

## VIDEO TAPE SURVIVAL

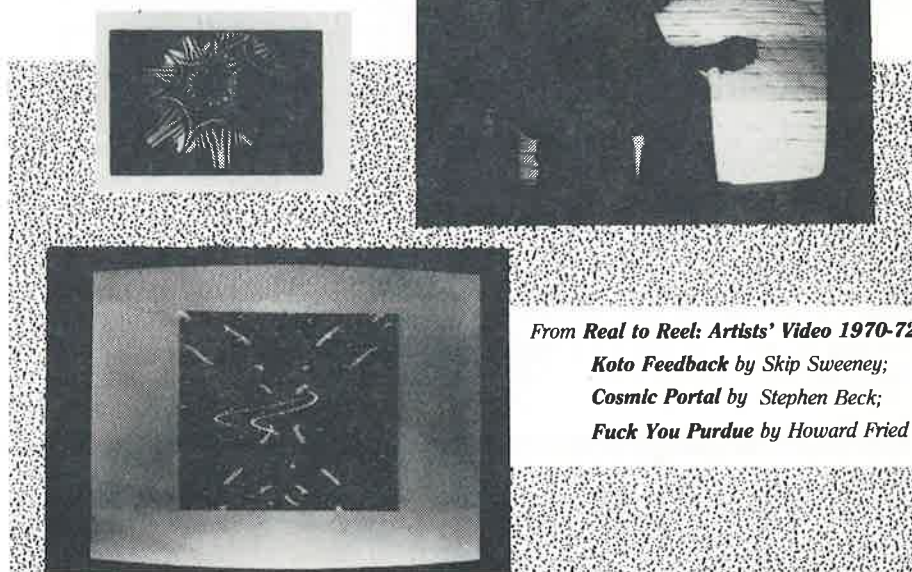
### The Cleaning, Time Base Correcting and Reformatting of Deteriorating Video Tape for *Real to Reel: Artists' Video 1970-72*

by Sharon Grace

*Despite having names of Greek shepherds (polystyrene, polyvinyl, polyethylene), plastic, is in essence the stuff of alchemy.... It is less a thing than the trace of a movement.... In the hierarchy of major poetic substances, it figures as a disgraced material, lost between the effusiveness of rubber and the flat hardness of metal...*

Roland Barthes, *Mythologies*.

It seemed like a fun idea. A show of the first, ½ inch, open reel, video work produced in the late 1960s and early 1970s by San Francisco Bay Area artists Stephen Beck, Howard Fried, Paul Kos, Richard Lowenberg, Tom Marioni, Skip Sweeney and Willie Walker. Discussion with the artists confirmed there was interest and excitement at seeing, some 15 years later, this first Bay Area video work. For many artists it had been a time of heightened creativity as they found their muse in the unexplored dimensions of the new video technology. Introduction of the new tools coincided with the move away from materialism and the marketing of art as commodity. It had been time for the primacy of the idea over its object. Funding was provided by the California Arts Council and the San Francisco Art Institute to present the work on a large screen projector, in an evening event, *Real to Reel: Artists' Video 1970-72*, at the San Francisco Art Institute.



From *Real to Reel: Artists' Video 1970-72*.

*Koto Feedback* by Skip Sweeney;

*Cosmic Portal* by Stephen Beck;

*Fuck You Purdue* by Howard Fried

It was obvious from the first that we were facing some 'reel' problems. Video recorder formats had changed constantly throughout the first decade of the new technology, making it difficult for artists to reformat their work. Most of the artists no longer had the appropriate playback decks, and had not viewed their work for many years. In a magnanimous if not naive moment, I volunteered to locate the playback decks. I collected the artists' tapes; borrowed an assortment of old ½ inch, open reel, decks; applied to BAVC for subsidized use of the Harris 690 time base corrector and made arrangements with Video Free America to use their facility for the reformatting process.

I soon discovered that many of the vintage video tapes were stuck together, like rolls of Scotch tape (the non-video, sticky type). The first tape we attempted to play back froze the Sony 3650 within ten seconds; the image flickered and turned to snow, as the deck ground to a halt. This was

to be the scenario for every one of the forty-three, open reel tapes we attempted to play back. Clearly more information was needed in order to address the problem of the unplayable, sticky, tapes. Research revealed there are two major factors which contribute to the deterioration of video tape: environmental stress (humidity, oxygen, heat, dust) and mechanical damage (tape mishandling, poorly maintained VTRs).

Although it isn't possible here to present all the information relevant to tape composition and the causes for tape deterioration, the following describes the basics of environmental stress.

