

where's

20

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Tracking
Tracking
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CHANNEL 20: The focus of this issue is what's happening with Channel 20 and what we at The Center for New Television WANT to happen with Channel 20. The bottom line is that we are eager to get Channel 20 reactivated as a full-service, non-commercial community station serving Chicago. To do so as soon as possible will require co-operation, good faith, substantial funding and the dedication of literally hundreds of people. We remain hopeful that the way will be cleared for a new Channel 20 this winter, and that it will be on the air by fall, 1981.

BUSINESS AS USUAL: The Editing Center has purchased some new equipment. The Convergence controller has been replaced with a new Cezar EA3X editing controller for easier and more reliable edits. Editing Center members should be putting some very pretty pictures on this beefed up system, using our new Sony DXC 1800 camera and Sony VO 4800 deck due to arrive early in November. See the Tech section for a review of this new low priced Sony camera... Also watch for a new workshop series, including a brand new class in editing techniques.

GOOD NEWS: The Producers Initiative, a new project of the Center for New Television which will provide money for independent productions through a revolving loan fund, is off to a good start with a \$50,000 grant from the **Joyce Foundation.** **Tedwilliam Theodore,** the Center's President, hopes that the Initiative will be operational by the first of the year.

The Illinois Arts Council announced grants to three video producers through the Editing Center. **Eleanor Boyer** is working on a portrait of a Pilsen activist, **Annette Barbier** is producing a video play and **Bob Snyder** will be using a frame storer for special video art effects. **Communications For Change** also received a grant to produce a series on ethnic weddings.

The Illinois Arts Council has also just opened up its fellowship program to Illinois film and video artists. Two will receive grants of \$5,000 this year. Ex-Chicago video artist, **Nick Despota** has been granted an artist fellowship from the NEA. **Despota's** work along with that of other local and national video artists is currently on exhibition at the **Museum of Contemporary Art, in Video Art: The Electronic Medium, Part II,** curated by The Editing Center's director, **Cynthia Neal.**

NEWS AROUND THE HOUSES: Roscor has announced that **Bennett Grossman** is their new equipment rental representative, ready to help plan equipment needs and solve production problems... **Polycom** is getting into the rental biz and adding Hitachi KY2000's and Sony DXC 1800's to its inventory... On the post-production side, **E & C Media** now has a computerized JVC editing system using control track, SMPTE, or Microlock for flexible editing... **Video Processors** is now putting their digital Quantel effects machine on a session rate rather than an hourly fee... **Steve Golden** is getting his new studio and offices together at 125 S. Racine.

ON THE AIR: The Video Group of **Bell & Howell Corporation** has received a grant from NTIA to set up and operate the Civic Affairs Network (CAN), a teleconferencing satellite system for public service users and governmental agencies. The **Bell & Howell Satellite Network** also provides complete network services to private users.

MORE CABLE NEWS: The Northwest Municipal Conference, a group of 21 North suburban communities which banded together for a single cable franchise, is rumored to be breaking up: either into smaller groups or to let their franchises separately... Things we like to hear, "Any cable company which thinks it's going to survive without video artists just hasn't opened its eyes."—**Robert Wright,** president of **Cox Cable,** speaking at an Atlanta cable conference.

AT THE TUTE: Shigeko Kubota will be at the School of the Art Institute for the Spring quarter; registration opens in December. **John Sturgeon** and **Gene Youngblood** are currently in residence there.

Chicago Editing Center

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scan is the official newsletter of The Chicago Editing Center. It is published every other month and distributed free to the video community of Chicago and elsewhere. Display and classified advertising are available by contacting the ad manager. All correspondence should be addressed to scan c/o The Chicago Editing Center, 11 East Hubbard Street, 5th floor, Chicago, Illinois 60611. The Chicago Editing Center is a project of The Center for New Television, a not-for-profit organization serving independent video producers in the arts, journalism and community television.

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Independent Programming

The last issue of Scan featured satellite technology and how independents might use these developing systems. Here, Douglas Cruickshank, director of the Independent Film and Video Distribution Center gives an update on their plans for distributing independent work to PBS stations via Westar I.

When I first arrived in Boulder, Colorado to organize the Independent Film and Video Distribution Center, all that greeted me was a good idea and a bank account. The bank account came from an N.E.A. grant, the good idea came from John Schwartz, founder of KBDI-TV and the man who conceived of the IFVDC (See SCAN article by Schwartz, September issue.)

