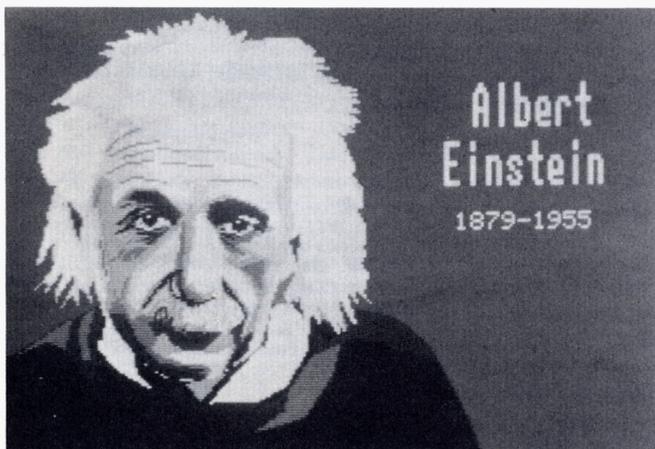


TELETEXT COMES TO CHICAGO



Photos courtesy of Telidon Videotext Systems, Inc.



by Ann DeLarye



ARE YOU A NIGHT OWL? IF YOU are, then anytime after September 3, 1981, you can witness the latest salvo of the electronic revolution.

Teletext, the bewitching technology that can change your television into a virtual cornucopia of information, will be unleashed in Chicago. Courtesy of the Field Electronic Publishing Division of Field Enterprises, the general public's first glimpse of teletext will roll over Field-owned WFLD-TV (channel 32) before the Labor Day telethon.

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CHICAGO EDITING CENTER

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WILL IT PLAY IN CHICAGO? With the August announcement of the exclusive Boston cable franchise to **Chuck Dolan's Cablevision Systems**, locals are closely examining the precedent-setting deal. Cablevision will provide five percent of gross revenues and 20 percent of channel capacity to a non-profit corporation to operate the local origination and access. Boston advisor estimates that the five percent share will add up to \$5 million per year by the sixth year...and Chicago has about five times as many TV households as Boston.

PRODUCTION NOTES. **Apollo Group**, headed by theater promoters **Jason Brett**, **Stuart Oken** and others are producing three shows for cable, starting with **Alan Gross'** "Man in Room 605," shot on-location at the Old Town Ale House in August...**Michael Prussian**, with **Starr Sutherland**, recently completed two San Francisco-produced, LA-edited, nationally-aimed blues music half-hours. "**The Blue Monday Club**," featured **Marc Naftalin** and included performances by **Charley Musselwhite** and **John Lee Hooker**...**Larry Bloodworth** of **Webster Productions** is finishing up his TV special "**Joy of Eating**"...**Bob Gramsch**, who recently completed "**Child's Eyes**" for the **MD Telethon** recorded the music for his indy production "**Windy City Series**" with composer **Thom Bishop**...Local deal for **Rock News** clips on the **Warner-Amex Music TV** channel is being co-ordinated by **Judy Shoemaker** and **Tom Weinberg** with **Tom Finerty** and **Scott Jacobs** wired into the production along with **Sun-Times** music writer **Don McLeese**. **Videowest** of **San Francisco** is primary producer for the MTV news segs...**City of Chicago** has tapped **Pat Fahey** to do in-house production for Special Events. Starting with the Neighborhood Festivals, he's said to be working in conjunction with extensive video set-up of the **Chicago Police Department**....

THE ART SCENE. Chicago video was prominently on display in Paris via showcase set-up by **Phil Morton** and **Jane Veeder** at the American Center showcase and hands-on exhibition...**SIGGRAPH '81** computer graphics conference in Dallas was organized by **Tom DeFanti** with A-V set-up by **Dan Sandin**, **Morton** and **Veeder**. Local artists **Copper Giloth**, **Joanne Culver**, **Zsuzsa Molnar**, **Rick Frankel**, **Sue Fosner** and **Frank Dietrich** partook of the High Tech Art Show held simultaneously...In honor of **Judy Chicago's Dinner Party**, a Chicago Women's exhibit, **Some Girls**, will include video this fall. Field Enterprises is donating Teletext system for use with the three-month South Loop art event by women. Details from Margo Rush, 472-6550 or Margaret Tinley, 883-1598. **The Chicago Editing Center** is looking for women's tapes to be screened at the event.

KEEP ON TRUCKING. Several new production vans in town...**EFP Productions** is offering one with three cameras and one-inch capability...**Cablevision of Chicago** (currently in Oak Park) has an impressive new set-up to serve its suburban systems and other productions...**Advanced Video of Hinsdale** is making deals for its van...and a new company, **Clarion Productions** is reportedly in the local van race. **Roscor** is also building a supervan for **Telemation**.

LOCAL TV? **Channel 66** is coming on the air in September under aegis of **Focus Broadcasting** out of Joliet via Hancock. Evening will be scrambled STV with some locally-produced news/current affairs in non-prime time...**Channel 60** is about to emerge from its Aurora-based license to be a factor in the city...**Channel 5** is stepping out to do another local theater production with fall taping of "**The Magnolia Club**"...and **Channel 2** is also in the act with plans to do premiere performance of **Bill Brashler's** drama about the 1919 **Chicago Black Sox scandal**...**Channel 7** has done a pilot for a **Mike Royko** saloon show with Executive News Producer **Dick Goldberg** heavily involved...**ON-TV** (Channel 44) has announced plans to give out \$5,000 in prize money for local film festival co-ordinated through **The Film Center of the Art Institute**...**WTTW** airs **Tom Finerty's HOB0** on October 1 with repeat October 2...**Channel 20** is still dark.