#### THE CHEMICAL BREAKDOWN

Video recording tape is composed of approximately 20 wt% magnetic oxide particles and 80 wt% polymeric materials. Recording properties are ascribable to the magnetic oxide particles. Almost all commercial magnetic recording tapes

cont'd on page 4



## New and Renewed Members

Phyllis Bailey, Greg Bedayn, Richard Birt, Jim Brandt, Peter Brown, Ken Butler, Charles Chuks, Steven Cohen, Ray Danehy, Michael Ellenwood, Steve Falcon, Ava M. Ferguson, Bill Fergusson, Mark Freeman, Robin Gunsul, Kevin Hanson, Joseph Inferrera, Erv Knorzer, M. Levesque, Rosemary Lew, Frances Luban, Claire Merrill, Jim Morrison, Diane Nelson, Don A. Olsen, Kevin Pina Earl David Thorp, Irene Siegel, Dawn Shifreen, William E. Ross, Paul Riley, Karen Reese-Palamos, Walid W. Zeidan.

## JUST A REMINDER...

Be sure and get your nominations in before April 20 for the Board of Directors open seat. Anyone who is currently a member-in-good-standing may run for the Board or may nominate another member by submitting a 75-word statement on background and reasons for wanting to serve on BAVC's Board of Directors.

## Special Thanks To Mervyn's

Special thanks to Mervyn's who has made it possible for BAVC to purchase an IBM PC, Amdek amber monitor, Juki 6300 letter quality printer, and a VP 2 Chyron character generator. The IBM PC will be used primarily by office staff for accounting, membership lists, grantwriting, and the newsletter. "The computer will cut my accounting procedures in half," says Dave Weissman, Office Manager. "The VP 2 makes cleaner titles and has many more added features including graphics capabilities and palette animation," enthuses Dwight Kiyono, Facility Manager.

Business plays a vital role in contributing to the arts — in this case to the continued success and high quality of independent broadcast programming. The BAVC staff, Board of Directors and membership join together in expressing a great appreciation for Mervyn's generous donation.



Morrie Warshawski, Executive Director at BAVC hands a copy of Video Networks to Frank Hodson, Chairman of the National Endowment for the Arts who paid a special site visit to BAVC recently. Mr. Hodson was in San Francisco as Guest of Honor for the Business Volunteers for the Arts Awards luncheon and on his way to L.A. to accept an Academy Award for the NEA.

## nota bene

Special thanks to BAVC's Business Volunteer Tom Wood from McKesson Corporation who has been generously donating his time to consult with BAVC staff about the purchase of the office computer and software.



The next issue of Video Networks should arrive in your mailbox **June 15**.

Deadline for notices, events listings, and other information that you would like printed is **May 15**.

The BAVC's general information number is (415) 861-3282.

**BAVC publishes Video Networks ten times annually. Subscriptions are \$15/year and are included with membership. Articles, story ideas or comments about the newsletter are welcome. Information on display or classified advertising can be obtained by calling (415) 861-3279.**

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## LIGHTS OFF! VIDEO ON!

### A partnership between Media and Medicine

by Sally Jo Fifer

"Lights off, slides on," were always the first words uttered by Virginia Ernster, a cancer epidemiologist at the University of California, San Francisco, at the beginning of her slide presentation, *Mixed Messages*. Now Dr. Ernster (or anyone else) can say: "Lights off, video on," and the video version of *Mixed Messages* will speak for Ernster about the ubiquitous and deleterious effects cigarette advertising has had on women.

"Dr. Ernster's presentation was being requested all over the country and it was physically impossible for her to meet the demand," says Bill Vogler, independent producer and director of *Mixed Messages*. "At first we considered making it into a sound-sync slide show but realized that the distribution would be so much wider with a more accessible format like ¾ and ½ inch videotape. Also, people expect information to move more rapidly on television; we could be so much more succinct on video, using half the time for the same amount of information being delivered by a live presenter."

The presentation was pared down from 45 to 27 minutes. Vogler kept the presentation lively with a frequent change of slides and the skillful use of camera movements. He designated at least 10 to 15 slides per page of script, totaling 140 slide changes during the program. "You'll put your audience to sleep unless you have a visual for every point," he warns.

"The slide transposition was the most critical part of the program," he continued. Vogler's camera zooms had to begin and end at precise moments to match the narration. At one point the narrator introduces a recent ad where there is a woman executive smoking. The camera zooms in and focuses on a jar of jelly beans on her desk. The narrator describes the advertiser's subliminal message that this smoker, like Ronald Reagan who also keeps a jar of jelly beans on his desk, may be headed for the Oval Office.