The idea is good because, like so many good ideas, it's simple. The IFVDC acquires, packages (to standard broadcast length), promotes and distributes independently produced film and video to public television throughout the United States using PBS's satellite interconnection system.

We like to think we've taken the idea of PBS's Station Program Cooperative and made it workable and responsive to independents and program managers alike. The IFVDC uses the same pricing structure as the SPC. We charge stations for the series based on their yearly budget, or what PBS refers to as the stations share of "system buying power".

After deducting the satellite cost (about \$1,600 this year) from the gross, 75% of the revenues are paid to the producers, the remaining 25% goes to the IFVDC. Our projections show that in its first four years the IFVDC will return nearly one million dollars to independent producers. The organization will be self supporting by the end of its third year.

Confirmation of satellite time for the first IFVDC series was recently received from PBS in Washington. Westar I will carry the series which will be fed on a regular weekly basis beginning January 8, 1981 and continuing through April 2.

Based on feedback we've received from program managers, we have every reason to believe that this, the first IFVDC series, will be met with open arms. Nearly every station we've spoken with has expressed enthusiasm for a dependable and ongoing source from which they can acquire independently produced work.

The next IFVDC series, which will be offered in late 1981 or early 1982, will offer twice as much independent film

and video to public television (26 hours). Screening of work for that series will begin in January 1981.

I feel strongly that the IFVDC may be the most important mechanism now in place to provide independents with substantial access to the public television airwaves. Once its viability is proven, as it will be this winter, I think it will be clear that the potential for the IFVDC, and other satellite distribution projects, is virtually limitless.

**For further information contact
Douglas Cruickshank, Director
the Independent Film and Video
Distribution Center
Post Office Box 6060
Boulder, Colorado 80306
(303) 469-5234**

Community TV Centers

The Community Television Network, now officially separated from The Alternative Schools Network, has opened three neighborhood centers this Fall to serve community residents in Uptown, Pilsen and Westtown.

CTVN director, Denise Zaccardi, announced the new program in a kick-off fund raising party for about 100 foundation executives at the Borg-Warner penthouse last month. The Pilsen Center will be located at Latino Youth, 1919 W. Cullerton; the Westtown center will operate out of Ruiz Belvis Center, 1632 N. Milwaukee; and the Uptown Center is currently looking for space.

The kick-off reception netted CTVN just over \$11,500 of the \$150,000 the network is seeking for its first year of operation. Additional support is being sought from Chicago area foundations and human service agencies.

The CTVN is chartered to provide taping services for community groups, events and issues in the neighborhoods. At the same time, CTVN will be training young Black and Latino youths in the basic technical skills needed for the broadcast and cable TV market.

871-6033

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VIDEO WORKSHOPS

Chicago Editing Center

3/4" COLOR PORTA PAK WORKSHOP

A six-session introduction to video production and post production. This class is designed to teach the fundamentals of camera, sound recording and editing. Follow the process of tape production from initial planning to finished tape as you work on a group project.

INTRODUCTION TO 3/4" EDITING

Practical instruction on a basic editing system. Fundamentals of control track insert and assembly editing will be covered. Students will learn how to recognize and solve common problems involving cleaning, patching, tracking etc. Two hours of lab time included for each student.

INTERMEDIATE EDITING

The goal of this course is to help students develop a reasoned, technically informed approach to the editing process. We will discuss aspects of the video signal relating to single source and multi-source editing, special effects, processing, time base correction, broadcast standards etc. Microprocessor controllers will be discussed briefly, and techniques in editing audio will be covered at length.

TECHNICAL SELF-RELIANCE

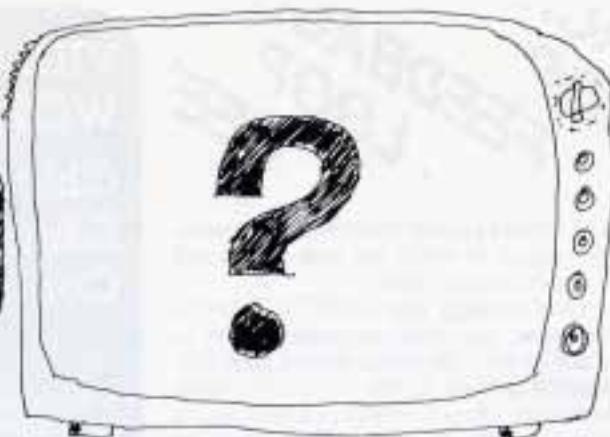
Solve your technical problems without becoming a "technician" by familiarizing yourself with the limited number of machines you actually use. Includes discussions of monitor adjustments, tuning and simple repairs on cameras and recorders, troubleshooting problems as you go along.

