

Use of VTR in Children's Personality Disorders

Use of VTR in the treatment of young children with psychotic disorders, psychoneurotic disorders, personality disorders, transient situational personality disorders, chronic brain disorders and autism.

- Andy Selter, Laurel House,
1896 West 15th, Vancouver, B.C., Canada
- 1-Taking video of the children acting out seems to affect their behavior. e.g. girl being force-fed at meal times—watched herself later that day. She became very aware of the camera; never had much trouble feeding her again.
 - 2-Body image—one of the difficulties confronting the brain-injured child is his confusion about time, space and body orientation. With video they become aware of different parts of the body—watch themselves on monitor as they do body movements.
 - 3-These children have problems sequencing temporal orders. They have trouble answering questions like "What did you do before breakfast? After breakfast?" We can video kids in action, ask them what they did afterwards and use the tape as an aid.
 - 4-Making puppet shows etc. to aid expressive language.
 - 5-Field trips—playing back to see what they did.
 - 6-Behavioral record using time sampling technique. The child is taped for approximately 5 minutes in two different situations (structured and unstructured) once every two or three weeks. The purpose is to develop a library of child's behavior to observe his development over a long period of time.

Laurel House has had unexpected success in their use of video with autistic children.

Underground Newspaper Distribution

Dear Merrily

I'm writing to you because Charlie doesn't have the time or energy write now. He is skidding logs out of the bush with horses 12 hours a day and then trying to get the garden in the evening.

Our information is very limited. The little information we did have in the way of files was confiscated by the police with all our records. As for arrangements, all our work was done on consignment which leaves you holding the bag if you should back out. It wasn't infrequent that bookstores would refuse to put issues on the stand because of pornographic material. This leaves you stuck with several hundred newspapers with one photograph on pg. 12 of some love-in with a naked body in the background. Most of the people we dealt with were into making money and staying clean but a couple of places just wanted to make available to the public an alternate viewpoint. Since we were distribution that meant there were three parties involved—publisher, distributor, store—all taking cuts. All the stores we dealt with wanted about 1/4 of cover price unless they could sell in volume like Rolling Stone then they were willing to take the paper or magazine for a smaller amount. Most of the stores did not change the cover price although a few always added 10c-15c to the price of the papers.

We found a lot of stores were unwilling to take a paper directly from the source but they would take a variety of papers from us. The problem is that there are very few outlets that can sell in quantity any given paper. Therefore for them to take an individual paper is not profitable because of the time and bookwork involved. On the other hand if they get from 5-10 copies of 15 or 20 different papers this makes it worthwhile. (This includes college bookstores that took papers from us and sold well but not any quantity of one paper.) The picture for individual papers is pretty bleak as far as I can see because no one

wants to keep books and carry on correspondence for 5 or 10 35c papers a week.

As far as importation goes we had very little problem although Steve Harris (editor of *Octagus* in Ottawa) started up a distribution business in Ottawa and had nothing but hassels with 3/4 of his papers being held up at customs for such a length of time that they were no longer able to distribute them (in one issue of *Village Voice* (what could be less obscene) they found fuck on page 32) These are the two extremes—we had no problems—Steve was plagued by them. Oh—papers should always be sent by mail—they will usually go through with no hassels. We had one paper *Cream* that insisted on sending their papers by shipping companies. These were inevitably caught by customs people and if not found obscene then they want 35% duty because they are objects to be sold. Through the mail it is just classed as printed material.

Stores we distributed in Montreal which might be good outlets are:

- 1) Classics (stores across Canada) the people to get in touch with are the people at 1327 Ste. Catherine West.
- 2) Phantasmagoria (record shop at 3472 Park) probably won't sell in quantity unless music magazine but good people willing to get the word out.
- 3) Mansfield Book Mart (2065 Mansfield) won't sell in quantity but good people.
- 4) Montreal Paperback (2075 Bishop)
- 5) Browsers (3505 Park)

If a paper or magazine wants to get the word out these are good people but they won't make any money. All our other contacts are either out of business or they are not good people to deal with.

Well I must close now if I am to get this to the mail.

Molly

Nova Scotia College of Art and Design publications. A catalogue (8 1/2 x 11, Soft Cover, 24 pages) consisting of one work (Photograph, Diagram, Print or Words) representing each participant in the N.S.C.A.D. exhibition at a space for \$1.00. (Add 25 cents for mailing in Canada and U.S.A., 50 cents for Europe).

Trans VSI Connection NSCAD - NETCO, Sept. 15-Oct. 5 1969 (Published: 1970) consisting of an exchange of information between **The Nova Scotia College of Art and Design** and **Ian Baxter's N.E. Thing Company** via Telex, Telecopier and Telephone. The N.E. Thing Company initiated proposals and the college community responded with some appropriate activity. The book is a chronologically arranged record of the exchange: letters, maps, drawings, photographs and telegrams. 8 1/2 x 11 inches, soft cover. 110 pages. Price: \$4.00 from A SPACE (add 25 cents for mailing in Canada.)



Glorious Fujicolor. More than 500 of Osaka's "avec" hotels—so called because the Japanese check into them with their lovers—feature the video-tape extra. "This is an electronic age," explains Seishichi Sawa, manager of one of Osaka's avec's. "It's natural that our patrons would want to be electronically elevated to a romantic mood."

