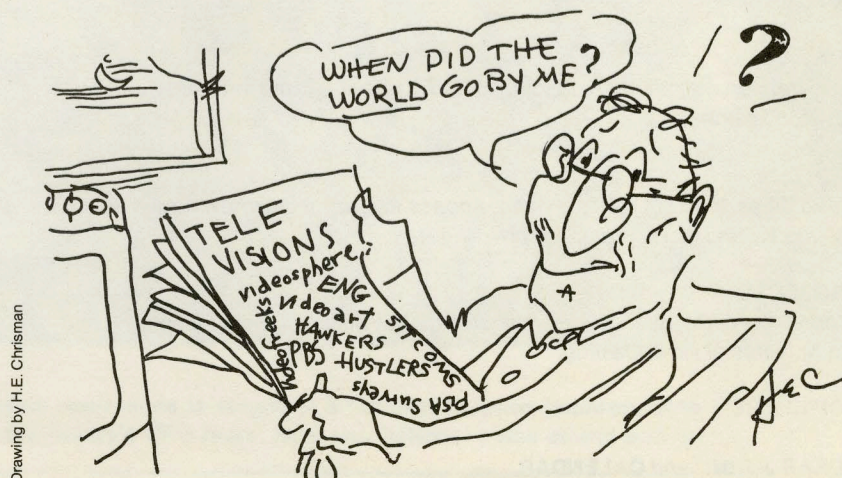
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Drawing by H.E. Chrisman

POINT OF VIEW

The True Story of an Editorial Reply

"My moment on 'free TV'"

By JOCK GUNTER

In order to avoid the seamy side of commercial TV, I had wired my TV set with a remote sound switch. This allowed me to hear the commentary of the day's events, and screen out the nightly reportage on TV's deodorants, laxatives, and pills. One night however, the "eyewitness news editorial" slipped through my defenses and caused me more headache and heartburn than a week's dosage of ads at full volume.

The station logo was set against a cool background, and the camera was in tight on the station manager's head. This ruggedly American-looking man peered down into the camera, and spoke in punchy, sarcastic phrases which reminded me of Spiro Agnew.

The station manager praised America's commercial broadcasting system for providing "free TV" to its audiences. He warned that increased public financing of television would force the taxpayer to pay for services that are now provided free.

In quixotic fashion, I rose to the challenge. I grabbed pencil and paper, and scribbled that taxpayers already *do* pay for television, and they don't get much for their money. Although advertisers make the actual payments to TV stations and networks, advertisers then pass on their cost to consumers in the form of higher prices. Just because these "television taxes" are indirect and invisible doesn't mean that TV is free. I closed by asking whether such a shrewd *businessman* as a station manager could be unaware of this, or whether he was simply misleading his audience.

To my surprise, the station's "public affairs manager" replied to my crank letter with an invitation to come to their studio and make an editorial reply.

I spent several hours writing and polishing my script. It wasn't easy to explain my position in the 80 seconds which were allowed me. In order to do so, I found myself resorting to the communication techniques of my adversary—oversimplified logic, and emotional appeals to the audience's frustrations with inflation and other evils of modern life.

At the station, a receptionist directed me to a room dominated by a large TV set. At this point, the public affairs manager lunged into the room, and shook my hand forcefully. After this explanation, he took my script, and left the room through a door marked "authorized personnel only."

After what seemed a long while, the public affairs manager returned. He seemed upset. "In all my 25 years in broadcasting," he said, "this has never happened before." Clenching my script in his fist, he explained that this message could not be read on the air.

Astounded, I replied, "I consider myself to be a responsible spokesman with an opposing view. However, if any naughty words have crept into the script, I will gladly change them." He countered that it was not the vocabulary but the content that was improper.

He pointed to one section of the script, and said, "this is a critique of our program quality, and not a comment on the issue of whether or not TV is 'free'."

Exhilarated, I resolved to take the offen-

sive. I grabbed my pen, struck the lines in question from the script, and asked, "now is my editorial reply acceptable for free TV?"

Surprised by my response, the public affairs manager snapped, "wait here!" and disappeared once again into the realm of the authorized personnel only.

A soap opera played on the screen until the public affairs manager returned, in an even more agitated state. "Let's get this thing over with!" he said. "I've got more important things to do than editorial replies."

I objected that editorial replies were important. The FCC supposedly took them into account in determining how well the public's interests were being served by private broadcasters.

Too angry to reply, the public affairs manager escorted me into a cavernous studio, furnished with a single chair in the middle.

I looked up into the camera, and then over to the television set where I noticed that the studio lights were producing a reflection on my glasses. I asked whether the lights might be adjusted. A nearby technician repeated my message into his headset, waited, and then said there was no time for such details. He instructed me to look into the teleprompter, and to read my script through once before we taped.

The initial lines of the script rolled by, and I read rather smoothly until the censored portion began to appear on the teleprompter. For a few seconds the words on the screen were obscured by the strokes of my own pen. I fumbled, stopped asked why the censored section had not been removed from the teleprompter.

I was told there was no time, the tape was rolling, and I would be given one chance to read my message. I asked the technician to at least crank the teleprompter a little faster when we reached the censored portion, so that I would not be left speechless during the taping.

Instead of a spoken reply, I received a hand cue to begin. The red light on the huge camera lit up. I swallowed, and began to read:

Think of watching dripping sinuses and churning stomach acids everyday for the rest of your life . . . you might reply, "Commercial TV may not be perfect, but at least it's free . . . Right?"

Wrong!—You don't just put up with TV ads, you pay for them too. It's true you don't receive a bill each month. And with double-digit inflation, it's tempting to say, "Thank goodness for free TV!" But things aren't that simple.

Commercial TV gets its revenue from advertisers. And advertisers get their money from you. When you buy a product you've seen on TV, the cost of ads, programs overhead, and profits have been added into the price. Sometimes you can avoid these extra charges by buying unadvertised products. Plain aspirin costs 30% less than advertised aspirin. But try to find unadvertised appliances or automobiles!

Commercial broadcasters won't bill you this month, but you'll still pay for free TV.

The ordeal was over. My delivery had been far from perfect. The technician on the teleprompter had let me down, and I had fumbled for words for a few seconds. But at least I had recorded my message. My editorial reply would be broadcast on Friday night's news.

That Friday, the 6:00 news came and went without my appearance. I tuned in again at 11:00 and watched most of the program before I saw myself come on the screen and stumble through my message in an uncertain high-pitched voice that was no match for the sportscaster who preceded me or the weather man who followed me. At nearly 11:30 on a Friday night, I thought, the audience who heard my words must have been just a small fraction of the station manager's prime-time week-night audience. But I was in no mood to complain. I had been allowed my Moment on "free TV". And I wasn't even charged extra.

Theory Missed Practice at the Critical Communication Conference

By JAN ZIMMERMAN

The Department of Communications at Stanford University sponsored the Second Annual West Coast Critical Communication Conference on December 18-19, 1976. As a conference attendee I have some critical perceptions of the conference itself to share.

Rather than establish an ongoing dialectic between theory and practice, the conference sponsors split the sessions into separate areas on separate days. On the first day of the conference, Doug Dowd and Alan Wolfe spoke about the "Political Economic Context of the Media", Herb Schiller and Rachel Grossman discussed "Communication and Cultural Domination" and Todd Gitlin, Daniel Ben-Horin and Dick Bunce all elaborated on "Topics for a Progressive Theory of Mass Media."

The tight schedule itself, with only 20 minutes allotted for each speaker, precluded any real interchange of ideas with the audience. With insufficient time to introduce any new concepts, most speakers retreated to some variation of historical review of theories or events, without introducing any challenging original material.

Verbal interaction among panel members was minimal; the interaction with the audience almost as low. Crowding over 100 people into a small, hot lecture room also mitigated against the possibility of any real discussion taking place.

The second day's "practical" panels on "The Survival of Community Alternative Media", "Media and Social Change" and "Strategies for Communication Policy Change" suffered from the same format. Again there was insufficient time for presentations and meaningful discussion in a large group situation was impossible.

I was most disheartened, however, by realizing the lack of information-sharing between practitioners and theorists. As a media-maker, I suddenly found myself on the other end of the telescope being peered at by theorists who have little conception of the reality of doing media production.

Theory-makers must become as aware as media-makers of the pressures, financing, methods of production, and inherent technological or aesthetic restraints of various media forms.

On the other hand most practitioners compromise their principles during production on the excuse of expediency. We barely cling to shadowy theories of purpose during production, let alone develop new ones.

Given the real need for fruitful dialogue between communication theorists and practitioners, it is sad that this conference did not provide the format in which that interaction could occur. Without such a dialogue we will be less successful in making our productions internally consistent with our values. In order for this to occur the dialectic must not only be established, it must be ongoing.

In a positive spirit, I suggest that next year's conference planners integrate these differing perspectives on panels; provide a smaller workshop format in which ideas can be fully explored and practical applications developed; and, allow more time for discussion and for making essential social connections within the context of the conference.

Jan Zimmerman is L.A.-based video producer who just completed a tape on California Women Artists and is active in media affairs for the National Women's Agenda.

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Philo T. Farnsworth: Inventor of Electronic Television

First in a four-part chronicle

By PAUL SCHATZKIN and BOB KIGER

The story of television begins in Rigby, Idaho in the spring of 1919, as a small wagon train reaches the crest of a hill overlooking a humble, turn-of-the-century homestead. The family of Lewis and Serena Farnsworth have arrived at their new home after an arduous journey over the mountains from their native Utah.

Seated at the reins of one of the three covered wagons was the oldest child, Philo, age 11 and named after his grandfather, who came west with Brigham Young. As the boy surveyed the scene before him he noticed one detail which the rest of the family missed: On the farm below, the boy could see wires running between the different buildings and shouted excitedly, "This place has electricity!"

With this discovery, the family left the ridge and began their descent into a new life on the frontier of the Twentieth Century. Little Philo was about to come face-to-face for the first time with the mysterious force he had only read about in books, that invisible power that could drive great machines and turn darkness into light. Though he was about to encounter electricity for the first time at age 11, he would prove to be one of the great masters of that mysterious force before he was 21.

A few weeks after his arrival in Rigby, Philo had figured out all by himself what made the electrical system work. Lewis Farnsworth realized that his son had a natural affinity for the system when Philo stepped in one day to repair the generator while all the adults stood around wondering what had gone wrong. Thus, the boy-electrician became officially installed as the chief engineer of the Farnsworth farm, and the electrical system became his own very special domain.

With encouragement from his father, Philo found a dozen new uses for his invisible friend. He built motors from spare parts and used them to run his mother's washing machine and some of the farm machines. The time he saved by automating these chores he spent thinking about better things.

In the attic above the house, Philo created his own world to explore electricity in whatever books or journals his father could afford. The loft became his hideaway, where with each succeeding page, his imagination was fired by stories of science and modern day sorcerers who unravelled its mysteries. To Philo, inventors of all kinds seemed to possess a

special power that allowed them to see deep into the mysteries of nature and use her secrets to ease the burden for all mankind. He confided in his father his heart's desire: that he, too, had been born an inventor.

In the fall of 1921, Philo entered high school as a freshman but soon found the material too dull, and cajoled his way into the senior chemistry class. When even that advanced course proved inadequate for the youngster's thirst, the chemistry teacher, a bespectacled and slightly pass-

deflected beam of electrons. This principle still forms the heart of modern television. Though the essence of the idea is extraordinarily simple, it eluded the most prominent scientists of the day. Yet here it had crystallized in the mind of a 13-year-old boy.

It seems quite unlikely that an unknown boy with little education, no money, and no equipment could steal the race from the greatest electrical companies in the world, but that is precisely what Farnsworth set out to do.

His father advised Philo not to discuss his idea with anyone—ideas, he reasoned, were too valuable and fragile, and could be pirated easily. But Philo had to talk to someone—he needed to hear from somebody besides his father that his idea would work.

Late one afternoon in March of 1922, Justin Tolman was startled to see a complicated array of electrical diagrams scattered across the blackboard in his classroom. At the front of the room stood his gangling young prodigy, chalking in the last few figures of the last equation and turning to his teacher.

PHILO



Farnsworth was born in this cabin near Beaver, Utah on August 19, 1906.

ed-middleage gentleman named Justin Tolman, took extra time after class each day to tutor his young prodigy. It became quickly apparent to Tolman that he was tutoring perhaps the smartest student he would ever meet in his life.

One cold night in January, 1922, Philo was particularly anxious to finish his chores after school and hurry back to the books and magazines in his attic hideaway.

As he turned the pages, he stumbled upon an article about something very new: "Pictures That Could Fly Through the Air." The writer described an electronic magic carpet, a marriage of radio and movies, that would carry far-off worlds into the home in simultaneous sight and sound. Philo was instantly captivated by the idea. He reread the article several times, convinced that he had stumbled onto a problem that he was uniquely equipped to solve.

When Philo determined to learn everything he could about the subject, he stepped into a Jules-Vernian world where scientists were trying to convert light into electricity with the aid of whirling discs and mirrors. Farnsworth realized right away that those discs and mirrors would never whirl fast enough to transmit a coherent image, and searched for a device that could travel at the speed of light itself. He found the solution in his invisible new friend, the electron.

While the great minds of science, financed by the biggest companies in the world, wrestled with 19th century answers to a 20th century problem, Philo T. Farnsworth, age 13, was chained to a horse-drawn harvesting machine, crisscrossing the fields endlessly, row by row, harvesting the crops and dreaming about television to relieve the monotony. As the open summer sun blazed down on him, a daring idea fermented in this boy's brain. He dreamed of trapping light in an empty jar and transmitting it one-line-at-a-time on a magnetically

"What has this got to do with chemistry?" Tolman asked.

"I've got this idea," Farnsworth calmly replied. "I've got to tell you about it—you're the only person I know who can understand it." The boy paused and took a deep breath. "This is my idea for electronic television."

"Television?" Tolman said, "What's that?"

Farnsworth spent many hours with Tolman elaborating upon his idea. Weeks later, when the semester ended, both Farnsworth and Tolman were convinced

that the scheme would work. Neither one could venture a guess when or how he would get a chance to prove it.

Hard times forced the family to leave the farm in Rigby in 1923 for more fertile soil near Provo, Utah. Philo's father found work hauling freight over the mountains in mule-driven wagons.

Philo employed the same tenacity that had marked his career in high school in order to be admitted as a special freshman to Brigham Young University. With the vast resources of a major university at his disposal, he did his own private research about cathode ray tubes and vacuum tubes. Still, with no money at his command there was little he could do to build an operative model of the device that he could see so clearly in his mind's eye.

On one of his jobs just before Christmas 1923, Lewis Farnsworth was caught in a violent snowstorm and contracted pneumonia. Philo was beckoned to his father's deathbed and charged with the responsibility for taking care of the family. Now calling himself "Phil" (the onslaught of manhood had compelled him to start using a more conventional spelling of his name), he was forced to leave BYU and take whatever jobs he could find. The likelihood of developing his television ideas seemed remote at best.

The Farnsworth family moved into half of a two family house in Provo. The other half of the house was occupied by the Gardner family. Cliff, the oldest of the Gardner boys, was nearly the same age as Philo—and since the two boys shared a common interest in radio and things electrical, they became close friends.

Along with two brothers, Cliff's family included six daughters. The prettiest of the girls was Elma—everyone called her Pem—who was only a year younger than Phil.

What time Farnsworth had to himself in the following months he spent with Pem. It soon became apparent to both that they were meant to spend their lives with each other. Phil proposed to Pem on her birthday in February, 1926, but their youth and the uncertainty of their lives forced them to postpone setting a wedding date.

Phil and his future brother-in-law, Cliff both subscribed to a correspondence course in Radio maintenance, and in the spring of 1926 the two boys ventured off to Salt Lake City to start their own business installing and repairing radios.

Farnsworth's first attempt at running his own business did not fare well. Out of desperation, Phil told Cliff that he was thinking about writing up his television ideas and submitting them to *Popular Science Magazine*. He thought that he might be able to make \$100 if he worked it right. Cliff was familiar with Phil's daring ideas and shocked that he would consider disclosing it so publicly. He cautioned Phil that publishing might be a mistake he would regret later. So Cliff returned to Provo and Phil signed up with the University of Utah placement service in hopes that they might find him work.



When Philo was 11, his family moved to Rigby Idaho.



Philo took classes at Rigby High School in 1925.

The Financial Backers

In the Spring of 1926, George Everson and Leslie Gorrell were driving from Los Angeles to Salt Lake City by way of the Mojave desert when Everson's car, a 1922 Chandler Roadster, burned out a main bearing. Abandoning the car at St. George, Utah, Everson and Gorrell proceeded by bus and train to Salt Lake. The car was to be brought on later by the mechanic after repairs were made.

Everson was a professional fund raiser enroute to Salt Lake City to organize a community chest campaign. His career had led him into some of the West Coast's tightest financial circles, as he traveled from city to city organizing a good cause. In each city, he hired native college students to staff his operation. In Salt Lake City, he contacted the University of Utah placement service, and one of the applicants was 19-year-old Philo T. Farnsworth, present occupation none.

Farnsworth interviewed for one of a number of jobs conducting a community survey, but as usual he had better ideas. He volunteered himself right away to be the Survey Manager and assured Everson that he was so familiar with the territory that he was indispensable. Everson, who possessed the instinct of a goldrush gambler with his nose too close to the ground, hired Farnsworth immediately. Everson always knew when he had detected a good scent in the wind.

Farnsworth's first responsibility was to complete the job of hiring the campaign staff. Among his first appointments were Cliff and Elma Gardner. Until now Pem and Phil had only spent time together on occasional weekends in Salt Lake City when Pem's mother would permit her to go. When Pem's mother died, she became responsible for the rest of the Gardner brood and the visits became less frequent. Now with the prospect of a good job, Pem left Provo and took her own room in the boarding house where Cliff and Phil shared one.

Some weeks later, as the survey was winding up its operation, George discovered that an important mailing had not gone out on time. The entire staff stayed after dinner to help Phil finish the job. Afterwards, George, Les Gorrell, Cliff Gardner, and Phil paused for a casual bull session. George asked Phil if he planned to go back to school. "No," Phil replied. "I can't afford it. I've been trying to find a way to finance an invention of mine but it's pretty tough. I've been thinking about it for about five years, though, and I'm quite sure it would work. Unfortunately, the only way I can prove it is by doing it myself; but I don't have any money.

"What's your idea?" Les Gorrell asked. Phil paused before he answered. "It's a television system." George, who had never heard the term before asked curiously, "Tell Who?"

When Phil began to talk about his ideas, his manner changed from what George described later as that "of an office clerk too closely confined to his work." As he spoke that night, a special power came to him. His bright blue eyes became dark and intense as he spoke of the ideas that has occupied his brain for the last four years. His speech found new eloquence as he became charged with the energy of his own genius.

George remained the skeptic. He suggested that GE or Bell Labs must already have accomplished what Phil proposed to do. Phil countered with a detailed treatment of just what was going on around the world. He talked of Baird and Jenkins and Ives and their wonderful, spinning wheels. "They're all barking up the wrong tree," he said.

In the early hours of the morning, George finally asked Phil how much it might cost to build a model of the machine. Taking a shot in the dark, Phil said it might cost about \$5,000. "Well," George said, "Your guess is as good as any. I surely have no idea what is involved. But I have about \$6,000 in a special account in San Francisco. I've been saving it with the idea that I'd take a long shot on something and maybe make a killing. This is about as wild a gamble as I can imagine. I'll put the \$6,000 up to work this thing out. If we win, it will be fine, but if we lose, I won't squawk."

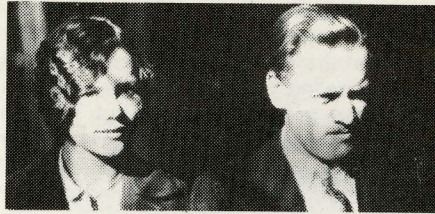
In short order, the association of Everson, Farnsworth and Gorrell was formed. Farnsworth insisted on nominal control of the association, and for the contribution of his invaluable genius he was awarded half the equity in the company. In exchange for raising the money, Everson and Gorrell would split the remaining half.