THE CHICAGO GRANT SCENE

Two sessions geared to preparing participants to develop fundable projects, write clear proposals and reach appropriate funding sources. Discussion will focus on specific project ideas for which participants want to find funds. Guest speakers from corporate foundations and government funding agencies will answer questions.

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where's 20



It has become fashionable to say a communications revolution is going on.

New technologies and policies at the Federal Communications Commission indicate that a new kind of television will emerge in the 80's, TV that is experimental, responsive to community concerns, independent and alive.

Where will this change and innovation land in Chicago? By 1952, the FCC had allocated ten channels to serve the Chicago community. Those channels and their allocations are: Channel 2—CBS; Channel 5—NBC; Channel 7—ABC; Channel 9—The Tribune Corporation; Channel 11—for Public Television; Channel 20—non-commercial; Channel 26—unlicensed at that time; Channel 32—Field Communications; Channel 38—first Labor, now Religion; Channel 44—for Movies. Since 1952 nothing much has changed.

WHAT ABOUT CHANNEL 20?

Channel 20 has been dark since June of 1974. The Chicago Metropolitan Higher Education Council (CMHEC) was formed in order to receive the license and activate Channel 20 as an instructional TV station. The CMHEC is a consortium of nine universities; *Columbia College, Chicago State University, City Colleges of Chicago, Governors State University, Illinois Benedictine College, Northeastern Illinois University, Roosevelt University, The University of Illinois at Chicago Circle and the Waubesa Community College.*

The license for Channel 20 was turned over to the CMHEC from the Chicago Educational Television Association, the license holder of Channel 11, WTTW, Public Television in Chicago, on June 10, 1977.

To date the CMHEC has not purchased any transmission equipment and has not broadcast at all on Channel 20.

Chicago needs Channel 20. Not only to provide quality instructional television as the CMHEC has proposed, but also to provide innovative, community television programmed specifically for Chicagoans. This need is particularly acute in Chicago because the much-heralded communications revolution has been moving more slowly here than in most major cities.

Virtually no other broadcast frequency is available for such an effort. Cable television and/or Pay TV will not provide a full service community TV station to all the people of Chicago. Cable will not have major saturation in Chicago for at least five years. Even if cable provides quality community programming it will cost money to see it.

Unless Channel 20 is activated with a community broadcasting component, Chicago TV seems destined to be more of the same and more costly.

ENTER THE CENTER

The Center for New Television is a not-for-profit corporation that has served Chicago over the last three years bringing quality innovative and community programming to television. It created the Chicago Editing Center to provide independent producers and local institutions with post-production facilities at low costs. Over its three years of operation, the Center has served as a focal point for independent television production in the Chicago area, providing workshops and instruction to the video community and dozens of critically acclaimed video exhibitions to the city at large. The Center for New Television has raised significant production money for a variety of independent programming and spearheaded the creation of "Image Union", WTTW's showcase of independent work.

In addition, it has served the Chicago community with seminars and workshops on community television, cable and media issues. The success of these efforts leads the Center to expand its commitment to providing Chicagoans with exciting, new television on a regular daily basis.

To this end, the Center has been seeking to enter into an agreement with the CMHEC to combine instructional TV with community programming to create a full-service, non-commercial channel for Chicago.

The Center approached the CMHEC in early April of this year with a plan to share the license for Channel 20. The Center offered to raise the capital cost to set up a new operation and to share the operating costs. In addition, the Center outlined its plan to set up the entire production facility for its community programming and to make those facilities available for the CMHEC for instructional purposes. While the CMHEC would be completely responsible for instructional TV on Channel 20, the Center's plan called for the CMHEC to draw upon resources like independent producers, personnel and program material through the Center.

The Center commissioned an engineering study to determine technical and transmission options for a new Channel 20 by Kessler Associates of Gainesville, Florida, one of the country's leading engineering consulting firms. The study confirmed that using state-of-the-art technology, a 30 KW antenna atop the Hancock would reach all Chicago homes. The signal would be comparable in quality to Channels 32, 38, 44.

During this same period, the CMHEC continued its efforts to obtain funding and furthered its plan for Channel 20. Its primary asset is a grant from the Federal Government, The Commerce Department's NTIA (National Telecommunications and Information Administration) which is only valid when matched by other funds. CMHEC has continually sought matching funds from the State of Illinois. When the State Legislature allocated funds in 1980 for non-commercial television, none were allocated for the CMHEC. Governor James M. Thompson then convened a Task Force on Educational and Public TV to determine the policy for future state allocations in this area.