QUICK NOTES. **Center Video** in Buffalo Grove was the scene of a summer FBI raid for allegedly engaging in video activities in violation of copyright laws...TV Guide reports result of **Roper Poll** showing TV is the second most satisfying part of Americans' lives after family. UGH!...**Wall Street Journal** and trades report sluggish sales of the **RCA SelectaVision** disc system. You read it here first. Inter-activity is the answer...**Centel** is moving very quickly on its interconnect network for diverse Chicago cable systems. It's an aggressive move by the phone and cable company.

SAY YOUR PIECE. Beginning next issue, **SCAN** will print free personal classifieds. Send information, gossip, or gripes...Limit 20 words. (Like this)

Image
Union

Films and tapes you don't
usually see on T.V.

Fridays at 10
WTTW/Channel 11
Chicago

TELETEXT

(Cont. from cover)

Night Owl is a program that will roll pages of information (news, sports, weather, business features, train schedules, horoscopes and a sold-out commercial schedule) across your screen (you will not need a decoder) seven nights a week from 12 midnight to 6 a.m. It is a bellwether, and if you have a videocassette recorder, tape as much as you can of the first broadcast for posterity.

Technically speaking, *Night Owl* is not really teletext, but graphics and information broadcast over the air like any other TV signal. But since it will go out every night to all of Chicago, it represents one of the largest consumer experiments to date with television/information services.

The word teletext, technically speaking, refers to graphics and information that are broadcast over an unused part of the television signal called the vertical interval. Field Electronic publishing is testing its Teletext system in 100 homes and places of business with specially equipped decoder boxes. This system will give these select viewers a chance to pick the information that comes across their screens. The combination of these two consumer test markets will tell Field and the industry as a whole, how consumers will embrace this new medium.

Field's teletext system, called Keyfax, uses a special decoder box that takes the vertical interval signal, made of digital impulses, and reconstitutes it into 25 pages per line. This signal is broadcast in a continual stream over and over again. The viewer freezes the desired page on his set by punching a command into a keypad and waiting until the page is broadcast. If a page has just been broadcast, he can wait as long as 25 seconds for it to come around again.

DATA DICTIONARY

Videotext: Computerized graphics and information on television.

Teletext: One-way videotext systems that transmit information in the vertical interval of a broadcast or cable signal. The viewer can select "pages" of information with the use of a keyboard hooked to his TV.

Viewdata: An interactive, two-way videotext system that uses a cable or telephone lines to connect a central computer with the home set.

You can understand why Field Enterprises would want to be on top of something like this. It sounds suspiciously like an electronic version of a newspaper. In fact, it is.

Teletext's unique advantage of being able to instantly update any information broadcast over it takes it beyond the printed word. From one central source point, changes like new airline time and rate schedules, prices on merchandise, deletion of sold-out goods and new movie times can all be made with the rapidity of computer input.

On the other hand, Winter points out, "You cannot take your cathode ray tube with you on the train every morning." Is Field Enterprises getting into this to cover the bases?



"The official party line, with which I agree, is that it is a logical extension of Field Enterprises," states Winter. "They own several newspapers, five television stations, and two cable television systems. They expect to make a profit."

If the researchers are right, they will indeed. International Resources, Inc., a Connecticut based market research firm, reports that by 1982 subscribers will pay an average of \$78 per month to bring videotext services into their home—services that include everything from video games to home banking. They predict that by 1991 teletext will have saturated the market in U.S. homes and that as early as 1985, all TV's will come equipped with teletext decoders.

Teletext has been operating for some time overseas. Having been born in England in 1971, no less than three separate teletext systems are operating in Great Britain today.

Two of these English systems, Ceefax and ORACLE ("Optical Reception of Announcements by Coded Line Electronics") are similar to Keyfax in that they are broadcast over an unused portion of a television signal and displayed after going through a decoding device.

The third is called Prestel. People tend to think of Prestel as "teletext" in that it provides information to a television screen. In fact, it is a very different technology, and is correctly known as a "viewdata" system.

The difference is important. While "teletext" is transmitted via television signals, "viewdata" is transmitted over telephone lines, allowing it to be interactive. Like teletext, viewdata requires a specially-equipped television and accompanying keypad.

At this time, only slightly more than 150,000 of these pages are in use, according to British media-watcher Richard Burton; pages can be rented by any enterprising IP (information provider) for about \$12.00 American per year.

After observing their neighbors across the channel, the French decided to develop their own teletext system, and devised Antiope. In this format, information can be transmitted through a variety of media—besides the broadcast signal, it can be carried on FM signals, radio signals or telephone lines.

Broadcasting magazine reports a modified version is now being tested by CBS in

Los Angeles over stations KNXT-TV and KCET-TV. CBS caused some flap last July by petitioning the Federal Communications Commission (FCC) to speed up its recommendation for the adoption of a teletext standard for the United States, recommending this system.

Canada is experimenting with a system called Telidon. This is a viewdata system, developed by the Canadian Department of Communications and transmitted by phone lines like Britain's Prestel. It also can be transmitted by full-channel broadcasting, two-way coaxial cable, microwave links and optical fibers.

Britain, France and Canada are now vying for the American market. Each is hoping to "win" by convincing the FCC to adopt its own version as the official standard for the United States. The FCC is taking its time.

Field Electronic Publishing chose their simpler, teletext format because "the system has been field-tested and proven," claims Winter. "Other factors include the fact that it is one of the cheapest to install and subscribe to, and it is technologically flexible—it can do anything anyone else can do."

Other scattered teletext and viewdata experiments are being conducted in the United States as the country waits for a national technological standard to be chosen by the FCC. Cabletext is a teletext system carried over the vertical interval of superstation WTBS (Atlanta) and broadcast from transponder six of RCA Satcom I. Cabletext is a brand name, not a descriptive system like Antiope or Telidon.

The word "viewdata" has become the name of a subsidiary of the Knight-Ridder newspaper chain. Viewdata Corporation, in conjunction with American Telephone and Telegraph (AT&T), has conducted a test with a two-way system it calls "Viewtron."