Operation of the pornnetwork is simple. The tapes are run through a video player at the front desk. When customers drop a pair of 100-yen coins into a slot on a TV set in their rooms, the result is instant pornography, often in glorious Fujicolor. Picking up a show in midstream makes little difference; one popular pinkie simply falls—erotic coed as she hops in and out of a series of bedrooms.

Video-taped pinkies are beginning to face stern competition. In some hotel rooms, video-tape recorders have been installed. A switch near the pillow starts a camera recording activity on the bed. Afterward, another switch provides instant replays. Rooms so equipped are in steady demand: one couple attempting to sample the pleasures of an avec hotel was told by the maid to wait at a nearby coffeehouse. "All the rooms are occupied," she said, "as usual."

Erotic Bliss. Despite the demand, the hotels charge nothing additional for the service. Most, in fact, offer a remarkable range of extras, including mechanized beds that make a bewildering variety of movements, and even tape recordings of the sounds of erotic bliss. "We Japanese have few fixed ideas when it comes to sex."

Therapeutic-Industrial Complex

In recent years radicals have become intrigued with the democratizing potentials of video tape. When psychiatrists and other elitist and non-democratic therapists began turning increasingly to 1/2 inch video tape, it did indeed begin to look like the "greening" of therapy. Unfortunately, when one examines the therapeutic settings of such reknown therapy video-freaks as Milton Berger, M.D., (with whom I have worked) one can't help but become rapidly disillusioned about Berger's and others' therapeutic efficacy and radical politics.

Video tape is considered to have a radical potential because it can be used and viewed by anyone. The artificial dichotomy between taper and viewer is removed and with it the mysticism of mass media. Video tape can turn the passive viewer into an active articulator of her/his surroundings, increase real communication, enhance community and decrease alienation—all of which is therapeutic, and none of which has anything to do with the way psychiatrists have used video for therapy.

The over-arching trends in therapy systems have in general pretty much paralleled the trends in the economic and industrial system, namely a trend towards "technologization" and glamorous mechanization. In psychiatry the setting of therapy is going from couches to cameras (albeit, video cameras). Therapy has joined the electronics industry to become part of a therapeutic-industrial complex. Though there has been an evolution in the technology of therapy, the politics of therapy remain the same. The artificial dichotomy between "patient" and professional remains. The camera in the hands

of the therapy professional is a one way tube, controlled authoritarily by the professional, mystifying and pacifying the "patient". Berger, et al don't seriously use feedback mechanisms, but rather the old broadcast model of a leader or master of ceremonies with a passive audience or "patients", imposing on them arbitrary interpretations of what and what is not pathological.

Video feedback remains potentially radical, and as such we applaud their use as an adjunct to therapy. What we do oppose is the political context of contemporary therapy and the politics of its therapists. A pig therapist dispenses pig therapy, whether the "patient" is on the couch or in front of the camera. In the hands of a Berger, video tape has become not the "new morning" of a democratic therapy, but the latest form of technological rip-off.

Richard Kunes (Psychiatrist)

Jean-Paul Sartre recently made a long public statement on the socio-political situation in Quebec. In a video-taped interview with the actor Jean-Pierre Compain and two other Québécois, the eminent French philosopher delivered a relatively detailed analysis of the October crisis and its consequences. This video-tape was shown publicly for the first time in January in Montreal, before some 300 people at a seminar organized by the Quebec Committee for the Defence of Civil Liberties.

Dossier Z is a summary account of police and political interference in journalists' work during the October kidnapping crisis. It was released April 15 but few of the news media within Québec or outside carried details.

The report is divided into:
 1. "Unmotivated Arrests of Journalists"
 2. "Direct Interference"
 3. "Searches of Reporters and Press Photographers"
 4. "Policemen" Disguised as Journalists in Press Conferences"
 5. "Journalists Molested and Professional Equipment Damaged"
 6. "Journalists' Appearances in Court"
 7. "Self-Censorship by the Communications Media During the October Crisis"
 Each section is documented with detailed reports of actual cases. The 26 page report was compiled by the Fédération Professionnelle des Journalistes du Québec. Write to them at:

1057 rue des Erables, Bureau 8,
 Québec 10, Québec
 for the full report in French or the somewhat abridged English translation.

Claude-Jean Devirieux, a journalist This was not only unpleasant but also abhorrent with the French CBC-TV network, had normal. Some journalists use a well-known already noticed the presence, during the technique which is usually effective in getting press conferences held during the October their subject to talk: they act as the devil's crisis, of a team of technicians recording the advocate, so to speak. This is the case with speakers' remarks on a small Sony tape-recorder. But this journalistic technique, effective in a press conference or the exercise that this was a police team, the CBC journalist of the profession, can, if taken out of context at first found the matter amusing. Then text, distort the image of the journalist in he thought that perhaps it would be better if question. Fearing the use which the police gathered its own information, policemen-cameramen might later make of directly from the source, rather than being the tape of his questions or his gestures, obliged, as had previously been the case, to Devirieux asked the two technicians to identify the tapes or films made by journalists. They claimed they worked

One morning, during a press conference for the National Film Board. Being well acquainted with the NFB staff and their method of work, Devirieux did not believe this. He asked them brusquely: "Are you present. But instead of simply filming the speaker, the cameraman and his assistant focussed on Devirieux, thus recording his personal reactions as he asked questions and during Cinq-Mars' responses. Devirieux at once notified Cinq-Mars, then the management of the National Film Board and the President of the Fédération Professionnelle des Journalistes du Québec.