The slide transposition presented other challenges. Ernster's collection of print



advertising was a non-video ratio. In many cases, the vertical format needed borders which could continue the mood depicted on the slide. For example, a dark border with filmy edges frames an ad from the 1920's of a moonlit setting in which a woman tells her smoking companion: "Blow your smoke my way." "The vertical slides had to become horizontal wholes and that is where BAVC editor Lo Mack really worked magic," says Ernster. Vogler concurred, "I knew all along during the slide transfer that BAVC facilities would make my tape into a clear, polished program."

The use of graphs, chyron and Ernster's own narration of the script underlines the scientific foundation of the program. "By having Dr. Ernster do her own narration, we gained in emphasis and timing what we may have lost in professional voice quality. She knew exactly where her audience needed an extra moment to chuckle or to take in some hard facts."

If there is a drawback to turning a slide presentation into video, it may be the lack of ease in updating the material. "In my talk," Ernster says, "I just needed to pull a slide or add a fact. With video I will even-

tually have to re-edit to keep up with recent developments such as lung cancer surpassing breast cancer as the leading form of cancer for women; or R.J. Reynold's new cigarette called the 'Ritz,' with the Yves St. Laurent label targeting fashion-conscious, upscale women."

However, Ernster remains enthusiastic that video will become an increasingly important vehicle for science. "Up until now, we have been using Model T Ford modes of communication. And in a world that may not be able to afford science unless it can give a more immediate payoff, a partnership between media and science is inevitable." The next step, she recommends, is to hook up more scientific research institutes with foundations that budget media. "Do you want to know my fellow colleagues' most frequent question after they see *Mixed Messages*? — 'How do you make a video?'"

For information on how to rent or purchase *Mixed Messages* contact: Better Health Programs, A Project of the Regional Cancer Foundation, 2107 Van Ness Avenue, Suite 408, San Francisco, CA 94109.



cont'd from page 1  
VIDEO TAPE SURVIVAL

employ a polyester urethane elastomer as the oxide binder and also as the backcoat-binder on backcoated tapes. Storage, handling and environmental stability (aging) are related to the polymeric constituents of tape. At ambient temperatures magnetic oxide particles (recording properties) are chemically stable to oxygen and atmospheric moisture, but the polymeric materials are not. The aging of magnetic recording tape, and therefore storageability, is related to the nature and rates of chemical reactions which occur between the polymeric constituents of tape and atmospheric oxygen and moisture. All polymeric materials are commonly susceptible to degradation by chemical reaction with water, a process called "hydrolysis." The environmental factors considered here consist of oxygen, nitrogen, relative humidity (RH) and temperature. Extensive hydrolytic degradation can lead to the generation of *sticky*



*Life with Video* by Willie Walker

and gummy chemical products. Environmental degradation can result from oxidation and/or hydrolysis. Hydrolysis is accelerated by increases in relative humidity (RH), and both of these reactions are further accelerated by increases in temperature. If oxygen and relative humidity are excluded from the environment, the polymeric constituents are next degradable by pyrolysis, which refers to thermal breakdown of the

polymeric materials at high temperatures. In general the order of degradation for polyester based polymers is:

1. hydrolysis (moisture, humidity)
2. oxidation (oxygen)
3. pyrolysis (heat)

The chemical reaction is reversible, a property which suggests a methodology for restoring and rejuvenating environmentally degraded tapes. Being a reversible reaction, there exist environmental conditions of relative humidity (RH) at room temperature which are ideal for long-term archival preservation.

#### GOOD STORAGE HABITS

It is recommended that the storage environment have some type of environmental control to maintain temperature and humidity in the range of 70°F and 50(RH) relative humidity. Cool and dry is better; hot and humid is worse. All tapes, both open reel and cassette, should be stored with some type of hub support, and placed vertically, like books, in storage racks. The vertical placement is necessary in order to prevent the tape from compressing downward against the flanges which can cause edge damage. Prior to

storage of any recorded magnetic tape, the tape should be completely rewound end-to-end to relieve all point stresses and improper stacks. Every twelve months, all tapes in the library should be rewound end-to-end to relieve any stresses that may have occurred during storage.