With AT&T providing the telephone lines and home terminals, Viewtron provided 150 lucky Coral Gables, Florida residents with 10,000 pages of electronic data. According to the *Miami Herald* these offered AP wire news, Wall Street Journal clippings, electronic mail, advertising and the ability to shop and order from local merchants without leaving home.

Washington, D.C., St. Louis, Mo., and Columbus, Oh. are all sites of other teletext testing, but the system to watch here in Chicago is Keyfax.

Who Says There's Nothing New Under the Sun?

Certainly none of the television and video people who trekked to Boulder, Colorado, in mid-August for the first annual National Conclave on Satellite Interconnection and Live TV Bar-B-Q.

Attended by some 25 video practitioners and schemers, the three days of sessions resulted in the formation of a working entity dedicated to setting up a new national programming service "for the rest of us."

The next step planned is the co-operative production of a one-event satellite-interconnected program this fall. The next stage is likely to be an experimental once-weekly national series to be launched in early 1982.

The Conclave brought together people rooted in the video generation, most of whom have been called "alternative television veterans." Their agreed-upon goal is to establish an economically viable, ongoing, nightly TV service targeted at an audience looking for a reliable source of entertainment and information, perhaps the video equivalent of the early (and free-wheeling) days of FM radio. The organization which emerges will be designed in a way that reduces the bureaucracy and removes many of the barriers non-traditional producers have experienced in commercial and public TV.

Directed at viewers whose political and cultural interests are not served, or at least are underserved, by existing television, the new service is envisioned as a low-cost cable channel, or pay-tier, for the early 80's and beyond. Live and interactive are two keys to the common visions expressed at the Conclave.

"Like us, the target audience is primarily under 40," says John Schwartz, one of the organizers of the Conclave and a founder of the host institution, non-commercial Channel 12, KBDI-TV, in Boulder. "We think there are lots of us who are not favorably inclined toward TV as it now exists, and have little motivation to pay for the cable, if and when it becomes available, because there just isn't anything new being offered.

SATELLITE CONCLAVE August 15, 1981 Boulder, Colorado BENEDICTION

It has been said that when God created man he some what overestimated his abilities. Certainly there could be no more graphic proof of this statement than the motley crew of anarchists, mutants, media mau-maus, aspiring power brokers and assorted gangsters of the left that I see spread out before me.

Years ago in a mountain retreat far from here, La Cosa Nostra was rudely interrupted by the Federal Bureau of Investigation while holding a gathering not terribly dissimilar to this one. It came to be known as the Appalachian Meeting. Those fine gentlemen were plotting strategy, as we intend to do. They were brainstorming, as we intend to do and while, to a person, they came from humble beginnings, as we all have, they captured their dreams as we hope to do.

Yes, from a small town on a small island off the coast of Italy came forth a small group with a large dream. Two thousand years later they own a country of two hundred and some odd million.

Perhaps their methods were questionable, perhaps their aims were questionable, but then the same could be said of us. So let us not addle our brains by passing judgment on this group but let us learn from their example.

As you sit through the next two days of meetings and discussions I encourage you to draw inspiration from what a small group of immigrants were able to do with precious little resources. They got creative with a whole country as we hope to get creative with a part of space. Our intentions are perhaps different than theirs, but the magnitude of our task is as great.

In closing let me leave you with these words of inspiration spoken years ago by Oscar Wilde: "We are all lying in the gutter, but some of us are looking at the stars." Thank you and God Bless you.

Copyright 1981, D. Cruickshank

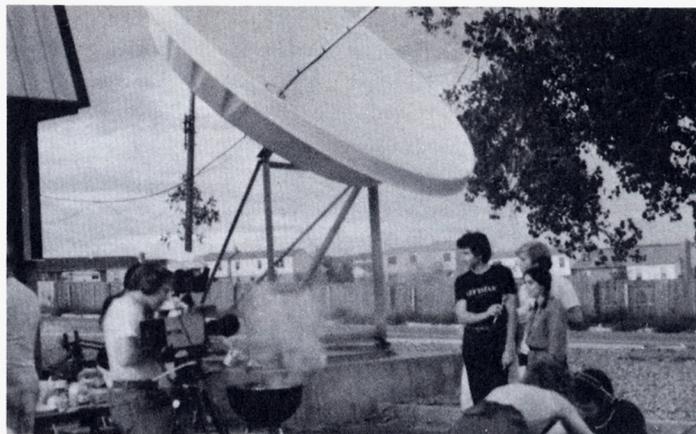


Photo by Rich Wyde

DISHING OUT A NEW PROGRAM SERVICE—starting with a formative meeting in Boulder, August 15-17, this group of producers has big plans for entertaining and informative TV in the 80's.

The technology of satellite and cable provide an unprecedented opportunity to link innovative producers with viewers who will choose to support their work.

The proposed programming service, tentatively called WINDOW (or maybe THE OPEN EYE), would be something new for the viewers as well as an unprecedented co-operative venture by creative producers.

"We have to crawl before we walk and walk before we run," says Jeff Nemerovsky, executive producer of the successful Videowest production company. "But there is definitely something about what we did in Boulder," he added.

In describing the proposed service, one of the position papers at the Conclave described it as "the first channel for the post-literate generation...an electronic alternative for people who read things like *Rolling Stone*, *MAD*, *Mother Jones*, *New Yorker*, *Co-Evolution Quarterly*, *Home Video* and maybe even the front page of the *Wall Street Journal*."

The highlight of the Boulder Conclave was the production and live broadcasting of two nights (three hours each) of prime-time programming from the parking lot of the KBDI studios. The production was produced entirely by the ad hoc group of producers who attended. The "TV Bar-B-Q" proved to be a remarkably good working laboratory for future efforts...and entertaining, spontaneous television for Denver-area viewers.

The participants in the Conclave came from Washington, D.C., Boston, Minneapolis, Chicago, Colorado, Texas, San Francisco, Los Angeles and various points in between (see box for the Benediction delivered by Doug Cruickshank, former head of the Independent Film and Video Distribution Center).