The final report of the Task Force is expected to be published before Thanksgiving of 1980. The CMHEC anticipates a favorable funding recommendation from the Task Force, although no recommendation is binding on the Governor or the Legislature. Even if the Task Force recommends funding and the Legislature passes it and the Governor signs it, no money could be released until late 1981 at the earliest.

The CMHEC indicated to the Center an active interest in pursuing a joint venture which would revitalize Channel 20, pending the outcome of the Governor's Task Force. With that in mind, the Center has pursued programming planning and community support from both governmental and private sources.

Cover design by Miles DeCoster

Cover photos by Elon Soltes

SUPPORT FOR THE PLAN

The Center has had fruitful discussions with more than a dozen corporations and foundation funding sources and received positive responses for the entire project.

Following a meeting with the members of the Center for New Television Board, Mayor Jane Byrne expressed her support in a letter dated August 26, 1980: "I enthusiastically support your plans to activate the station as soon as possible and I am personally committed to that objective." In addition, she stated, "I encourage all members of the City of Chicago administration to assist you in every way possible and I call upon Chicago's business community and philanthropic organizations to join together behind your efforts."

In the September 24th issue of *The Chicago Sun-Times*, radio and TV critic Gary Deeb outlined the possible revival of Channel 20 through the joint efforts of the CMHEC and the Center as the "best thing that's ever happened to Channel 20."

Support from community leaders in business and government has reinforced the Center's commitment to serving the needs of the Chicago community with a full-service, community and instructional TV station. Although declining to accept the Center's offer, Dr. Presley D. Holmes, President of the CMHEC, stated in a letter that "the CMHEC is firmly committed to using telecommunications to serve the instructional needs of the Metropolitan Chicago Community", and that "to the extent that the Center for New Television...may support that function the CMHEC is interested in and openly eager to seek that cooperation."

Channel 20 could provide both exceptionally high quality instructional programming and unique community-oriented independent TV fare. Activating the station and creating a Chicago focal point for innovative television programming is a firm commitment of the Center for New Television.

As the Center sees it, Channel 20 will be high energy local television. It will be based on the concept of outreach—into the community for programs and people, and out to the creators for new television fare.

In the beginning it will draw heavily on the strengths of the Center but will develop a strong community identity of its own and eventually become viewer supported.

As a small-scale, local originating station, it will be designed as a national model for new television development and serve as the Chicago connection for future national satellite networking of compatible broadcast and cable delivery systems.

Here is the program schedule as envisioned by The Center For New Television:

THE PROGRAM DAY

6 AM-4 PM "RESOURCES IN LEARNING"

- The finest instructional programming available.
- A full range of credit and non-credit classes.
- Productions of the CMHEC with the cooperation of the Center.

4 PM-7 PM "GOOD CLEAN FUN"

- Alternative programming for the after school crowd and family viewers.
- Some great children's programming from around the world.
- Locally produced shows on youth and family concerns by and about Chicago school-age kids.
- Unique sports coverage including sports history, participation and Chicago high school sports.
- Programming emphasizing food and health issues.

7 PM-10 PM "PRIME TIME CHICAGO"

- The only nightly, prime time live three-hour program bloc in Chicago exclusively about the city—its people and events.
- Films and Tapes of Chicago's music, theater and communities.
- Live discussion/interaction with all types of Chicagoans—from public figures to the 'man on the street'.
- Continuous monitoring and review of local media.

10 PM-1 AM "IT'S ONLY TV"

- Entertainment programming with a Chicago flair and an experimental approach.
- 'Not-ready for Network TV' films and tapes by local and national independent sources.
- A showcase of new television—innovation, experimentation and new forms.
- Dramas and documentaries, art, music and theater from Chicago stages and around the world.

1AM-ALL NIGHT "VIDEO JOCKEY"

- TV designed for swing shift workers and late nighters.
- A call in request show similar to late night radio.
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A Consumer's Guide to Studio Facilities

For producers accustomed to shooting on location, the call for a studio production can bring forth waves of insecurity and confusion. How big a studio do I need? What kind of set is necessary? What is readily available and what must be brought in? And, where do I find the right studio?

As with location production or editing or any aspect of film or video, solid planning and a good working relationship with the studio managers and technicians will give you those answers—before the cameras are rolling.

The studio facilities listed in the accompanying chart range from the barest, soundproof empty rooms to stages with interchangeable sets, prop rooms, carpentry shops, fixed cameras and direct tie-ins to the control room and/or editing rooms.