#### EXTENSION OF TAPE LIFE

Once we understood the malady of the artists' 15-year-old tapes, the next step was to restore them. The Harris 690 time base corrector was not the best model for this type of technical problem. Unlike more forgiving models, the Harris 690 would display any bit of debris or loose oxide as a frame of incoherent information and hold it ad infinitum. This necessitated recleaning the heads, drum, and guides on the playback deck and starting the whole process again. A friend recommended a company on the San Francisco peninsula which had a good reputation for quality tape cleaning services. Strategies were discussed with the company engineers; we were sufficiently reassured, and the cleaning was completed — well almost. Several days later when we tried to play back the newly cleaned tapes, one out of every two played without freezing the deck. Some of the tapes required recleaning three or four times. Essentially the tape cleaning process consists of running the



*Requiem* by Paul Kos

tape, at very high speed, over a razor-type blade which removes debris and oxidized residue from the tape surface. The residue is deposited on removable filters which are cleaned regularly.

However, there is a point of no return in the deterioration process. The technical term for this condition is "the chemical end of tape life," when the plastic polymer constituents have completely degraded. At this point, the tape will begin to shred and peel. Perhaps conservators will develop restoration techniques to correct this problem, but as of now, none exist.

All tape is deteriorating. Since tape formulations are changing, it is difficult to predict the exact storage life achievable

with magnetic tape. Tape manufacturers claim that with ideal storage conditions tape may survive for fifty or one hundred years. The ½ inch open reel tapes seem to be playable for approximately five to ten years. Cassette tapes may fare a little better by virtue of their protective cartridge. Some manufacturers have produced a whole edition of faulty stock which ages prematurely; SONY high density, BR 1975, is one example.

The potential for censorship — what will survive and what won't — is clearly inherent in the problem of tape deterioration. Presently there has begun a joint effort by the National Endowment for the Arts and the American Film Institute to address the preservation and conservation of film, broadcast television and video. However, artists themselves must become and remain alert to the danger of extinction threatening their work and begin to take precautions now.

A truly useful understanding of the problem requires more space than is available here. The research material from this project is available through the Bay Area Video Coalition Library.

Sharon Grace is a Bay Area artist, Director of Video Documentation and Archiving Program and Instructor in video at San Francisco Art Institute.

## IFPA

Information Film Producers of America

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## Events

CPB Program Officers have been invited by **California Independent Public Television Producers** for a reception **May 12** (date subject to change) at Media Alliance, Fort Mason, Building D. Officers will schedule individual meetings with independent producers to review their proposals. Appointments will be set up on a first-come-first-served basis. For more information, call Film Arts Foundation, (415) 552-8760.

The **San Francisco Museum of Modern Art** presents a premier video installation, of *Heaven and Hell* by Bill Viola on **April 11**. It will be on view in the fourth floor octagonal galleries from **April 11 through June 2**. The installation, especially designed by the artist for the museum, investigates the relationship between context and interpretation. SFMMA, 401 Van Ness Avenue, San Francisco. (415) 863-8800.



Photo by Kira Pirov

Bill Viola: Video Installation premiere, April 11 through June 2.

The **28th San Francisco International Film Festival** will take place at a variety of locations **April 11 through April 21**. The 1985 festival will include: in-person tributes to Vincent Price and Ann Margaret; a Latin American series; an Asian series; feature length and short films from international directors; the Bay Area Filmmakers Showcase; and video lunches. The video lunches with the best of the video and television category winners will be held every day from 12 noon until 1 p.m. at the Cable Car Cinema on the podium level of the #4 Embarcadero Center. For a complete schedule, call (415) 221-9055.

The **San Francisco Art Institute's** 1985 MFA Exhibition will be on view at Pier 2 at Fort Mason Center from **May 2 through May 11**, with an opening reception on Saturday, **May 4** from 12 noon to 8 p.m. The opening reception will feature special presentations of performance, film and video as well as the exhibited work. For more information, contact Kathy Brew, (415) 771-7020.

**Film Arts Foundation** will sponsor the 23rd Ann Arbor Touring Festival in early **May**. Exact dates and locations were not available at press time. For further information, call FAF, (415) 552-8760.

## Screenings

**Video Free America** will present *Video Shorts Festival* on Sunday, **April 28** at 8 p.m. at VFA 442 Shotwell, San Francisco. The festival features works under 5 minutes by Michael Scroggins, Tony Silver, Ye Sook-Rhee, Sun Break Productions, Dan Dinello, David Gray, Dan Appleby, Bruce Carlson, David Stout, and Bill Knowland. On Monday, **May 6**, VFA and New Performance Gallery will co-sponsor a new dance video of *Timothy Buckley and the Twisters*. The screening will take place at the New Performance Gallery, 3153 17th Street, San Francisco. Admission for both shows is \$4. For further information, call VFA, (415) 648-9040.