The technical facilities were provided by the experimental Boulder station, still in its first year of operation, and the 30-foot media van operated by Dana Atchley of "Network TV" who has logged more than half a million miles and hundreds of live and videotape performances during more than 10 years on the road. Willie Boy Walker was the chef and principal live emcee.

The Conclave concluded with a 90-minute teleconference between the Boulder participants and a group of like-minded New York people who had assembled at the Alternate Media Center. A steering committee was selected and the next gathering has been slated for September 26-27 in New York.

For more information contact WINDOW at one of the following:

Jeff Nemerovsky
Videowest
735 Harrison
San Francisco CA 94107
(415) 957-9080

John Schwartz
KBDI
PO Box 6060
Boulder CO 80306
(303) 469-5234

Kim Spencer
Public Interest Video
1736 Columbia Rd. NW
Washington, D.C. 20009
(202) 797-8997

Tom Weinberg
Center for New Television
11 E. Hubbard St.
Chicago, IL 60611
(312) 565-1787

Conference Scopes Opportunities for Producers



THREE DISTINCT POINTS OF VIEW: (From left) William J. McCarter, President and General Manager, WTTW/Channel 11; John Reilly, Executive Director, Global Village; Tom Weinberg, CNTV Chairman and Producer of Image Union.

To hear WTTW-TV President and General Manager Bill McCarter tell it, public television has been doomed from the start, and it was on that ominous tone that the Channel 11 boss welcomed about 100 participants to the three-day seminar entitled "The Independent Producer, Public Television and the New Media," the road show of Global Village of New York, hosted by The Chicago Editing Center and Chicago Public Television.

McCarter addressed the first day audience on the set of, appropriately enough, WTTW's national hit, "Sneak Previews," and presented his forecast for the future of public t.v.

"The problem is that the television system in this country was built backwards," said McCarter. "In other countries they built up a strong public television system and then they put in the commercial channels. But in the United States they set up the three networks and added public t.v. almost as an afterthought."

According to McCarter, funding has always been a problem for public broadcasting because the underwriting of programming is "a bad deal for both parties involved" and because unlike other federally funded programs for the arts, there is no good mechanism for generating outside revenue ("box office") to supplement the federal monies and pick up the slack.

McCarter feels that the only way that public television can survive is through the development of dependable sources of outside income and he allowed as how locally, one possible source of this outside income might come in the form of the reacquisition by Channel 11 of the license of Channel 20.

By regaining Channel 20's license, which WTTW discarded in September of 1974 after the educational UHF outlet became a financial and political burden, McCarter explained how money could be generated for Channel 11 by operating the second station as a subscriber or other type of pay-t.v. service.

Another potential solution for public broadcasting's financial woes could well come in the form of deregulation by the Federal Communications Commission on traditional sponsorship policies. According to Frank Nesbitt, vice president for development and marketing at WTTW, this deregulation would make it easier for public television to attract corporate money.

Nesbitt, a former advertising executive, dismissed the potential hazards of conflict of interest saying that editorial content would continue to be closely scrutinized. He stressed the merits of self-censorship and internal controls.

As a result of the straits that public television finds itself in, McCarter foresees fewer major independent works produced with PBS money although he did assure the film and videomakers of WTTW's ongoing commitment to independent producers. He cited the continuing support of the show "Image Union" which features the work of independent producers and artists on a weekly basis.

Another form of support which WTTW is experimenting with is what McCarter termed "second generation support" or funding and hardware provided during post-production. The first show assembled under this arrangement is Tom Finerty's "Hobo," scheduled to air October 1. "Hobo" was previewed during the seminar at The Chicago Editing Center, site of the second and third day activities.

With or without public broadcasting, it figures that independent producers must market their work to commercial, pay or cable-t.v.

Marilynn Preston, t.v. reporter for *The Chicago Tribune*, in her lively presentation, spoke of the myriad possibilities for the independent producer with the advent and expansion of new and diverse markets. Everything from evangelism to pornography has found an audience so she contended that there are plenty of potential outlets for the independent in the new media.

"Let's face it, I'm in this thing to come out ahead," said Jeff McGrath, program director at WLS-TV. "If you've got a show that I want, I'll offer you a dollar for it and you'll have to talk me up from there."

The bread and butter of pay-t.v. and cable franchises is feature films that have already proven themselves at the box office and these rarely come from independent producers.

An admitted void in programming for these markets is in the area of Black films but as ON-TV program director, Peter Strand, said, "We're looking for films with major Black stars like Cicely Tyson or Richard Pryor."

The response from the floor reminded the panel that it was "another example of in-

stitutional racism." Only now it was pointed out that "not having Black product is bad for business."

The emphasis on commercial marketability was mirrored by the panels on funding. Public funders told independents that they needed to look to new sources of funding. Private sources spoke of the increased competition for funds due to government cutbacks.

Cable company representative Helen Britton of Teleprompter, assured the audience that cable would open up unprecedented amounts of local programming opportunities. But funding still is the missing part of the equation. As one frustrated independent put it, "You want me to use \$500 a day cameras but are not willing to put up any money."

James Taylor of The Community Film Workshop, quipped, "(President) Reagan says 'go to the private citizen for money not to the federal government.' Well, I want to find that citizen!" The remark was met with nervous laughter from the floor.

Eric Thurman explained one possible solution to this dilemma—The Producers Initiative, a new project he directs at The Center for New Television. The idea is to provide seed money for independent productions through a revolving loan fund, thus providing the critical funds to begin to compete in the marketplace.

Not all of the talk was on adapting to the new markets, however. "Image Union" producer and CNTV board chairman, Tom Weinberg, reiterated The Center for New Television's commitment to bringing Chicago audiences vital, experimental programming; praising "non-slick" t.v., even black and white tapes and films. The "Image Union" experience has proven that "people want to see good stuff," he said. "It's the content that matters most. And it's not easy to make good t.v."