In general, studios are set up for either film-style shooting or full video production. Studios that cater to film productions tend to assume the producer will bring in his or her own cameras, crews and sound recording equipment. Those that cater to video production usually have at least one studio camera on hand, and often two or three. If they are associated with an editing house, they also can tie in a master control room where titles and effects can be produced on line.

Although the initial studio costs may appear to be steep (up to \$4,000 a day) independent video producers might well save money in the long run. A good day of multi-camera shooting in the studio can save you many hours of post-production editing and any number of format or generation losses. Studios also can be a cheap and easy way to get that one shot, or one number, you'd otherwise spend hours setting up on location.

Another studio feature especially useful in shooting products, is a pure white backdrop known as a cyc.

The cyc extends down from above camera range and curves continuously onto the floor. Often the cyc will also bend seamlessly around one corner, forming a three dimensional backdrop. Cycs are usually described by the width of the two sides and height (40' x 50' x 18'). In the accompanying chart, we have listed only the total width.

If you are thinking of using a studio, you should always call ahead to discuss your production. If you need props, the carpentry shop must have advance notice. If you want on-line editing, that room often must be scheduled separately. Arrangements must be made for your talent, musicians or technical people to use the facility to its full advantage.

Some studios can be rented empty or "full facs"—cameras, crew and director. Others don't have crew people on staff but can arrange for crews to come in. A preliminary visit to the studio is useful not only to get the lay of the land, but to find out what extra crew members you might want to bring in.

| The Place | Per Hour | Per Day (8 hrs.) | Facilities | Prep/Set-Up | Extra Cameras | Lights | On-line Editing | Staff Director | Cyc (size) | Kitchen Set | Dev/Library | Carpentry Shop | Contact | Discounts to Indies |
|---|----------|------------------|---|-------------|---------------|--------|-----------------|----------------|-------------|-------------|-------------|----------------|--|---------------------|
| | | | | | | | | | | | | | | |
| VIDEO (primarily) | | | | | | | | | | | | | | |
| Advanced Video Communications 49 S. Washington Hinsdale, IL 60521 | \$150 | \$1200 | 40' x 20' studio, four cameras available, switcher/char. gen., 1" or 3/4" recorders | 600/day | 50/hr | X | X | • | • | X | X | X | Clarence Novak Bill Thermos (865-9100) | sometimes |
| Catholic Television Network One N. Wacker Chicago, IL 60606 | \$390 | \$2300 | three studios, six RCA TK-45 color cameras, six AVR-2 quad recorders | \$100/hr | X | X | X | X | X | X | X | X | Jan Lowden (332-3860) | sometimes |
| Center Video Center 5800 W. Fullerton Chicago, IL 60639 | \$130 | | 33' x 22' studio, expandable to 48' x 22', two cameras, on-line switcher, char. generator, film chain | | \$400 per | X | X | X | | | X | | Steve Rudolph (637-1600) | no |
| Editel/Chicago (A division of Columbia Pictures) 301 E. Erie Chicago, IL 60611 | \$250 | \$1500 | 25' x 35' studio, Hitachi SK-70 color camera, 1" or 2" recording, on-line effects and editing available | \$500/day | • | X | • | • | X 24 ft | | | | Sarah Swiskow (440-2360) | no |
| Polycam Video 201 E. Ohio Chicago, IL 60611 | \$250 | \$1750 | 25' x 40' studio, with RCA TK-76 camera, 3/4", 1" or 2" recording | | • | • | • | • | X 25 ft | X | X | | Joe Hassen (222-9480) | yes |
| Swell Pictures (formerly Cinetronics) 3133 N. Halsted Chicago, IL 60657 | | \$2350 | 60' x 90' air-cond. stage RCA TKP-46 color cameras, five AVR-3 quad recorders, on-line switcher DVE, editing | \$500/day | • | X | • | • | X 74 ft | X | X | • | Terry Kemp (348-4000) | no |
| Telemation Productions 3210 W. Westlake Glenview, IL 60015 | \$405 | \$3240 | large 60' x 50' studio, small 30' x 40' studio, RCA color cameras, Ampex 1" and 2" recorders, on-line editing, DVE satellite receiver | \$200/hr | • | X | • | X | X 88 ft | X | X | • | Scott Kane (729-5215) | no |
| Video Chicago, Inc. 200 E. Randolph Chicago, IL 60601 | \$250 | \$1800 | three studios, largest is 60' x 50', five cameras with on-line control rooms and switching | \$400/day | • | X | • | • | X 100 ft | X | X | • | Ron MacGregor (856-0990) | yes |
| WGN Continental Productions Co. 2501 W. Bradley Place Chicago, IL 60618 | \$575 | \$4000 | Four studios, nine color cameras (two included in basic rate), full switcher and genlock chroma key, all formats | \$200/hr | • | X | X | X | | X | X | X | Milt Johnson (883-3414) | sometimes |
| FILM (primarily) | | | | | | | | | | | | | | |
| Film Fair Inc. 22 W. Hubbard Chicago, IL 60610 | | \$425 | 80' x 39' sound stage, with lighting, prop and make-up rooms | \$225/day | | X | | X | X 24 ft | X | | X | Robert Ryan (822-9200) | no |
| Golden Pictures 125 S. Racine Chicago, IL 60607 | | \$300 | 30' x 17' stage, sound proof, RCA TK-76 color cameras, 3/4" and 1" recorders available | \$150/day | • | X | | • | | | | • | Steve Golden (226-8240) | yes |
| Lukas Film Productions 1550 W. Devon Chicago, IL 60680 | | \$450 | 85' x 85' stage, overhead door access on ground floor sound conditioned | \$300/day | | • | | | X 75 ft | | | | Wayne Kubacki (764-0600) | no |
| Swell Pictures | | \$500 | same as above, no video | | | | | | | | | | | |

