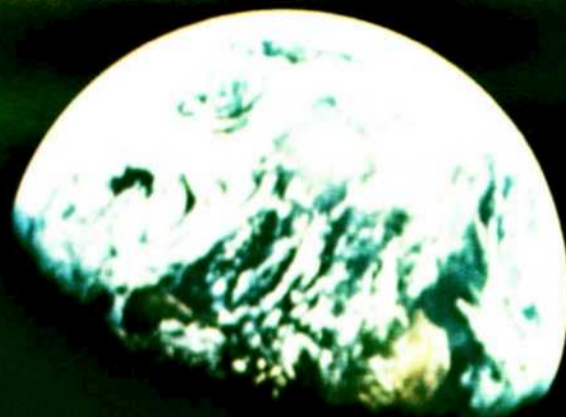




HAPPY



PI 9



潘市聯邦儲



DEAR PETER,

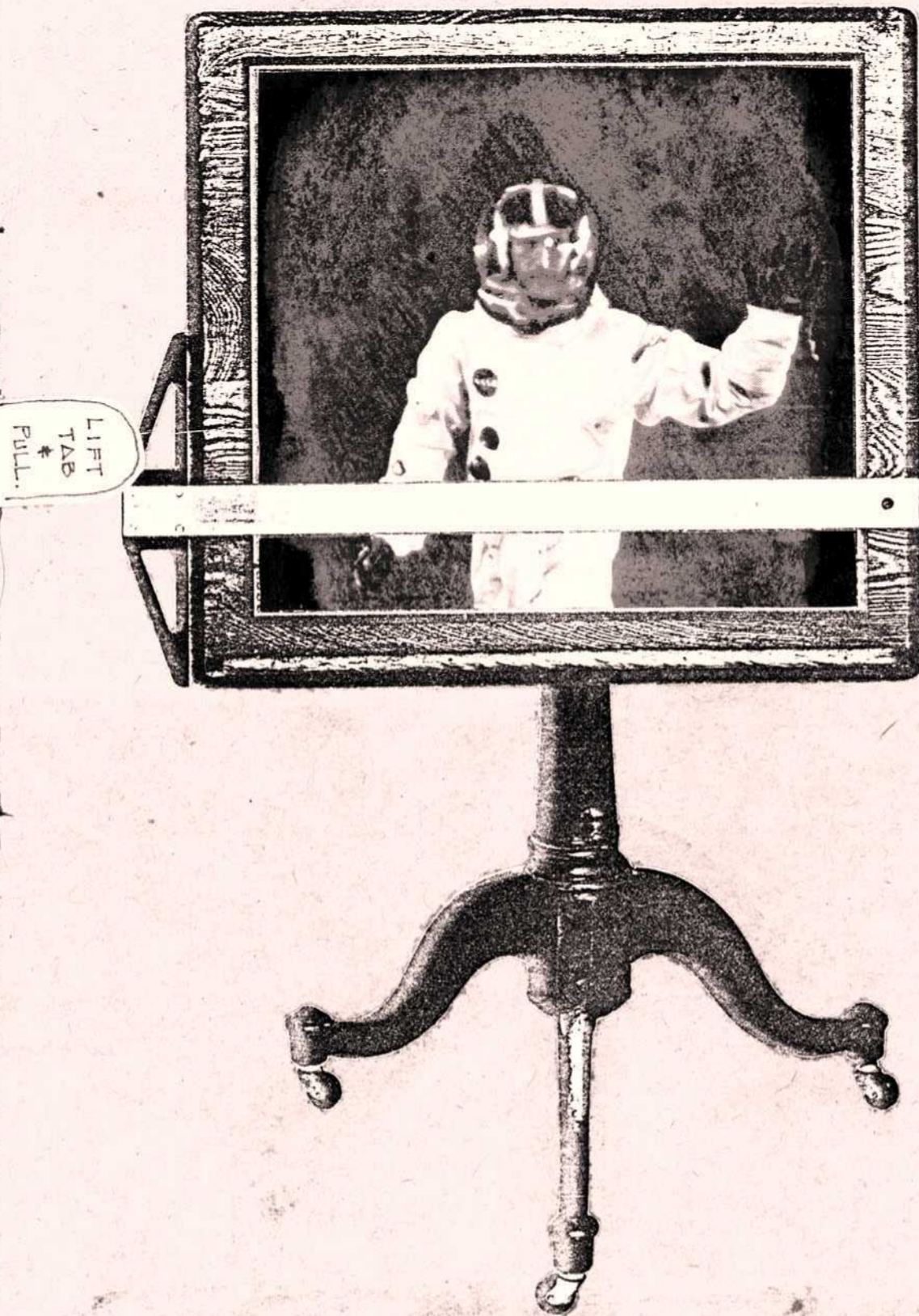
HOPE YOU HAVE
A GOOD NEW YEAR.

I'VE ENCLOSED
A PRELIMINARY
PROJECT OUTLINE,
AND WOULD LIKE
YOUR COMMENTS ON
IT. LET ME KNOW
IF YOU WOULD LIKE
TO WORK ON THE
PROJECT; I'LL GET
YOUR SALARY &
EXPENSES.

ALSO, THANKS FOR
YOUR BIOG. (VITAE).

I'LL SEND YOU
THE FINAL VERSION
OF THE PROJECT
DESCRIPTION SOON.

SUPPORT IS
PROMISED BY LOCAL
FOUNDATIONS, BY



THIS SPRING; I'M
WAITING TO HEAR
FROM NEA; AND
AFTER A MEETING
WITH NASA OFFICIALS
IN JAN., TO GET
A FORMAL STATEMENT
OF THEIR COOPERATION,
I PLAN TO GET MAJOR
SUPPORT FROM THE
SPACE CONTRACTED
INDUSTRY, TRW.
I'M QUITE HOPEFUL.

LET ME HEAR FROM
YOU SOON.

ENJOY THE
HOLIDAYS, AND
WINTER WEATHER.

Ruilan

"AH, IF I COULD PUT INTO WORDS THAT MUSIC WHICH I HEAR; THAT MUSIC WHICH CAN BRING TEARS TO THE EYES OF MARBLE STATUES! — TO WHICH THE VERY MUSCLES OF MEN ARE OBEDIENT!"

H.D. THOREAU - WALDEN - 9-28-1852

DEAR PETER,

THANKS FOR SENDING THE TAPES & WRITTEN MATERIAL SO PROMPTLY. THE PROPOSAL SOUNDS VERY GOOD (CLEAR). THE TAPES CONTAIN A LOT OF BULLSHIT AND SOME INTERESTING FOOTAGE --- NEED SCRUTINIZING EDITING & I'D LIKE TO RESHOOT SOME THINGS (ESPECIALLY MORGAN'S TAPE). LOTS OF GOOD ENERGY MERGING THIS WEEK AND I THINK IT'S JUST BEGINNING. I RAN INTO AN OLD FRIEND LAST WEEK, AT THE OPENING OF THE NEW MUSEUM OF CONCEPTUAL ART. HE'S CURATOR OF VIDEO - BURT ARNOWITZ - AND OWES ME A BIG FAVOR; ALSO HAS LOTS OF \$ & CONNECTIONS FOR \$. SO --- WE NOW HAVE FULL USE OF 2 AUDIO SYNTHESIZERS; PAIK-ABE VIDEO SYNTHESIZER-COLORIZER; LOTS OF VIDEO-AUDIO EQUIP'T; PRESENTATIONAL & WORK SPACE; AN ELECTRONIC ENGINEER FROM NLET. (DAVID), WHO IS ALSO BUILDING A VIDEO SYNTH., MAYBE IN COLLABORATION W/ S. BECK; AND WE ARE IMMEDIATELY STARTING ON PRESENTATION OF & WORK ON SOME OF OUR PROJECTS (ALSO A THEATER SITUATION SIMILAR TO THE KITCHEN).

"IN 17TH CENTURY EUROPE, PEOPLE FIOUSLY FOLLOWED BISHOP USHER'S CALCULATION OF THE DATE OF THE CREATION OF THE UNIVERSE --- AS OCTOBER 6, 4004 B.C." ANONYMOUSE

WE ARE GOING TO TALK TO TOM MARIONI, CURATOR OF THE MUSEUM & ECCENTRIC CONCEPTUAL ARTIST, TODAY ABOUT HIS INTEREST & FUNDING ASSISTANCE.

I'M GOING TO BEGIN ON PRELIMINARY ASPECTS OF THE WHALE PROJECT NEXT WEEK & MAY ALSO GO TO VANCOUVER FOR A FEW DAYS TO SEE PAUL SPONG (NOT DEFINITE, YET)

PLEASE SEND THE ELECTRODE, ACCELEROMETER

PLACEMENT INFO. # CHECK INTO # TELL ME WHERE TO
GET ACCESS TO THESE # BIO-TELEMETRY EQUIP'T
OUT HERE. ALSO CHECK INTO MUS. OF MODERN ART
VIDEO SHOW / SEE RUSS CONNOR @ N.Y. STATE COUNCIL/
WHAT KINDS OF PROGRAMMING IS HAPPENING @ THE
KITCHEN.