These sentiments were seconded most strongly by the films and tapes shown at Chicago Filmmakers and The Chicago Editing Center. No matter what the current markets may be, it is clear that independents in Chicago with truly "independent" ideas and visions, are on the cusp with opportunities expanding.

Now if there were just more money and programs, and fewer conferences....

Phil Rosenthal

CONSUMERS' GUIDE TO CHICAGO EDITING FACILITIES

ON LINE

OFF LINE

	ON LINE			OFF LINE			Features/Special Effects	Extra Price Per Hour	OFF LINE			Features/Effects	Contact	
	2 Inch Systems	No. of Suites	Price Per Hour	1 Inch Systems	No. of Suites	Price Per Hour			3/4 Inch Systems	No. of Suites	Price: 2 Decks			Price: 3 Decks
Catholic Television Network of Chicago* 1 North Wacker Chicago, IL 60606	4 AVR-2's MACHI Controller, 8 track-ATR	1	\$150 (2 deck) \$250 (3 deck) (with Editec)				Titling Camera, Quad Split, Chromakey, Full Wipes and Fades, Three Font Character Generator						Jan Lowden, 332-3860	
Center Video Center 5800 W. Fullerton Ave. Chicago, IL 60639									Sony 2860A's, Dynasciences EJ-104	1	\$65 (with operator)		C.V.S. TBC, Panasonic AS-6000, Chromton-14 Video Synthesizer, Knox K-128B/MOD8 Character Generator, Cameras	Steve Rudolph, 637-1600
The Chicago Editing Center (Non-commercial) 11 East Hubbard Chicago, IL 60611									Sony 2260, 2860, Cezar Controller	2	\$6 per hour plus \$150 Membership. Double for Institutions.		SEG, B&W Titling Camera, Audio Mixing	Joyce Bolinger, 565-1787
Cinema Video Center* (Video Processors) 211 E. Grand Chicago, IL 60611	3 RCA 70 C, CDL Editor, CDL 480 Switcher	1	\$365 (3 deck)	BCN 50's, MACH 1, CDL 480 Switcher, CDL Editor, Hitachi 1" C	1	\$365	DVE Quantel = 65 font Character Generator Color Camera, Full Effects. Stereo on the 1" system. Freeze Frame, slow motion	\$150 (per session)	New Off Line System due Spring '82					Ric Murray, 644-1650
Daily Planet* 401 N. Michigan, Suite 3260 Chicago, IL 60611				VPR 2 on order					Sony 2860A's, Epic Controller	1	Bid Rate	\$185	Harris 590 WB TBC, Full Effects Switcher, Off Camera RGB Chroma Key, 3M Videofont, JFV Slow Motion, Freeze Frame	Liz Manganello, 670-3766
Victor Duncan 661 N. LaSalle Chicago, IL 60610									Do-it-yourself Editing Take Out. JVC CR8500's & RM-85U or CR-8200, CR-6600 & RM-88U or Panasonic NV-9600, NV-9240 & NV-A960.		\$225 per day. \$337.50 per weekend		Character Generators, Special Effects, TBC, Monitors, Time Code all available at separate price.	Scott Kieffer, 943-7300
E&C Media* 1831 S. Halsted Chicago, IL 60608									Sony 2260, Sony 2860 A, Cezar Controller	1	\$75 with operator		Simpte Time Code w/ Decision Lister, UV-1 Graphics Computer, KY2000 Cameras.	Jim Morrisette, 829-0997
Edit/Chicago Video 160 E. Grand Chicago, IL 60611	3-2" VTR used for dubbing from 1" C or B Formats			7 "C" Format, 1 "B" Format, CMX 340	2	\$350	DVE Grass Valley Effects, 50 font Character Generator, Full wipes and fades, Freeze Frame, Slow Motion, Color Correction, Cameras	\$150 per hour for DVE	2850, BVU CMX 340	2	\$100 (3/4" to 1" = \$200)	\$175	TBC, limited effects, Character Generator, Color and B&W Camera	Bernie Green, 280-2200
Editel 301 E. Erie Chicago, IL 60611	RCA's CDL System Computer 2"	1	\$340	Sony Decks, MACH 1, CMX	2	\$340 (3 decks)	Vital DVE = Telemations 100 Font Character Generator = Color Graphics Camera = Audio Sweetening = Unlimited Wipes, Fades, Freeze Frame, Slow Motion	\$150 \$120 \$120 \$100	Sony BVU Decks, BVE 500 A Controller	1	\$125 (with operator)			Dave Mueller, 440-2360
Optimus, Inc. 161 E. Grand Chicago, IL 60611				RCA Type C, CMX	1	\$295 (2 decks) \$350 (3 decks) \$450 (4 decks)	NEC' DVE = Chyron 4 = Titling Camera, Freeze Frame Slow Motion, 1600 Grass Valley Switcher, Full Effects	\$175 \$120	Sony Decks, CMX Controller	2		\$195	Same as 1"	Ron Klyber, 321-0880
Panos Productions* 168 N. Michigan Chicago, IL 60601									BVU-200 Decks, Epic & BVE 500	2	\$100	\$150	CVS 516 TBC, Grass Valley 1600 Effects, Datanion Character Generator	Pat or Thad, 236-5535
Polycom Productions 201 E. Erie, 4th Chicago, IL 60611				4 RCA TH-200 A with Dynamic Tracking, MACH 1 Controller	1	\$295 (3 decks) \$370 (4 decks)	Character Generator, 3 Titling Cameras, Unlimited Wipes, Fades, Freeze Frame, Slow Motion, Slo/Mo Reverse		Sony 2860 A/ MACH 1 & Sony 440 Controllers, Micro-time 2525 Freeze Frame/Field 2020 TBC's	3	\$95	4 Decks = \$185	TBC, Wipes, Freeze Frame, Character Generator, Titling Cameras	Dave, 337-6000
The Projection Room* P.O. Box 51 West Dundee, IL 60118				Sony BVH Convergence	1	\$175	NEC DVE, 4 Font Character Generator, Titling Camera, Freeze Frame, Slow Motion	Varies	Sony 2860 A's Convergence Controller	1	\$65		TBC, Character Generator	Tom Hilbe, 426-3400
Roscor Inc. 6160 W. Oakton Morton Grove, IL 60053									Sony 2860 A's, Convergence ECS-103 Controller	1		\$75 with operator, \$50 without	2516 HVS TBC, Wipes, Dissolves, A&B roll, 3 MD 2500 Character Generator, Audio Mixer, Keying	Dennis Xanos, 539-7700
Swell Pictures 3133 N. Halsted Chicago, IL 60657	Ampex 2" AVR-3's EDM-1 Controller	1	\$275 \$375 (3 decks)				NEC' DVE = Titling Camera, Freeze Frame, Slow Motion, Ultimatt4, Wipes and Fades	\$200	Opening Downtown Facility with 1" and 3/4". Mid-September					Pam Topel, 348-4000
Telemation Productions, Inc. 3210 W. West-Lake Glenview, IL 60025	2 Playbacks/1 Record (3 Ampex 1200's), Ampex RA 4000	1	\$325	3 Playback/1 Record (Ampex "C"), Harris "EPIC" Controller	1	\$325 (3 decks)	Vital Squeezezoom = 45 Font Character Generator, Titling Cameras (Color, B&W), Freeze Frame, Slow Motion, Unlimited Wipes and Fades	\$300 (4 hours)	2 Sony BVU 200 A Convergence ECS-90	1	\$75			Scott Kane, 729-5215
Video Replay* 441 N. LaSalle Chicago, IL 60610									Sony 2260/2860 RM 430 without features = Sony 2260/2860 Convergence 102 and listed features = (15% off to Editing Cnt. Members)		\$50 \$85		CVS 516 TBC, Panasonic 5500 A Special Effects, Knox 4 Font Character Generator, Color and B&W Camera, Audio Mixing	Allison Panda, 467-0425