X Included in price. *Call to discuss needs and charges

Pop Video: The Viewers Response

The first batch of questionnaires from the Pop Video series is in, and the results of this test market sampling—as with so many surveys before—tend to create more questions than answers.

As an indicator of the viability of independently produced programs, however, it is clear that the million-plus VCR owners are looking for new program sources, but they don't want to stray too far from what they have come to expect on television.

They are cost-conscious about paying \$40 to \$80 for a home cassette and expect high quality, tight products.

The Pop Video test tapes were a joint effort by The Chicago Editing Center and the Video Group of the Bell & Howell Corporation to sample home consumers' reactions to new, independently produced alternatives to movies and other currently available pre-recorded programming.

Fifty VCR owners in the Chicago area signed on to analyze ten hours of programming and, last April, each began receiving one two-hour package of tapes labelled *Video Art*, *Documentary*, *Entertainment* and *Potpourri*.

Over half the participants responded to the first two packages of *Video Art* and *Documentary*, while responses to *Potpourri* and *Entertainment* selections, which were sent out in late August, are still coming in.

There are clear audience favorites. Among the eleven *Video Art* tapes, Stephen Beck's *Video Weavings*, Barbara Sykes' *Electronic Masks* and the DeFanti/Sandin/Pettigrew *Spiral for ACM* proved most popular. The highest documentary ratings went to *Vietnam: Picking Up The Pieces* and *Paris a la Carte*. The *Bumbersnationals* and *Lanesville TV* also drew high praises, with *The Wizard*, an animated fairy tale by J.P. and Lillian Somersaulter, leading the list of favorites on the *Potpourri* reel.

With the caveat that the overall number of usable home consumer responses never reached over three dozen, we were encouraged to find the sample audience rated some of the tapes very favorably. Looking at the responses to the tapes that the VCR owners liked the most, the mean ratings are 4.8 for the Documentaries and 3.8 for the *Video Art* on a scale from 1 to 6. These numbers relate favorably to the audience's opinion of other programming available. When asked to rate public television in general and home cassette movies on the same scale, the audience gave them a 4.7 and 4.8 respectively.



Almost universally, the respondents asked for a higher level of technical quality in the productions—a result that corresponds with other recent findings about home consumer taste. The Pop Video series was compiled on a 3/4" master, using 3/4" copies of some of the originals. The technical result, often four generations down before transfer to the 1/2" cassette for distribution, was disappointing. Consumer reaction to technical quality indicates that independent producers who are serious about home distribution ought to be particularly careful with tech.

This is especially true with the *Video Art* material. Here, the second major complaint was the length of the pieces. Almost everybody would have preferred them to be shorter and more tightly executed, and the tapes that were successful tended to be short, fast-moving and polished.

The response of the home consumers to possibly purchasing the Pop Video Series was interesting. Less than half a dozen indicated that they would buy the series in a store if it were offered, and only two said that they would pay more than \$39 for any one tape. Others were more interested in renting tapes than buying them for their home collections.

The study leaves some important questions for further research. Would better packaging make a difference? Is a video magazine, with shorter, more varied pieces, a better approach? What kind of demographic information would be helpful in marketing?

