

Sales of videotape is not a self-supporting enterprise and definitely cannot yet support a straight exchange. (Our losses, however, are minimal, as we are using our existing hardware and administrative structure to handle requests. It receives support from *RADICAL SOFTWARE* sales, New York State Council on the Arts grant money, and consultancies.)

We are hesitant to push the plan and have it appear as something it is not intended to be (i.e. a super-slick "underground" videotape network mail order service.) However, we feel there is a difference between traditional marketing, where people are forced to buy; and access, where critical information is available to allow users to make their own decisions. Thus, we want to accelerate the availability of videotapes in as intelligent a manner as possible.

At this point our own affairs enter in. We have decided to relax business activities over the summer and concentrate on creative ones. This means our administrative structure will function solely on existing projects: *RADICAL SOFTWARE* distribution, preparation of a New York State index of video activity, and response to current (including this one) tape offers.

During the summer period (July and August) we are going to do a variety of things. Beryl and Ira will spend part of their time traveling and videotaping through the Mid- and Far West. They plan to attend a convention of the National Student Association in August

(in Colorado) and see what interest heads of college governments have in a university tape exchange network.

Louis, Megan, and Jodie plan to remain in or near New York to administer distribution of tapes and circulation of *RADICAL SOFTWARE*, and help ease the transition to our new loft (see inside front cover).

Michael will be traveling and videotaping through Japan and the Far East.

And Dean and Dudley will be working out of a country home in upstate New York on a local CATV project along with tape editing and duplication. They will also run student videotape workshops in conjunction with the Metropolitan Museum of Art.

In the fall, our current grant (which pays salaries) from the New York State Council on the Arts expires. While we have applied for renewal and expansion (to include computers in symbiosis with video), we are not planning on it. This is not out of pessimism, but because we want to maintain flexibility so that if we do receive more money it will aid an ongoing structure, not resuscitate a dying one.

Thus, the role of a distribution network becomes very important to

our own future. If we are to do it, it has to be self-sustaining. And we need it to distribute our own videotapes.

Our distribution strategy will be a synergy of the intelligence we accumulate from visiting people and seeing their tape, and what they say their needs are.

We will implement it through personal contacts and our own mail order network which includes *RADICAL SOFTWARE* subscribers (more than 1,000 past and present), returns from questionnaires we have distributed asking people if they have hardware, and other mailing lists we have access to (e.g. Sony dealers, schools).

While we have only committed ourselves to six issues of *RADICAL SOFTWARE*, we now plan to maintain some print presence (with a less expensive and time-consuming format) and that will help maintain access to the network.

So, in short, we commit ourselves to making the network self-sustaining. (We may offer it as a service to groups with enough money to support an ongoing subscription.)

If you have tapes you think we can help with, if you want to exchange tape, or if you have general feedback, please let us know.

END

page 2: EXCHANGES

PROCESS PRINT-OUT

VIDEOTAPE EXCHANGES: April thru June 1971

<u>Producer</u>	<u>Software (minutes)</u>	<u>Software (minutes)</u>	<u>Postage</u>
7. HOMESKIN P.O. Box 3125 San Francisco	Doukhobors community in Skaskatchewan 2(30)	San Francisco Oil Spill (30); Ezekiel Family commune (30)	no record
8. MEDIA ACCESS CENTER 1115 Merrill Street Menlo Park, Calif.	Video Potatoes: California living composite (60)	Jack Moore European underground tapes 2(20) plus \$30 royalty**	nr
9. ANTIOCH COLLEGE AV DEPT. Yellow Springs, Ohio	Ohio farm environment (20)	Clinton Project kids make own TV (30)	\$1.07
10. JOHNNY VIDEOTAPE 465 9th Avenue Santa Cruz, Calif.	Economics of video (40)	Tender is the Tape II: Raindance composite (60)	
11. CHALLENGE FOR CHANGE Montreal, Canada	we initiated	Tender is the Tape II (60)	nr
12. STATE UNIV. OF NEW YORK Buffalo, New York	Composite: University life (60) & raw (60)	Yippies invade Frost, Cleaver (60); Altamont (60)	nr
13. BOB WITHERS 275 Dwight Street New Haven, Conn.	Abstractions (30)	Knowledge & Industry III: Raindance Media primer (30)	\$.98
14. BLACK PANTHER PARTY BP 118 Grande Poste Algiers, Algeria	we initiated	D.C. demonstrations 1970, Nixon peace speech, moonwalk, astros party (80)	\$6.09
15. BRIAN SMITH 2417 Dupont Ave. S. Minneapolis, Minn.	borrowed tape, software promised later	Clinton Project (30)	\$2.40
16. ANT FARM 247 Gate 5 Road Sausalito, Calif.	Wild Seed: media nomad composite (30)	Raindance composite: double feedback, Altamont, rap on junkies 2(30)	picked-up
17. X-TV 9945 86 Avenue Edmonton, Canada	Electric Letter: sights of Edmonton, rock music, FLQ raps (20)	Clinton Project (20)	nr
18. FREE VIDEO P.O. Box 11 Station N Montreal, Canada	Free Video Festival, March 1971 (30) on (60) tape	Ecology edit, motorcycles, farming (60)	picked-up
19. SOURCE COALITION 2115 S Street NW Washington, D.C.	we initiated	Bucky Fuller, Nixon off-air (80)	picked-up
20. VIDIOTS c/o Fred Endsley UCLA Dickson Art Center Los Angeles, Calif.	Information Sampler: organic farming, jamming, studio work (20)	Bucky Fuller (30)	nr

IN →

OUT →

*Royalties paid by Raindance for tapes used at college gigs