Photo by Lisa English

Video Shorts Festival, April 28 at Video Free America

**Asian Women United** will present the premier screening of *Talking History* by Spencer Nakasako on Sunday, **April 28** from 2 to 4 p.m. at 145 Dwinelle Hall, University of California, Berkeley campus, Berkeley. *Talking History*, the fourth and last videotape of the *With Silk Wings* series looks at the lives of Bay Area immigrant women from Chinese, Filipino, Japanese, Korean and Hmong communities. Admission is free. For further information, call AWU, (415) 547-3258.



Photo by Zand Gee

Talking History, April 28 at U.C. Berkeley

## Call For Entries

The **National Video Festival Student Competition/Exhibition** is open to students enrolled in a post-secondary educational institution for at least one term during the 1984/85 academic year. Sony video equipment will be awarded to regional and national winners, and selected tapes will be included in a curated exhibition of student video work to be presented at the 1985 National Video Festival next September in Los Angeles. The entry form deadline is **May 1**; the tape submission deadline is **May 24**. The Competition/Exhibition is an annual component of the National Video Festival presented each year by the American Film Institute and sponsored by the Sony Corporation of America. For more information, contact: The National Video Festival, P.O. 27999, 2021 North Western Avenue, Los Angeles, CA 90027. (213) 856-7788.

The **Philadelphia International Film Festival (Philafilm)** accepts 3/4 inch and film entries before **May 15**. Categories include: Documentary, Short, Animation, TV Commercials, Experimental, Industrial, and Student. Entry fees vary from \$20 to \$100 based on format and entrant class. For more information, contact: Larry Chatman, 1212 N. Broad Street, 6th Floor, Philadelphia, PA 19107. (215) 977-2870.

The **4th San Francisco Lesbian and Gay Video Festival** seeks entries in 3/4 inch or 1/2 inch VHS before **June 1**. Categories for this year's festival have been expanded to include: erotic video as well as art, shorts, comedy, social documentary, and magazine. Winners will be shown on Bay Area Cable, EZ-TV in Los Angeles, and Manhattan Cable in New York. Entry fee is return postage. For more information, contact: John Canalli, 182 B Castro Street, San Francisco, CA 94114. (415) 861-0843.

**Information Film Producers of America** will hold its 28th Annual **Cindy Competition** sponsored by Eastman Kodak Company. Gold, Silver and Bronze awards are given in 40 categories including: Television Information, Business/Industry, Government, Environment and Ecology, Fundraising, Essay/Short Personal Statement and Documentary. The deadline is **June 4**. For entry forms and additional information, contact: IFPA, Cindy Competition, 900 Palm Ave. #B, South Pasadena, CA 91030. (818) 441-2274.

The **Nebraska Interactive Videodisc Awards** accept level 1, 2, and 3 videodiscs in the following categories: Educational, Industrial/Military, and Consumer (video games, product demonstration). The entry fee

is \$25. The deadline is **mid-June**. For more information, contact: Ron Nugent, NVG, P.O. Box 83111, Lincoln, NB 68501. (402) 472-3611.

**Visions of U.S. Video Competition** is now accepting entries in Beta, VHS and 8mm format. Administered by the American Film Institute and sponsored by Sony, the competition will award prizes, including Sony's Betamovie and Beta HiFi, in four categories: Fiction, Non-Fiction, Experimental, and Music Video. The deadline is **June 30**. For more information, write: Video Contest, Box 200, Hollywood, CA 90078.

## Funding

The **National Endowment for the Arts** is now accepting applications for the 1985/86 US/Japan Fellowship, awarded to mid-career artists in all disciplines for work and study in Japan. The purpose of the grant is to enable artists to observe Japanese traditional and contemporary artistic developments in their fields of interest. Deadline for media artists is **June 1**. For information, contact Julia Moore, National Endowment for the Arts, Washington D.C. 20506. (202) 682-5452.

## Jobs

The **Media Tree**, a non-profit organization whose goal is to develop critical public awareness of the role of the media in contemporary society, is seeking a qualified person to become its first executive director. Salary to \$25,000 a year. The qualifications include a sense of commitment, charismatic personality, and a dynamic approach. Necessary skills include: planning, organizing and implementing community programs; fundraising; grantwriting; effective oral and written communication skills; experience in public relations; and supervision of a small staff and volunteers. Please send your resume, including references, by **April 19** to: The Media Tree, Drawer #56, 1537A 4th Street, San Rafael, CA 94901.