George wanted Phil to set up his operation in Los Angeles. Phil agreed that it was a good idea. The resources of a vast metropolis like L.A. would be much more suited to finding and fabricating parts for his exotic apparatus. There was only one detail left to be worked out.

Neither Phil or Pem could face the thought of being separated by the distance between California and Utah. If Phil was going to the coast, Pem had to go to. The wedding date could be postponed no longer.

The families were a little surprised by the sudden change in fortunes and skeptical that a marriage conceived in such haste could survive. Phil was 19 at the time. Pem was 18. Undaunted by the parental objections, the young couple set out for Provo in George's Chandler. There they were married by a Mormon bishop.

They spent their honeymoon night driv-



Phil married Pem Gardner in June, 1926 when he was 19 and she was 18.

(Her parents had dutifully admonished her about the sins of the Big City.) Their honeymoon consisted of an afternoon spent strolling the beach in Santa Monica. The rest of their time was devoted to finding a suitable place in which to set up house-keeping—and an electronics laboratory. Eventually they found a cozy one bedroom apartment with a small yard at 1339 New Hampshire Ave., in the heart of glamorous, roaring 20's Hollywood. Phil set up shop in the dining room.

Phil's task was a doubly difficult one. Before he could build his marvelous machine, he had to design and build many of the tools necessary to proceed. It was not as though he could run out to a TV parts store

PHILO

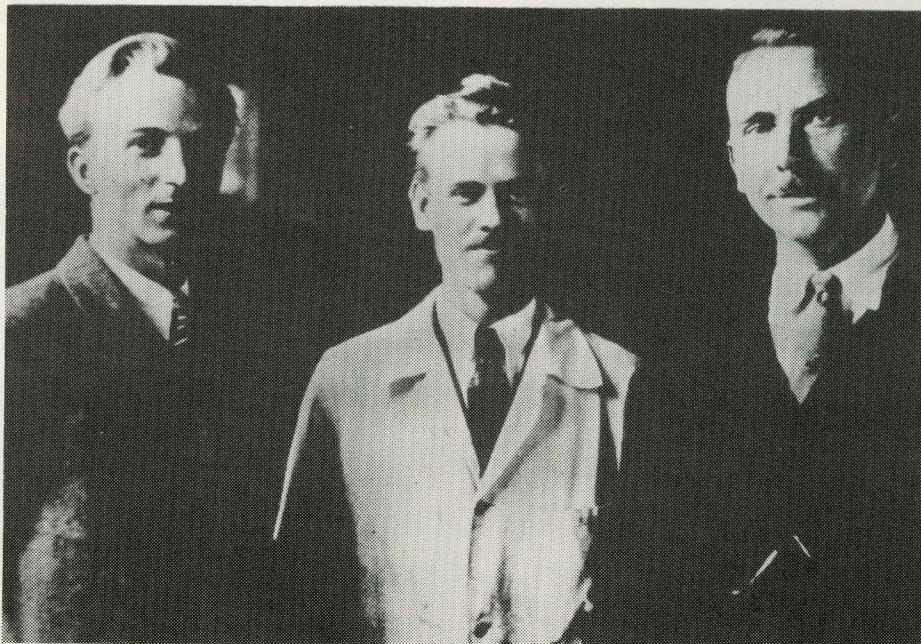
"While the great minds of science, financed by the biggest companies in the world, wrestled with the 19th century answers to a 20th century problem, Philo T. Farnsworth, age 13, dreamed of trapping light in an empty jar and transmitting it, one line at a time on a magnetically deflected beam of electrons."

ing back to Salt Lake City, where Phil made a late night appearance at George's apartment. The reason for this nocturnal visit was Phil's concern about his lack of immediate cash. The visit developed into a long discussion of the future of TV. Pem was very disappointed to see her wedding night diminished and fell asleep. Phil awakened her later. Trying to get on his bride's good side, he jokingly told her that there was this "other woman" in his life and her name was television.

The newlyweds rode the Pullman train from Salt Lake City to L.A. It was the first time that Pem had ever been out of Utah.

and pick up whatever he needed. This was new territory and virtually everything had to be made from scratch. He acquired a whole new education: electro-chemistry, radio electronics, and the ancient art of glass blowing. Most of the glass blowers he met said that the tube he wanted was impossible to make, but Phil typically ignored their opinions and proceeded to do what had to be done.

George soon realized that Farnsworth's first estimate of \$5,000 would not bring him close to completing a working model. He knew that more money would have to be raised.



Everson, Farnsworth, and Gorrell — Summer, 1926. The first enterprise was formed with \$5,000 of Everson's money. Farnsworth was still underage, and Everson had to be appointed Farnsworth's personal guardian before any papers could be signed.

George considered it prudent to get involved in the enterprise at the outset because he was taking the chance alone. Once it became necessary to bring other investors into the scheme, then his reputation in the financial community was at stake. He could not afford to jeopardize his standing by acting too prematurely. Lacking the technical background to make a sound judgment on these matters, George sought the assurance of a more reliable source. He called the firm of Lyon and Lyon, local patent attorneys, for advice.

Leonard Lyon's reaction was quick and unequivocal: "If you have what you think you have, you've got the world by the tail. If not, then the sooner you find out, the better." Arrangements were made for Farnsworth to meet with Lyon and Dr. Mott Smith of Cal Tech, who would pass judgment on the merits of Farnsworth's idea.

When Dr. Smith arrived for the session he left only a nickel in the parking meter, fully expecting that he would dismiss the scheme and leave in less than an hour. The meeting however, wore well into the afternoon. Lyon paced excitedly around the room as he listened to the scheme unfold.

"It's monstrous!" Lyon said. "Just amazing . . . the daring of this boy's mind!"

After more than four hours of intense questioning of Farnsworth, George summed it all up with three terse questions:

"First," he asked, "is this thing scientifically sound?" Dr. Smith answered a bit bemused: "Yes."

"Is it original?" George continued.

"I'm pretty well acquainted with recent electronic developments," Dr. Smith replied. "I know of no other work that is being carried out along similar lines."

Finally George wanted to know: "Is this thing feasible? Can it be worked out to make a practical operating unit?"

In his answer, Dr. Smith could only imagine the road that lay ahead: "You will encounter great difficulty in doing it, but I see no insuperable obstacles at this time." That was all George needed to hear.

Phil had told George that he thought \$1,000 a month for twelve months would be enough to come up with a working model of his television. Observing that Phil had a knack for underestimating the financial needs involved, George thought it would be more prudent to seek twice that amount, \$25,000.

George called on all his contacts in the world of high finance to find the individuals who might have the surplus capital to back the project. In the process he met a colorful cross section of California's wealthiest society. He was turned down for the strangest reasons. It seemed that every rich man had a special interest that absorbed his "extra" money. One industrialist, who was personally obsessed by color photography, expressed interest if the television were in color instead of black and white. Another was interested only if the idea had some application to bacteriology.

While George learned about the eccentric whims of the California gentry, Phil, Pem and Les Gorrell spent the summer of 1926 scavenging Los Angeles for parts. At the end of each day's foraging they returned with mysterious bundles to the little apartment in Hollywood. When it was time to start winding the first electro-magnetic coils, George, who happened to be in town, volunteered for the messy job.

Given that this all occurred in the middle of prohibition, it must have seemed a bit suspicious, all this unusual activity. Now here was this total stranger sitting out in the back yard winding copper wire around a cardboard tube. Certainly someone noticed, for one day in August, Pem opened the door to find her porch filled with a small squad of blue LAPD uniforms, demanding to search the house. They had received a report that a still was being operated on the premises. The squad proceeded to ransack the apartment despite protests from the Farnsworths. Nothing alcoholic was found, but the sergeant was amazed by the things that he did find, and began to wonder if he had stumbled onto something even more sinister than a still.

With carefully guarded words, he asked Phil what all the stuff was. Phil looked around at the strange gear he had collected, stared the sergeant straight in the

eyes and answered, "This is my idea for electronic television."

The sergeant shook his head, took another look around and said, "Tell a what?"

Sometime late in August, George appeared in the offices of the Crocker National Bank in San Francisco looking for one Jess McCargar. McCargar, whom George had met some years earlier on a community chest campaign, was an officer of the Crocker Bank. George was disappointed to learn that McCargar was on vacation and would not return for some weeks. Fortunately, another officer, known affectionately as "Daddy" Fagan, observed George's disappointment and asked if he could help.

"I don't think it is anything that would interest you in the least," George told Fagan. "It's not an investment, it's not even a speculation. It is wildcatting, and very wildcatting at that."

George's response served only to intrigue Mr. Fagan, who at the time was considered the most conservative banker on the West Coast. He was a wizened, tobacco-chewing veteran of the California Gold Rush. His steely judgment on investment matters had earned him the reputation as a "cold-hearted, glassy-eyed guardian of the money bags." Whatever the reasons for his interest, "Daddy" Fagan prevailed upon George to explain why he had come looking for McCargar. With his crusty banker's sixth sense, he listened to George describe the genius he had stumbled onto. When George finished explaining Farnsworth's ideas, Fagan drummed his fingers together and spat a wad of tobacco at the solid gold cuspidor in the corner of the room: "Well, that's a damn fool idea, but somebody ought to put money into it," Fagan said, adding, "Someone who can afford to lose it."

Two days later, W.W. Crocker himself suggested in the strongest terms that George summon his young genius to San Francisco to meet Roy Bishop, a successful capitalist and engineer of some standing.

When Farnsworth arrived, he looked every bit the part of the struggling inventor: frumpy, frayed, and pre-occupied. So, George outfitted Farnsworth in a new powder-blue suit, hat and haberdashery, and set out with his young protege to meet Roy Bishop for lunch.

Bishop listened intently as Farnsworth described how his idea would work. As the conversation wound down however, Bishop seemed to be somewhat reluctant. "I am convinced that the idea is sound," he told Phil, "but I doubt your ability to work it out commercially."

Sensing Bishop's hesitation and the negative drift of the conversation, Farnsworth prepared to play his hand. For the moment he was holding all the cards. He knew what needed to be done to create television and he was confident that he could do it. But he could not afford to be involved with people who did not have equal confidence. Putting his papers in his briefcase and rising from his chair, Farnsworth courteously thanked Bishop for his kindness and time. As he turned toward the door he said, "I am sorry that you are unable to see the possibilities that I see for this invention." Stunned, George quickly gathered up his things and caught up with Phil at the door. As they were about to leave, Bishop said, "Wait a minute!"

The strategy had worked; Bishop demanded only one final stipulation. He wanted to consult with another "hard-boiled" engineer, a man named Harlan Honn. "If you can convince him that your proposition is sound, then I think we can find a way of backing you."

Honn was summoned and arrived in less than half an hour. He looked over the specifications, asked some questions, and turned to George with a simple pronouncement: "Why sure this system will work. I think very well of it." Bishop reported all of his findings to the people at Crocker Bank, and the matter was held in abeyance until McCargar returned from vacation.

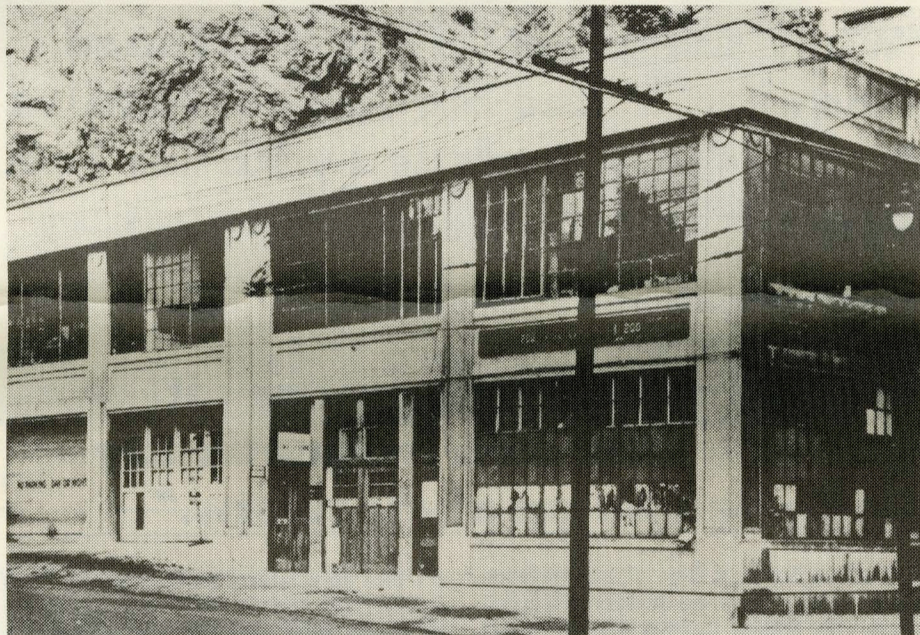
The meeting with McCargar and the other principals of Crocker Bank took place in the part of the inner sanctum that George sarcastically called "The Throne". While the bankers huddled in a far corner

of the Directors Room talking the matter over, George and Phil sat on a marble bench at the foot of the "Throne" waiting to be called. Within a few minutes, McCargar came over and put his arm around George, saying "I think we are going to back you, boys." and ushered Phil and George into the oak and marble laden board room.

The circumstances of the meeting were unlikely at best, for this was a place where many requests were entertained but few were granted. What could this unproven, self-educated 19-year-old possibly say to these crusty robber barons that would compel them to cut loose enough cash to start something as far-fetched as television?

We can only imagine the atmosphere that must have prevailed that day, what cosmic forces had to converge on this room for this moment to happen; for it did happen—Philo Farnsworth swept in with another dazzling display of his unbridled genius and before the session ended he had been guaranteed 25,000 (1920's) dollars and half of the second floor above a garage at 202 Green Street in San Francisco.

PHILO



Farnsworth obtained backing from the Crocker Bank and moved his lab here to 202 Green Street in the fall of 1926.

Roy Bishop underscored the unusual nature of the event when he turned to Farnsworth with some admiration in his tone of voice and said, "Young man, you are the first person who has ever gotten anything out of this room without putting up something in return. Then Bishop addressed the rest of the group and delivered an ironic benediction: "We're backing nothing here but the ideas in this boy's mind. Believe me, we're going to treat him like a race horse." Phil was so excited about having a real chance to test his ideas that he accepted readily the terms that Bishop and Crocker had proposed. He knew little of the dealings of high finance, and he trusted that George would protect his interests. Phil was confident that everything would work out all right.

With all the papers signed, Phil returned quickly to L.A. in George's Chandler to pick up his bride and his laboratory. Pem could tell the moment he stepped through the door that things had gone well in San Francisco. With his classy new suit he seemed to radiate success. Phil swept Pem off her feet and they danced around their little living room while he told her of the exciting things in store for them.

The pace of life quickened once again as Phil and Pem packed all their belongings in the Chandler and drove up the coast, singing "Rose Colored Glasses" as they cruised through the cliffs of Big Sur.

Cliff was folding cardboard into boxes on an assembly line in Oregon when a telegram from Phil and Pem arrived. The message mentioned cryptically that Phil had found financial support, but the remaining instructions for Cliff were a little fuzzy. Nevertheless, Cliff finished folding his last box and walked out to board a train for San Francisco.

Cliff waited everyday at noon for Phil and Pem to meet him near a corner specified in the telegram. He found a boarding house near the designated intersection and waited expectantly for five days before Phil and Pem found him, hungry, nearly broke and happy as hell to see them.

Together the reunited trio went off to find 202 Green Street, the empty loft Phil that he had arrived at the birthplace of television.

That night with the Dempsey-Tunney long count fight playing in the background, Phil and Pem took the ferry to Berkeley to find a home. They were lucky and on the first day discovered a perfect apartment. Pem started to set up housekeeping and Phil began setting up his laboratory.

Cliff Gardner was officially installed as chief glass blower. His training for the job included a high school diploma, boldness

to work, or "reduced to practice." And that was still a long way off.

After a few months, Cliff had mastered the fundamentals of the craft and he began building the world's first electronic television camera tube. Farnsworth called this device the "Image Dissector" because it would transmit an image by dissecting it into individual elements and convert the elements one line at a time into a pulsating electrical current.

A very rare substance called cesium was chosen for the photo-electric surfaces that would perform the miracle. The only way they would acquire sufficient cesium was by purchasing cases of radio tubes which used small cesium pellets to absorb any gasses that remained after all the air had been pumped out of the tubes. Consequently, all the tubes had to be smashed in order to retrieve the pellets. For the receiving end of his system, Phil used a standard Erlenmeyer flask, like the flat-bottomed ones he had used in his high school chemistry class, for the first "picture tube".

Phil and Cliff spent a year laying the foundation for television. Late in summer, 1927 they rigged together a rudimentary apparatus and began testing it to see if the system could send an image from the camera to the receiver. The first few tests revealed very little. The receiver glowed when the current flowed through the cathode ray tube, but Phil couldn't see anything except electronic interference on the screen. Ignoring his discouragement, he analyzed the results from each test and redesigned parts of the system.

On September 7, 1927 the system was ready to be tested again. This time Phil was so confident that he invited George and Pem to the lab to see his first "transmission".

For his test that day, Phil chose the simplest of images. He painted a thick straight line onto a glass slide. While this seems like a rather arcane choice of subject for such an important occasion, it was in fact exactly what Farnsworth needed: if he could tell by looking at the receiver whether the line was vertical or horizontal, then he could be certain that he was looking at a transmitted image.

Cliff Gardner dropped the glass slide between the Image Dissector and a carbon arc lamp, and the Age of Television began. Phil, Pem and George watched the face of the receiver as it flickered and bounced for a moment. When the system settled down, all present could see the image shimmering boldly in an eerie electronic hue on the bottom of Farnsworth's magic tubes.

Philo T. Farnsworth ushered in the age of television with a straight line and a note in his journal: "The received line picture was evident this time."

This article is taken from a treatment by Paul Schatzkin and Bob Kiger for a not as yet sold television special commemorating the 50th anniversary of the invention of electronic television.

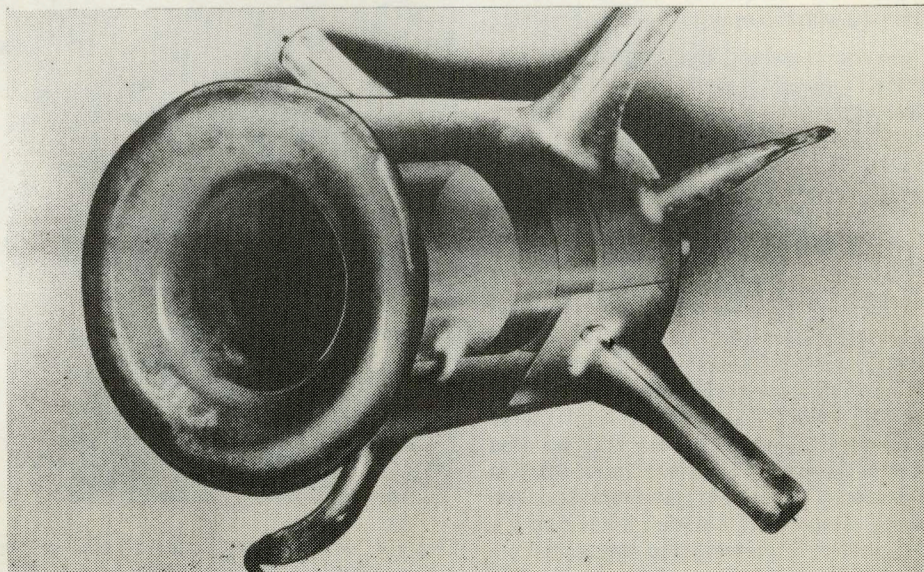
It was written from exclusive accounts provided by Farnsworth's widow, Pem and their oldest son Philo III. The Farnsworths plan to write their memoirs to be published in time for the 50th anniversary in September.

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comparable to Phil's, and no previous knowledge of the subject.

When Farnsworth had finalized the plans for his television system and drawn detailed diagrams, he filed for his first patent. The application was submitted on January 7th, 1927, and to the extent that these documents disclosed an invention that would work, that date is the official date that television was invented.