THINGS HAVE FINALLY GOTTEN UNDERWAY, HERE.
I'M QUITE OVERJOYED, # ANXIOUS TO WORK.

(HAVE ALSO GOTTEN GREAT DOPE ACCESS THROUGH
THESE CONNECTIONS -- HELPS THOUGHT PROCESSES.)

WHEN YOU CAN, PLEASE CONTACT BOB FIALA
STEPHANIE EVANITSKY @ 622-6257; THEY ARE THE
MULTI-GRAVITATIONAL DANCE GROUP. SEE WHAT THEY'RE
DOING # IF INTEREST EXISTS FOR COLLABORATIVE
PROJECT.

LET ME KNOW HOW THE LAB/JOB IS GOING;
HOW IS JUDY'S LIVING ON ST. MARKS PL.? / ETC.
MORE INFO. SOON.

Richard

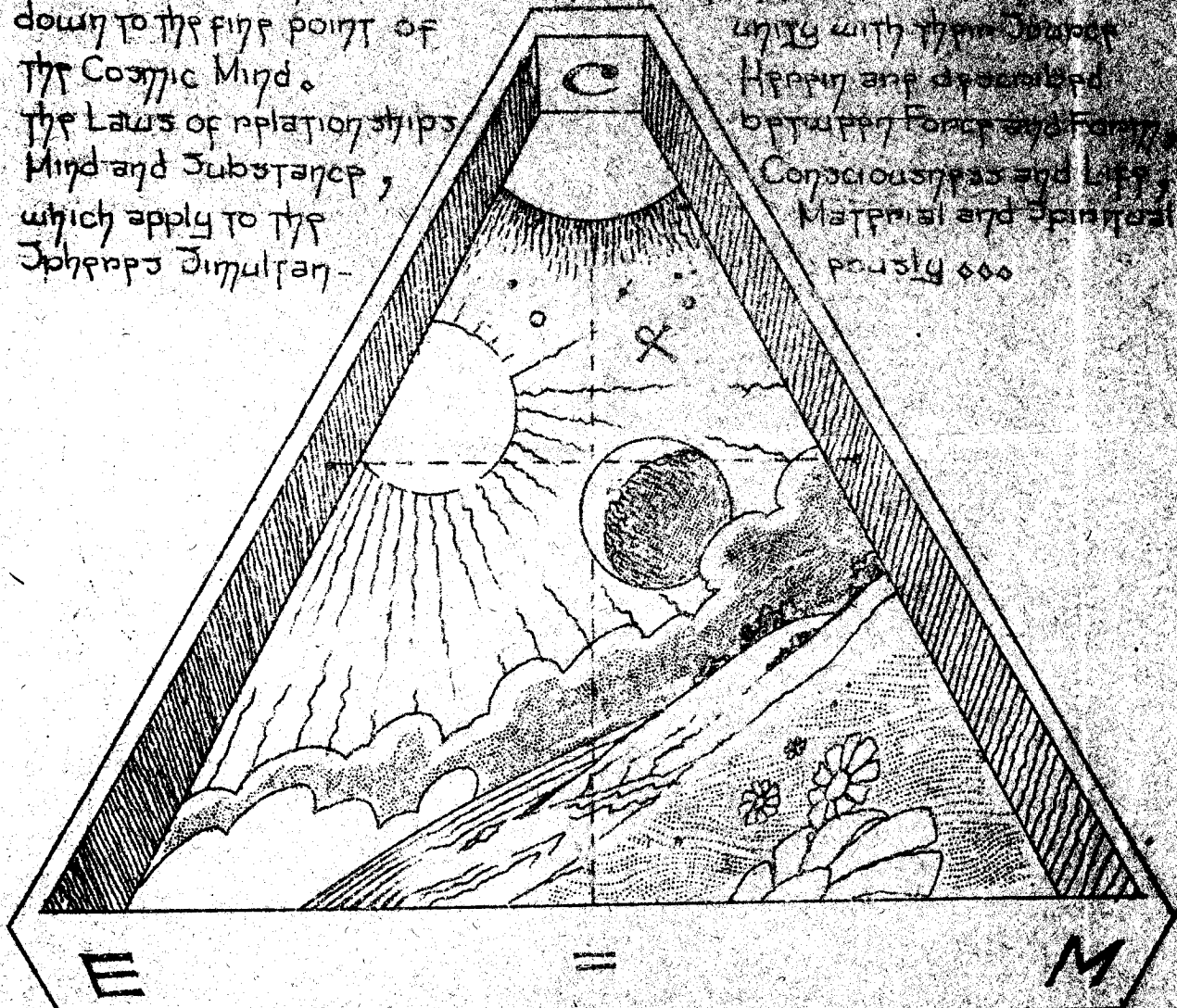
P.S. GET JAN. PCTULAR ELECTRONICS ("BIO-FEEDBACK MONITOR
CONSTRUCTION" # "FLAT SCREEN VIDEO")

Festival des Tombes
Grande Palaise

EMC² (ETERNITY / MIND, CONSCIOUSNESS)

- Donald James Hamrick

...as might be expected from the flux of infinite possibilities, there has emerged a nuclear physicist who, through pursuit of rigorous scientific research, has followed the Laws of physical Substance down to the fine point of the Cosmic Mind. The Laws of relationships Mind and Substance, which apply to the Spheres Simultaneously with their proper Heron are described between Force and Form, Consciousness and Life, Material and Spiritual possibly ...



The complete Donald James Hamrick lecture series is available, on tape, from:

HARBINGER RECORDINGS
P.O. Box 456
Fairfax, Calif. 94930

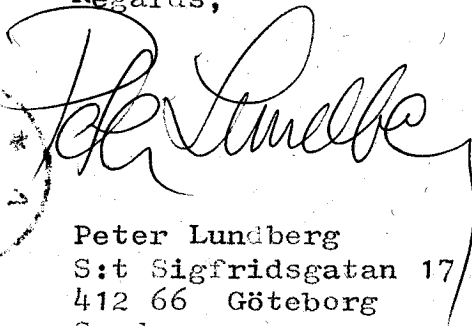
or phone: 457-1430 for further information. Ask for Craig.

June 18, 1973

Re the mention of your existence, interests and aims in Radical Software (2,1): if there is anything more about this available from you I'd appreciate a copy (speaking of printed forms). Due to geographical and cultural factors I am standing pretty much outside these sorts of adventures, as a watcher but feel very urgently to enormous possibilities in our present media technology, for making palpable other niveaus of working of the self, for acting in and reshaping the environment, for extending the self and adding new qualities to the interaction between people and places (your points 1&2 especially). Still all this is of course much a matter of dormant possibilities (I do work as a TV producer and feel very heavily the dead hand of literate, rational thinking).

So, whatever you have, I'd like to know: especially specific hardware suggestions if any are for copying. It's hard to come by even basic tecjniques for, say, video synthetizing in my corner of the globe and I would especially appreciate hering of any feedback (BEG etc) research made.

Regards,



Peter Lundberg
S:t Sigfridsgatan 17
412 66 Göteborg
Sweden

"RANDOM OR NOT ----- HERE I COME"

Experience

Situations, Events, People:

some common, some strange, yet all exist in their own time, space, mood.

Experience

a rejuxtaposition and awareness of these elements, as the ocean tide pounds against the television screen. animals graze and couples sleep. baseball games and presidential speeches provide the background to an informal visit with neighbors at home on saturday night. the wallpaper hanger hardly notices the time as the chef prepares deserts. operatic solos blend with electronic drones and someone is either lost, worried, or sad, but its so hard to tell. a bellydancer undulates among leaves waving in the breeze. basketballs bounce to the rhythm of the radio on a sunbathers beach, and stand back. here comes the band.