The **Academy Internship**, funded by The Academy of Motion Picture Arts and Sciences, places a limited number of promising new directors with established directors during the making of a feature film, mini-series or movie for television. Interns selected receive a weekly stipend. The internship operates on a yearly cycle; the next deadline is **June 30**. For more information, contact: AIP, 2021 North Western Avenue, P.O. Box 27999, Los Angeles, CA 90027. (213) 856-7640.

## Distribution

The **Great Northern Cable Network** is looking for programming from independent videomakers. Contact: GNCN, 4020 21st Avenue, Minneapolis, MN. (612) 721-2811.

**R J F Film and Video**, a new distribution company targeted to international television and home video markets, is seeking works in non-fiction and avant-garde categories. For further information, contact: R J F Film and Video, 1433 10th Street #7, Santa Monica, CA 90401. (213) 394-2984.

**Video Women**, a cable access series focusing on women, seeks films and videotapes to cablecast 4 to 10 times during a two week period. Send publicity materials and compensation requirements to: Video Women, c/o Access Video, 1150 Greenfield Avenue, Pittsburgh, PA 15217.

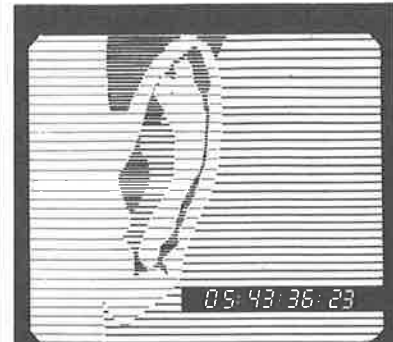
**San Francisco State University (Cable 35)** is now accepting works by independent video artists and filmmakers. 3/4 inch videotape and 16mm film will be considered. Selected works will be featured on a weekly program on Cable 35. For information please write to: Special Projects Cable 35, BCA Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132.

**Art Music, Inc.** seeks video works in 3/4 inch format for a 13-part series to be cablecast on WNYC. Documentaries, video art and other works shorter than 60 minutes are preferred. Selected works will receive \$400 for 2 plays. Contact: Paul Nichols (212) 982-0322; or Wendy Chambers, (212) 624-3506.

**Nightflight** seeks short tapes and films by students and young artists for a "New Filmmakers" segment on USA cable. Those selected will receive \$10/per minute for use. Contact: Carrie Franklin, ATI Video Ent., 888 7th Avenue, New York, NY (212) 977-2300.

**Campus Network**, a television network that broadcasts exclusively to colleges and universities, is now accepting 3/4 inch videos for programming. If accepted, producers will receive \$17 per minute for a one week exhibition period. Contact: Campus Network, c/o Steve Amateau, 114 Fifth Avenue, New York NY 10011. (212) 206-1953.

**Alive from Off Center** is a pilot program serving as a showcase for new dance, theater, music and video works that fuse the performing arts and television. The program will feature a regular series of performance television on public broadcast. Independent producers are encouraged to submit 3/4 inch or VHS tapes immediately for possible inclusion in the series. Send samples of work or inquiries to Melinda Ward, Dir. of Media, Walker Art Center, Vineland Place, Minneapolis, MN 55403. (612)375-7600.



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## VideoLit

If you can't have Toni Treadway and Bob Brodsky in person enlightening you about Super 8 filmmaking—which you can (see BAVC's schedule of summer workshops, page 9)—be sure and pick up *Super 8 in the Video Age*. An accessible and comprehensive training manual, *Super 8* addresses the pros and cons of using Super 8 to originate films or videotapes. Among other topics, it includes discussions of the "democratization of media," technical advice on the medium, and a particularly helpful section on Super 8 systems. *Super 8 in the Video Age* is also available in Spanish. (Brodsky and Treadway, Boston, MA)

*On Screen Acting* by Edward and Jean Porter Dmytryk is a lively dialogue between husband-director and wife-actress about screen acting. Husband-director speaks first, analyzing the techniques that make screen acting unique. Actress-wife follows with appropriate anecdotes and PR shots from her film acting career during the Forties. If you have a penchant for the Big Band Era and Betty Davis stories, you'll love *On Screen Acting*. Otherwise, you may have to pick and choose through the tried-and-true advice of these two Hollywood professionals. (Focal Press, Boston, MA \$9.95).

—S.J.F.

All books may be found in BAVC library.