Another study would include more research on viewing habits, purchase histories and viewer interests. What would be the best way to distribute this kind of material: through rental packages, by mail, in stores? In the meantime, it's up to independents to continue to produce high quality material with a special eye toward technical standards and exciting style.



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VIDEO ART: THE ELECTRONIC MEDIUM CONTINUES WITH PART TWO

OCTOBER 17
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NOVEMBER 23

"One of the better exhibitions to appear in the Museum of Contemporary Art's Borg-Warner Gallery of Chicago and Vicinity Art..." Alan Artner, Art Critic, **Chicago Tribune**

"There is only technology and the artists' imagination, and both of those, for the moment, seem limitless..." Marilyn Preston, Television Critic, **Chicago Tribune**

"Video Art has so much to teach television, I hope more people see the exhibition so they will demand more of TV..." John Neff, Director, **Museum of Contemporary Art, Chicago**



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Tech Tech Tech Tech Tech

A Low Priced Challenge to Three Tube Cameras? Sony DXC 1800

by Charles Langrall

Sony has come out with the first color video camera to use just one saticon tube. It's called the DXC 1800 and it brings many of the features of three tube, broadcast quality cameras down to single tube prices. (lists at \$4,200)

In terms of image quality, the 1800 delivers an extremely sharp, lag-free image at lower light levels than the 1610 or the 1640 (6.1 foot candles vs. 20 foot candles, according to Sony stat sheets). On the other hand, the color looks basically the same as the 1640 color (to my eye the picture is just not as pretty as that of a three tube camera). But the list of operating features Sony has designed into the 1800 put it way ahead of the 1640 and on a par with cameras in the \$7,000 to \$10,000 range. Here's what it does...

The 1800 generates color bars and black internally. As an improvement over the KY2000, when you record bars, you see bars in the viewfinder. The

camera can fade up from black at the head of a shot at speeds variable between 0-5 seconds. A built-in microprocessor recognizes and suppresses comet tailing (burns) as you shoot. The microprocessor also white-balances the camera at the push of a button. A 6-12db boost switch is included for emergency low-light shooting, and blanking is adjustable so you can stay within the F.C.C.'s broadcast specifications.

The camera can be set up for either right-handed or left-handed operation. Fully assembled it weighs less than twelve pounds and is about two thirds the size of the KY2000. By its nature it's less fragile than a three tube camera and does not need continuous realignment.

The 1800 can also be used in a studio, multi-camera situation, and it can be equipped with remote focus, zoom and F-stop controls. It will take sync from an external source, including the internal sync from another 1800, and you can match color phase with controls that are accessible but hard to move by accident.

All these features make the 1800 a dream come true for independents. It's designed for easy shooting both in the field and in the studio. It's light, sturdy, inexpensive and has a picture that is a breakthrough in quality for single tube cameras.

Charles Langrall is the resident Technical Assistant of The Chicago Editing Center.

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Outlets

- **Seven Dirty Words** is a television series produced by WCBB in Maine. They want "diverse, one-sided, dissident, unpopular views" represented and are seeking works by independents. Contact Skip Farmer or Mike Mears for more information and application procedures, Colby-Bates Bowdoin Public Television, 1450 Lisbon St., Lewiston, Maine 04240 (207) 783-9190
- **Image Union**, WTTW's weekly showcase of independently produced works is always looking to screen new films and tapes. Approx. \$10/min. Contact Tom Weinberg or Ken Solarz, WTTW-Channel 11, 5400 N. St. Louis, Chi. Ill. 60625, 583-5000
- **An Association of Independent Distributors** is being formed to aid filmmakers. Contact: Ben Achtenberg, Plainsong Productions, 47 Halifax St., Jamaica Plain, Ma. 02130
- **Chicago Filmmakers** is planning a gay and lesbian series for late winter. If you want to submit work, contact Chicago Filmmakers, 6 W. Hubbard, Chicago, Ill. 60610 (312) 329-0854
- **The New Hampshire Media Foundation** is soliciting films for a TV series on rural personalities. Write: Lovering Hayward, Director N.H.M.F., Phenix Hall, 40 N. Main St., Concord, N.H. 03301
- **The Chicago Editing Center** is looking to screen tapes and films on aging by local producers for a possible show. Contact Lilly Ollinger, 565-1787
- **The 9th Birmingham International Film Festival** will be held in March, 1981. To submit work, contact Samia Harb, Box 78-SDB, University Station, Birmingham, Ala., 35294.