Not a statement; just an

Experience

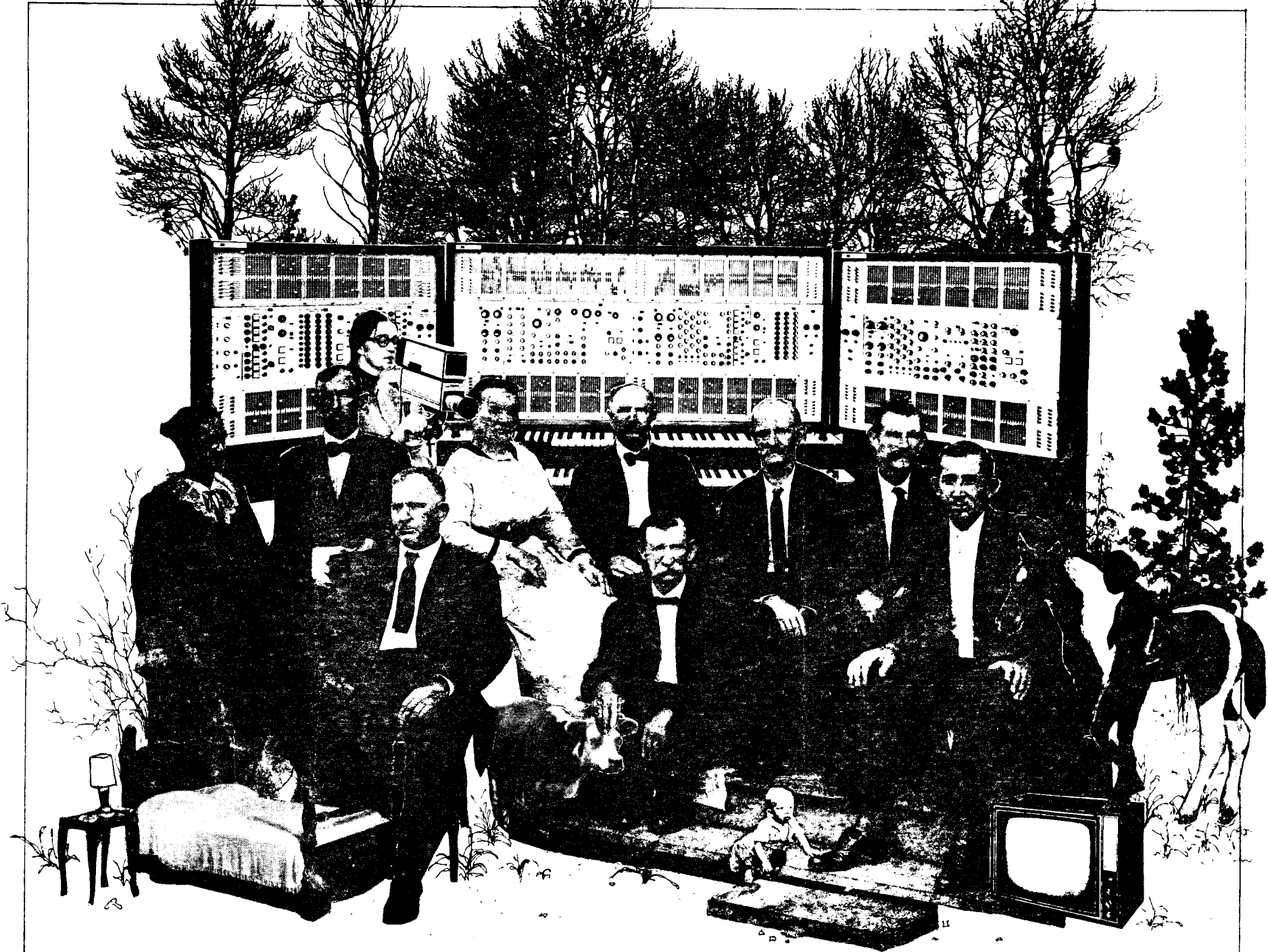
"RANDOM OR NOT ----- HERE I COME"

created by

Richard Lowenberg and Friends.

SAUSALITO ART CENTER
630 NEVADA ST. SAUSALITO

SAT. JUNE 16, 8:00 P.M.
CONTRIBUTIONS



"RANDOM OR NOT ----- HERE I COME" A PERFORMANCE BY R. LOWENBERG

DEAR PETER,

THANKS FOR YOUR LETTER. ITS ALWAYS GOOD TO HEAR FROM YOU; MY ONLY CONTACT WITH CREATIVE ASPECTS OF N.Y., WHICH I MISS, AS WELL AS E.S., MY INVOLVEMENT IN WHICH HAS BEEN MINIMAL LATELY, UNFORTUNATELY. THE MOST RECENT THING OF INTEREST HERE HAS BEEN THE WORK ON, AND PRESENTATION OF "RANDOM OR NOT --- HERE I COME", AN ATTEMPT AT CREATING AN INTERESTING COMPOSITION-EXPERIENCE OF LIVE, ON GOING SITUATIONS, PEOPLE, VIDEO, AUDIO, ETC.. DESCRIPTION:

ELEMENTS:

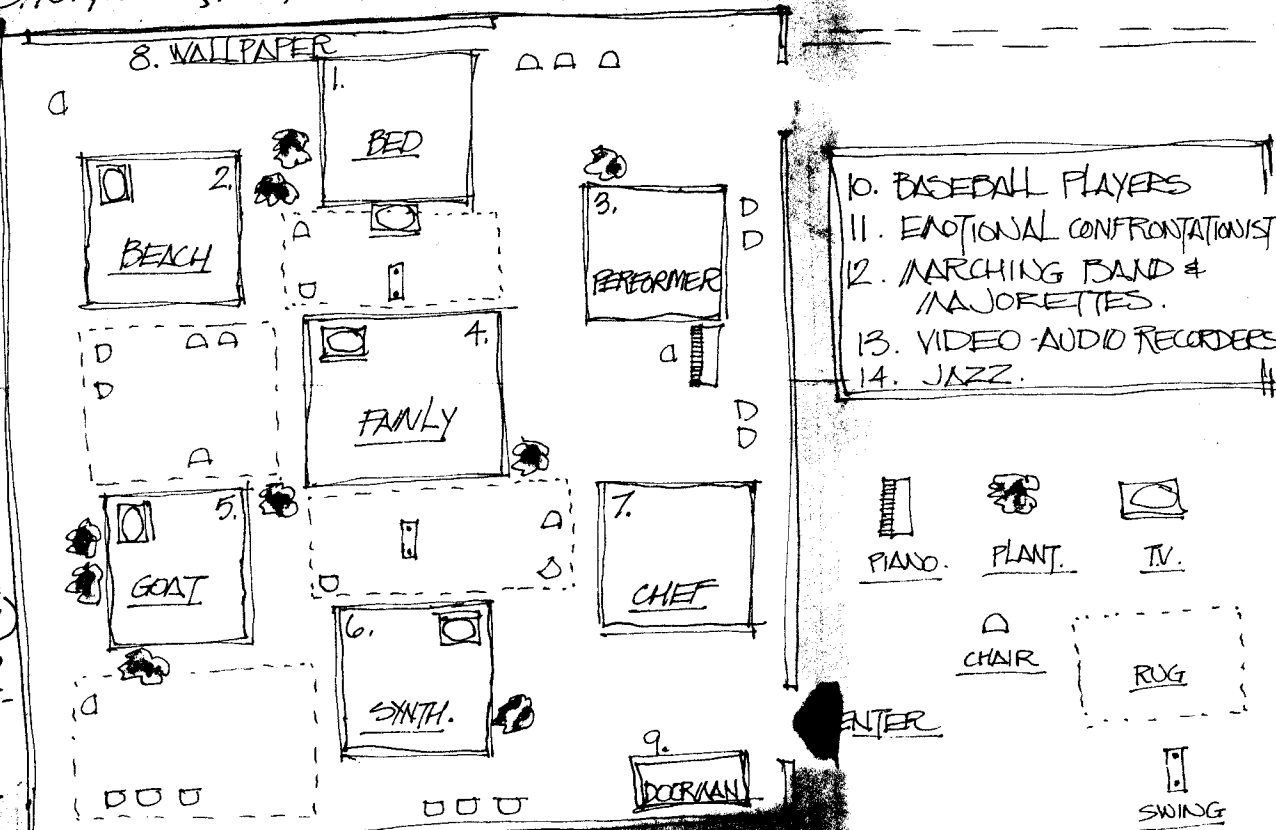
1. JAMES & ANN ASLEEP IN BED. (COMPLETE BEDROOM SETUP.) CONTINUOUS VIDEO OF DREAM SEQUENCE ON TV.. ALARM CLOCK RINGS AT VARIOUS INTERVALS DURING PROGRAM (AS SET BY ANN). THIS CUES MARCHING BAND. JAMES GETS UP & DRIBBLES BASKETBALL OVER TO PIANO & PLAYS CLASSICAL PIECE; DRIBBLES BACK & GOES TO SLEEP. SEQUENCE REPEATS.

2. BRAHMA (MY LATEST LADY) SUNBATHING ON SIMULATED BEACH. PROPS: SAND, DRIFTWOOD, SEAWEED, EMPTY BEER CANS, UMBRELLA, BLANKET, AM. RADIO, SPOT LIGHT (SUN), AND TV. WITH CONTINUOUS TAPE OF THE OCEAN RECORDED AT PT. REYES.

3. OPERA SINGER, SARAH, PERFORMING "TRAUM DURCH DIE DEMERUNG" & "PIETE SIGNORA" (SP.) AT PROPER RANDOM INTERVALS DURING SHOW, WITH ACCOMPANIST ON PIANO. BELLYDANCER, ISNA, ACCOMPANIED ON TABLA, AT OTHER INTERVALS. SPOTLIGHT IN FRONT, w/ TAPE REC. OF ONE MIN. LAUGHING OR CLAPPING SEQUENCES PLAYED CONTINUOUSLY.

4. HANS, WIFE, & TWO CHILDREN, SEATED IN SIMULATED LIVING ROOM, VISITING WITH A FEW AUDIENCE MEMBERS AT A TIME, AS THEY WOULD NORMALLY ENTERTAIN NEIGHBORS AT HOME ON A SATURDAY EVENING; KIDS PLAYING, CRYING, ETC.; DRINKING BEER. (THEY ARE DUTCH & HANS LOVES TO TALK... HE IS A CONTRACTOR). NIXON'S WATERGATE SPEECH PLAYS CONTINUOUSLY ON TV.