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April

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April 17

Rob Nilsson, *Signal 7, On the Edge*

April 24

Carol Lawrence, *Executive Director,*  
*Nguzo Saba Films: Were You There, a*  
*7-part series for PBS*

Fees: Members

\$10/each workshop

\$15/for both

Non-Members

\$35/each workshop

\$40/for both

Producers will show samples of their work, discuss formulas for success. Ample time will be available for questions. Participants will have a unique opportunity to MEET THE PRODUCER, up close and personal.

May

BASIC VIDEO PRODUCTION

Sat., May 4, 11, 18 &amp; 25 10-6 p.m.

Instructor: Steve Kuever,

*Instructor/Producer*  
*Marin County Office of*  
*Education*

Class Size: 8 maximum

Fees: \$300/members,  
\$330/non-members

A series of hands-on, intensive workshops especially designed for the beginner. Four all-day sessions will cover the pre-production, production, and post-production process. The class will shoot and edit short group video tapes. The four classes are as follows and must be taken as an entire series.

- Basic Engineering, Lighting and Sound  
Sat., May 4 10-6 p.m.
- Video Camera Workshop  
Sat., May 11 10-6 p.m.
- Control Track Editing  
Sat., May 18 10-6 p.m.
- Production Seminar  
Sat., May 25 10-6 p.m.

The class will have some flexibility in subjects to be covered in the last seminar.

SCRIPT CONTINUITY IN FILM AND VIDEO

Tues., May 28 7-10 p.m.

Instructor: Jan Fishler

*Writer/Producer*

Fees: \$20/members,  
\$50/non-members

A unique opportunity to learn about an important, yet taken for granted, aspect of film and video production. Continuity must be considered by the writer, cameraperson, editor, director and actor. This workshop will discuss continuity as it affects production and post-production. A panel of local film and video professionals, led by Jan Fishler, will share their tips and define continuity from their point of view. Videotapes will be screened to provide examples of continuity.

SPECIAL EFFECTS FOR THE LOW BUDGET PRODUCTION

Thurs., May 30 7-8:30 p.m.

Instructor: Joe Rooney,

*Owner, Alba Editing,*  
*Freelance Editor, One Pass*

Class size: 12

Fees: \$25/members,  
\$55/non-members

No need to pay exorbitant prices for effects that can be achieved on-line. Joe Rooney will demonstrate to participants the special effects capabilities that can be achieved on BAVC's newly revamped CMX editing system with its Grass Valley 1600 1X Switcher. (Note: This is not a hands-on session.)

Joe Rooney, one of the original founders of BAVC, is the designer of the Alba Portable Editing System.

June

SUPER 8 to VIDEO TRANSFER

Tues., June 11 7-10 p.m.

Instructors: Bob Brodsky and Toni  
Treadway

Fees: \$25/BAVC & FAF members,  
\$30/non-members

Filmmakers and authors of *Super 8 in the Video Age*, Brodsky and Treadway will discuss the appropriate uses of Super 8, choosing a production system, video editing in post-production, and transfer of Super 8 to video.

This workshop will be given in conjunction with Film Arts Foundation and will take place at the FAF offices, 346 9th Street, San Francisco.

VISUAL AESTHETICS

Thurs., June 13 7-10 p.m.

Instructors: Bob Brodsky and Toni  
Treadway

Fees: \$15/BAVC & FAF members,  
\$20/non-members

Award winning filmmakers Brodsky and Treadway will discuss visual composition and how to maintain visual composition with moving images. Other topics include: "visible" editing versus "invisible" editing; whether sound or visuals should dominate; and using sound to cover editing.

This workshop will be given in conjunction with Film Arts Foundation and will take place at the FAF offices, 346 9th Street, San Francisco.

BASIC COMPUTER EDITING I

Sat., June 22 10-6 p.m.

Sun., June 23 45-min. individual

sessions will be scheduled

Instructor: Terry Skinner,

*Freelance Editor**BAVC, One Pass, KQED, SFPG*

Class Size: 8

Fees: \$130/members,  
\$160/non-members

Prerequisite: Basic working knowledge and understanding of control track editing; theory of time code.

Sharpen your editing skills and upgrade your knowledge on state-of-the-art equipment with CMX editor Terry Skinner. Learn how to save time and money for on-line edit sessions. A booklet of relevant information is included for participants to keep.

Send check or charge card # to:

BAVC, 1111 - 17th Street,  
San Francisco, CA 94107.

Or call (415) 861-3282 with your Visa  
or Mastercharge #.

All workshops are held at BAVC unless otherwise specified. Registration by mail with check is on first-come-first-served basis. Waiting list checks will be held until the day of the workshop. *Cancellation is required 7 days in advance.* Call to confirm your registration status. No substitutions allowed. Registration form on page 11 of *Video Networks*.