Still, the patents could not be officially granted until the device had been proven



The first operable television camera tube, the image dissector circa 1927.

The São Paulo Bienal International Exhibitions And US Video Art

Talking with Jack Boulton

By PATRICIA MOLELLA

At the last São Paulo Bienal in 1975, an incident occurred which affected not only the future commitment, but the quality of participation of the United States in such events. Curiously and significantly, for the first time in the history of United States participation, its entire entry was to be artists working in video instead of painting, sculpture or prints.

The original show from which the Bienal exhibition emerged had been one of the first scholarly survey exhibitions of artists working in video in Europe, this country and Japan. It had traveled to the Institute of Contemporary Art in Philadelphia, the Contemporary Arts Center in Cincinnati, Chicago's Museum of Contemporary Art and the Wadsworth Atheneum in Hartford before the U.S. Information Agency saw it and decided to enter a reorganized version in São Paulo. Conceived and researched for two years by Suzanne Delehanty, director of the Institute of Contemporary Art at the University of Pennsylvania in collaboration with Jack Boulton, then head of the Contemporary Arts Center in Cincinnati, the show was abbreviated to include just artists from the United States. Because Suzanne Delehanty could not accompany the new show, Boulton was asked by the U.S. Information Agency to be Commissioner of the United States exhibition and he became part of a series of events that have perhaps forever changed both the São Paulo Bienal and United States participation in international art events.

Only now as the wheels for another São Paulo Bienal are beginning to turn are the ramifications of that year being understood; and still, few Americans are familiar with that or any other international art exhibition except perhaps the Venice Biennale. Although the South American press gave the "incident" front page coverage, the American press buried the news in a few columns of *Art News Magazine*: "An international team of jurors toured the Bienal on Wednesday, October 15, 1975. The awards were to be announced on Friday at the official opening. But before the judges toured the U.S. pavillion they had selected the prizes and someone had leaked them to the press." Owen Findsen, "Bienal Politics: Vetoed video and the American Protest," *Art News Magazine*, Vol. 75, no. 2 (February, 1976), 104.

The jury had come to the American Pavilion at 3 p.m. Wednesday afternoon supposedly to view the work of 31 artists on eight and one-half hours of tape. Besides the eight-hours of tape there were two installation pieces—one by Nam June Paik and another by Peter Campus. The judges proceeded to watch seven one- to two-minute segments of videotape and said that they would be back the next day to see the installation pieces. They had already flatly refused to sit through eight hours worth of work and asked Jack Boulton to pick one of the artists he would recommend for the prize. He, of course, refused, saying he had a responsibility to the other artists represented and the judges left the pavillion, went upstairs and announced the prizes of the Bienal. Boulton's ire was made public by a Brazilian television crew that was taping the U.S. exhibition at the time of the jury's tour.

The story stretched into a web of duobiously associated facts: other exhibitions were ignored—South Africa, Australia, even some of the Brazilian entries (Owen Findsen in the *Art News* article notes that the judges ignored the latter because the Brazilians had a dirt floor and the judges "would not soil their shoes"). São Paulo art

critic Nelson Merlin commented, "the public should judge . . . a German on the jury, a German wins a prize; an Argentine on the jury, two Argentines win prizes, a Frenchman on the jury, a Frenchman wins a prize."

As soon as the incident became public, the press and artists from other countries showed their support to Boulton by offering to also withdraw their entries. Finally in acknowledgement of the deliberate slight to the United States artists working in video, the chairman of the Bienal requested that Boulton draft an apology for the jury which the jury would in turn issue. When the statement came out it was amended to indicate that they could not see the entire exhibition because there were technical difficulties. Boulton chose not to withdraw the U.S. exhibition saying that his responsibility was not to the jury but to the artists involved and to the people of Brazil who had come to see the exhibit.

This last attempt to extricate themselves further compounded the jury's unbelievability, for if one aspect of the U.S. exhibition had been carefully monitored and planned it was the technical side. To assure the exhibition against the daily onslaught of thousands of people, three full time technicians had been flown to Brazil. "More people saw the exhibit in three days than saw it in two and one-half months in Cincinnati where the core show originated".

Some of the preliminary planning included a month-long technical breakdown of the exhibition space, the equipment and the electricity. Some of the problems Boulton faced were 27 foot high ceilings, floor

to ceiling windows and a temperature up to the 90's. "We had to virtually build a small museum within the pavillion with its own air-conditioning system. (This precaution was for the protection of the equipment as well as for the comfort of the viewers). Also, Boulton and the technicians reworked all the circuit boards since the electricity in São Paulo fluctuates between 110 volts and 170 volts—a power blast which blows out decks and projectors. "We were up 60 hours straight trying to get new circuit boards. And everyone was saying, you'll never get it to work. That's what the jury tried to say at one point, but in fact it was working; they had already decided who the prizes were going to." After the Bienal, the show traveled with technicians to other South American countries and the equipment continued to run eight hours a day without failure.

So, because the U.S. entry was video and not some other medium of a less technical nature, it became conspicuously obvious that the judges did not and would not view the exhibited works of art. They could not have claimed to have seen the work in a quick breeze through the gallery. Boulton had done his technical homework. As he pointed out, "In a lot of art situations . . . you can trim corners and the exhibit doesn't look as nice, but in working with video, if you don't do it all, you don't have anything."

Also there was the jury's unfamiliarity with the nature of artists working in video. They were only able to understand the Peter Campus tape "Three Transitions" in two dimensional terms. "All they wanted to see was Andy Warhol, because that was the only name they recognized. The Warhol tape is a 30 second Schraff's commercial that was included to show how videotapes made by artists differed in a handling of time from commercial television. One of the points I would discuss on the tour following the Bienal was what Antin talks about—making a distinction between a commercial sense of time and artists using their own sense of time. We're just so submerged in a commercial sense of time watching a video monitor or a television

screen . . . it automatically becomes boring.

Many Brazilians as well as the jury had heard of Andy Warhol or saw an occasional copy of the *Village Voice*. . . I said, Look at video art as if it were an exhibition of artist's lithographs. Some artists work only in lithography, others work on sculpture . . . that gave it a more correct historical critical perspective."

What began as a jury's aesthetic bias against video resurrected old questions about the inequities of the jury system, the awarding of prizes at international exhibitions, and more importantly served as a catalyst for a reassessment of both video art and the value of United States participation in international art exhibitions. Commenting in retrospect on the incident, Boulton remarked, "The thing of the jury became a kind of test for artists working in video because the jury was condescendingly denying that it was legitimate: it's only technology; it is only boring. Their arrogance at that was part and parcel of what made me angry. . . . The artists and critics in Brazil had always known that there was this double standard in terms of how the art was recognized. The prizes were not critical but political. . . . Fortunately, I was naive about all of that."

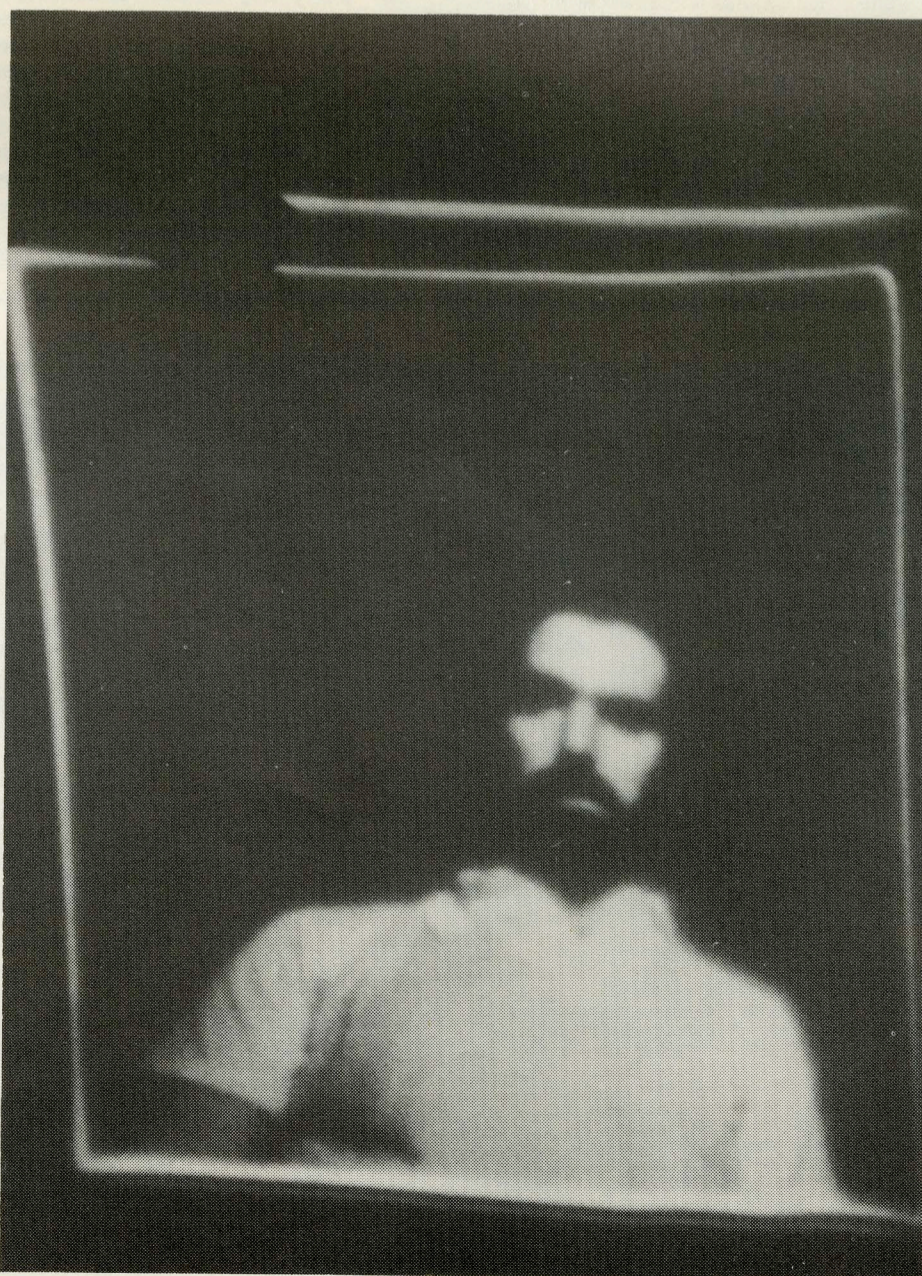
The incident also directly influenced Boulton's perception of video art. While the original exhibition from which the São Paulo show came was in Cincinnati, Boulton rarely had a chance to sit down and watch the tapes. At the center in Cincinnati his board of directors only wanted a surface explanation of why video was art. "We were never challenged, asked to argue about video. . . . Robert Pincus-Witten once said that art doesn't exist without the accompanying argument. The Pieta could be just another piece of well-crafted marble if it weren't for the discourse surrounding it and what it represents in terms of the church, the economy, patronage and the artist."

Participation in the Bienal continued the discourse surrounding American artists working in video. Boulton saw all of his lectures and the Bienal as a certain kind of ordination process. He cited the initial response to the parent show in Cincinnati: "Mark Twain once said that if he heard that the end of the world was coming, he would go to Cincinnati, Ohio because nothing ever happened there until ten years later. . . . A lot of the gentle burghers, the captains of industry walked into the video exhibition and had nothing but hostile reactions to what they thought was being perpetrated on them as art.—That's not just unique to Cincinnati—but as soon as that same exhibition was announced as the United States entry in São Paulo, those same captains were puffed up with civic pride. The choice said yes, there is a body of work that has been critically looked at and presented."

With the 1975 Bienal came another realization—the United States could no longer afford to regard international art exhibitions as something to be pulled together at the last minute by a loose confederation of cultural institutions such as The Smithsonian, The State Department or the Museum of Modern Art. Until 1975, nobody had the specific responsibility of deciding what kind of art and whose art would be shown. More often than not it was getting down to the last minute and Walter Hopps would step in and get it together. "One year it fell through—In 1969 they ended up showing the moon rock on the occasion of the São Paulo Bienal—which was a great crowd pleaser. . . ."

There is now an *International Exhibitions Committee of the American Federation of Arts*, a recently formed body to work on giving a semblance of order to the United States' participation in international exhibitions. There are 18 members on the committee, a number of whom are directors of the major art museums around the country, with ex-officio members from various government agencies.

So for the São Paulo Bienal and United States artists, change has already begun.



Installation: sev 1975 by Peter Campus which was one of two video installations at the U.S. pavillion at the Bienal.

Motormouth, The Blue Knight, Groundshaker, and Teardrop: Coast to Coast Taping with Independent Truckers

Production notes for "On The Boulevard"

By OPTIC NERVE

Twenty-five hours of color videocassettes sit on the shelf. Our CB and Signal Kicker antenna are dormant. We turn our heads when a motor home passes. Our walls are covered with SX-70 images and the darkroom sinks are bubbling with production stills. As we dig into the rough cut of *ON THE BOULEVARD*, our video documentary on independent truckers, we want to share some of our experiences with *TELEVISIONS* readers.

Our interest in owner-operators stems back to 1974, when over 25,000 truckers shut down to protest the rising cost of fuel and the lowering of the speed limit. People watched these American truckers flex their muscles. Television series, coffee-table-paperbacks, and B-movies followed suit, all focusing on the legacy of rugged individualism that had passed from the hard-riding cowboy of the Old West to the gear-jamming trucker of the American Road. For us, the story was more complex; individualism is a double-edged sword that cuts to the heart of how people think about themselves, their work, and society. Talking about truckers seemed to be a good way to talk about a lot of things.

Our research took us into the history and economics of the trucking industry. We looked into the role of exempt commodity (unprocessed agricultural goods) hauling in the industry, the Teamster organization, the economics of maintaining a rig, competition with the railroads, ICC (Interstate Commerce Commission) regulation, permits, taxes, and the rise of Special Commodity Divisions within large corporate trucking companies, none of which were a part of the Trucker myth. We talked with brokers, dispatchers, and industry executives as well as trying out our ideas on several owner-operators. Truckers appreciated that we had done our "homework" and were usually eager to talk with us and help us out. It didn't look like we would have any trouble meeting truckers on the



Dan Hindelang replaces a fuse in Santa Cruz. From the Aspen, Colorado Star Lizard video group who did a show for WNET's VTR series, Dan did the testing, repairs, and problem solving modifications that kept Optic on the road.

road who wanted to tell their story to the camera.

Fundraising for the "trucker tape" was done in the context of a two-year plan to produce a series of tapes on different aspects of work. We presented our ideas in a programming prospectus which spoke to the necessity for independent video and filmmakers working in a documentary format to get their work on public television on a regular basis. We hoped that fundraising for a series with political and artistic continuity might be a way out of the tape-by-tape treadmill. The prospectus was well received and useful to us in defining our objectives and getting exposure, but for the most part, we found ourselves selling the specific tape ideas. When we had raised \$12,000 out of what we had figured to be a reasonable budget of \$35,000, we decided to cut corners and see ourselves through to a rough cut.

Film and video people were amazed that we were going out without an exact idea of where we were going, or who we were going to meet. We knew what we wanted to do, and had formed certain guiding principles for the production based upon months of research and interviews. We felt technically and conceptually prepared to go out and talk with people, and find our characters on the road. We discarded our original plan, to follow long haul truckers on their runs when we realized this would mean bouncing back and forth across the country like a yo-yo. Most drivers with cross-country runs were making the haul to the opposite coast and back once a week, and that often included a 2 day wait for a backload. They travelled at a "high rate of vibration" and stopped only momentarily for fuel and food. Just keeping up with an 18 wheeler on a cross country run is difficult; making a videotape at the same time seemed impossible. We chose instead to travel with truckers on parts of their runs, hang out at truck stops, talk on the radio, and see what we could come up with.

The flurry of last minute details drove everyone up the wall; the deck had just come back from SONY, the camera had just arrived from New York, negotiations for our motorhome, the *Discoverer*, had taxed our patience. We headed for the Santa Cruz mountains to gather our wits. In the midst of the redwoods, we spread out the maps and figured out the logistics for the first part of the trip. Then we put the gear together in the configuration we intended to use in the field. The deck didn't work. Everything had been tested and re-tested; only a few days before, we had played back a SONY alignment tape with flying colors. On a big stump we layed out the gear, plugged into the electricity from a "comfort station", and played our color bars. We fired up the camera, chatted with other campers about their motor homes; here we were ready for trucking but our deck wouldn't run on DC power—we had blown a fuse. Next morning, we drove to

Santa Cruz, and while parked in the lot behind the electronics shop, our long power hook-up snaking in the door, Dan took the pack apart and installed the new fuse.

We might have been stymied by the blown fuse, if we had not brought in a skilled technical person for this shoot. Since video electronics have never been our strong point, we felt for this production we needed someone who would stay on top of technical problems. We called on Dan Hindelang whom we had met with the Aspen, Colorado *Star Lizard* group, when they were in S.F. doing a show for WNET's VTR series. Dan did all the testing, improvements on the modifications, repairs and problem solving that kept up on the



Jules lighting the cab of an eighteen wheeler.

road and expanded our own technical abilities tremendously.

We met Motormouth and Sleepy Eyes at the Tommahawk truckstop in Barstow, where we had been shooting visuals. They were resting there while their "go-go girls" (term for all cattle) took their mandatory feed and rest stop at the pens outside of town. We invited them and some other bull-haulers (trucker hauling cattle) into the *Discoverer* to view *Psychological Bullrider*, our documentary on rodeo cowboys. They were an appreciative audience. That afternoon we rode out to the pens to take them loading the cattle. It was our first opportunity to shoot in a cab and it was worse than we had imagined. It was a cabover tractor with an empty trailer on a back road; all you could do was open wide and hold on. Despite the shaky conditions, we felt we had some strong tape and looked forward to meeting up with them again in Texarkana where the livestock company they were hauling for had its headquarters.

From Barstow, Calif. we made our way along Route 40 from one major truck-emp-up stop to the next. After a late night, low-light shoot with a group of bullhaulers in Tucumcari, New Mexico, we headed on to Amarillo, Texas and the long stretches of



John and Mya taping with Teardrop at her home 20.

superslab. There we arranged to meet up with Bobby Zimmerman, the Blue Knight.

We had first met Bobby and his second driver in Calif. at the San Lucas truckstop. They had been waiting there for a backload of produce to North Carolina, having driven across with a load of furniture. By the time we got to Texas, they were on their way back to Los Angeles with another load. Bundled up for the cold weather, we taped around the truckstop and set up Bobby's rig for the hundred mile run back towards Tucumcari. Here we were travelling at 75 mph in a cabover Peterbilt, trying to do an interview. In the sleeper the soundperson set levels, changed and marked cassettes, replaced batteries, and occasionally held a sun gun. We kept the gear on the backpack, and lashed the mixer to the CCU. The cameraperson braced against the door with foam and sleeping bags, trying to hold shots without obscuring the driver's view of the side mirror. The second driver rode in the *Discoverer* with the rest of the crew trying to keep up with the rig and maintaining contact with the CB radio. It was taking us about 30 minutes to get in and 20 minutes to get out of the trucks. Hardly the kind of portable video we were used to.

By the time we left Texas, we were talking fluently on the radio. CB played a vital role in this production and we monitored Channel 19 all the way across the country, using it to find good truckstops, avoid speeding tickets, get directions, meet owner-operators and to just ratchet jaw. We used clear channels for communications between vehicles when we were shooting road visuals. We even did some interviews over the CB in which a driver would bring his/her rig up to within a few feet of our big back window so that we could tape him/her while driving down the freeway.

At Kelly's Million Dollar Truckstop in Shreveport, Louisiana we met several truckers including a young couple that was wildcatting and an owner-operator from Delaware, who eventually led us all the way to the East Coast.

The first leg of the journey was with Paul and Charlotte, wildcatting a load of wooden arches into Memphis. Travelling at night, shooting from the sleeper by the *Discoverer* following behind, we shot with the low light as they dodged the DOT (Department of Transportation) check at the scales. The next morning in the Mid-Continent truckstop in West Memphis, we taped Paul and Charlotte eating breakfast, having "beat the system" one more time.