* Discounts given to independent producers.

Computer Graphic Breakthrough

Charles Langrall

There is a new generation of computer graphics systems becoming available. It promises to bring the powerful computer graphics developed by the industry for arcade games and teletext into the hands of video users at low cost. The Datamax UV1 comes complete for about \$7,000 and in addition to its low price tag, it offers users both ease of operation and sophisticated animation.

A UV1 user may choose to use pre-packaged software to achieve a variety of simple graphic effects like titles or charts, or he can program the computer with the relatively simple and highly powerful Z-Grass language developed by Chicagoan Tom DeFanti to create fully animated sequences at the touch of a button. Thus the UV1 is a viable, low cost alternative to such systems as Chyron, character generators and the like. It also is a production tool in its own right that is already showing what it can do in the hands of cable systems, video artists and industrial producers.

The UV1 provides a standard NTSC video output. A complete set-up includes a keyboard and CRT, a cursor tablet that allows the operator to input by tracing freehand with a light-pen, a disc-drive for storage of graphics and programs, and a color monitor.

It can generate 256 colors (32 hues X 8 shades) and can display four colors at a time or seven bands of four colors each in a single frame. There are 3 standard character fonts and the operator with programming skills can invent an infinite variety of original characters by tracing them onto the cursor tablet and entering them into the computer's memory. One can do smooth rolls and crawls at a wide range of speeds and in the hands of computer artists, the UV1 can produce whole animated sequences.

Tom DeFanti's versatile programming language, Z-Grass, is specifically geared to graphics rather than data handling or word processing, and it is based in English rather than mathematics. You don't have to know Z-Grass in order to use the system, however, since software is available for character generation, drawing and other tasks and soft-

ware for word processing, music generation and longer memory character generation are being developed now and will soon be available. One added feature of the UV1 is its ability to do audio synthesis as well as graphics.

Like any new computer, the UV1 has had its hardware problems and the biggest one to date is that it isn't genlockable. Word has it that a retrofit genlock cord which will enable the computer to lock up to tape without a TBC has already been designed, but Datamax doesn't expect delivery until early next year.

If we were using the UV1 to explain this instead of print, you would be able to see what we mean. We could make a fully instructional video tape on how the system worked without ever using a camera; showing you the machine from every angle used by a variety of animated people, and all the text and imagery could be generated real time on the UV1. I wouldn't be surprised if such a tape were being made right now.

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Call 565-1787

THE CHICAGO EDITING CENTER PRESENTS FALL WORKSHOPS

Video Performance,

Six Saturdays, 10 a.m.- 4 p.m. starting September 12. Barbara Sykes, Instructor. Cost: \$275.

Portable Video Production

Saturdays, 10 a.m. - 4 p.m. starting October 17. Six weeks. Annette Barbier, Instructor. Cost: \$300.

TV News Writing

October 5, 7- 9:30 p.m. Carol Rogulski, Instructor. Cost: \$50 (\$25 for members).

Advanced Editing

Tuesdays and Thursdays, 7-9 p.m., starting Sept. 15. Four sessions. Charles Langrall, Instructor. Cost: \$150 (\$75 for members). The class will be repeated beginning Nov. 2.

Basic Editing

Oct. 6,7,8, 7- 9 p.m., plus lab time. Charles Langrall, Instructor. Cost: \$50 (\$25 for members).

Video as a Tool for Organizational Development

Four Tuesdays, 7- 10 p.m. Beginning October 6. Helen Roberts, Instructor. Cost: \$60.