5. EASTER THE GOAT IN HER PEN, EATING MAY OR ANYTHING ELSE, SHITTING A LOT. CONTINUOUS TAPE OF COWS IN PASTURE, GRAZING.) THEY ENTERED.



← SUEALTO ART CENTER GYMNASIUM

LEGEND

↳ LOTS OF CLOSE-UPS OF COWS ASSES ON T.V. IN THE PEN.

6. PROGRAMMED PUTNEY SYNTHESIZER PLAYING REPETATIVE DRONE SEQUENCES THAT VARY AS REQUIRED DURING PROGRAM. VIDEO OF PERFORMANCE ON MONITOR, SHOT BY STATIONARY CAMERA

7. CHARLES THE CHEF IN HIS UNIFORM PREPARING AND SERVING HIS DELICIOUS TROPICAL FRUIT COMPOTE DURING PERFORMANCE. HE COULD TALK, WHISTLE, SING, OR BE SILENT; AS HE WISHED.

8. KELLY, HANS'S ASSISTANT AT WORK, ATTIRED IN OVERALLS, EQUIPED WITH BRUSH, PAUL, WATER, LADDER, ETC., HANGING WALLPAPER (IMITATION CEDAR SHINGLES) ON WALL BEHIND BEDROOM SET. (NOT A VERY NEAT JOB, AS IT TURNED OUT.)

9. BOB, ATTIRED IN TUXEDO (I WANTED A GORILLA SUIT) COLLECTING ADMISSIONS AND HANDING OUT THIS KIND OF PAPER AND CRAYONS TO THE AUDIENCE, AS THEY ENTERED.

CONTINUED ON THE BACK.

10. BARRY AND DAVID IN BASEBALL UNIFORMS, (PITCHER & CATCHER) THROWING BALL BACK AND FORTH, MOVING CONTINUOUSLY AMID THE AUDIENCE & PERFORMERS.

11. SONJA, IN BLACK MOURNING DRESS, MOVES AMID THE AUDIENCE, EMOTIONALLY CONFRONTING PEOPLE WITH SOME TERRIBLE PROBLEM; IN NEED OF HELP. NO ONE KNOWS WHAT TO DO. SHE IS SPEAKING YUGOSLAVIAN (SERBIAN).

12. MEMBERS OF THE SIR FRANCIS DRAKE HIGH SCHOOL MARCHING BAND & MAJORETTES, INCLUDING LITTLE BERTRICE ON FRENCH HORN, JOE ON TROMBONE, & MOLLY & ABBIE ON BATONS; PERFORM WELL KNOWN J.P.S. MARCH MUSIC, IN STEP THROUGH THE MAZE OF ACTIVITY, EVERYTIME THE ALARM CLOCK RINGS AT ANN'S BEDSIDE.

13. SALLY & I MOVING THROUGH THE PROGRAM RECORDING WITH PORTAPACK & CASSETTE AUDIO FECK.

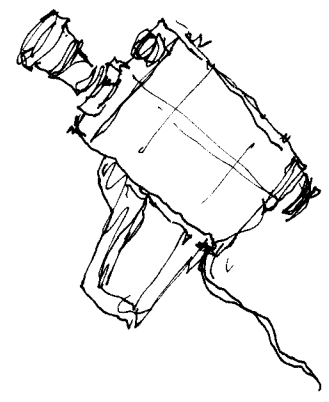
14. JAZZ VIRTUOSOS BUDDY & GABE ON DRUMS & SAXAPHONE, RESPECTIVELY, RANDOMLY LAYING DOWN AN EAR SHATTERING CURTAIN OF SOUND WHENEVER THEY FEEL IT APPROPRIATE.

P.S. WRITE TO PETER BERG / P.O. BOX 31251, S.F., CAL., 94131

HE IS A VERY INTERESTING PERSON, FRIEND OF PAUL RYAN (RAINANCE), HAS DONE MUCH SENSITIVE-GOOD VIDEO AROUND U.S., INCLUDING AT WOUNDED KNEE. HE HAS JUST PUT OUT A PUBLICATION OF MERIT THAT I THINK YOU SHOULD SEE. HE & RYAN ARE ALSO QUITE INTERESTED IN E.S. WORK, AS COMMUNICATION. YOUR WRITING TO HIM WOULD BE A REWARDING EXCHANGE.

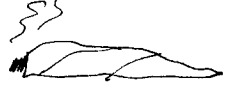




AUDIENCE ALLOWED TO SIT ON CHAIRS, RUGS, OR SWINGS, OR TO STAND, WALK AROUND, OR AFTER A CERTAIN POINT, PARTICIPATE OR EXCHANGE ROLES WITH ANY ONE ELSE.



NOT AN ORDINARY THEATRICAL EVENT, YOU MIGHT SAY. INDEED; AND AS FATE MAY HOLD IT, NOT MANY PEOPLE OUT HERE ARE HIP TO THIS FORM OF EXPRESSION, OR I MAY NOT KNOW WHERE TO FIND OR CONTACT THEM. SUBSEQUENTLY WE WERE ENDOWED WITH A RATHER MINIMAL AUDIENCE; MOSTLY FRIENDS; MONITARY LOSS ON THE SHOW; BUT IN TURN A GOOD PARTY & EXPERIENCE. I'D LIKE TO DO IT AGAIN, BUT WITH SOMEONE ELSE PRODUCING.

OTHER NEWS :- A GREAT SUMMER PROGRAM AT VIDEO FREE AMERICA (WHO HELPED ME GREATLY W/ EQUIPMENT). THIS WEEK HOLOGRAPHY & VIDEO MERGE WITH A SHOWING OF MOTION IMAGE HOLOGRAPHS & THE ALICE COOPER HOLOGR. BY S. DALI.

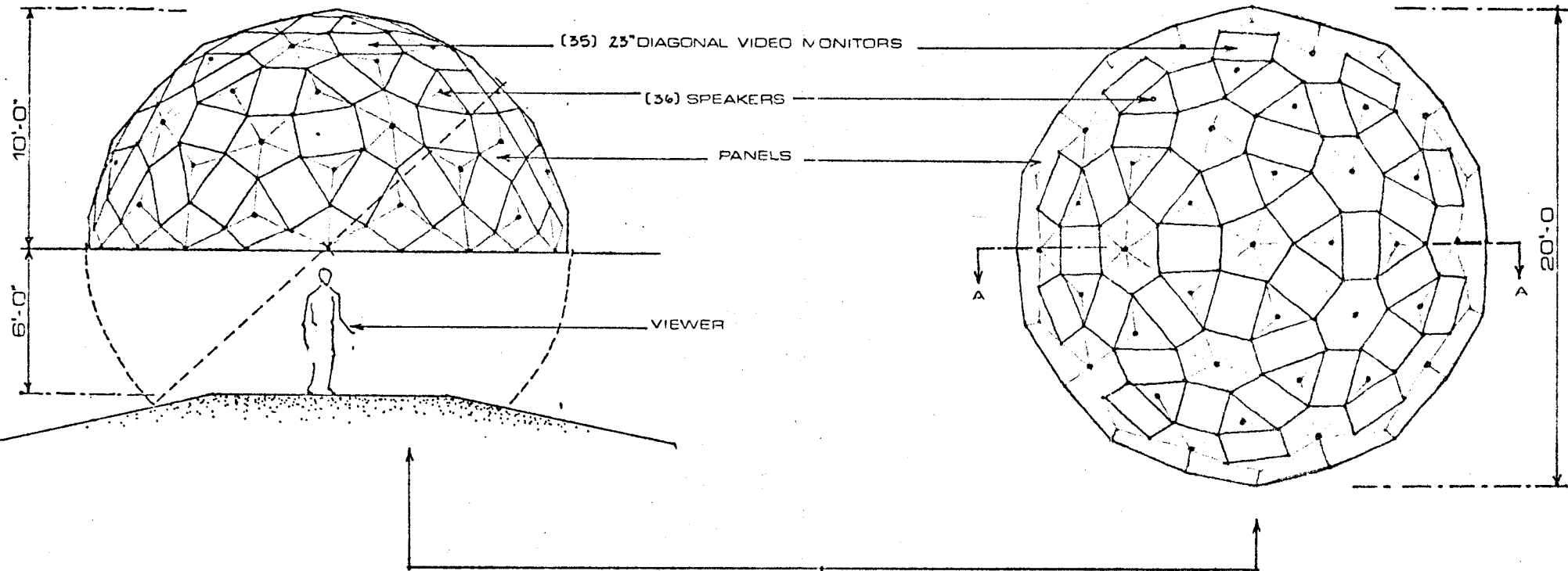
- LOTS OF GOOD COLUMBIAN  &  AROUND AT PRESENT.
- A FEW VIDEO TAPING JOBS, SLOWLY COMING TOGETHER.
- BEAUTIFUL WEATHER;  (WARM NIGHTS)
- LADIES - - - - -
- VERY ILL VAN (NOW IN THE SHOP)

WOULD LIKE VERY MUCH TO SEE YOU, IF YOU TRIP OUT OF N.Y. FOR A WHILE. WOULD LIKE TO AT LEAST DO A SMALL PROJECT TOGETHER HERE. LET ME KNOW. MY BEST TO ALL - - -

Richard.