From Memphis we drove straight through to the Smoky Mountains, to Valdese, North Carolina and our first experience staying with a trucker's family. The few days we spent at Bobby Zimmerman's gave us a much needed insight into the home life of an owner-operator.

Bobby had been a stone mason and had been building a home for his family when the cost of building materials skyrocketed. He had to sell the house before it was finished, and wanting to be his own boss, bought a new Peterbilt and refrigerated trailer. He leased himself to a trucking company and started making the run to Shreveport four times a month. Now he was doing it three times a month and just keeping his head above water. As we got to be good friends with Bobby's family, the 18 wheeler in the driveway began to take on a more ominous countenance. We shared the family's anxiety while Bobby waited for a load and when the company told him he would have to make the run alone because his co-driver had one too many speeding tickets. We shot several hours of tape with

the Zimmermans and played a lot of it back for the family at night. When Bobby finally got his load and headed for the West Coast, we understood the mixture of emotions that the trip meant for the rest of the family. Everyone was glad that there was a load, but knew they wouldn't be seeing Bobby for at least a week. When he got back it would be just long enough to get some sleep, a few good meals, play with the kids, and get ready to do it again.

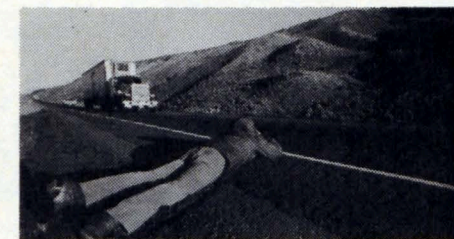
While in Valdese, we called Lou Clendaniel at home in Delaware waiting for a load to Texas. We were going to meet him when he came through North Carolina on his way to the Southern Route. But we were finished with the Zimmermans and Lou still didn't have a load, so we put the hammer down for Delaware.

When we finally got to the small town outside of Dover that Lou called his home 20, we broke for the Groundshaker (his radio handle), for directions. The response had the clarity of a powerful base station and was from Lou's wife, Teardrop (Kathryn). She guided us down a winding country road, past horse-drawn Amish buggies, to a mobile home on cinder blocks, with the *Diesel Motel* parked out front. The Clendaniels often crossed the country with their three kids, riding in the big double sleeper, hence the name of their rig. As fate would have it, Lou had to drive to Hershey, Pa. for a load of candy, so in his absence we taped with Kathryn. She had learned to drive when Lou was threatened with the suspension of his license and they had to keep the truck operating. Since then she had "driven in every state in the union" and loved it more than anything. We talked for hours with her about her experiences as a "lady" trucker, and when Lou got back with the truck, Kathryn took us for a ride. We rode with Kathryn through the countryside until it

was too dark to shoot and returned to the house. The family crowded into the living room to watch the day's tapes.

That night we headed West for the first time since we left San Francisco. As it turned out we didn't shoot much tape on the way home. We drove Route 70 all the way to Denver, stopping in Bloomington, Ill. to talk with a collective that operates a truck and in St. Louis to shoot the grimy industrial background missing on the open road. We shot more footage of trucks on the road, but the bulk of our tape was to be what we had shot on our trip through the South. In Aspen, we gave Dan back to Star Lizard, travelled north to Little America, Route 80 and the road home.

In the course of producing *On The Boulevard*, we have clarified a lot of our thinking. We started off with a vision of a tape that not only would give an intimate look at the lives of independent truckers, but would have a clear analysis of the trucking industry, individualism, the American psyche, organized labor, and television and illuminate the crisis of capitalism. This vision was necessary to refine our perspective and the analysis with which we approached the trip. Now as we sit down with our 25 hours of videotape we are figuring out how to communicate these concepts in a non-pedantic, visually exciting manner.



John: wheel shots, Utah.

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Taping Teardrop and Groundshaker, in Hadley Delaware



Setting up for a shoot inside the cab of an eighteen wheeler.

Conditions in a Cab were a Video Nightmare . . .

Technical lessons on location

Conditions in a cab were a video nightmare: backlight, radio interference, cramped quarters, engine noise, vibration, and gut-wrenching pitching and bouncing on rough roads.

Camera view finder modification. We started by getting our DXC-1600 camera modified for a shoulder mount, anticipating lots of shooting in places where a brace would be an incumbrance. We sent the camera to MJB Productions in New York for the modification that consists of cutting a hole in the top of the camera, turning the viewfinder 180 degrees and reflecting the image through an L shaped bar to an eyepiece. Despite taking 10 times longer to do than we had been told and being fixed rather than adjustable, the modification improves the design of the camera considerably.

Lens choice. Related to the camera mod, was the choice of a suitable lens. The 18-108mm, f2.5 SONY "TV Zoom Lens" wasn't wide, fast or crisp enough. We had experimented with several lenses, both zoom and fixed, and hadn't found a single one that was really suitable. The wide angle zoom vignettted and the fixed focal lengths caused color aberrations. We settled on the Angenieux 9.5-57mm, f1.6 as the best solution to the problem and rented one from Los Angeles.

Video AGC. While we could improve on the design and the optics, the camera electronics remained the same. We still needed lots of light, there was no manual override for video level, and we anticipated considerable problems with the back-lit and contrast situation posed by shooting inside a truck. The first thing we looked into was the camera automatic gain control (AGC) and found that it was pretty good. The video AGC in the 3800, however, was a disaster. While the camera AGC affects only the video, the AGC in the deck affects the composite signal and can stretch synch badly—so we bypassed it.

Truck lighting. When we were shooting in trucks, we used a sun gun for most of the shots of the driver. We had 2 stop neutral density on the side window and carried a white card for resetting white balance when we were using available light. In POV shots, mirror shots, and just shooting out the window, we often let the interior go dark, exposing for the outside.

Audio modifications and truck sound. As elucidated by Leslie Shatz in *Filmmakers Newsletter* (#3 vol. 9), the audio specs for the 3800 are unimpressive, and certainly not up to doing interviews in speeding trucks. We went to Jerry Pearsall, a freelance video technician, and he told us about an audio modification he had worked

out for the 3800. He made the audio AGC switchable and put a box on the side with balanced XLR inputs for mics, and unbalanced RCA inputs for line feeds. He came out of the box with RCA to mini plugs that could be changed according to which channels you wanted, whether you wanted camera mic, line, etc. We went ahead with the modification, but tests revealed further problems. It was still hard to hear what we were getting, and there was no way to adjust levels off AGC. We envisioned a unit with a VU meter, a pot for mic level, a phone output and pot for adjusting headphone levels, that could be worn on the belt of whomever was carrying the back pack. In this manner, we figured we could take non-AGC sound, and still be mobile. This turned out to be too expensive to design and build in the few weeks before departure, so we bought a Shure M-67 battery operated mixer which we intended to use with a shoulder strap.

Later in Dallas the audio whiz at KCHU put in a headphone amp, 2 phone plugs, and a pot for headphone level, which permitted both camera and sound persons to hear in noisy situations. We got some 600ohm Telex headphones that provided good isolation and from this point on got good sound in trucks, running the AKGCE-

10 lav through the mixer and bypassing the audio AGC.

Portability. How to carry all this stuff and still be mobile? Strapping everything to a pack frame with shock cords wasn't going to make it. The 3800 was heavy (30 lbs) had a 3 1/2 x 6 1/2" box on the side, and required clear access for loading cassettes. We also had to carry the CCU, power supplies for the camera, the deck and our mic, as well as the usual cables.

We talked with Curtis Schrier at Ant Farm and he took time off from building underwater televisions, to put together a wooden mock-up of a video backpack. The design used our basic Camtrails pack frame and was a bolt-on video papoose. We suggested some minor design changes, and a few weeks later Curtis returned with the finished aluminum product. The deck and CCU snapped into place securely without the use of cords or straps, and the unit could be set down in an upright position without squashing cables or falling over. There was a metal tongue under the shelf that held the CCU for the Cine-60 to reside, and even a couple of Lowel Clips fastened to the frame for the short 10pin cable that connects the VTR with the CCU. It is a comfortable and efficient way to carry the color pak.

Film vs. video. As documentary makers using video, we were faced with several situations where film would have been a more appropriate medium. We were considerably less mobile than a 16 mm crew, and had to fight all the way against the shortcomings of our equipment. Often stymied in our attempts to shoot in a verite style, in color, we asked ourselves the familiar question, "Why shoot tape?" The more facile answers didn't hold up. It's cheaper! That's for sure; but, you have to raise funds for either medium. You can shoot incredible ratios! True, but this tape is going to be less than 30-1, nothing like TVTV's 90-1 ratio on the SUPERBOWL shoot. It's easier, and doesn't require the discipline and knowledge you need to shoot color, synch-sound film! We had discarded this notion long ago, and have integrated a knowledge of films and film technique into our work.

The answer for us lies in the manner in which we were able to undertake this production-video process. Instant replay isn't just a handy feature. Rather, instant information is a concept that informs our approach to media. Watching rushes in the motorhome out behind the truckstop, or playing back tape for a trucker family in the living room, we constantly evaluated content, technique, and technical quality.

Can Mr. Machine Save Kids from Count Chocula?

Interview with CCMM's Robert Choate

By GAYLE GIBBONS and REBECCA MOORE

At last November's Action for Children's Television (ACT) Conference on "The Child as Consumer", the previous focus on TV programs, was broadened to include a critical look at TV advertising.

Cocoa Puffs and high consumption hype were the targets of convention participants.

Nutritionists were among the most vocal critics of commercials. They discussed ways to protect children, as consumers, from the constant pressure to buy junk food.

Putting nutrition information right into ads was one suggestion. It was advanced by the Council on Children, Media, and Merchandising headed by Robert Choate. Under provisions of the Magnuson-Moss Act, funds were allocated to the Federal Trade Commission to enable consumer and public interest groups to prepare testimony and conduct research. The idea was that consumers would have a chance to compete, financially, with big industry in hearings before the Commission.

After seven petitions, CCMM was granted \$10,000 to research children's capacity for nutritional information. Choate hired Norma and Seymour Feshbach, educational psychologists at UCLA. He also hired Milton Zolotov to create a visual figure to illustrate food content. Zolotov devised a robot-like character which shows calories, proteins, vitamins and minerals. Using "Mr. Machine", the Feshbachs demonstrated that children as young as three years old could learn nutritional information and remember it.

Their research raised far more questions than it answered, however. How does knowledge of nutrition affect buying habits? Won't a 25-second ad overshadow the 5-second flash of "Mr. Machine" they propose to put on the end of food commercials? Isn't nutrition information on junk foods tacit approval of those foods?

We went to Bob Choate with some of these questions. Choate proposes "going to kids and telling them what's private enterprise, what's advertising, and what makes advertising work..."

He envisions children becoming educated consumers who can protect themselves in the marketplace. At the same time, Choate has testified that "Television advertising of any food at any time to an audience which includes a large number of children... is an unfair trade practice without nutritional information."

Similar to many reformers who are upset at seeing children violated by business practices, Choate hopes that this exploitation by junk food and its advertising is an error that business can be convinced to correct. By ignoring the need these companies have to maximize profits, he assumes a collaborative position that in the end supports *Count Chocula* and *McDonalds*. This is not to reject, of course, the importance of informational strategies or the benefits of the small steps these corporations will make in response to public pressure and litigation, such as labeling, restricting blatant health hazards, child-proofing medicine containers, etc.

Action for Children's Television is caught in this same hopeful contradiction. At their February 10, 1977 award ceremony, they established a "corporate honor roll" to those corporations that have made a "major commitment to underwrite children's television programs without commercial interruptions."

Award winners included General Mills for *Repop*, General Foods for *Zoom*, and McDonalds for *Once Upon a Classic*. To honor

these corporations who choose to take tax-deductions on this programming, obscures their continuing and crucial role in the destruction of children's health.

Robert Choate, then, is an articulate, Washington-based critic of both food and media corporations and the federal agencies that are supposed to monitor them; he is the head of the only advocacy groups to be granted these new FTC funds; and he expresses the major contradictions that permeate the children's television movement.

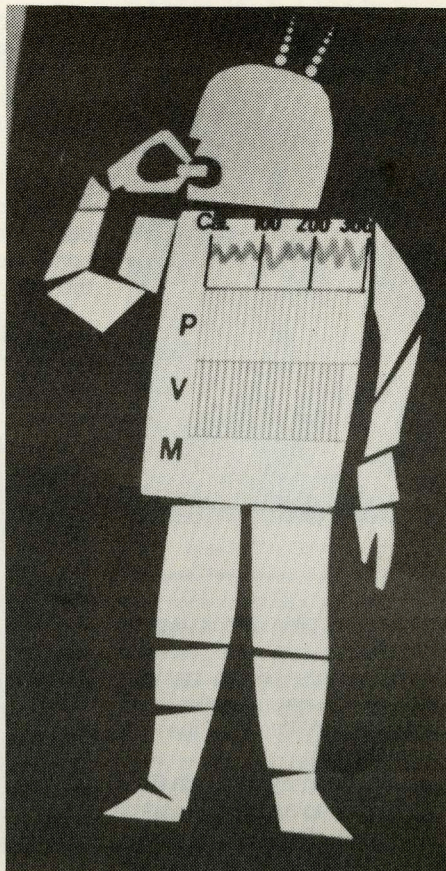
TELEVISIONS: What government agencies are responsible for children and television?

Choate: The FDA, FTC, FCC and to a certain extent Consumer Product Safety Commission.

The FCC apparently has seven deaf commissioners because for a period of 6 years now there has been a substantial effort by both grass roots and nationally organized groups to get the FCC to do something about broadcasting to children. The FCC is hiding behind the first amendment saying that it has no control over what children see on the air which is to be expected from ultra-conservative commissioners who know children don't count much with Congressman. The private broadcasters really by statute do have a responsibility to operate in the public interest with their local listeners and viewers and should be responsible for the content of both the program and the advertising that goes out over the airwaves. But the broadcasters know that they're not in danger of losing their licenses as a result of the FCC revealing their practices. So they've been extremely lethargic in considering children as a vulnerable group that they should try to defend.

The FCC has lost 16 years of opportunity to study this phenomenon called television and to report to the public on what this phenomenon means to children. If they had done so with 16 annual reports over the last 16 years, the local citizens groups around the country who are perturbed with what kids are picking up from the tube would have had superb ammunition to operate at the local level with local broadcasters to improve their programming.

The FDA is beset by so many problems and such huge lobbying forces that it... is constantly in the need of pushing and



Mr. Machine teaching aid shows calorie, protein, vitamin, and mineral content.

prodding to get them to remember children.

Now the FTC is not deaf to the issue of children in the marketplace. Unfortunately, there has been a game of musical chairs going on there for a few years. Very few commissioners have any longevity and very little historical perspective of what has been appearing in their files in the way of petitions.

The FTC should have, starting in 1960 when Mattel first launched its massive advertising campaign, financed behavioral research to find out what such activities would do to the naive and unsophisticated consumer. Most of the commercial law in this country was written years ago and was based on the premise of a reasonably honest seller delivering goods to a reasonably prudent consumer. With the advent of TV that was in half of the nations homes as early as 1951, the 48-year-old sophisticated Madison Avenue executive was able to communicate commercial information directly to an 8-year-old child.

The FCC has never really done anything about it. We now regard the FTC with some hope because somebody in Congress had the sense to pass the Magnuson-Moss amendments which gives consumer financing to appear at rulemaking proceed-

ings. As you know we are financed to represent 40 million children in a food and nutrition advertising rule and we have just gotten financed to represent children, illiterates, hearing impaired, sight-impaired in drug advertisements.

The real merit in the availability of these Magnuson-Moss funds is that for the first time we were able to operate in a first class manner such as industry would. In a federal proceeding, we hired our own experts, we interviewed our own witnesses, we brought them in to testify and we have now entered into the record at the FTC probably more insights in how children are affected by television's commercial process than ever existed in government before — including Congress. I think that we're going to see research into children and TV's impact on children funded at sort of a ¼ million level for the next several years if we can keep enough parents and viewers and groups emphasizing to the NSF, FTC, FCC, Congress and the private foundations that this is an area of great public interest.

TELEVISIONS: In your recent project/research why didn't you use television as part of the project?

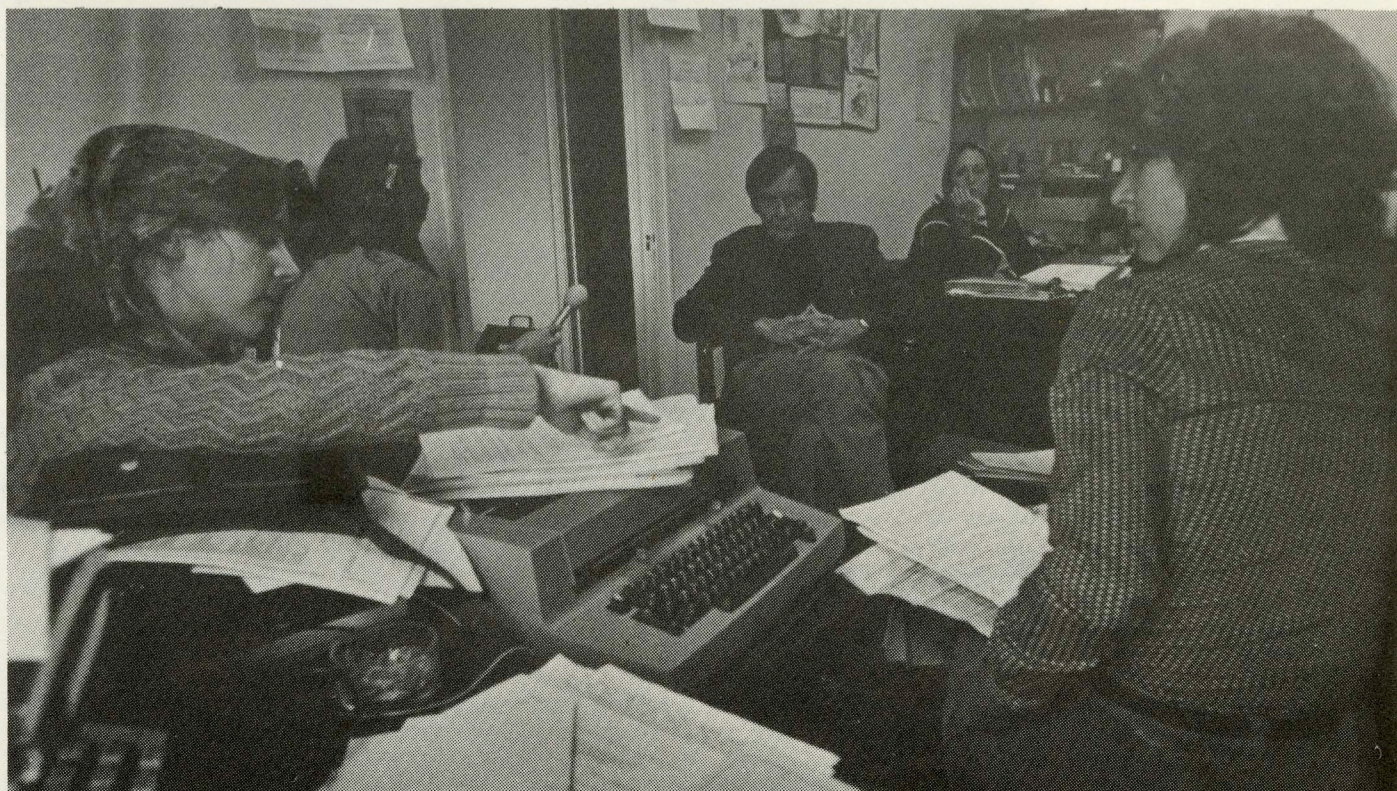
Choate: That's further down the line. If you go into CCTV you get a higher expense. The production of materials for CCTV is less expensive than for commercial TV but it's still there. But this research that we financed with Magnuson-Moss funds came to less than \$10,000 and it was performed from beginning to end in slightly under five months, which is sort of a world's record for child research and timing. If we had ever to get into the actual task of preparing actual videotapes for exposure to the kids the price would have gone up and the delays would have been insurmountable.