For Sale

1/2 in. color portable reel to reel deck, JVC pv 4800, brand new in box, \$350 or best offer. Call Bugs, 980-7279

3/4 in. portable VTR, Sony 3800 (\$1950) and Sony portable camera, DXC 1600 (\$450, perfect condition) plus NEC 3/4 in. player (\$500) or best offers, call Steve 728-2400 or 256-4481

Sony 2800, AGC switch, RF, mini or cannon audio. \$1400, call 549-1580

Notices

Emerging Artist Grants are available for beginning film and video artists dealing with Hispanic subjects. For applications, contact: Oblate College, Emerging Artist Program, 285 Oblate Drive, San Antonio, Texas 78216.

Women Make Movies will accept a limited number of film and video proposals to submit to funding sources. For information, contact WMM, 257 West 19th St., N.Y., N.Y. 10011 (212) 929-6477.

The National Endowment for the Arts Short Film Showcase is soliciting entries for films of ten min. or less. Winners receive a \$3,000 honorarium. Contact: Alan Mitosky, Short Film Showcase, c/o FIVF, 625 Broadway, N.Y., N.Y. 10012 (212) 473-3400.

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Jobs & Services

The Film Fund is looking for a new director. The Film Fund is a progressive, national organization that encourages media about social issues. Deadline: Nov. 1. Contact: Terry Lawler, The Film Fund, 80 E. 11 Street, N.Y., N.Y. 10003

Engineer/technician wanted to finalize design and construct accessories for consumer VCR modifications. Position also available for an apprentice technician. Write: Instant Replay Video Magazine, 2980 McFarlane Rd. #210, Coconut Grove, Fla. 33133 (305) 448-7088

Omega School of Communications has an opening available for a part-time, studio production TV teacher. Call Bev Riddle or Robin Rutherford at 321-9400

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| <p>WANTED treatment or script musical comedy love story</p> <p>Michael A. Cohen 505 N. Lake Shore Dr. Chicago, IL 60611 312-321-0783</p> |
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Calendar & Classifieds

Calendar

- Oct. 17-
Nov. 23 **Video Art, The Electronic Medium Part II** at The Museum of Contemporary Art, 237 E. Ontario
- Nov. 7-9 **Great Lakes Film Festival**, 820 E. Knapp St., Milwaukee, WI 53202 (414) 277-7777
- Nov. 7-25 **16th Chicago International Film Festival** 415 North Dearborn, (312) 644-3400
- Nov. 14-
16 **Loita Raclin Rogers Memorial Conference on Feminist Film Criticism**. Free of charge at Annie May Swift Hall, Northwestern University in Evanston. For schedule, write, Feminar, Radio and Film Dept., Annie May Swift Hall, Northwestern U., Evanston, Ill. 60201
- Dec. 5 **6/6 Show** Openings at Hubbard Street galleries. Video at The Chicago Editing Center, 5-8 p.m.

Deadlines

- Nov. 14 **CPB Program Fund's Crisis to Crisis Series**, first round. Proposals are invited on a continuing basis. Public broadcasters and independents can submit proposals for 60-90 min. works dealing with controversial issues that effect the American public. For more information contact, Eloise Payne (202) 293-6160
- Nov. 14 **6/6: Open Illinois Invitational Exhibition** A juried exhibition sponsored by ARC, Artemisia, Chicago Editing Center, Chicago Filmmakers, N.A.M.E. and West Hubbard galleries. To submit tapes, send copies on 1/2 in. or 3/4 in. tapes to The Chicago Editing Center, 11 E. Hubbard St., Chi. Ill. 60611. To submit films, send 8 mm, super 8, or 16 mm prints to Chicago Filmmakers, 6 W. Hubbard, Chi. Ill. 60610. Include reusable envelope and return postage. Open to Illinois artists.

- Nov. 14 **WNET's Independent Documentary Fund** Independents can apply for up to \$80,000 for production support for new documentaries for airing on PBS. Contact IDF at TV Lab, WNET, 356 West 58 St., N.Y., N.Y. 10019 (212) 560-3194
- Dec. 1 **Women's Visions**, Northeastern University's 2nd Annual Women's Video and Film Festival, is soliciting tapes by Midwestern women. All works must be accompanied by name, address, title and format of the work, running time, rental fee and description. Send to: Karen Peugh, Television Services, E-110, Northeastern U, 5500 N. St. Louis, Chi. Ill. 60625 (312) 583-4050 ext. 441

Notice: Classified notices are available free to subscribers. Please hold copy down to no more than 25 words. Notices may be edited or deleted due to space considerations.



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