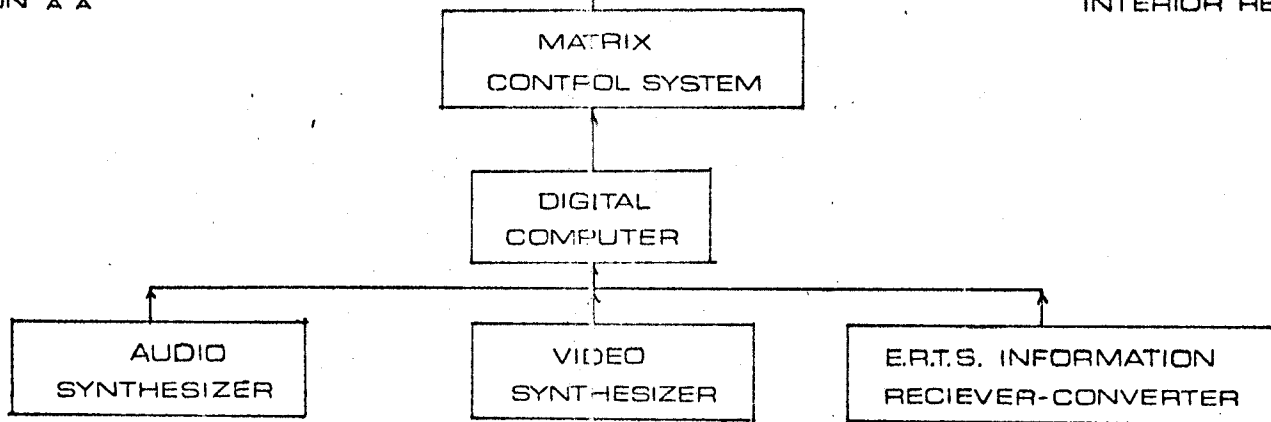
20'-0" DIAMETER 4^V TRIACON - VIDEO/AUDIO DISPLAY DOME

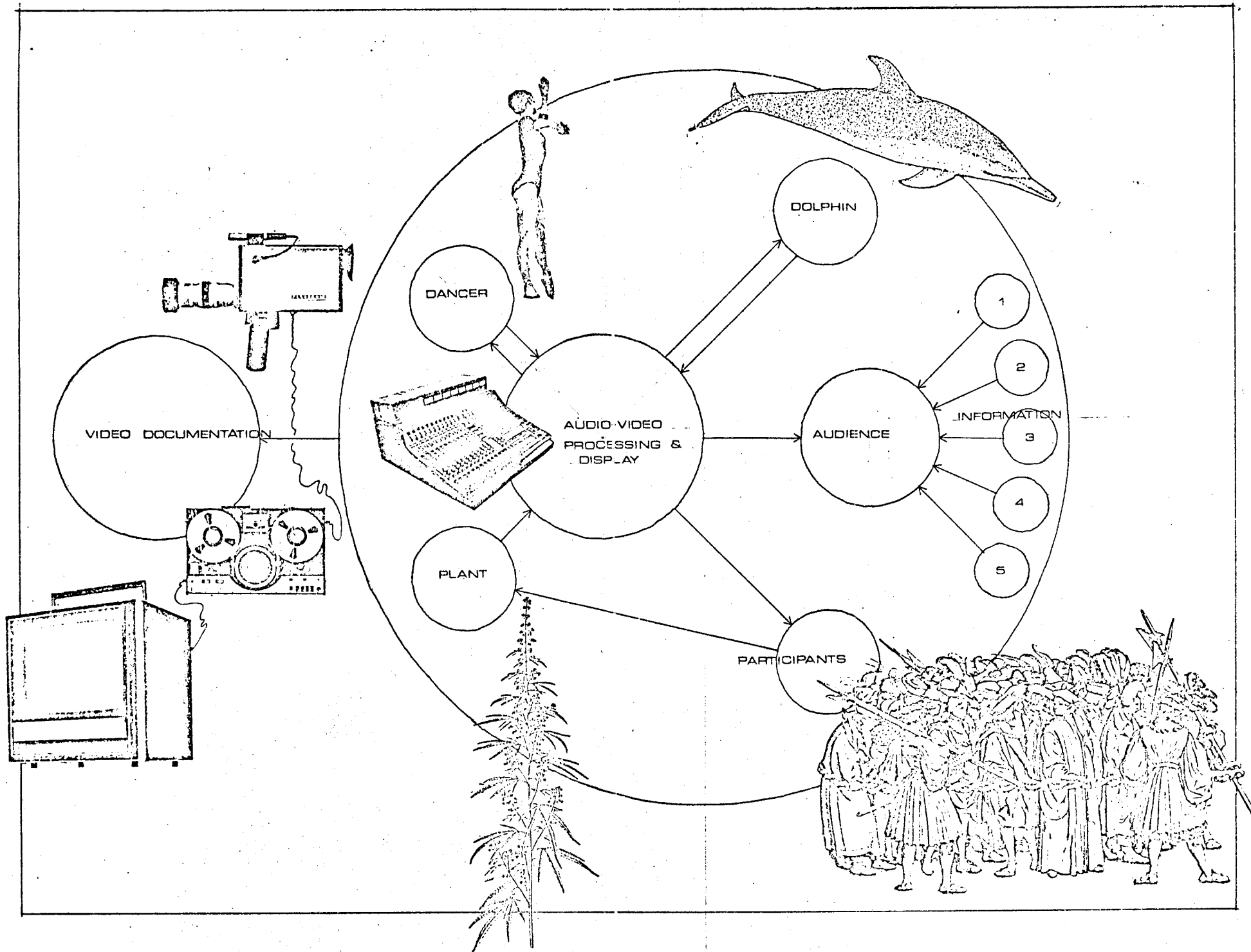
(NO SCALE)



INTERIOR SECTION A A

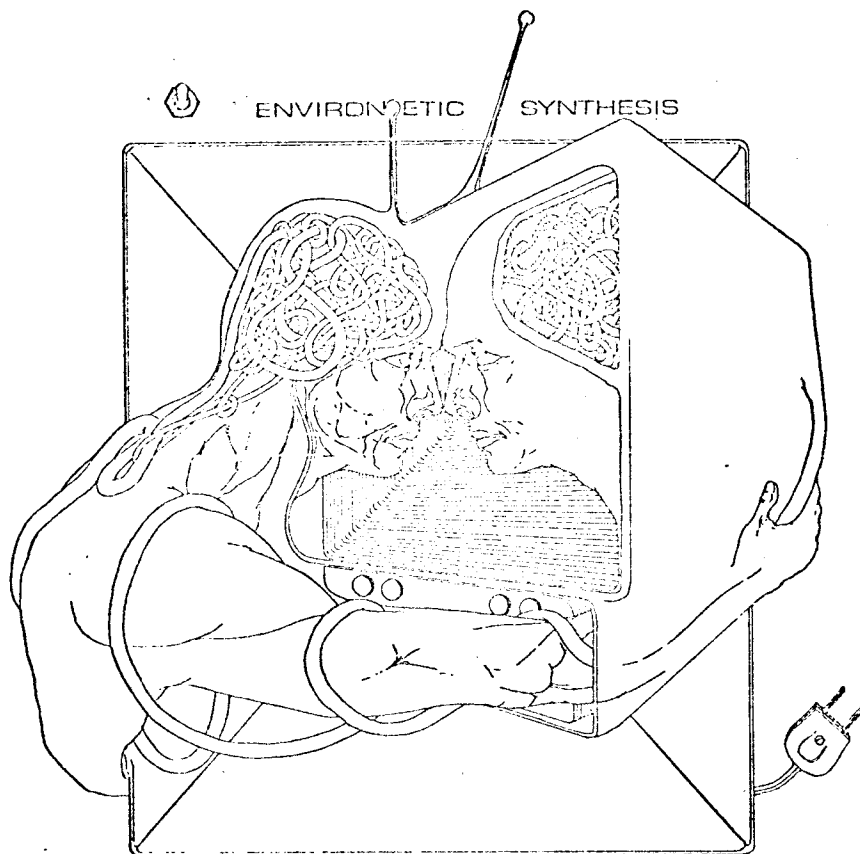
INTERIOR REFLECTIVE PLAN





SYSTEMS DIAGRAM FOR INTERSPECIES COMMUNICATIONS DISPLAY

Drawing: Richard Lowenberg



Environetic Synthesis is both a concept, and a group engaged in projects directed toward actualizing the concept. Our starting point was the premise that one's environment could be designed to respond to one's own physiology, such as the brain waves (EEG) and muscle potentials (EMG), with video, audio and other sensory devices responding to the person. One could thereby interact with, and control all the parameters of this environment to meet the needs of the moment. We soon realized that this simple concept applied to communication, theater, dance, and new forms of video entertainment, and accordingly, it has become a meeting ground for people with diverse interests and backgrounds to work on group projects around this concept.

Another guiding principle is that Man, being part of a natural order, responds intuitively to the orders and patterns which exist in nature on macroscopic, microscopic and familiar levels, and that this response is of artistic value, scientific value, and often a combination of the two.