TELEVISIONS: Wouldn't it be more effective to educate children about commercials, about TV, and about the advertising process, than about nutrition?

Choate: We petitioned ABC, NBC and CBS several years ago to tell children what is the private enterprise system, what is the role of advertising therein, and what is the technique of commercials that makes them so persuasive with children. The three networks turned us down on that petition so we went to the FCC with a formal petition in early 1976 asking that they require the networks to do this or clean up their self-regulation act. We believe that this petition is about to be denied by the FCC, and will move into the courts.

TELEVISIONS: Have you considered counter advertising and public service announcements as an alternative?

Choate: With the present make up of the regulatory agencies there doesn't seem to be any chance for counter ads. Public service announcements are another area where the FCC has done absolutely



TELEVISIONS editors interviewing Council on Children, Media, and Merchandising director Robert Choate. L. to r - Rebecca Moore, Sound Recordist Camille Conolly, Choate, his assistant, and Gayle Gibbons.

nothing, and let the broadcasters get away with murder. There is no minimum number of PSAs that a broadcaster must put on the air per hour per day or per year. It's whatever they promise them. It's whatever they promised in their last application. That's the only requirement they have to meet.

We think that since commercials are really a fantastic art form that why not use the attention-getting potential of commercials when children's eyeballs are being eagerly sought, to convey at the same time some nutritional wisdom. We have testimony before the FTC that commercials are very carefully designed. If we can get the last five seconds of that design to show some nutritional honesty we think kids, who see between 8500 and 13,000 food commercials a year will start to pick up some food information.

TELEVISIONS: You favor the nutritional information being a part of the ad?

Choate: Absolutely. Otherwise I think the power of the ad to corrupt the child's nutritional wisdom is infinite.

TELEVISIONS: How will you teach kids to be critical?

Choate: Apparently the Feshbachs found that with as little as a 2-minute indoctrination children could start to discern between low quality and high quality foods. That staggered all of us. The children using simplified basics for judging foods did pick up the idea, that high calories-low nutrients were bad, and that high-nutrients-low calories were much better.

TELEVISIONS: But does that carry over when the kid is going down the shopping aisle?

Choate: Testimony before the FTC in early Dec. pointed out the degree to which children influence the food selection process. If they've got one more iota of solid information on how to choose foods I think that will be reflected in their arguments to their parents.

Apparently this toy that we have developed is sufficiently intriguing to children so that were this to become a common thing in schools or in Headstart Centers, or even on the back of the cereal box, and kids could start to copy what they saw on television vis-a-vis their favorite foods we think they'd pick up a good deal of wisdom rather quickly. This device was prepared by the Feshbach's so they could get a quick reading back from children as to what they were picking up from these flash insignias on the wall. We think it's got potential as a teaching toy. It even could be an insert in a cereal box.

TELEVISIONS: On your labeling of Mr. Computer... You don't label the sugar. You have protein, calories, vitamins, minerals. How come there's no sugar?

Choate: In the seesaw example which I gave you, we think that maybe four points of nutrition information could be conveyed to a four or five year old. And maybe ten to a ten year old. What are the most important things to convey to a child? I think it's more important to convey the balance between nutrients and calories than it is to give sugar information. I put sugar high on the list, but we primarily want to talk about sugar because of its dental qualities, not because of its nutritional qualities, and that's a very fine line to tread, but we do think it's of secondary importance to explaining the fact that there's got to be some sort of understanding of nutrients and calories. I would like to eventually see some graphic representation carry a lot more information than we've got in this little man. But, for now I think that this is a good place to start. And, there's another aspect to this. Let's say we got this thing on the air so children would see it about 8,000 times a year. After the 6, 7, and 8 year olds have seen it 24,000 times, we can make it more sophisticated because they will help explain it to their younger siblings. I don't think we should go with something too sophisticated in the beginning.

TELEVISIONS: How can you be neutral about junk food by giving it a nutritional rating?

Choate: It's the only way to do it. In the first place I don't have any right to set up a personal rating system for all foods and expect the government to adopt it. I think it's much better to give the consumer the tools by which he or she can make the judgment by themselves.

Busing and Video Process: School Desegregation and Boston Media

A "Johnny Appleseed" approach to video

By JAMES BROWN

In the summer of 1975 the Ford Foundation, George Stoney and I began to develop a video project that would enhance understanding about the desegregation of Boston's public schools. After spending most of that Fall researching, we formulated three directions for the project.

- To help people who have been working for better education to gain access to the local electronic media and help representatives of the local electronic media to extend their research into Boston's neighborhoods.

- To facilitate communication on a community level and advise office-bound Boston officials of conditions in the field.

Show As Well As Make Video," by George Stoney, for an expansion of this concept.)

Using these methods we found we could draw selectively upon all of our raw material when the situation called for it rather than distilling everything into a single half hour "package." By "presenting" a tape you can tailor your showing of a tape to five different audiences.

We the producers became the presenters or "Johnny Appleseed's" carrying the tapes of the Boston experience around that city and around the country, often leaving behind duplicate copies where people had the means and the need to replay the tapes or replicate the project.

Having spent time producing stories for television news in New York, I am aware of

from his boss. In turn when we worked with reporters and producers on individual stories, it was usually initiated by a news director.

We always viewed ourselves as a service to the media and tried to make the broadcasters feel that they had total control. We tried to adhere to standards of journalism that news people would appreciate.

At the time much of the established media's reportage on busing focused on the violence that occurred in the most unsettled schools. In reality, this kind of coverage was somewhat disproportionate as the violence restricted itself to no more than six schools out of a system comprised of 162 schools. The broadcasters seemed most interested in our tapes which showed parents and students telling us what was working and how to improve the quality of education. Also, they liked our material that attempted to give an in-depth explanation of outbreaks and individual cases of harassment.

We know that our tapes were responsible, in part, for generating two half-hour documentaries — one on radio and one on television, both aired on commercial stations during prime time. Each show depicted some anti-busing and pro-busing parents who were working together to improve their children's schools. We worked very closely with the producers of these shows. In a thank you note TV producer Lavelle Dyett wrote us: "WNAC was saved from sifting through a layer of rhetoric spouting 'zealots' in search of loving and involved parents."

In addition to these shows we feel we contributed a number of in-studio panel discussions and television news stories that utilized parents who were introduced to the stations by our tapes. It is important to note that in every case we encouraged station representatives to talk with sources other than ours.

Video as Reinforcement

In addition to desegregating Boston's public schools, Judge Garry's court order created an onslaught of meetings, many of which we used as forums to show tape. Whenever we made new contacts, we would ask if they would like to drop by and see some video tapes or, if we could show them tapes at their meetings.

During the spring of 1976 we had, on the average, two screenings per day.

I seriously doubt whether our interviews would make a pro-busser out of an anti-busser or vice versa. However, I do believe they had important impact in terms of reinforcement, especially with parents and children who tried to work for better education despite the consensus of their neighbors. Parents attending a bi-racial council meeting for the first time could empathize with a mother who spoke on tape about how her neighbors rejected her for attending an open house at a school. This particular sequence often prompted parents in the audience to voice their anxieties. Usually others in the group would then deal with the anguished parent in a supportive manner.

The tapes also helped to get the information out. Dr. Muriel Harris, Superintendent of the Magnet Schools, used tapes in which parents and students talked about their experiences with magnet or "specialized" schools to help recruit new students.

Other tapes proved useful in briefing office-bound officials of field conditions. The director of a community center who had ties with anti-bussers watched tapes of people in his community describing the harassment they were receiving because they were complying with the laws. Word was put out to "cool it".

No matter who we were taping, we always tried to amplify their statements in a positive way. Perhaps I am naive in assuming that an overwhelming majority of the statements made to us were true. Any



photos courtesy Boston Media Project

- To provide briefing material for other cities who are anticipating and/or are desegregating their public schools.

Our production of tapes has been focused on (although not limited to) a grassroots level — mostly parents and children telling us what it is like.

During the year we have been in operation, we've accumulated over 30 hours of raw material, about 10 hours of edited tapes, and have made about 15 hours of transfers for other cities and groups in Boston.

At most, the project was full-time work for two people. At the outset we commuted to Boston from New York about 10 days every month, then 3 days each week.

From our experience with a project in which we taught fair housing groups to use video, we learned that we could easily sacrifice time-consuming video editing, provided that the tapes were "presented" by someone who could talk people through them. The presenter verbally fills in missing information and helps make transitions as he fast-forwards to the pertinent parts of the tapes. This method allows you to stop or "freeze frame" the tape at various points for questions and discussion. Also we have learned it is helpful to encourage the audience to select material. (See TELEVISIONS, Vol. 3, No. 4: "Learning to

how economic and time constraints associated with broadcast news can inhibit reporters from doing adequate research. In many cases reporters find they must focus on stereotypes to tell a story quickly.

Much of the news about the schools fell into two categories: planned and staged events, like demonstrations, press conferences and school committee meetings; or immediate sensational stories, like another fight at South Boston High.

In our project we had the time to probe community reactions. Because we were shooting low cost videotape, we could take chances and talk to people at length on a variety of subjects.

Representatives of Boston radio and television stations felt that the tapes helped them extend their research into communities. Since the tapes were only to be used as briefing material, they would not upset the station's editorial control.

In our dealings with the stations, we worked from the top down. Before we started shooting any tape, we talked with station managers and owners to see if there was an interest in our project. We were surprised by their openness and interest. By the time we actually had tapes to show a news director, we also had some form of recommendation or clearance

misrepresentations were, perhaps, a stronger reflection of the subject's emotions than the facts. Even so, we used several safeguards. We encouraged people to speak only from direct experience. More importantly, we ourselves tried to be forthright, always explaining how the material was going to be used, who would see it and in what context.

When we talked with a particular group of anti-bussers, we hesitated to have them talk about the fact that they had all been arrested the day before in a demonstration. At first we talked about the quality of education and found that the anti-bussers voiced some of the same concerns as the moderates and pro-bussers we interviewed. Perhaps such an introduction enables an audience with contrary views to better hear and understand the anti-busing sentiment that follows.

It is relevant to note this tape of anti-bussers proved extremely useful when we played it back to another anti-busing group who seemed resistant to talk to us at first. Several years ago George Stoney taught me the magic of playback and, in this instance, it worked like a charm. After they viewed the tape, we recorded for three hours. During that time they let their hair down, cheered, cried and sang, as well as explaining themselves in a non-defensive, forthright manner.

Generally we use playback in every taping situation as a means to break the ice. It enables people about to be interviewed a chance to see what others have said and gives them some idea what their taping experience will be like. Then we begin taping only to stop about five minutes in and playback their own interview. This serves as a technical check for us and allows them to see themselves. Interviews always seem to go smoother after that. At the end of the interview we playback the complete tape, giving subjects a chance to delete by erasure and/or restate any portion of the tape.

Going to Other Cities

As phase II-B (the third year of desegregation) swung into effect, Boston and its schools settled down considerably. Although the need to work with the media and the community was less, we continued taping, especially in schools, to document the change. We began to make our collection of tapes available to other cities who were about to desegregate their schools.

Our recent experience with the Greater Cleveland Project is a good example of how this process can work. The Greater Cleveland Project is a coalition of over 50 local and civic agencies that are working for smooth desegregation of that city's public schools. We spent several days in Cleveland and the Greater Cleveland Project scheduled four of our presentations per day. These were attended by representatives of the Mayor's office, a school board member, parent organizers, teachers and community leaders.

The Greater Cleveland Project had a staff and video equipment to make further use of the tapes. The audience and staff had begun to formulate plans to use them similar to our community showings in Boston. They made out a shopping list of what tapes they wanted and how they wanted them arranged or edited. At the same time we were able to familiarize them with our technique of presentation. Including an additional visit, salary, travel, rental and tape costs will come to \$1,500 for our work with Cleveland.

We've done similar work with Philadelphia and are currently working with Buffalo and Columbus, Ohio. Also, we are working with the League of Women Voters and the Lamar Society who have the ability to disseminate the Boston experience to a broad audience. The Institute for Educational Leadership used our tapes at a workshop attended by legislative aids whose voter districts are or will be affected by desegregation.

For further information, contact Rika Olsen, Boston Media Project, c/o City Missionary Society, 14 Beacon St., Boston, MA. 02108. (617) 742-6830. Ms. Olsen is now director of the project. Jim Brown, a documentary filmmaker who has worked on several video projects, has joined George Stoney to work on a film in Ireland.

Broadcast Documentaries, Clinical Demonstrations, Video Performances More of the Same from HEW Our first attempt at reviewing

These four reviews illustrate our commitment to social and aesthetic criticism that will accumulate the lessons of video production in all areas.

Let us know about tapes you think we should review. Send unsolicited reviews at no more than 500 words for our consideration. Write us about longer projects.

The Police Tapes and Chinatown

By THERESA MACK

Two video documentaries, both about ghetto life, were broadcast recently on WNET in New York City. *Chinatown*, by Downtown Community Television, aired December 3, 1976, is an hour-long report on the plight of the Chinese immigrants who live in lower Manhattan's Chinatown. Alan and Susan Raymond's *The Police Tapes*, aired January 3 and 19, is an hour and a half documentary about the everyday work and experiences of policemen of the 44th precinct in the South Bronx, which has the highest crime statistics in New York City.

Both are video documentaries, but are strikingly different in technique and tone. *The Police Tapes* was shot in black-and-white, using the low-light nuvicon tube; *Chinatown* is in color. *Chinatown* takes the form of a TV report, making heavy use of narration; *The Police Tapes* is predominantly cinema verite, with statements from cops to the camera providing essential background information. *The Police Tapes* is an in-depth look at one aspect of life in the Bronx; *Chinatown* is an overview, briefly touching on many aspects of the immigrants' lives. And, interestingly, the producers of each have very different backgrounds. Jon Alpert, Yoko Maruyama and Keiko Tsuno of DCTV have been working with video since 1970. Their last major work was *Cuba the People*, the first color video documentary aired on WNET. For Alan and Susan Raymond, this was their first video production. They are filmmakers, best known for their work as camera man and sound woman on *An American Family*.

These two documentaries attest to the fact that "video" is not a genre or style, but a tool which is increasingly used in unique ways by individual producers.

The Police Tapes was edited from 40 hours of tape shot by the Raymonds during April, May and June, 1976, as they rode with the cops on the night shift and recorded the events that took place. Darkness permeates the piece — dark street corners and hallways and the desperation of people whose lives are limited by poverty. We are there as two cops answer a woman's complaint about the neighbor who broke down her door. The neighbor turns out to be a defiant middle-aged woman wielding a flat-iron angered by the noise her neighbor's door makes. "The marks on her door are the marks she'll have on her damn body."

We see a lonely body on a social club floor, the victim of armed teenage robbers,

and watch as the police coolly examine his wounds to write their report. A young rapist, just brought in, talks to his mother on the phone. "I was going down on this broad in the park, Mama, and the police came." A man comes to the station house with his



Downtown Community Television's *Chinatown* documents low pay, long hours and unhealthy working conditions

wife and mother to find a place to stay. His old apartment burned out, his new one has no heat or water, Welfare has given him the run-around, and he needs to clean up before appearing in court the next morning to try and regain custody of his children. As he puts it wearily, "It's just a messed up story, believe me."

We see the police apprehending criminals, but most of their work is dealing with people whose lives are coming apart. Much of the violence or threatened violence is between friends or within families, and the police work as referees, trying to defuse the tension. There are no heroes or villains in *The Police Tapes*. We see tired men doing a job the best they can. We see pathos, humor, tension and despair. A 70-year old woman is brought in because she hit her daughter in the face with an iron. "She's always pickin' on me," the old lady protests, then sobs "lord have mercy" as the policeman tells her she's under arrest. We learn later, though, that she's been arrested several times before for petty crimes and was "just mad because they wouldn't let her keep her cane in the cell."

Throughout all these scenes, the videotape rolled. Alan Raymond's camerawork is sensitive and unobtrusive. He uses mostly wide angles, panning or walking to follow the action; close-ups and zooms are used with restraint. Because the scenes are shot in cinema verite style and edited to maintain the flow of the entire experience, we are kept tense and expectant throughout, never knowing what might happen next — like the subdued car thief who suddenly goes berserk, screaming and kicking as several cops rush to restrain him.

The Raymonds wove each segment together with statements from the cops involved about what happened — sometimes asked for immediately, other times a few months later for follow-up information. These statements are informative,

not only about the incidences, but also about the policemen speaking. In their descriptions we gain insight into their attitudes toward their work and their feelings about the people they serve. Anthony Bouza, borough commander, whose permission to tape made this documentary possible, addresses the camera twice. He is eloquent and perceptive and ruthless in his analysis of police work in an urban poverty area like the Bronx. He tells us that poverty generates criminals, and that Americans and the federal government are increasingly trying to ignore the poor. "To the degree that I succeed, to that degree I'm deflecting America's attention from this problem. Maybe I'd be better off failing."

Chinatown is also about the despair of poverty and the callousness of Americans to the poor. Narrated by Jon Alpert, *China-*

town takes us into the streets, restaurants, back rooms, factories and tiny apartments of the residents of this popular tourist center. An early scene shows a busload of tourists entering Chinatown. One enthusiastic visitor sings the praises of the neighborhood, but when asked about the people who live and work there, like the waiters, she says with disdain, "They seem so uninvolved in what they do, like paper mache dolls."

Edited from 70 hours of videotape shot by DCTV over a year and a half, *Chinatown* is a report that attempts to cover every aspect of life in this ghetto. We see cooks and waiters at work, and hear their stories about long hours and low wages. We learn of the struggles of many to set up their own businesses, which frequently fail. We see women of all ages at work in the textile factories, earning 12¢ for a pair of pants that later retails for \$12. We learn of the power of the conservative CCBA, Chinese Consolidated Benevolent Association, whose members are successful businessmen, and function as the informal government of Chinatown.

We are confronted with the myth of "free enterprise" and reminded of America's tradition of exploiting the immigrant. Throughout we are shown the integrity of these people, who work hard and value family life and education above all else. Says a father about himself and his wife, "We don't expect big things." His three young children are his future.

Besides its extensive look at working conditions, *Chinatown* also touches on housing, education, recreation, youth, the aged, illegal aliens, health, attitudes to the People's Republic of China, banking and credit organization, and the power of the CCBA. This attempt to be comprehensive gives the documentary a superficial quality. It is filled with disturbing information, and each topic raises many questions which I wish had been explored further. Alpert's almost non-stop narration, voiced

over highly cut segments of actuality and short interviews, contributes to the feeling that we're being given a guided tour rather than being allowed to witness the situation for ourselves and make our own judgments. I winced when Alpert referred to "the American tradition of exploiting the immigrant" and began to feel a bit indifferent to the scolding tone of his narration.

Both of these documentaries, which are essentially about lives limited by poverty, raise the question of impact. Broadcast on a local educational tv station and seen by thousands in their homes, what impact do they have on their viewers? Perhaps people are informed and sensitized, which in turn may affect their values or the way they conduct themselves toward other people.

Hopefully, also, these videotapes will be used in closed circuit situations, as most videotapes were used in the early days — to stimulate discussions and provoke change of attitudes or conditions. Now that broadcast outlets are gradually opening up and independent video producers are doing better and better work, let's hope this other use of video is not forgotten.

Theresa Mack makes documentary videotapes and teaches video at the New School for Social Research.

Model of Video for Specific Audiences

By EDWARD LOWE

Video's advantages of speed of production, dissemination, and low unit cost are used to best advantage in the production of short "single concept" programs for a specific audience, the audience found in an educational, professional, or commercial institution.

An excellent example of such a program is "Behavioral Assessment of Hearing Sensitivity in Infants," produced here in Seattle at the University of Washington's Child Development and Mental Retardation Center.

This twenty minute videotape was originally developed for presentation as a scientific exhibit at the 1975 Annual Meeting of the American Speech and Hearing Association in Washington, D.C. It was developed jointly by the Center's Child Language Acquisition Study and the Media Services department.

It presents a new technique for measuring hearing sensitivity accurately in infants as young as five months, which was previously very difficult. It also presents research on measurement of changes in speech perception in the very young infants. Data gained by these techniques is used in research and in rehabilitation of children with hearing or language problems.