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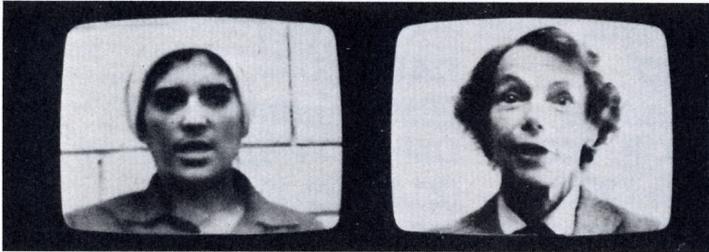
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Chicago Editing Center Director Joyce Bolinger has announced a full schedule for the Fall, including the acquisition of an Image Processor, a list of artists scheduled to be in residence and new workshops.

Artists-in-Residence: Major figures in video art and in public access television will be at the Editing Center this fall. Wendy Clarke, who will be in residence October 15 and 16, is best known for her experiments in which people interact with, and discover the unique characteristics of, video.

Clarke's "Love Tapes"—recently shown at the Museum of Modern Art in New York and the National Video Festival in Washington, D.C.—explore what the artist calls "people's need to communicate very personal feelings" and the intimate characteristics of the video medium.



The "Love Tapes" are a series of three-minute introspective statements from a variety of people including passers-by at the World Trade Center, battered women, inmates from a City jail and Hispanic New Yorkers.

George Stoney, one of the most active proponents of public access in cable television in this country, will be at the Editing Center November 12 and 13. Stoney is a co-founder of the Alternate Media Center of New York University which has pioneered the use of video technology for public access and cable television.

He is also one of the founding members of the National Federation of Local Cable Programmers, a group advocating open use of community channels on cable television. From 1968 to 1970, he directed the National Film Board of Canada's experimental "Challenge for Change" program in which filmmakers worked with community organizations, teaching people to use media as tools for community development.

A seminal force in the development of the electronic arts, Steina Vasulka, will be at the Editing Center December 10 and 11. Vasulka came to the United States from her native Iceland in 1965. She is a co-founder of "The Kitchen," a major exhibition center in New York City, and was one of the first artists to experiment with the generation and manipulation of the electronic image.

Other scheduled artists-in residence at The Chicago Editing Center planned for this year are Ed Emshwiller, Jaime Davidovich and Susan Mogul.

Members' Show and Meeting: Editing Center Steering Committee member Jill Metcoff is coordinating a members' show on October 22 preceding the Fall membership meeting October 29.

Workshops: In addition to the usual portapak and introductory and advanced editing workshops, two new workshops have been added to The Editing Centers's Fall schedule. Barbara Sykes, a video and performing artist, is teaching a video/performance workshop and Carol Rogulski, writer/producer for ABC News, will instruct a workshop on News Writing for TV. Pick up a schedule of these and other workshops at The Editing Center.

Image Processor: Thanks to the cooperation of CEC members Chip Dodsworth and Drew Browning, the Center will obtain an Image Processor on a trial basis for six months. Built by Dodsworth several years ago, the IP will be brought up to "state-of-the-art" levels under Browning's supervision. It will be available to video artists for daily rental fees and will be utilized by workshops to be conducted by Browning.

The Producers Initiative was officially launched with formal requests for proposals in late July.

The beginning strategy is to fund several marketable projects in order to build a track record within the industry and to insure that the loan fund remains solvent for future productions.

Producers Initiative Director, Eric Thurman, has spent the last months talking to industry programmers about the current marketing possibilities. His early responses indicate that the new markets are looking for mainstream programming series geared to specific audiences.

In the request for proposals, Thurman outlined five major areas that he feels have immediate market attraction: A Positive View of Aging, A Jazz Music Series, Children's Programming, Sports Specials and News Features. Independent producers are encouraged to submit proposals on topics other than these five. The Producers Initiative is actively searching out markets for all types of programming. Thurman believes that once independents and the Producers Initiative establish a track record, experimental television will be more acceptable to program buyers.

Once proposals are submitted, they will be read by an Operating Committee which has responsibility for final decisions. When proposals are accepted, the writer/producers will receive flat fees for their efforts and marketing agreements will be worked out. Once markets are identified for a specific proposal, a budget will be approved and the production will begin.

The individual producers and the Producers Initiative will enter into a basic production partnership relationship, with the Producers Initiative serving in some ways as an executive producer, funding the project and recouping its funds from distribution of the programming.

Information and requests for proposals are available through the Producers Initiative at the Center for New Television.

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Calendar

- Sept 18-19 **ART BIZ.** Everything You Ever Wanted To Know About The Business of Art. The Cultural Center, 78 E. Washington, Chicago.
- Sept 21-Oct 2 **Independent Features Market** presented by The Independent Features Project. This is a major trade fair for domestic and overseas sales of independent films. Write: IFP, 80 E. 11th St., N.Y., N.Y. 10003.
- Sept 23-5 **Space Communications in the 80's**, Public Service Satellite Consortium. Conference On Satellite Communications. Washington Hilton. For Info: Public Service Satellite Con., 1660 L St., Washington D.C. 20036. (202) 331-1154.
- Oct 4-6 **NCTA/CTAM Cable Program Marketing Exposition** in New Orleans. Write NCTA, 1724 Massachusetts Ave., N.W. Washington, D.C. 20036
- Oct 15,16 **Wendy Clarke.** Artist-in-Residence at The Chicago Editing Center. 565-1787 for more information.
- Oct 22 **Members Video Screening**, at The Chicago Editing Center, 7:30 p.m. Call Jill Metcoff at 728-0994 or Lillie Ollinger at 565-1787 if you want to screen a tape.
- Oct 29 **Members Meeting** at The Chicago Editing Center. Elections to the Steering Committee. Call Eleanor Boyer for details or if you would be interested in serving on the Steering Committee. The meeting starts at 6:30 p.m.
- Nov 8-10 **Arts/Cable Exchange**, a national conference for artists and arts organizations to explore the potential and reality of cable T.V. Holiday Inn, downtown Minneapolis. For information, contact Pat Brenna, University Community Video, 425 Ontario, SE, Minneapolis, MN 55414. (612) 376-3333.
- Nov 12, 13 **George Stoney**, Artist-in-Residence at The Chicago Editing Center.
- Dec 10, 11 **Steina Vasulka**, Artist-in-Residence at The Chicago Editing Center.