The third, and most obvious principle is that the rapid development of new technologies provides new and dif-

ferent modes of expression for everyone. Computers, holography, 3-D techniques, man-machine interfacing and other technologies, however, still are on largely exploratory levels from the artist's and layman's point of view, and their further exploration promises interesting developments. A current project of interest to us is videotape documentation of on-going projects by innovators in art, science and technology for cassette and other sources, including reference and teaching libraries.

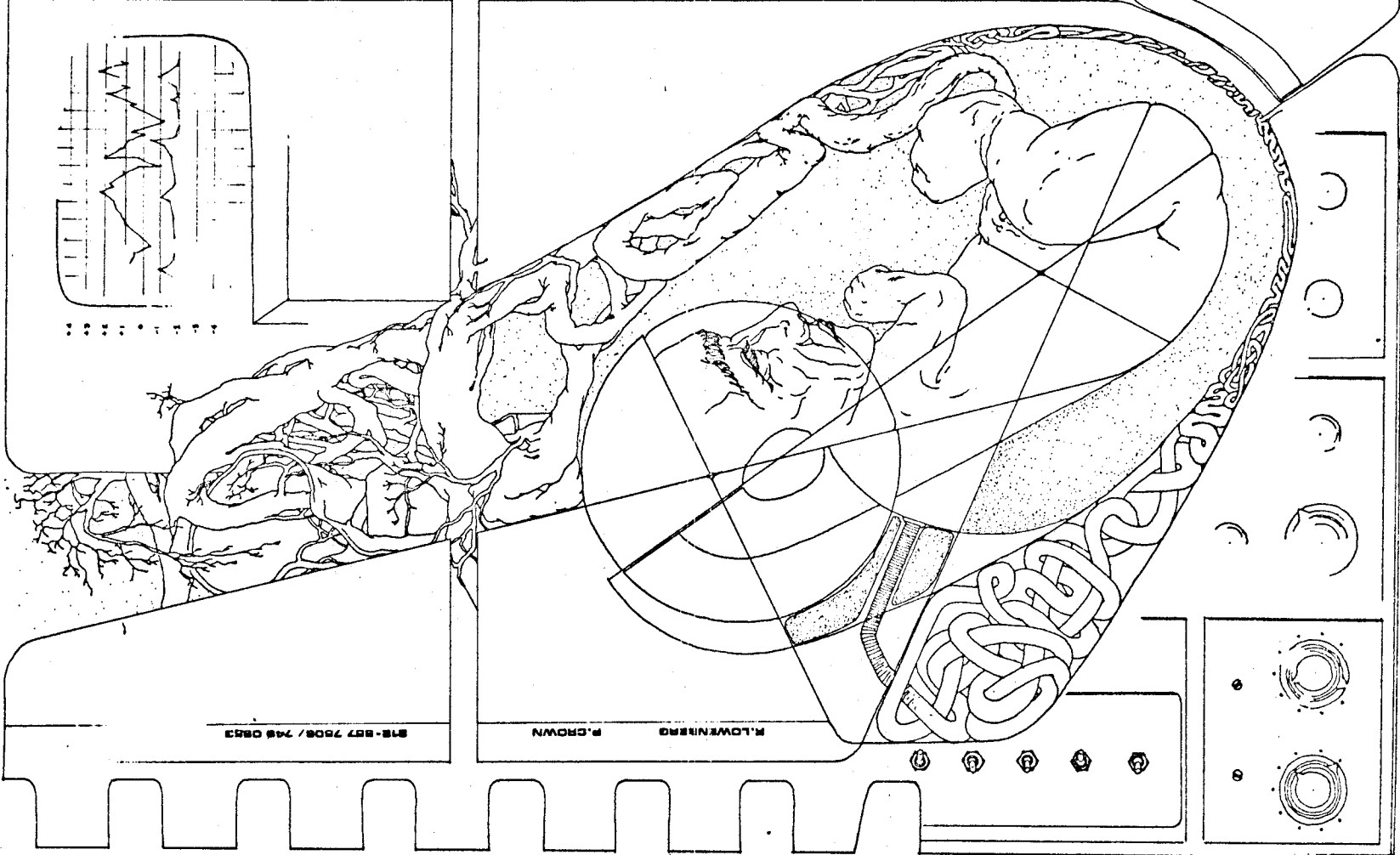
Another current project is resulting in the integration of dance with technologies used in bio-medical engineering, physiopsychology, computer video graphics and electronic music synthesis. By monitoring the dancer's EMG (electrical activity from the muscles) by telemetry, the dance itself generates a musical-visual environment, rather than the dancer responding to pre-programmed material.

Correspondence:

Environetic Synthesis
Peter Crown - Richard Lowenberg
317 West 92nd St.
New York, N.Y. 10025

ENVIRONMENTAL

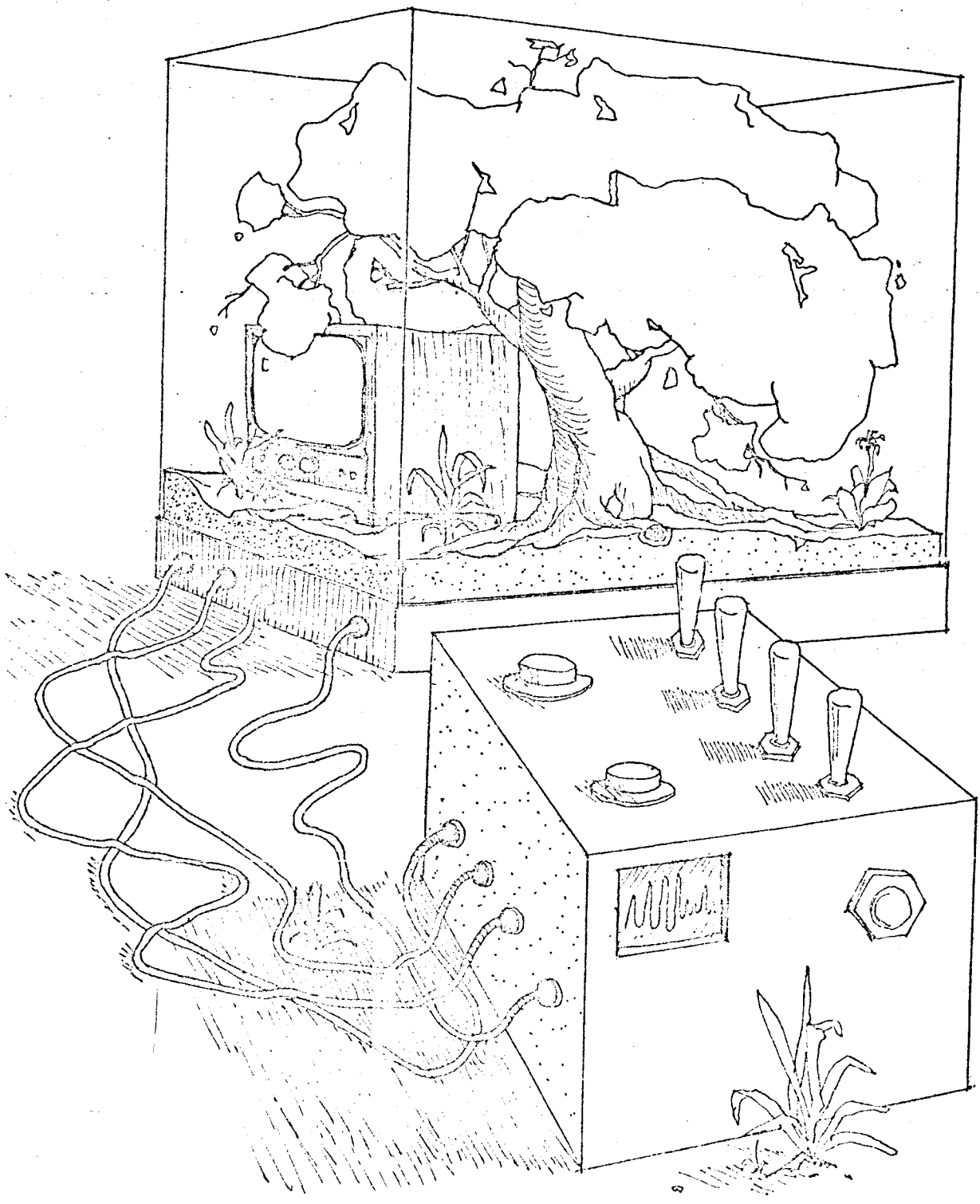
SYNTHESIS



818-887 7608 / 748 0883

R. LOWENBERG P. CROWN

① ② ③ ④ ⑤ ⑥



will be accepted through Jan. 4, 1980. An honorarium of \$200 and free pre-conference registration will be offered for each paper accepted.

For format requirements, contact Neal K. Kaske, OCLC, Inc., 1125 Kinnear Rd., Columbus, OH 43212.

Plotnik, Lee Begin New Publishing Jobs

American Libraries Editor Arthur Plotnik and ALA Headquarters Librarian Joel Lee recently assumed additional responsibilities in the association's publishing program.