In this fascinating videotape, babies not yet old enough to crawl are taught to make a response (a head turn) to a tone. They are then rewarded with the sight of a mechanical toy monkey which lights up and taps a drum. The tones are made successively softer until there is no response; that point is the "hearing threshold."

Viewers watching the tape anticipate the tone and the baby's response, possibly hoping to be rewarded with the monkey themselves.

Produced in only about thirty hours, the tape is a professional production made only on IVC 1" VTR's and black and white cameras. A Telemation special effects generator was used only for title edging, split screen, and fades. Editing was done manually on IVC 1" equipment through a TBC.

In its original exhibit at the 1975 Annual Meeting, the tape was displayed on a twelve foot video screen. Viewers watching the videotape listened through headphones and read graphic displays explaining the exhibit. Despite its simplicity, the

program won second place in scientific exhibits.

It is a technical tape, however, and that is possibly why it works so well. The tape's market is very limited; it is directed only to those interested people who can understand the technique, the language, and the importance of the study. The tape has one object—the presentation of the information.

Such single concept programs are rarely cost-effective commercially. This videotape was funded by the project's research grants from the National Institutes of Health, the National Institute of Child Health, and Human Development Research Contract.

If you're interested in seeing this videotape and other media produced at the Center dealing with child development, please write for our rental and sales catalogue at the Media Services, Child Development and Mental Retardation Center, University of Washington, WJ-10, Seattle, Washington 98195.

Edward Lowe is a media specialist at the University of Washington's Child Development and Mental Retardation Center in Seattle.

Joan Jonas in Philadelphia

By PATRICIA MOLELLA

Since the mid-sixties, Joan Jonas, in dance, painting, sculpture and music, has dealt with space and the perception of space. Two new videotapes seen at The Institute of Contemporary Art in Philadelphia, reflect these consistent aesthetic concerns.

"My own thinking and production has focused on issues of space — ways of dislocating it, attenuating it, flattening it, turning it inside out," she said in an article, "Seven Years" in *The Drama Review*, (March 1975). *Good Night, Good Morning* (1976) and *May Windows* (1976) are masterful investigations of both spatial and self-perception.

Good Night, Good Morning is a twenty-

three minute tape in black and white structured around a simple principle: for a number of days Jonas recorded herself turning on the camera and greeting us. She does the same each evening and bids us good-night. A reassuring seriality emerges, but the background, some of the props, and most importantly the day to day shifts in health, attitude and appearance are creatively disconcerting. The viewer is given no other information, but each visual clue is magnified by connotation. Each pairing of goodnights and goodmornings has its own setting; each is a portrait in time and space.

In *May Windows* the vertical and horizontal of a window become a graphic setting against which simple tasks are performed — turning off lights, removing an article of clothing, whistling, opening and closing the window. The entire space with strong verticals of metal cones, is flattened by the video image going negative. The actions, as well, are undefined and barely recognizable. Reality-orienting detail is absorbed in the brilliance of high contrast.

The audio for this "still" is significantly familiar in the body of Jonas' work. As Jonas walks into the scene, further emphasizing the disparity between what we think we see and what is really happening (scale, depth, distance are distorted), she opens the window and the sound of a dog barking interrupts the serenity of the composition. Later what sounds like a fog horn is heard (it is really Jonas tooting on her cone). Jonas then closes the window and sways from side to side, but we have trouble discerning if she is in front of or behind the cone. What sounds like crumpling paper again interrupts the silence and we strain to decipher the figure of Jonas removing some article of clothing. The final section is personless. Only the sounds prevail — two barely audible whispering voices and the tooting.

In his notes for the exhibition, Michael Quigley describes *May Windows* as "haunting and mysteriously beautiful." These qualities emerge from the meaningful ambiguities created through a dislocation of spatial perception and the melancholy hollowness of the barking dog and tooting horn. The initial image is a video assault on our visual perception — we

can never quite fix the scale or the setting. There is a video image and beyond the window there is another reality which we can only hear. As she moves back and forth Jonas is sometimes larger than the window or appears to be floating through objects. All of the objects and sounds make their importance manifest through indirection, through a slow distillation of time, space and mood. A dramatic tension is created by the shift from light to dark in the piece and by the fragmentation of time through the constant but modified image on the screen.

In the "Seven Years" article, Jonas said, "I wanted to create a space that would physically externalize an interior space." We don't know what meanings are there, but the space is unforgettable.

Bop REBOP Cant and Banality Say "Help Yourself"

By PAUL AARON

REBOP, a new PBS children's series produced by WGBH and Topper Carew, is a paean to cultural and ethnic pluralism. Each half hour program consists of three inspirational tales which document the successful initiative of a particular "minority youth."

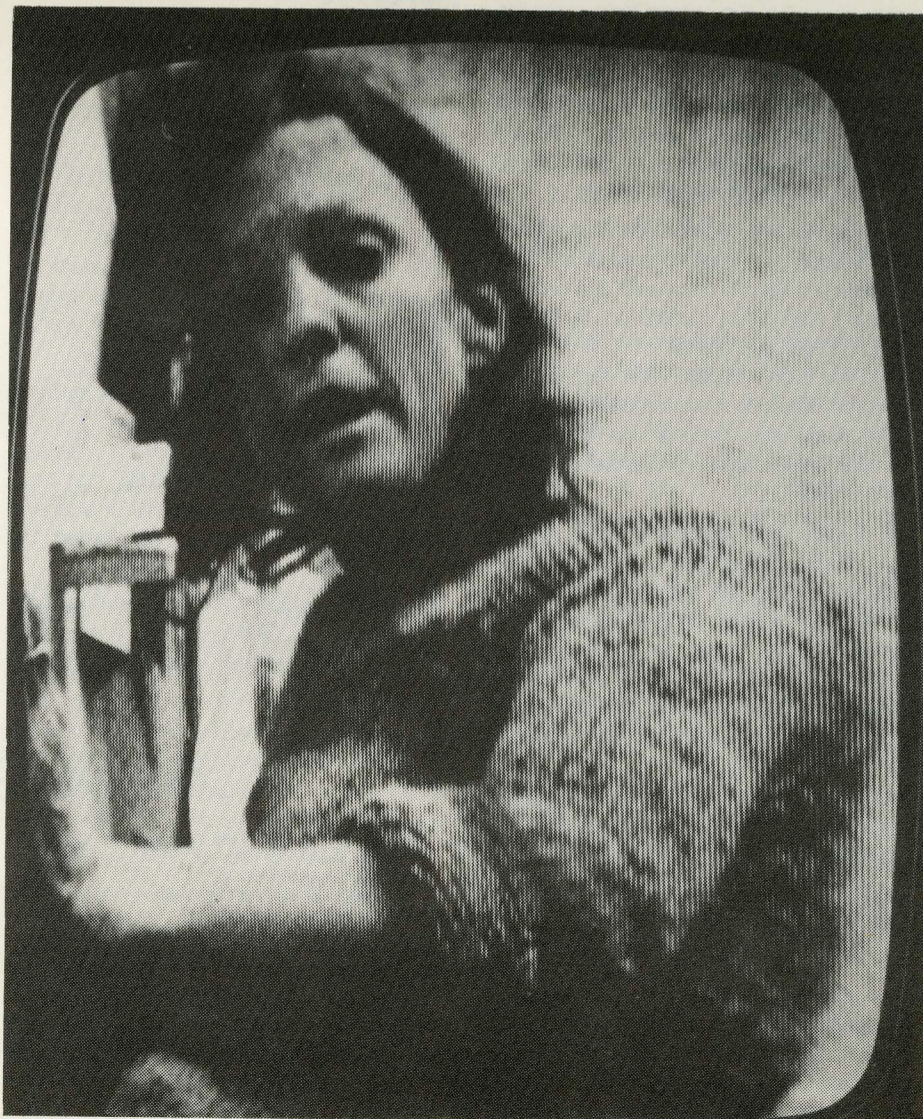
According to the publicity brochure, *REBOP* will help "reinforce self-respect and respect for others—by allowing children to share their differences and similarities through the common ground of television."

I took a group of grade school students to the WGBH studios to screen several hours of *REBOP*. Except during one episode about a black girl who becomes a trapeze artist, the kids with me were bored and restless. From the opening Quincy Jones theme song ("Nobody can do it for you, you've got to help yourself, nobody can make it for you, you've got to help yourself"), the program's tone was relentlessly edifying. A boy's long distance bike ride, another's volunteer work in a day care center, a third driving a tractor on an Alabama farm: accomplishment was depicted as a function of individual discipline and perseverance.

Like *Kojak*, with its New York street scenes, *REBOP* creates a counterfeit authenticity. Real children functioning within real environments provide a sense of spurious concreteness and disguise the program's cant and banality. Behind the illusion of truth there is in *REBOP* a basic contempt for the integrity of children's experience. Grief, pain, and fear—immediate and vivid (though not of course unalloyed) in the daily lives of the kids who were sitting with me, were stricken from *REBOP*; villains and violence were absent and family contexts depicted as reliably supportive and cooperative.

Social conflict and systemic constraints were at most coyly alluded to, and the impression was left that private inertia prevented self-improvement. The children I brought to watch *REBOP* knew better, and on some level had an awareness that they were being deceived and belittled. *REBOP* is advertised as "about kids . . . for kids," but with its rhetorical piety, the program seems primarily intended to please the sponsors—HEW bureaucrats, and businessmen from General Mills and the Games Division of Parker Brothers.

Paul Aaron taught elementary and secondary school, spent four years as a child advocate in Dorchester, Mass., and is working on the problems of deinstitutionalization for juvenile offenders.



Joan Jonas appears in her tape *Good Night, Good Morning*, shown in Philadelphia.

RESOURCES

SURVIVAL

Documentary funding: CPB/PBS Forge Ahead, Ford Starts Over

Proposal guidelines listed for production grants.

By NICK DEMARTINO

While the two major public TV entities have temporarily buried the hatchet long enough to launch limited financing and distribution procedures for new documentary production, the much-touted Fund for Independent Documentaries spearheaded by the Ford Foundation has fallen apart and seems to be farther off the launching pad than it was last June when an exploratory meeting was held with some 30 interested parties.

As reported in the Autumn issue of *TELEVISIONS* ("PBS News Planners Reinvent the Wheel", p. 6), two funds were being established to finance new documentaries on public TV, one by the Corporation for Public Broadcasting (CPB) and the other by the Ford Foundation and the National Endowment for the Arts.

CPB and the Public Broadcasting Service (PBS) had renewed their perennial squabbling during the fall after a year recess following the appointment of new PBS president Larry Grossman. At issue was programming control over several new projects, including the new Revolving Documentary Fund, which seemed in jeopardy.

As it stands now, according to PBS and CPB sources, decisions on new program proposals will be shared by the two agencies. "The real test," said one principal, "will be when we sit down with the actual proposals and see the degree to which we have made the same choices."

Guidelines (see below) went out to the industry Feb. 14. The CPB and PBS staffs evaluated some 29 proposals, which had accumulated by late March, from which six programs were selected. They are:

- "Meet the Speaker," submitted by WGBH, Boston, to be produced by Nancy W. Porter, is a 60-minute examination of the role of the Speaker of the House of Representatives and the activities of the new speaker, Cong. Thomas (Tip) O'Neill.

- "Western Water Resources," submitted by WXXI, Rochester, to be produced by William M. Berg, is a 60-minute analysis of a limited resource and looks at the impact of the Western water supply on a number of issues.

- "An Element of Risk," submitted by KCET, Los Angeles, to be produced by Don Widner, is a 60-minute investigation of the expanding use of plutonium as a nuclear fuel.

- "Wild Horses, Broken Wings," submitted by independent D. B. Jones, Stanford Cal., is a 60-minute film that depicts a courageous and hard-working woman, her foster children and a horseback journey.

- "Juvenile Offenders," submitted by WNET, New York, is a 90-minute documentary that deals with the question of why young people turn to crime and the failure of the justice system to meet that challenge. Producers are Alan and Susan Raymond, who scored with the Police Tapes (See Reviews, this issue.)

- "Song of the Canary," submitted by

independents Josh Hanig and Dave Davis of San Francisco, and Santa Monica is a 60-minute examination of hazardous substances as a serious occupational hazard.

Additional proposals will be evaluated regularly until the entire \$1 million has been allocated, on a first-come first-served basis. Independents can apply on an equal footing with PTV stations.

Once the programs are delivered, they will be offered to stations to buy. Funds from these markets will then be returned to the Revolving Documentary Fund for additional documentaries, if the experiment works as planned.

While PBS and CPB have made progress in the documentary field, by beginning to air already produced programs and fund new ones, the other source for documentary funding which was launched last summer has been stalled by indecision and bad planning.

Last June the Ford Foundation's David Davis and the National Endowment for the Arts' Chloe Aaron announced the development of a \$1 million fund for independently produced documentaries, a quarter of which would be provided by each foundation, and the remainder of which would be raised by the non-profit organization which successfully met the criteria for administering such a project. A set of guidelines was distributed with a request for proposals. Six groups bid on the grant, and, as reported in the last *TELEVISIONS*, a joint Ford-NEA panel identified one group as the best of the lot. Negotiations were to follow.

As it turned out, negotiations broke down in December, principally because the Ford Foundation was not happy with the proposal, which had been submitted by Media Study/Bufalo on behalf of D.A. Pennebaker and John Reilly. The foundations convened another panel meeting in December and decided to start the whole process again, sending out a new set of guidelines and RFP.

All parties are understandably close-mouthed about the affair. Davis of Ford refused to indicate the content of the new guidelines, except to say that the matching provision was no longer included. He said that all the previous applicants had been informed that "the panel had decided there was not a proposal that we ought to support."

The guidelines will go out soon, he said, but refused to say when or what the cause of the delay was.

"The whole thing is a terrible fiasco," noted one observer, a member of the NEA-Ford panel. "Ford handled the project badly."

As for the spurned applicants several indicated they would try again, the confusion notwithstanding.

At any rate, producers hoping to gain access to any of the money in this fund will have to wait, or submit their proposals to PBS.

Damming the information flow. A catalog of people, meetings, books, survival techniques, and directions on how to find what we left out.

CPB/PBS Guidelines

Guidelines for submitting proposals:

- Program shall be a customary broadcast length, ie., 30 minutes, 60 minutes, 90 minutes.

- For initial stages of experimentation, step-ups, acquisitions, and completions are ineligible for this fund.

- Proposals will be considered on a continuing basis throughout the experimental year.

- Proposals shall adhere to broadcast standards adopted by PBS.*

- Proposals shall adhere to technical standards adopted by PBS.*

Proposals will include the following:

- Description and background experience of all producers, writers, reporters, etc.

- Description and background experience of all performing talent.

- Comprehensive description of subject matter, production treatment, available research, and other information you determine appropriate to full evaluation of the proposal.

- Complete and detailed budget.

- Production schedule.

* PBS Broadcast and Technical Standards may be obtained upon request from PBS. Address requests to: Richard Ellison, Director, Current Affairs, Public Broadcasting Service, 475 L'Enfant Plaza West, SW, Washington, DC 20024.

Friday Night Documentaries

PBS has run two documentary programs on Friday nights since November: *Americana*, an anthology of previously produced half-hour documentaries; and *Documentary Showcase*, an hour version of the same format, without the emphasis of American life. Some *Showcase* programs were previously aired theatrically or by local stations. Other shows premiered.

The *Americana* half-hour slot is scheduled through the end of April, and will run through June. PBS program coordinator David Lacey tells *TELEVISIONS* that he's still looking for suitable material, though independent work must be packaged by PBS-affiliate.

Showcase, which scored two ratings hits in December—"Giving Birth: Four Portraits" and "Chinatown"—has been scheduled through May 6.



Another British import: *The World's Worst Air Crash: The Avoidable Accident?*, an examination of the causes of the crash outside of Paris that killed 346 people three years ago.

Among the scheduled programs for *Americana* are: *March*: "Number Our Days" from KCET, LA, about elderly in Venice, CA; "Thirst in the Garden", KERA, Dallas, about problems of Mexican Americans in small Texas town; "A Storyteller's Town", about Winesburg Ohio; "National Tractor Pullers Championship" by WBGU, Bowling Green Ohio. *April*: "Through All Time", a two-parter by KPBS, San Diego, about small-town America; "Blind Teacher in Public School" by WGBH; "Bethlehem" about correctional institution in Florida. (These items aren't final at deadline.)

Documentary Showcase: *March*: "World's Worst Aircrash", a British import; "Counterpoint," Peter Davis doc about Gary Powers; "TVTV Looks at the Oscars", through KCET; "Full Moon Lunch" by John Nathan, about a caterer in Japan; *April*: "81st Blow", an Israeli film commemorating the Nazi persecution and holocaust; "Woman Alive!": Five hour-long documentary specials will air weekly starting April 9 by the WNET women's unit.

Director of Public Affairs Programming is Dick Ellison at PBS, 475 L'Enfant Plaza, SW, Washington, D.C. 20024.

Media Grantees

\$1,000,000 from the Ford Foundation to Children's Television Workshop, NYC, NY to help Workshop attain long-range financial viability. 9/76

\$150,000 from the Ford Foundation to Action for Children's Television, Newtonville, Ma. to Assist ACT to become self-sufficient through membership support. 9/76.

\$85,980 from the Markle Foundation to Early Learning Center, Stamford, CT to create and test children's television material which teaches with viewer participation, provides opportunities for parents, teachers and day care supervisors to participate in the process, and allows child to see evidence of his/her achievements in the shared activity. 6/76

\$60,000 from the Markle Foundation to London Graduate School of Business Studies, London to examine types of audience attracted by television programs. 6/76

\$10,551 from the Bingham Foundation to Columbia University, College of Physicians to purchase video tape equipment to demonstrate proper care necessary for chil-

dren with cystic fibrosis and to make tapes for showing care and use of respirator for infants with respiratory distress syndrome. 6/76

\$297,000 from the Lilly Endowment to Bilingual Children's Television, Oakland, to develop interdisciplinary program for parenting competency via media Technology 4/76

\$25,000 from the Lilly Foundation to the First Presbyterian Church of Hollywood for a television pilot. 6/76

\$69,038 from the Lilly Foundation to United Methodist Church, NYC, NY for television series on growth of the desert regions 6/76.

\$29,915 from the Educational Foundation of America to Roosevelt Hospital, Dept. of Surgery, Hand Service, New York, N.Y. to complete production of videotapes in hand surgery.

\$26,000 from the Penn Foundation to Walnut Street Theatre Corporation, Philadelphia, Pa., for video system.

"I see no reason for me to pay a toll to a station to get my work on public TV," declares independent Martha Stuart, whose 35-episode series of half-hour feedback tapes called "Are You Listening?" is in the PBS bullpen waiting for the resolution of what may prove to be a major issue for public TV, as well as the independent mediators. Two of Stuart's shows received special permission from PBS's programming committee to go on the national air without station "packaging," in December, 1975. Now the series, which was entirely underwritten by grants Stuart raised herself, has met the legal and journalistic guidelines of PBS, but hasn't gotten a final start date because Stuart refuses to go through a station and pay an overhead fee.

The PBS programming committee voted at its Atlanta meeting in Feb. to set up a "task force" to study the question. Small stations, which don't receive the production contracts (and the enormous overhead) of the big PTV stations, seem to be siding with the independents, since cost of product would be cheaper.

NEA's Public Media Becomes Media Arts

The February meeting of the National Council of the Arts, governing body for the National Endowment, approved a portion of proposed new guidelines for the Public Media Division, changing it to Media Arts: Film/Radio/Television.

Media Arts guidelines, however, were unavailable to TELEVISIONS at presstime. We were able to learn that the previous panel structure, which included General Programs, Regional Development, Media Studies, and Programming in the Arts, has been substantially altered, mostly the work of new director Brian O'Doherty. (For a description of Public Media, see p. 31, TELEVISIONS, Summer 1976).

O'Doherty, who previously headed the Visual Arts division of NEA, wants to increase the number of panels and to define more specifically the kinds of grants eligible under a given panel. This would have the effect of increasing the number of panelists and diversifying this body of decision-makers, which in the past has included many of the same people year after year.