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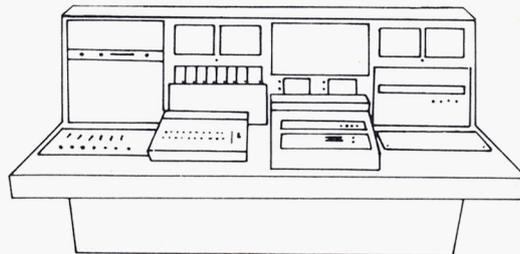
Global Village Video Exhibition. Call for entries for this juried video tape exhibition of Chicago work at Global Village in New York. The deadline for submission is October 9. Please drop off tapes at the Chicago Editing Center, attention Barbara Sykes, who is curating the show. Contact her at 871-4337 for further information.

Video Technician, Satellite Communications Systems, Inc., growing distributor of equipment to the CATV industry, has an opening for a Video Technician. Must be capable of repairing major brands of studio and portable video equipment, including VTR's, monitors, switchers, etc. Pay commensurate with experience. Equal opportunity employer. In Chicago, call 779-1900.

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Festivals

JVC's Fourth Tokyo Video Festival is soliciting entries. Two categories: Division I is open to any 20 min. tape. Division II is the Video Letter Exchange which is for two-way communications. Contact: JVC Tokyo Video Festival, c/o Burson-Marsteller, 866 Third Ave., N.Y., N.Y. 10022, (212) 752-8610.

The Athens Video Festival has been moved up to April. Contact: Athens Video Festival, Box 388, Athens, OH 45701.

The Chicago International Film Festival sponsors a variety of competitions. Deadlines are in September. The Festival runs from November 6-25. For further information: Chicago International Film Festival, Cinema Chicago, 415 N. Dearborn, Chicago, IL 60610, (312) 644-3400.

The International Film and Television Festival of NY has a deadline for submission of Sept. 12. The festival will run November 11-13. IFTFNY, 251 W. 57th St., N.Y., N.Y. 10019 (212) 246-5133.

United States Film and Video Festival has film deadlines in October and video deadlines in November. The festival is only for independent work. Contact: Lawrence Smith, US Film and Video Festival, 1177 E. 2100 South, Salt Lake City, UT 84106 (801) 487-8571.

The Bay Area Video Coalition, a San Francisco-based Media Arts Center, is compiling a National Exhibition Directory for Video. The directory will serve as a resource for independent videomakers seeking screenings of their works. If your organization is involved in video screenings, please get in touch with Steve Seid at BAVC, 2940 Sixteenth Street, San Francisco, CA 94103. (415) 861-3279.

Deadlines

Sept 15 **NEA Video/Film Production.** Write: Media Arts, NEA 2401 E. St., N.W., Washington, D.C. 20506

Oct 1 **Illinois Arts Council, Project Completion Grants** to individual artists to complete film/video projects. Write: The Illinois Arts Council, 111 N. Wabash, Chicago, IL 60602, 793-6750

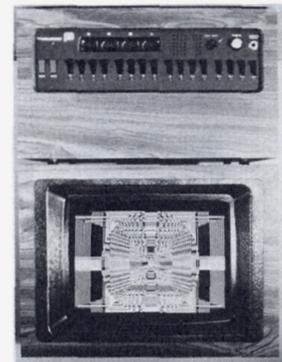
Oct 26 **Illinois Humanities Council.** Due date for rough drafts and letters of intent to apply for funds. Proposals due Nov. 16, 1981. Contact: The Illinois Humanities Council, 627 E. Madison, Rm. 1410, Chicago, IL, 782-8327

Nov 2 **The Illinois Arts Council, Grants to organizations** for Summer projects, '82. Individual tapemakers should contact The Editing Center for information on applying through us.

Nov 2 **Short Film Showcase Round V.** Entry deadline. This project is funded by the NEA and is administered by FIVF. If selected, your film will be distributed to commercial theaters through out the U.S. Write to Short Film Showcase, c/o FIVF, 625 Broadway, 9th Floor, N.Y., N.Y. 10012.

Dec 1 **Independent Documentary Fund.** Independents are eligible to apply for up to \$90,000 for documentary productions. Contact: IDF, Television Laboratory, WNET/Thirteen, 356 W. 53th St., N.Y., N.Y. 10019, (212) 560-3194.

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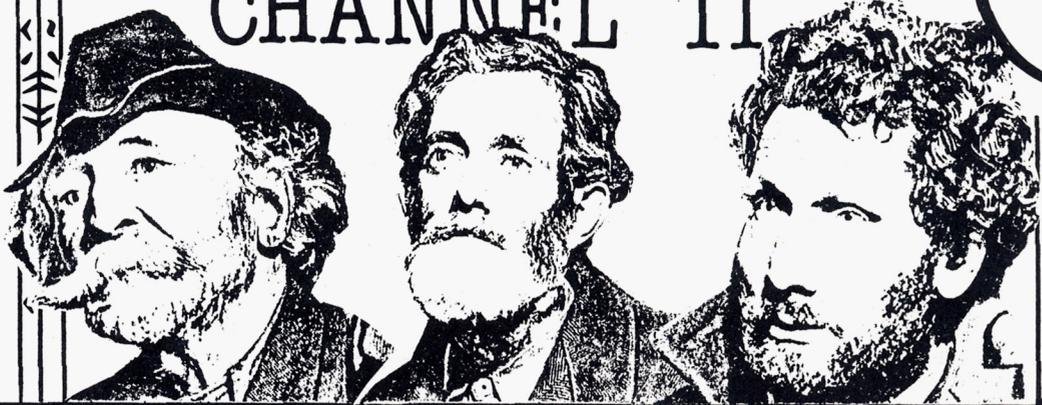
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