

In the last issue of *RADICAL SOFTWARE* (number 3), we detailed a plan for the distribution and exchange of videotapes. Our concept was that people themselves know best what information is useful to their lives so rather than producers who anticipate "markets" for video information, there has to be a system which reinforces indigenous information processes.

Our distribution plan had two modes. One was the outright sale of video software for money, or (less) money and blank videotape to do the copying on. The other was an information marketplace where one videotape maker could exchange software with another.

Then, out of the videotapes we received in exchange for our own (Raindance) software, we proposed to assemble a *Video Access Catalog*, which would be a program tape offering excerpts from the best tape coming in. That composite tape was then to have been available for outright sale by itself.

The final component of the distribution plan was the outright sale of videotapes made by individual producers to video centers like universities (and later homes via cassettes) which have playback equipment, an audience and money, but which have not yet begun to make their own tapes for distribution.

The availability of these tapes would be known through the *Video Access Catalog*, announcements in *RADICAL SOFTWARE*, and promotional mailings.

To avoid an overly centralized role on our part, we designed the system so that master tapes would stay with the producers and we would pass on sales orders to them so that they could do their own distribution. Or, they could agree to let us hold their masters and do their distribution for them.

In either case, we hoped that others would set up their own distribution system. To aid that process we pledged ourselves to *Process Print-Out* which would be a periodic debriefing of how the plan was going. Here is our first report:

In the past 3 months we have exchanged videotapes with 15 groups or individuals. We have sold tapes to 8 other people. (A complete listing of those transactions is in the box below.)

These sales were made at our original price structure of \$55 an hour for outright purchase, \$28 a half hour. That price includes blank tape, handling and mailing.

In addition to those sales and exchanges, we received some finished tapes whose producers want us to do distribution. Along with a sales form, they are listed on the inside back cover of this issue of *RADICAL SOFTWARE*.

Aside from the original publicity about the plan in *RADICAL SOFTWARE* number 3, the only sales attempt we made was a special mailing to our own list of people we know have playback equipment. We did this as part of an agreement to help distribute a composite videotape made by people at the Mayday demonstrations in Washington who called themselves the Mayday Video Coalition. Along with the Mayday tape we offered those listed in this issue.

These are our temporary conclusions:

The exchange part of the network has been more successful than the sales attempt. This is because most people actively involved in alternate television know each other while straight cash customers are just now learning of our work.

While we are buying blank videotape at below our original estimate, the rise in postal rates and low volume have led us to keep our sales prices the same.

PROCESS PRINT-OUT

VIDEOTAPE SALES: April thru June 1971

<u>Purchaser</u>	<u>\$ (raw tape) paid</u>	<u>Software sent (minutes)</u>	<u>Postage</u>
1. JIM LANDIS	\$65.00	Isle of Wight, Altamont, Woodstock (60)	picked-up
2. ANTIOCH COLLEGE Columbia, Maryland	\$60 plus 2(60)	Tender is the Tape II (60) Clinton Project (60)	\$1.42
3. CENTRAL MICHIGAN U. Mount Pleasant, Mich.	4(30 min. tapes)	Clinton Project (30) College Life, Buffalo (30)	\$1.80
4. UNIVERSITY OF ALBERTA Alberta, Edmonton, Can.	\$178.70 plus 6(60)	Best of the Raindance data bank 6(60)	\$24.76
5. H. KLEINFELTER	\$55.00	Mayday (60)	no record
6. VIDEO THEATER PRODUCTIONS 24 Brighton Avenue Allston, Massachusetts	\$90.00	Frost, Cleaver-Leary, Media Primer, Cuko (80)	\$6.09

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VIDEOTAPE EXCHANGES: April thru June 1971

<u>Producer</u>	<u>Software (minutes)</u>	<u>Software (minutes)</u>	<u>Postage</u>
1. COMMUNIVERSITY 211 Bay State Rd. Boston, Mass.	we initiated ⁺⁺	Tender is the Tape II (60)	picked-up
2. HARVEY KORNSPAN American Film Instit. Beverly Hills, Calif.	Los Angeles county art museum (20)	we dubbed his software on our tape and returned his tape	\$2.20
3. CALIFORNIA INSTITUTE/ARTS Los Angeles, California	we initiated	Clinton Project (60)	\$1.68
4. J.O. MALLENDER Villagatan 12 Helsinki 15, Finland	we initiated	Bucky Fuller, Wise Gallery show, New York scenes, St. Patrick's Day parade (60)	\$6.00
5. Eric Siegel 110 W. 13th Street New York, N.Y.	Eric Siegel's N.Y: Central Park En- vironment April 1971	\$20 royalty*	delivered
6. THE ULTIMATE MIRROR 308 West 82d Street New York, N.Y.	Ibiza	\$20 royalty*	delivered

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⁺⁺no return software received for tapes we initiated as of July 8, 1971

*royalties paid by Raindance for tapes used at college gigs