New categories would be developed for videomakers fellowships and services to the field, modeled after Visual Arts.

There will be a new category for single production grants that will include non-profit organizations in addition to the PBS stations for which it is primarily intended. The maximum limit is \$50,000.

Guidelines will be distributed as soon as the Media Arts Staff can prepare them. Write: Media Arts, NEA, Washington, D.C. 20506.

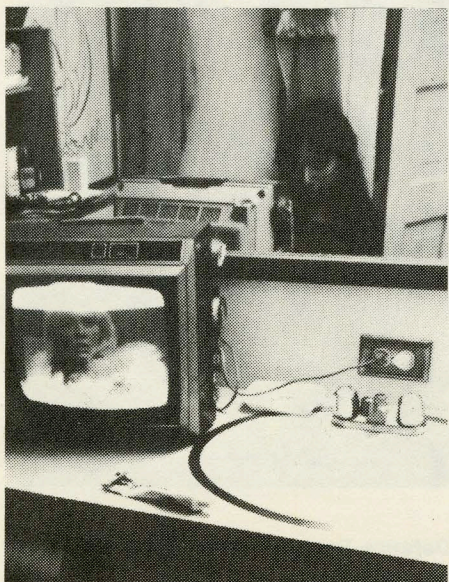
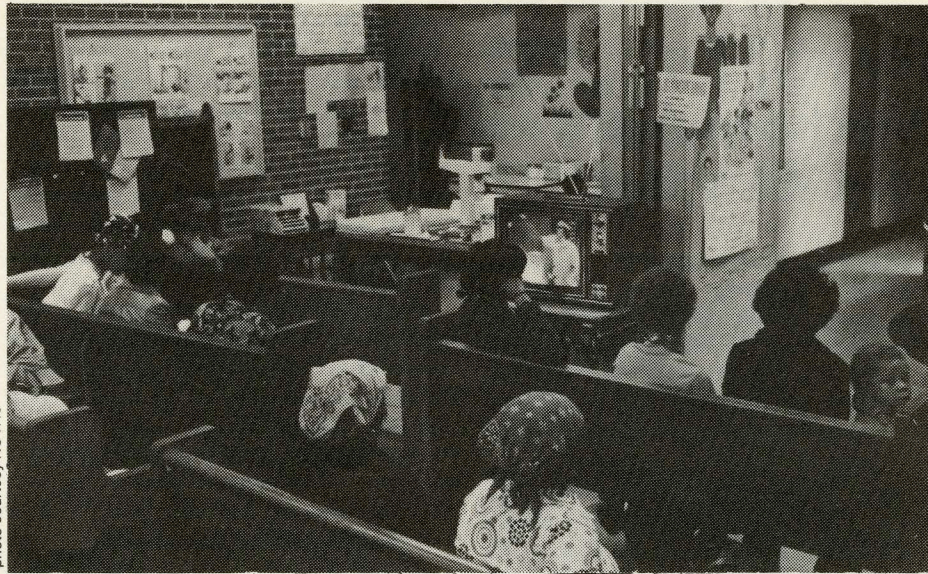


Photo by Sarah Tamor



Playback in the waiting room: New Orleans Video Access Center survival information tapes.

NOVAC's Hot Newsletter

"The hard luck stories, I heard from landlords would have made Bob Dole cry. Buildings I had my eye on were demolished overnight." Have you ever seen a newsletter you liked to read? The New Orleans Video Access Project Newsletter, VIDEO VIBES is the model. Their rarity is that they achieve a conversational style that has the intimacy of good video. The lines quoted above are from a story recounting their search for a new space. The Dashiell Hammett private op style sits comfortably beside updates on their Survival Information Television projects. The latest issue reports that VIDEO VIBES "was named by New Orleans Magazine as their favorite special interest Newsletter, in their 300 best things about New Orleans. NOVAC has similarly awarded New Orleans Magazine its award for our favorite monthly magazine about New Orleans." To subscribe, send your check for \$5 to NOVAC, 1020 St. Andrew, New Orleans, La. 70130.

The National Audiovisual Association has issued a special report on how the federal government will spend over \$900 million to educate the nation's eight million handicapped children. Cost is \$5 from NAVA, 3150 Spring St., Fairfax, Va. 22030. Also available from NAVA for \$6 is CETA: *Selling A-V to Federally Funded Training Programs*.

Check Your Local Stations is a new monthly publication by the United Church of Christ Office of Communication available free to groups working in media reform. Emphasis is on local and regional activities of broadcast activists. Write: UCC, 289 Park Ave. South, NYC 10010.

Print-out from the 4th Annual Northwest Film and Video Festival is now available, which includes winners, comments by judges, and booking information for winners, which include 1st: "Prana: Stream of Energy" by Wayne Carr and Lou Crockett (1/2" color); "Washday Miracle" by B. Parker Linder of Seattle (3/4" color). Write: Northwest Film Study Center, 1219 SW Park Ave., Portland, Ore. 97205.

STPP News is a free mimeo newsletter issued by the Science, Technology, and Public Policy Program, Political Science Department, Purdue University (Address requests to Joseph Haberer, Editor, above dept., W. Lafayette, Ind. 47907.) The publication lists materials, quotes books, reviews, etc. in the areas of science, technology and society. Interesting, interdisciplinary, if academic.

Art Metropole, a non-profit Canadian organization has published a 224 page book/catalogue titled *Video by Artists*. The catalogue presents the work of 16 artists whose tapes are available through Art Metropole. For each artist, there is a biography, listing of exhibitions publications, and biography. Also included are production stills, graphic/script materials and a statement by the artist. *Video By Artists* is available from Art Metropole, 241 Yonge Street, Toronto, Ontario, Canada.

Access magazine, the journal of the media reform movement published since 1974 by the National Citizens Committee for Broadcasting, has been cut back from biweekly to monthly schedule, as a result of budget restrictions in the parent organization. The 47th edition, published in January 1977, was 32-pages and carried a major study of America's TV stations as ranked by the National Black Media Coalition. By contrast, the new format, which appeared in February, is a shorter (8 pages), newsletter style carrying a cover letter from NCCB chairman Nick Johnson, who explains the changes. Subscribers will receive an extended subscription. New rates are \$12 for 12 newsletters (\$6 for students). The focus will shift from longer articles to information like the FCC Report, Congressional Report, news from citizen groups, and a single two-page article. The new editor, Ellie Koch, who replaces Chuck Shepherd, plans two or three "primers" on major issues throughout the publishing year. (Access: 1028 Connecticut Avenue, N.W., Washington, D.C. 20036).

The 1977 International Video Exchange Directory will be available soon. The deadline for inclusion was December, 1976. This is the sixth year for the directory, which includes newly updated entries from hundreds of groups around the world. While copies are only sent to those listed, you can try by writing Satellite Video Exchange Society, 261 Powell St., Vancouver, British Columbia, CANADA V6A 1G3.

Australia's Access Video News is an interesting amalgam of information about what's happening in video down under. News notes, production reports, printed material and a plug into the country-wide network of access centers makes it worthwhile. Write: Melbourne Access Video and Media Cooperative, 93 Drummond St., Carlton, VIC 3053 AUSTRALIA. (Price: \$3 ind., \$6 inst.)

The Center for Southern Folklore has published a book; *American Folklore Films and Videotapes: An Index*. The book indexes over 1,800 films and videotapes on the subject of American folk traditions. The book is available for \$15 from: Center for Southern Folklore, P.O. Box 4081, Memphis, TN 38104.

Modern Recording Techniques by Robert Runstein. Howard W. Sams & Co. (1974) \$9.95 (paperback)

Primarily for studio production, but recommended for people in all phases of audio work, it describes the equipment found in a recording studio and how it works, in easy to read language. Also discusses the techniques and aesthetics of use.

Broadcast Operator Handbook (Radio-telephone 3rd class Operators Permit) Available from the Government Printing Office, \$2.60. Washington, D.C. 20402. New updated study guide. Contains more diagrams and clearer explanations in non-technical terms. (Most broadcast facilities require the third class license (at least) to handle equipment.)

Michael Tolkin's "Cable TV's Lonely Hearts Club Band" in the Jan.31 VV offers an entertaining look at the new programming which has developed on Manhattan's cable public access channels. Although the article ignores the local, community-based programs and focuses on the kinky, depressing and bizarre, it does give some insight into how a handful of the 275 access producers have become TV stars.

"The Future of Television" was a "prescriptive conference" organized by Gene Youngblood and sponsored by the Film and Television Study Center, and the Annenberg School of Communications. Held March 4-6, it featured 6 panels on technologies (cable, discs, satellites, etc.) and an interdisciplinary council on the future of television, including artists, critics, scientists, and philosophers. A print-out will be produced in book form. (Contact: FTSC, 6233 Hollywood Blvd., Suite 203, Hollywood, CA 90028.)

Bitter feud at WBAI, flagship of listener-sponsored Pacifica radio network, raises issues which volunteer and semi-volunteer cable and community video operations will eventually face — pressures of audience vs. staff control. Similar strikes have hit other 60s counter-culture institutions (Bay Guardian, Institute for Policy Studies). For analysis we will run an article in the next issue. Good pieces were run in the Feb. 17 edition of the *Soho Weekly News* and the Feb. 21 edition of the *Village Voice*, as well as almost daily coverage in the *NY Times* since a page one story Feb. 19.

cineaste

WINTER '76-77 ISSUE

'Red Flags and American Dollars', A Preview of Bertolucci's new film, "1900", with two interviews; 'The Politics of Luis Bunuel's Later Films'; UNDERGROUND, Pro and Con; Nagisa Oshima and Alain Tanner interviews; reviews of THE FRONT, MEMORY OF JUSTICE, THE OMEN, THE LAST TYCOON, etc.

SPRING ISSUE: HARLAN COUNTY, U.S.A.; an interview with Roberto Rossellini; MEMORIES OF UNDERDEVELOPMENT in the Land of Overdevelopment

\$4 for four issues
333 Sixth Avenue
New York, N.Y. 10014

The Emergency Committee to Defend Latin American Filmmakers has published its first newsletter which is now available. The newsletter includes information on the Committee's current campaigns and articles on the history of repression of Latin American film professionals. For a copy, please send name, address and 13¢ in stamps to: ECDLAF, Dept. A, 339 Lafayette Street, NYC, 10012.

Global Village, which is running a series of workshops at public television stations on the use of videocassette technology, has compiled an excellent workbook on the subject. Part One includes reports about three independent producers' use of the hardware (Global Village, Downtown Community TV, and Alex Bennett), plus 11 production logs from other producers. Other sections include use of cassette technology by public TV stations, ENG at NBC-TV, video basics, producing and editing with 3/4" hardware, and advanced systems.

The Workbook is available to the general public at \$10 per copy from Global, 454 Broome Street, NYC 10012.

CPB has several reports available: *Public Radio and Television Audiences*, a series of studies by the Roper Organization about who watches & tunes the public media. And *How to Start a Public Broadcasting Station*, a handbook designed to assist potential station bidders on federal and organizational requirements to get on the air. Write: CPB, 1111 16th St., NW., Washington, D.C. 20036.

Positive Images: Non-sexist Films for Young People by Linda Artel and Susan Wengraf, Bootlegger Press, 555 29th St., S.F., Ca. 94131. \$5.

This guide provides critical evaluation of over 400 films, videotapes, and filmstrip programs which actively challenge sex-role stereotypes. Annotations for each work include comments on technical and artistic quality, distribution and rental information, and the appropriate age levels. Also included is a section on print resources for non-sexist education.

Women in Media: A Documentary Source Book is an account of women in media from the first woman news correspondent of the colonial ERA through the story of the pioneer women in broadcasting up to the present day. It documents individual and collective struggles of women to communicate at various times in history and provides excerpts from their works. By Dr. Maurine Beasley and Sheila Silver. Available Fall 1977. Pre-publication price \$5.00.

The 1977 Media Report to Women Index / Directory is also available. The annual index, which categorically lists five years of the periodical's content from 1972 through 1976, plus the new expanded directory of women's media are \$8.00. Order the *Index / Directory* and the *Documentary Source Book* from Women's Institute for Freedom of the Press 3306 Ross Place NW, Washington, D.C. 20008 (publisher of The Media Report to Women).

JUMP CUT

a review of contemporary cinema

examining cinema in its social and political context
providing in-depth analyses of current films
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PO Box 865 6 issues
Berkeley CA 94701 \$3.00

By and For Media Makers

Progress reports

Community Video Satellite Project was developed by former interns at cable TV systems organized by the Alternate Media Center to bring together community video centers via satellite technology. CVSP was developed by the interns as a separate project from the National Federation of Local Cable Programmers (See Resources, Autumn 1976) at the suggestion of Andy Horowitz of Public Interest Satellite Association. CVSP has prepared a proposal to the National Institutes of Education to use the ATS-6 satellite to link video centers (eventually some 30 are planned) as well as to connect these centers and their cable TV audiences to politicians in Washington. Details, as well as data gathered for the proposal are available from Susan Bednarczyk at AMC, 144 Bleeker St., NY 10012.

The Detroit Labor History Project of the University of Detroit, has held a series of forums on workers history. The project was initiated when discussions outside of plant gates, in bars and with high school students, as well as an examination of history textbooks used in Detroit revealed workers didn't know labor history. The forums were videotaped and part of the material is being edited for a labor history pilot. Some of the forum topics included: "The 1933 Brigg Strike", "Ethnicity and the Labor Press", "Woman Organizers in Auto", and "Diego Rivera and Proletarian Art". For more information contact: Professor M.D. Witty, Dept. of Organizational Administration, University of Detroit.

"So Far, So Good" is the working title of a half-hour documentary shot on color cassette and low-light B&W 1/2" at the Carter Inauguration in January. Producer is Anda Korsts, Videopolis. Others involved in production include Laura and Frank Cavestani, Steve Christiansen, Tom Goodwin, Nick DeMartino, Vicki Costello, Linda Lilienfeld, Flora Johnson and Nicholas Despata. CPB has given money to edit the final program, which would be aired nationally on PBS.

Children's Film Theatre, part of the Media Center for Children, held a day-long workshop on the nature of Children's Film Feb. 21. Viewing and discussion included documentaries, films based on literature, and animated films selected from 1000 short 16mm films tested with over 400 children ranging in age from three to 12 years old. Guest speakers included May Blau, *Zoom* producer/director, Tom Davenport, independent filmmaker, and Derek Lamb, director of animation for the National Film Board of Canada. Maureen Gaffney is Executive Director of the Media Center, Gerry Laybourne is Program Director. (400 E. 74, NY, NY 10021. 212/288-0363).

I.M.A.G.E. (Independent Media Artists of Georgia) has been recently formed. It's goals are to establish a super 8, 16mm film and 1/2", 3/4" video post-production facility and to develop markets for locally produced work. Contact for information: P.O. Box 52905, Atlanta, Ga. 30355.

The Association of Audio-Visual Technicians has formed. It offers regional seminars, a lending library, and a monthly publication, for the exchange of information on repairs and modifications of equipment, tools and techniques. For more info. contact Elsa C. Kaiser, AAVT, PO Box 19268, Denver, Colorado 80219.

A new weekly hour-long program called *ART*, will be cablecast to 200,000 Manhattan cable subscribers, began in March. To a certain extent the program will do in video what *Avalanche Magazine* attempted in print, to offer access to artists to communicate with an audience. "Our scan," says Willoughby Sharp, one of the producers, "is not art-stars in the world, but people who are doing something to survive, to contribute."

The program is being produced by the members of a new group called *Franklin Street Arts Center*, a loft building below Canal St., occupied by 11 artists of various interests. Sharp, Kirstin Bates, Virginia Pearsall, and Doug Schwenegar are working on *Art*.

The Independent Film and Video Preview Network is a cooperative national project for screening films and tapes which have been produced primarily for "self-expression, rather than for commercial, or

educational purposes." One days' worth of viewing (up to five hours) is now being bicycled around the country to 13 host sites. Previewers include programmers, purchasers, and writers about film and video. Pittsburgh Filmmakers Inc., P.O. Box 7200, Pittsburgh, PA 15213, originators of the Preview Network, can be contacted for info. on submission of works, and eligibility for future Host Sites, or previewers at those sites.

The problem of locating and controlling non-print media needs to be resolved before it is too large to cope with, say advisors to "Project Mediabase," which is a new cooperative effort of AECT (The Association for Educational Communications and Technology) and The National Commission on Libraries and Information Science. Phase no. one begins Spring 77, with open forums on this subject planned for the national conventions of ASIS, ALA (American Library Association), and AECT.

"I Boarded the UFO . . ."

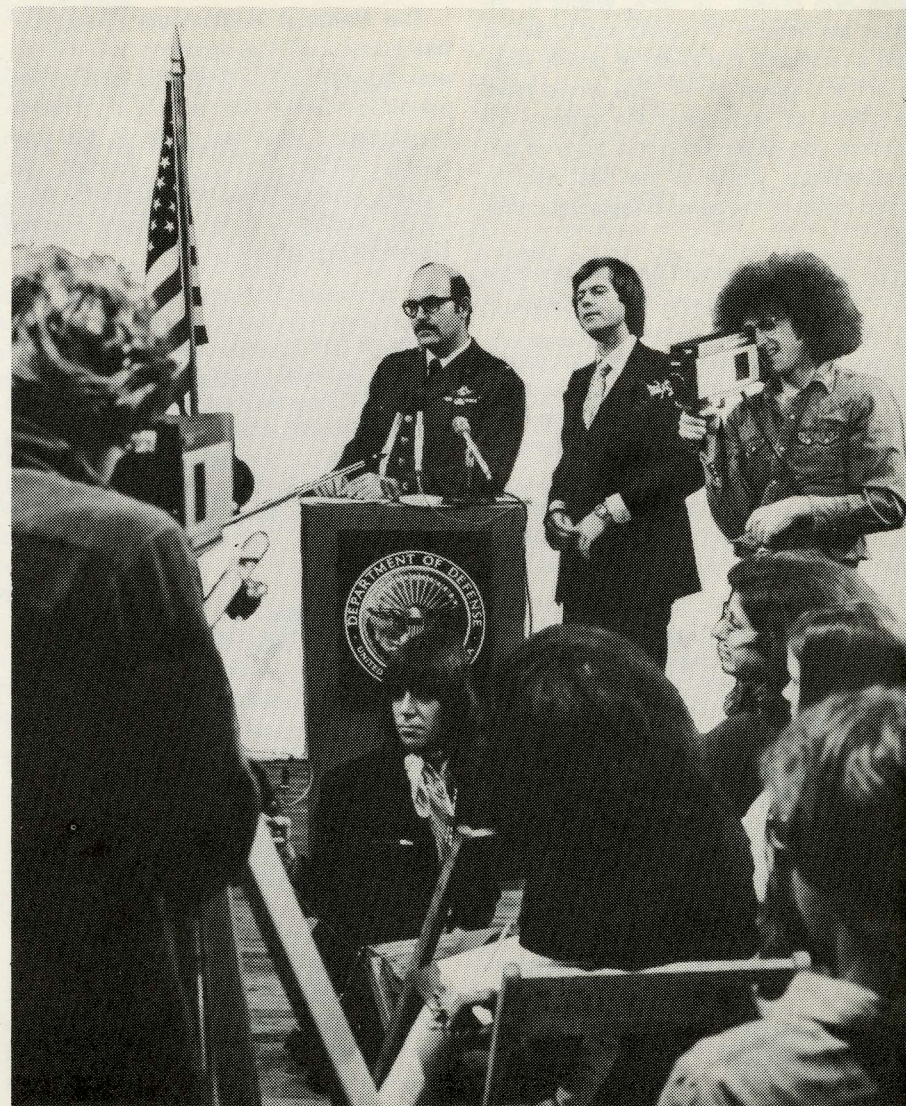
"I remember getting inside, and I remember closing up, almost like getting swallowed . . ." This is the way deputy sheriff Wallace Ramsel describes the dramatic moment of his encounter with the extraterrestrial aliens, all of whom are the stars of "The Last Space Voyage of Wallace Ramsel." This feature length videotape produced by New York videomakers Ruth Rotko and John Keeler, is based on a real incident of a UFO spotting three years ago by two Kingston, N.Y. deputies. The real has been greatly "expanded upon" in this production which draws from a wealth of local talent, and mixes actors and key persons playing themselves. The latter group includes none other than the Sheriff of Ulster County and several of its newsreporters. Keeler and Rotko add a touch of nostalgic authenticity to the tape by the participation of the Woodstock citizen, and Hollywood screenwriter Howard Koch,

winter of "Casablanca" and the Orson Welles' radio bombshell, "War of the Worlds." "The Last Space Voyage . . ." has Koch portraying a Cronkite-type news commentator.