In addition to being AL editor, Plotnik is now editorial development director for general publishing services. He will concentrate on identifying and developing new ways of serving the library profession through publication. Plotnik also will deal with acquisitions and new resources.

As associate editorial development officer, Lee will contribute to the publishing reference program. He already is associate editor of the forthcoming *ALA World Encyclopedia of Library and Information Services*, scheduled for publication early in 1980. He also will be editor-in-chief of a new *Who's Who in Library and Information Services*, a directory to be published by K.G. Saur in cooperation with ALA.

mediatmosphere

Peter Crown: Tending TV's Fireplace

by Laurel Crone Sneed

Television may be an "electronic fireplace," according to author, professor, and researcher Peter Crown. At the most recent North Carolina Film and Video Festival, Crown shared his views with AL on everything from two-way TV to video production in libraries.

From 1973 to 1975 Crown, a soft-spoken man in his mid-thirties, was research coordinator for WNET's television laboratory in New York. There he initiated a study of television watching which culminated in his production of a video documentary, *The Tube and Eye*. At WNET, Crown also introduced an experimental system in which bio-electric impulses from the human body interact directly with a video synthesizer and other video equipment.

For three years Crown, who has a Ph.D. in physiological psychology, was a visiting assistant professor of television at Hampshire College in Amherst, Mass. He taught a studio production

course in experimental television and a research course on TV viewer response. Crown received a National Science Foundation grant to explore adolescent and adult response to TV through electroencephalogram monitoring of brain waves. He has several video productions to his credit and has published and lectured extensively.

The following is an edited version of Crown's talk with *Mediatmosphere* columnist Laurel Crone Sneed.

Q: Could you explain the term for television you have coined, "the electronic fireplace?"

A: The term "electronic fireplace" comes from the idea of the pleasurable feeling of gazing into the fireplace or into the campfire. It's a relaxing thing that has been common to everyday life throughout history. And there's no content. It's just the activity of watching the fire and feeling the warmth. Very often it's a quiet contemplative time. The reason I apply it to television is that I think, to a large extent, people watch television to help relax.

In our culture today, relaxing is hard. There's a feeling that you should be *doing, accomplishing, creating*. Sitting doing nothing is not very acceptable, but sitting watching television is. Certainly not for all of television, but for some of it, people don't care much what's on the screen. They prefer something without a lot of information. The screen is bright, and you can sit there and look at it. That's the "electronic fireplace."

Q: Do you distinguish between broadcast or network television and other kinds of video experiences?

A: Yes, I do. First of all, I make a distinction between the three commercial networks and PBS in that the PBS viewer is less inclined to watch a show for the fireplace effect. The commercial networks work better for the fireplace phenomenon—even with the commercials. The reason is a lot of the commercial network programming has less information. For example, in watching a one-half hour sitcom or very simple story, you don't have to think. Whereas with a lot of PBS productions, you have

Laurel Crone Sneed is an instructional designer and a writer on media topics.

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Peter Crown explains his theories to an awed film festival audience.

to put out a little bit to enjoy them.

And then, there is video, as opposed to television. By video, I mean work that has been done by independents, by artists—things that you might see in a gallery, museum or your home, but not on broadcast TV. Generally, these kinds of productions are watched by people with a special interest, so their fireplace effect wouldn't be as strong. The "electronic fireplace" is not what I think is happening all of the time. You have to consider all of the variables: the content of the show, how it looks and sounds, how the viewer feels, and what the viewer's needs are. In terms of specific research documenting the fireplace phenomenon, the 1972 surgeon general's study on television found that, to a large extent, people feel they watch television for relaxation, ahead of information and entertainment.

TV, Reading, and Brain Waves

Q: Do the electroencephalogram brain wave monitoring experiments you've done support the hypothesis that watching television produces a hypnotic, sedated kind of state?

A: Yes, they do. They show a difference in brain function between reading and watching TV. The size of the TV screen is very small compared to peripheral vision, which is 180 degrees. So when you watch TV, your eyes don't move much at all. This helps with the relaxation response. The research we did where people watched a half hour of television and read *Time* magazine for half an hour showed a difference in brain activity—and the difference was as you might predict: reading showed a more activated brain wave state than did watching television, which produced

a less activated brain response.

Q: So research showed that brain activity shut down when watching certain kinds of television?

A: It's not that it shut down; it was just at a lower level. If you imagine the whole spectrum from deep sleep to the greatest kind of excitement and involvement, you can say that television is a few notches below reading. But you can't say the brain waves showed that the person watching television was a zombie.

Q: Do we know how receptive to information people are when they are in the deep sleep end of the spectrum?

A: We don't know. And that's the next research that should be done. Dr. Dan Anderson at the Psychology Department of the University of Massachusetts at Amherst has videotaped kids watching TV. He found that rather frequently, the children would lapse into a kind of blank stare. Their heads and shoulders would slouch forward, their mouths and jaws would drop open, and they would seem to be mesmerized. They were also much less aware of other things going on around them. If kids have a glazed look in their eyes, is it possible that they could still be listening, absorbing, or remembering? The answer is, the research remains to be done.

Q: I get the general impression that you're very pro-television—that you see it having enormous potential. Can you give some examples that give you hope for what TV can be?

A: The future requires a look at the distribution system. Television is becoming home video. The networks will probably continue to go for the large audiences, which makes you suspect

that things might not change an awful lot. On the other hand, there are other distribution systems which allow you to reach smaller audiences. These include cable, home videocassettes, and videodiscs just now on the market. This gives me hope for reaching more esoteric markets in the same way that the record industry appeals to all different kinds of tastes.

Q: A lot of people are speculating on what the home video market and future media picture are going to be. What are your projections?

A: PBS predicts that by 1990, rather than buying a television set, you'll buy an IVT, an Integrated Video Terminal. This is a home electronic center which includes television, high quality audio, stereo, radio, possibly a small computer, and possibly a videotape recorder built right in. All this electronic equipment will be packaged into one terminal. That's part of the technology future for home video.

Home videocassettes and home videodiscs have a new market. Right now there are approximately 800,000 home video recorders; the videodisc market is still unknown. The success or failure of both videotapes and videodiscs will depend on the kinds of software that will be available. In other words, if the material that's available on a videodisc is interesting and good to enough people, it will become widespread just like records are now.

Home Video and Libraries

Q: Home video is based on the assumption that people are going to want to make choices about programming and become very involved with the experience of watching television. But there seems to be pretty compelling evidence that people watch television primarily to relax; they are probably habituated to the passive nature of the experience. The expectation that people will want to make programmed choices seems contradictory to what we know the experience of watching television to be.

A: I guess I'm hopeful that because of the new distribution marketing potential, production values and the kinds of things you'll be able to buy will be interesting enough so people will be able to watch them with alertness and concentration.

Q: But if people are so conditioned to watching commercial TV for the fireplace effect, what is their incentive to go out and buy more programming?

A: My impression is that by and large, people are not entirely satisfied with broadcast television, even though they do watch it. So their incentive to buy is to find something better. Another thing is that there are going to be new

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discounted an average of 65%
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Best Buys In Print

BBIP is a quarterly guide to discount books from remainder and publishing houses. Beginning with issue six, Title and Author Sections will be published separately. Each Section, \$25. Both Sections, \$45. Sample copies are available from PIERIAN PRESS 5000 Washtenaw, Ann Arbor, MI 48104

The Source

forms and styles of software. For example, now if you like jazz or rock and roll, you can go out and buy a record by your favorite group. The record industry feels that if and when the videodisc is widespread, instead (of buying the audiodisc) you'll buy the videodisc because it'll have superior audio in stereo. You'll be able to see the group, and maybe it will do some very creative visual things that'll enhance the music and create a new kind of experience.

Q: Many libraries around the country have video collections or are getting into video and other forms of media. What role do you see for the public and university library in regard to video software?

A: For me the role of the library is that of a resources center, and that major resource is books. I'm happy to see more progressive libraries expanding their collections to films, slides, and videotapes. It's a way of attracting people to the library—maybe if video is the draw, they'll start to get interested in books while they are there.

Q: Do you think video hardware should be a resource libraries provide?

A: I think having production equipment is OK for internal purposes—to develop programs, to instruct new personnel, or to develop tapes to be used for

the community. But in general, I don't think it would be a good idea for libraries to get into production. Number one, they're more resource centers for information than centers for producing information. I don't think a library should be a print shop, and I don't think it should be a production studio. Another reason is that it's just so expensive and so difficult to make good TV. There's a feeling that all you need is a camera, a recorder, and an editing deck to make great video; it's just not that easy.

Q: I asked that question because it seems people should have access to the most rudimentary tools of video production, since we are bombarded daily with the output of those tools. I'm wondering if you see any place in society where that should exist.

A: The access should and does exist. Many states have state-funded programs that make video equipment available to artists and independents. It might turn out that in certain communities, the library is the perfect place for video equipment access. In fact, that did happen in South Hadley, Mass., where Mt. Holyoke College is. The Massachusetts State Council on the Arts had a video artist-in-residence at the library for six months, and the library provided equipment. The artist helped

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1980 30-minute video program
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Developed jointly by the Agency for Instructional Television, the American Foundation for Economic Education, the Joint Council on Economic Education, and a consortium of state and provincial agencies with financial assistance from fourteen foundations and corporations. Produced under the direction of AIT by the Educational Film Center (North Springfield, Virginia), the Ontario Educational Communications Authority, and station WFAA (Dallas 1978).