The Woodstock Times reports that the production makes extensive use of local settings for various scenes. The radar room of Albany Airport, a house in Saugerties, the Woodstock Town Green and The Howard Johnsons in front of the famous cornfield (spot of the actual UFO siting) all appear in the tape.

The line between fiction and reality is drawn skillfully narrow by the tapemakers in their staging of the siting, bringing out many citizens who had heard the report on their CB radios as well as much of the local police force and in the subsequent news conference held by Deputy (actor) Ramsel for the local (actual) press.

The production group also includes Woodstock video people Anne Litwin and David Haas and Susan Milano in N.Y. Rotko and Keeler are planning for release of their documentary-drama on N.Y. PBS channels this summer.



A news conference is staged at a fictional Defense Department to allay the public's UFO fears. Real and fictional press attend and tape.



Archives of TV History: Paley's Preserves

A view of some of the consoles in the Broadcast Study Center of the Museum of Broadcasting.

"Now in 1976, on the fiftieth anniversary of network broadcasting, that once-fledgling industry has become a mature, responsible and important force. . . ." so began William Paley in his dedication of the Museum of Broadcasting in New York City last fall. Paley, Chairman of CBS and founder, chairman and principal financier of the new museum (through the Paley Foundation) explains that one of its major purposes is to create a repository for broadcast history so that pieces don't get lost or deteriorate. Agreements with the other two major networks have been reached for access to their program archives for the museum's collection.

The museum has eight custom designed viewing and listening consoles, made to fit up to three persons each who reportedly wait only two minutes from the moment they request a specific program until it appears before them. Exhibition copies of TV broadcasts are transferred to half-inch cassettes with master copies on ¾" tape, stored in fire-proof vaults at ideal temperatures.

At present there are 2,000 broadcasts in

the museum's collection with a five-year goal of 18,000. By topical category the museum's collection doesn't in any way reflect the industry's breakdown of its own contemporary programming, with public affairs making up 34% of the collection, sports 2%, and comedy variety 10%. One cannot help feeling that although we may not agree with what is worth airing over the networks, we seem to be closer in agreement with them over what is worth saving for posterity. Some highlights of its radio and TV collections are rare (radio) musical, dramatic material of the twenties, the earliest version of "Amos and Andy", and many of the thirties popular radio comedies. The TV programs available at present are mainly of the industry's first five years including "See it Now", "Studio One" and "Toast of the Town."

Unfortunately, membership to the museum (access to materials) will reportedly cost from \$20. to \$40. per year. It is located at 1 East 53 Street, N.Y., N.Y. 10022 (next door to The Museum of Modern Art, Paley Park and CBS).

Two New Series Focus on Families

The Parent Education Television project is to be a series of twenty half-hour programs on the problems and techniques of good parenting. The sponsor of the series is HEW's Office of Education (Division of Educational Technology) which gave \$2.3 million to Applied Management Sciences Inc. for the project. The subcontractor for production is Educational Film Center, producers of other O.E. funded series on Asian and Aging Americans.

This series is currently in the "Pilot production and Testing Phase" where Applied Management utilizes a variety of parent feedback teams for consultation in program development. Intended to be both entertaining and educational, the programs will be a mix of dramatization (fictional families), documentary, and interviews (with "celebrity parents"). Themes for programs include discipline and self-discipline, emotional growth, divorce-single parents, handicapped children, and others.

(An in-depth look into the conceptualization and production of this series will appear in the next issue of Televisions.)

"Six American Families" is another series on American family life. It is under-

written by Travelers Insurance Companies and produced by Group W (Westinghouse) in association with The United Church of Christ and The United Methodist Church. The originating station of PBS airing is KQED in San Francisco.

A variety of family life styles provide the themes for the programs including one blue-collar Polish family in Chicago, a separated couple with two kids in California, an Iowa Farm family with six kids, a black N.Y.C. policeman with three teenagers, a New Mexico family with a retarded child, and a rural Georgian family with ten children.

Production process used playback of film shot with families, incorporating their reactions into the final programs.

The hose for the series is writer Paul Wilkes who has lived with each of the families for a few months. He has also written a book on the making of the series. (It has the same title).

Other producers involved include Albert and David Maysles, Arthur Barron, Bill Jersey, and Mark Obenhaus.

The first program has a April 4th, PBS Air date. We are advised to check local listings.

Software Offered

The Poetry Center has videotapes of contemporary poets available for sale or rental. Poets on tape include Adrienne Rich, Gary Snyder, Philip Whalen, Kenneth Koch, Anne Sexton. For more information and a free catalog contact: Gordon Craig, The Poetry Center, San Francisco State University, 1600 Holloway Avenue, S.F., Ca. 94132.

"Spots: The Popular Art of the American Television Commercial" is a 60-minute videocassette by Bruce Kurtz which will run in at least five different places in April: Neue Gallerie, Aachen, Germany; The Kitchen, NYC; Long Beach Museum of Art; the San Francisco Museum of Modern Art, and the De Saisset Art Museum at the University of Santa Clara. The show is timed to coincide with the publication of Kurtz's book-length study by the same name. The book will be available from Arts Communications, 14 E. 11th Street, NYC 10003. Additional museum locations are still under negotiation.

Video Programs Source Guide And Index is a 20 page index of programming which provides detailed subject categories, fee arrangements, presentation rights, and release formats. One-hundred selected sources of commercial programs for education, entertainment, and training are included. Edited by Ken Winslow of The Videoplay Report, twice yearly, \$2.00, prepaid. Send to Video Programs/Index, 15 Madison Ave., Summit, N.J. 07901.

Children's Television Workshop (CTW) has developed a series of "Health Minutes". They are one-minute health information spots aimed at adults and children to be aired on NBC during daytime and primetime starting in mid 1977. The series will emphasize prevention. Topics include immunization, hypertension, and hear disease.

Newsreel San Francisco and Third World Newsreel in New York City have just issued a 50 page Newsreel catalog of films and videotapes they are distributing. Films from Africa, Cuba, Chile and China, as well as films on U.S. labor, education, and women. Both Newsreels have recently completed assembling stock film libraries of historical and topical material as a resource for filmmakers, researchers, instructors, and others for viewing and/or purchase. Send 50¢ to either San Francisco Newsreel, 630 Natoma, S.F., Ca. 94103 or Third World Newsreel, 26 W. 20th St., N.W. NY. 10011 for a copy.

University Community Video has issued their new catalog with 1975-76 productions. University Community Video is based at the University of Minnesota and produces a weekly program, *Changing Channels*, on Twin Cities Public Television. All the tapes were produced on small format. Twenty programs are available for rent or purchase. Number 17 includes: *Officers of the Law* — a verite view of police work; *Feels Like a Golden Glove* — a tape on six Minneapolis Golden Glove Contenders; *Ama L'Uomo Tuo* (Always Love Your Man) — portrait of an elderly Italian-American widow living alone in NYC; *Business As Usual* — the emergency room at St. Paul Ramsey Hospital and the people who work in and use emergency health care. Write to University Community Video, Studio A, Rarig Center, U. of M., Minneapolis, Minnesota 55455.

Anna Canepa distributes the following artists' tapes: Terry Fox, Taka Jimura, Allan Kaprow, Les Levine, Dennis Oppenheim, and Roger Welch. Catalog available from: Anna Canepa Video Distribution, Inc., 15 East 57th Street, New York, N.Y. 10022.

Electronic Arts Intermix has issued a new programs update to be added to their 1976 catalog. New additions include: Ant Farm's *Eternal Frame*, (A 0206), DCTV's *Chinatown* (B 53 01) reviewed this issue, and Image Union: *Five Day Bicycle Race* and *Mock Turtle Soup* (A 54 01 and A 54 02). Write for their catalog: EAI, 84 5th Ave., New York, NY 10011.

Software Wanted

The Second International Poetry Film and Videotape Festival will take place in San Francisco in late April. Works which integrate visual and verbal images, and contain spoken or lettered poetry are eligible. Entries are due April 1 and should be sent to Herman Berland, the Poetry Film Workshop, 2 Casa Way, No. 201, San Francisco, Ca.

The Everson Museum of Art is organizing two documentary video exhibitions for 1978. "Recent History", an exhibition on videotape of Americans encountering America, is intended to provide a forum for "the intimate, the piercing and the reactionary in artist's tapes." "Cultural Transplants", the second exhibition, is intended to be a showing of works by artists on foreign themes. Address all inquiries to Richard Simmons, EMA, 401 Harrison St., Syracuse, N.Y. 13202.

The Third Annual Documentary Video Festival has been scheduled by Global Village. All formats of video documentaries are eligible for entry. The deadline for contacting Global by mail or phone (or by sending in your tape directly) is March 25. This year the public screenings will feature only selected entries. Screenings will be for four consecutive weekends beginning April 15. Write, Attn: Festival, Global Village, 454 Broome St., New York, NY 10012. (212) 966-7526.

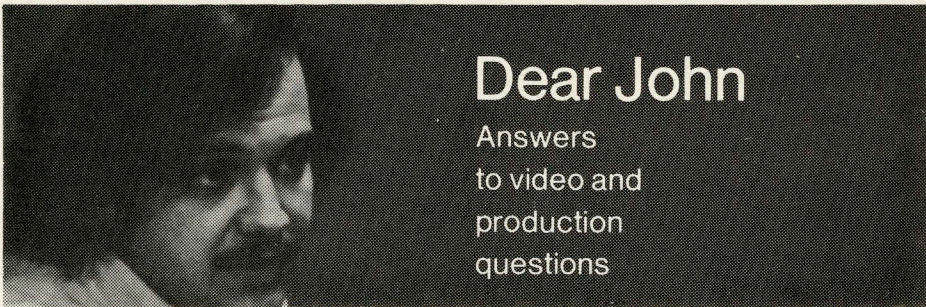
ICAP (Independent Cinema Artists and Producers), a non-profit service organization representing film and video makers in negotiations with pay cable TV systems, seeks films and videotapes. Send information on works to P.O. Box 775, Canal St. Station, N.Y. 10013.

Programming for the Indiana Cable Network is being sought. ICN began cablecasting over seven cable TV systems in seven Indiana towns on Jan. 10th. Plans are to go, via micro-wave, out to twenty-four systems by the end of the year. An estimated 100,000 homes would be cabled.

Programmers must be commercially sponsored or pay a small distribution fee. For further info. contact ICN, PO Box 18, 2605 Yeager Road, La Fayette, Indiana 47902.

Video and film productions that "visually interpret the preservation and utilization of the built environment in the United States" are eligible for entry into The National Trust for Historic Preservation's Fourth National Film and Video Competition. Up to twelve \$1,000. awards may be awarded depending on the quality of the entries. The Deadline for entry is August 1. Write to the NTHP, 740-748 Jackson Place NW, Wash., D.C.

The first Video Arts Festival to take place in Sweden happens in September of this year. The Fylkingen Foundation, an organization to promote the Electronic and Intermedia Arts, and sponsor of the festival, seeks American works for inclusion. Further, the Swedish Broadcasting Corporation is interested in previewing work for possible broadcast during the festival. If accepted they will contact artists directly for arrangements. For customs clearance label packages (only cassettes requested): Educational material, no commercial value: contents: videotapes for preview: to be returned to sender. Send tapes by April 30.



Dear John

Answers
to video and
production
questions

Q. What exactly does the tracking control do?

A. Before understanding the function of the tracking control, it is important to distinguish between live and recorded signals, and record or playback function.

The tracking control deals with the reading and writing of signals on the surface of the tape, and functions primarily in the playback mode, but can have a deleterious effect when recording. It is intended to rectify the relationship between the control track pulses on the tape and how the heads will track the pre-recorded information on the tape. It also has a direct effect on the servo mechanism which rectifies the speed the tape and heads are moving at.

Each head is responsible for recording or playing back one field, or exactly half the picture information. In order to be sure that the deck is playing back that information at exactly the right speed, and that each head will go through the exact center of each pre-recorded track of video information, the tracking control must be positioned

properly. On the Sony 8650, the positioning of the tracking control is aided by the presence of a small meter. The idea is to make the needle move as far to the right as possible in playback. When recording, the tracking control must be in the fixed, or 12 o'clock position.

Head-switching should occur somewhere in the last 14 lines preceding the vertical interval. Most engineers, technicians, and manuals recommend however, that the head-switching should occur in a smaller margin, namely 4-7 lines preceding vertical sync. The positioning of the head-switching is fairly critical when attempting to process or time base correct a tape. Moreover, it is important when attempting to A & B roll two tapes through two time base correctors, that the head-switching points be as close to each other as possible. This will aid the process tremendously.

Q. Does recording and editing on the new Sony cassette decks eliminate the need for a TBC for non-broadcast distribu-

tion? How does a proc amp fit in? How does the waveform monitor register the effects of a TBC and a proc amp?

A. That's a tough one because non-broadcast distribution is rather undefined. If you mean closed circuit or non-cable use, the answer is yes, but the reality is that one was never needed for this depending on your own standards of quality. You must keep in mind that the function of a time base corrector is to correct errors introduced by the recording/storage process inherent with tape. The reason I distinguish between cable and non-cable uses is that many of the cable systems around the country are beginning to employ the use of time base correctors before allowing a signal to go out for transmission.

The new Sony cassette decks, particularly the 2850, are probably the most stable and professional machines ever produced, but the problems inherent to mechanical (tape) storage of analog (video) data remain. Most good time base correctors function by first converting the information into digital data before attempting to rectify any time base error. In most cases, these time base correctors will have built-in processing amplifiers, or require upstream proc amps, before they can correct timing errors. The proc amp will allow you to re-process, or re-build the basic structure of the signal without effecting the time base stability of it.

On the waveform monitor, processed signals will be neater in appearance, and the various components will be more prop-

erly proportioned. Waveform monitors display signals as a function of voltage/time. Voltage is displayed along the vertical (Y), and time along the horizontal (X) axes. Processed signals will be cleaner in the vertical perspective, and each of the signal components should be distinctly displayed both horizontally and vertically. Time base errors will appear on the waveform as a shifting along the horizontal axis. When a signal is time base corrected, there should be little or no horizontal, left & right, movement of the display.

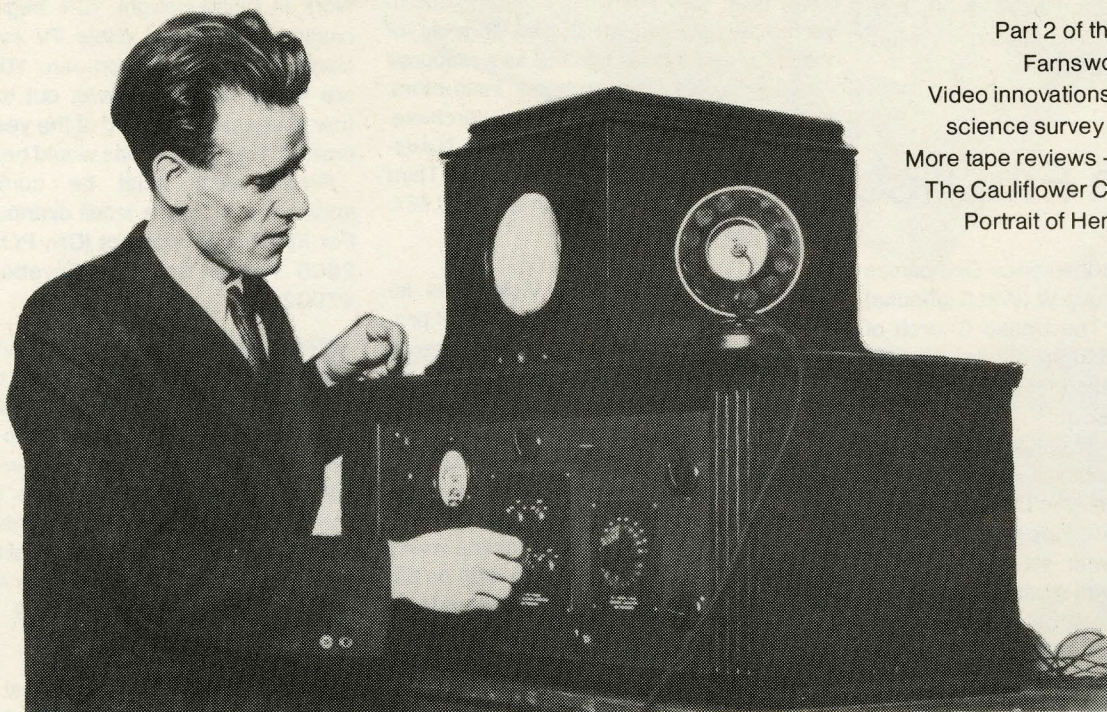
Q. Are there significant advantages to time code editing over control track editing of tapes for a non-broadcast facility?

A. Yes definitely! Time code editing will speed the process greatly by eliminating a lot of the searching procedure in locating a specific segment. The idea is that once each particular frame has been assigned a number, it is possible to merely watch a coded tape, take note of the numbers of the various pieces you wish to use, and essentially edit on paper.

Most time code editing systems employ sophisticated computers and can, as a result be pre-programmed for edit entry and exit points. In many cases, it is possible to write a computer program for all of the edits to be performed, feed it into the computer, and sit back and relax as the machines go backwards and forwards and perform all the editing automatically. Whether you're editing for broadcast or non-broadcast uses, time codes can take all the effort and leg-work out of the editing process.

Don't Miss The History Of TV In The Next Three . . .

Coming Up In The Spring Issue Of Televisions:



Part 2 of the Philo T. Farnsworth story
Video innovations in social science survey research.
More tape reviews - Kaprow,
The Cauliflower Club and a
Portrait of Henry Miller.

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CALENDAR

March 4-6: "Future of Television" Conference, at the Annenberg School of Communications at UCLA. Participants in the conference are persons representing the fields of cable, video production, video disc, computers, cable TV, TV Industry and many related areas.

March: San Francisco Gay Video Festival Contact: Tony Diamon, Lisa Baer, at 631 Castro St. S.F., Ca. 94114.

March 4-13: Refocus 77, International Spring Festival. Film, Photography, Video. Contact: Refocus International Spring Fest, Iowa Memorial Union, Univ. of Iowa, Iowa City, Iowa 52242.

March 26: is the deadline for all that want to enter in the Rochester International Amateur Film Festival, sponsored by "Movies on a Shoestring" Contact: RIAFF, P.O. Box 3360, Rochester, N.Y. 14614.

March 27-30: International Industrial Television Association, annual conference. Contact: ITVA, Box 297, Summit, New Jersey (201) 273-6437.

April 15: Documentary Video Festival at Global Village begins four weekend screenings.

April 24-26: Health Education Media Association. Miami, Florida.

April 24-29: A.E.C.T. Miami Convention Center. Contact: Marilyn Coughlin, AECT, 1201 16th Street, N.W., Washington, D.C. 20036.

End of April, proposal deadline: \$14 million will be dispensed this year by HEW's Educational Broadcasting Facilities Program, and some of it will go to public TV stations for small-format video equipment, according to Stuart Hallock of EBFP.

June 20-July 6: A seminar directed by Marilyn Wood, funded by the National Endowment for the Arts and sponsored by Theatre Arts Corp. will be held in Northern New Mexico. The seminar, "New Rituals & Ceremonies In The Environment," is designed for professionals involved in a wide variety of arts' disciplines from around the country. Tuition for the seminar is \$500 which includes food and shelter. For more information on the seminar, write: Rituals & Ceremonies, 1050 Old Pecos Trail, Santa Fe, New Mexico 87501. Call (505) 988-1886.