Features include:
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PROGRAMS

- 1. Choice (Opportunity Cost):** Gordon is big choice is how to use his time, a scarce resource on an afternoon when he is invited to both a fast game and the amusement park. (18:41)
- 2. Minimum Dues (Personal Decision-making):** Alan and Dale face how to use the gift certificate by getting a new suit, making a purchase, or using the gift certificate to buy a new suit. (18:41)
- 3. We Decide (Social Decision-making):** A society of wheat bakers faces a choice to close or to stay open. (18:41)
- 4. Give and Take (Trade-offs Among Goals):** Frankie and Jim offer about what is more important: buying a new house or improving the garden. They learn that an opportunity cost can be avoided, and that through trade-offs they can give up some of one thing to get some of another thing. (18:13)
- 5. Lids and Slits (Increasing Productivity):** Rudy talks over the management of the farm's production and increases productivity. (18:13)

1. Why Buy (Buying Decisions): When buying goods or services, a consumer must choose among alternatives and act on the basis of the information available. (18:41)

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people who came to the library make videotapes. But an important point is that the library didn't have to do it alone. It had outside help.

Q: What are some videotapes which deal with the subject of videotape and television?

A: Electronic Arts has some very interesting sampler tapes that are introductions to video and video art. They show samples of the work of many different artists. One of these is called *Video, The New Wave*; another is called *Report '74* from WNET. These tapes are good introductions.

Q: One last question. What are some of the projects that you are involved with right now?

A: I'm presently completing a video-art show with a local PBS station, WGBY in Springfield, Massachusetts. And I'm consulting on a Fiber Optic Interactive Community Communications System in Japan. Every home has a TV set, a microphone, a camera, and a small computer terminal—it's a two-way system which will allow people to participate directly in community decision making from their homes.

Q: Is it like QUBE, the two-way video system being tried out in Ohio?

A: It's six years ahead of QUBE. QUBE can only handle limited feedback from the viewer, whereas the Japan system can handle much more sophisticated conversational interaction.

SELECTED RESOURCES

China in Books: A Basic Bibliography in Western Language was compiled by Norman E. Tanis, David L. Perkins, and Justine Pinto of California State University/Northridge, to support the new courses on China being offered in American high schools and colleges. Some 4,050 old and new titles are arranged under 21 general topics. The appendix identifies 181 basic titles which the authors believe should be held by even the smallest library. The 238-page bibliography is fourth in the *Foundations in Library and Information Science* series, edited by Robert D. Stuart. \$35 from JAI Press, POB 1678, 321 W. Greenwich Ave., Greenwich, CT 06830 (0-89232-071-0, 77-24396).

Conference organizers may find just what they need to know in *Successful Conference and Convention Planning*, by Robert H. Drain and Neil Oakley. Topics include planning, promotion, transportation, accommodation, speakers, and family programs. Budget sheets, events charts, menus, and contracts dot the 205 pages. \$14.95 from Quality Books, Inc., 400 Anthony Trail, North-

brook, IL 60062 (0-07-082609-9, 78-001033-7).

The Mental Health Materials Center, a nonprofit educational agency based in New York, has files of more than 30,000 printed works and 500 audiovisuals on mental health and family life education. From these, experts selected, described, and evaluated 855 items in two volumes totaling some 1,500 pages. The materials are designed to serve "everyone concerned with the study of human behavior" and provoke thought and discussion.

The Selective Guide to Publications for Mental Health and Family Life Education, edited by Hal Rifken, is \$37 (0-8379-5001-5, 78-71071). *The Selective Guide to Audiovisuals for Mental Health and Family Life Education*, edited by Jack Neher, is \$27 (0-8379-5101-1, 78-71072). \$58.10 for the set, from Marquis Academic Media, Marquis Who's Who, 200 East Ohio St., Room 5617, Chicago, IL 60611.

Directory of Learning Resources for Reading, 1979-80, purports to be the first nationwide listing of learning and funding sources of special instructional programs for children and adults with reading learning disabilities. Editor Carl J. Buehler provides an overview of current trends and issues, concise summaries of federal reading improvement programs, and a list of major reading organizations, including their publications and executive directors. The 266-page work is indexed by organization and state. \$39.50 from the Bureau of Business Practice, Inc., 24 Rope Ferry Rd., Waterford, CT 06385.

Two companion volumes, *Directory of Learning Disabilities* and *Directory of Special Education for the Handicapped*, are scheduled for release soon; each will be \$39.50.

I & R in the 1980s is the topic of the lead article in the first issue (spring 1979) of *Information and Referral: The Journal of the Alliance of Information and Referral Systems*. Edited by Alvin L. Sallee, a social work professor at New Mexico State University/Las Cruces, the journal is published three times a year—spring, summer, and fall. \$12 from AIRS, POB 10705, Phoenix, AZ 85064.

Beginning documents librarians and their colleagues in nondepository libraries may increase understanding of their field with *From Press to People: Collecting and Using U.S. Government Publications*. Author Yuri Nakata explains documents publishing procedures and their effects on library handling of

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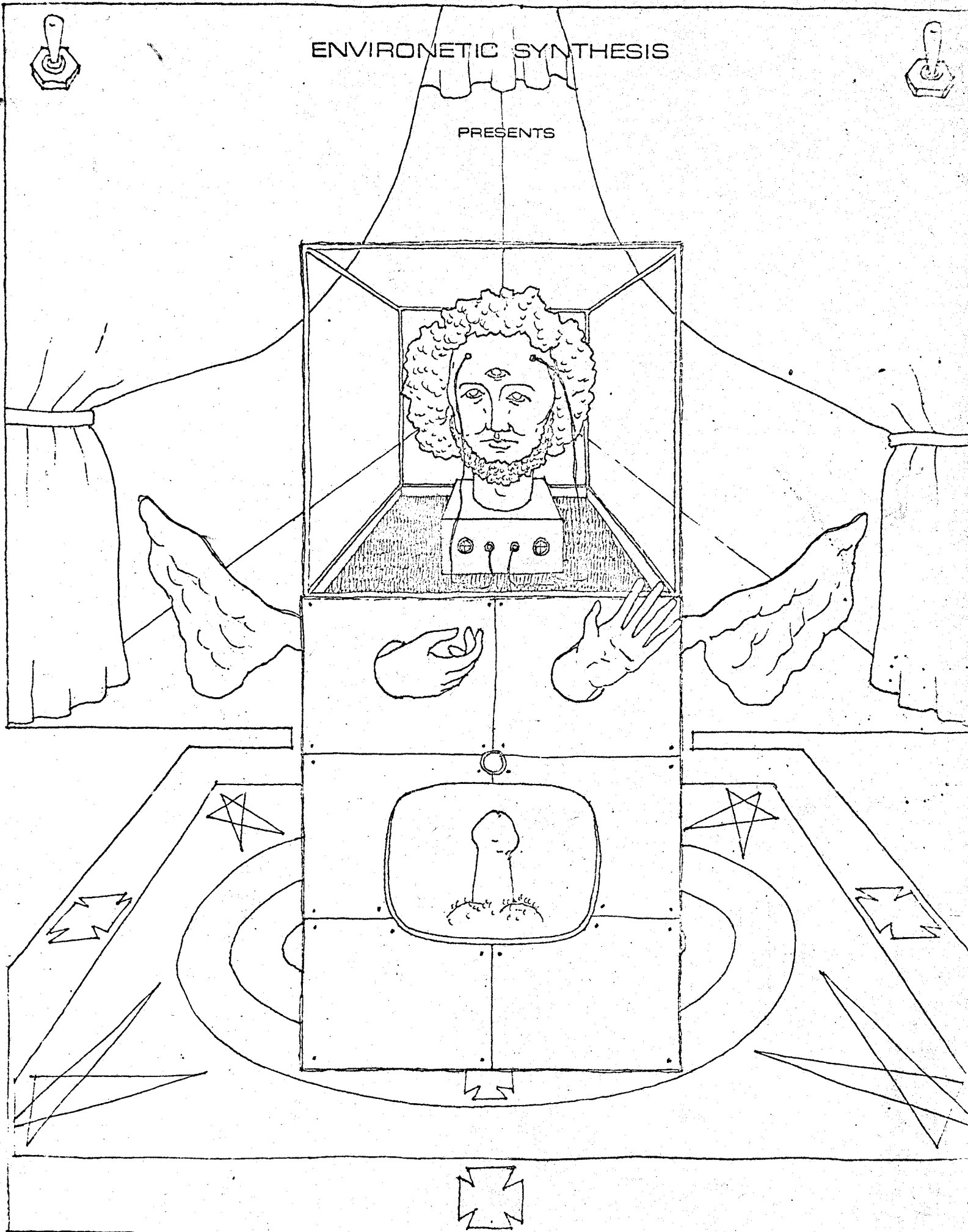
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Phil