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## Tech Tracks

by Leana Sims

The most exciting development in video production equipment is high speed half-inch "component" video equipment. The advantages of this new format are worth considering: improved color resolution, simplified color correction, Dolby audio, compatible with proposed digital TV standard, and smaller size of both VCRs and videotapes.

"Component" VTRs record the electronic signal before it is fully encoded, thus eliminating several stages of electronic signal processing. It is safe to say that since processing degrades the signal, recording the signal on tape before it is encoded preserves picture resolution. Eliminating the encoding circuitry also reduces the size of the field recording equipment, making it the smallest, lightest professional quality equipment.

The most popular half-inch format so far seems to be Sony's Betacam equipment. Panasonic has developed a high speed VHS format (M-format) whose benefits are similar to the Betacam. Several camera manufacturers have already designed cameras with a component output jack designed to work with the Betacam recorders. It is also simple to adapt any camera to work with a Betacam recorder.

The field equipment can be used in one of two ways: there is a 'Camcorder' configuration that mates the camera directly to the recorder, eliminating the need for a VTR operator, or the recorder can be outboard and connected to the camera via a multipin cable/adaptor.

The facilities that have Betacam players on-line today take the encoded and time base corrected output of the playback machine and route it through the edit system the standard way — not getting full advantage from the component field masters.

However, equipment for post production that will process the component video signal is not far away. Grass Valley, Shintron & ISI are introducing component switchers; Fortel builds a component time base corrector, and component monitors are available.

The drawbacks of the Betacam system are pretty basic. First, the maximum recording time per tape is only twenty minutes; and second, the field recorders

do not play back. The only solution for the second problem at the moment is to bring along a battery powered playback VTR which is one more piece of gear to tote and not practical for engineering type work. Rumor has it that the solution to the first problem is to be introduced at NAB mid-April. The bottom line for independent producers is a cheaper, more portable format whose quality surpasses 3/4" and rivals 1", so Betacam and M-format are sure to be with us for quite a few years to come.

*Leana Sims is an engineer at Applied Video Engineering in Sausalito.*

BAVC BOOKSHELF			
PRICE LIST			
	Mem.	Non-Mem.	
<b>The Independent Film and Video Maker's Guide</b> <i>by Michael Wiese</i>	\$13.40	\$14.95	
<b>Film and Video Budgets</b> <i>by Michael Wiese</i>	13.40	14.95	
<b>Ship Shape Shipping</b> <i>by Wendy Lidell</i>	3.00	3.00	
<b>Film and Video Distributors</b> <i>by Wendy Lidell</i>	8.00	8.95	
<b>Video Networks Festival Directory</b>	2.00	2.00	
<b>Get the Money and Shoot</b> <i>by Bruce Jackson</i>	13.50	15.00	
<b>The Life And Times of Rose Maddox</b> <i>Produced/Directed by Gail Waldron</i> specify Beta or VHS	31.45	34.95	
See registration form for ordering information.			

**VHS EDITING**  
 PANASONIC INDUSTRIAL SYSTEM  
**\$10 PER HOUR**  
 FIVE HOUR MINIMUM  
 1 - 4 HOURS: \$15 PER HOUR  
 Experienced editors available \$15/hr. additional  
 Video production, duplication (VHS, Beta, 3/4")  
 audio cassette duplication, video classes  
**AVC** Audio Visual Consultants  
 1440 Broadway, Suite 422  
 Oakland, CA 94612 (415) 839-9745

FREE Parking  
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 Hot-dog  
 from B&W

## Classifieds

**3/4" EDITING AT \$20/HR. OR LESS** including VE 93 with window-dubbing, listing, fades, DBX, and mixing board. Day minimum, no operator at this rate. Call for other deals. We will provide as much assistance as you want. Expert editors available. 24 hour access. Adair Films, 2051 Third Street, SF. (415) 621-6500.

**SUNRISE VIDEO:** By the hour, by the day. Sony M3 camera, 3/4" portable or one hour 3/4" and lots more. With or without operator. Call for our rate card. (415) 456-2367.

**LARGE OFFICE** \$200/month plus utilities. Carpeted, recently painted. Share kitchen, porch, yard. Possible access to 1/2" edit system, computer. No Live-in. (415) 821-9945.

**NOW TBC WINDOW DUB** 3/4" to 3/4" or 1/2", \$20/hr. Also time coding and blacking, \$20/hr. 3/4" editing with time code, TBC, waveform monitor, and fade to black, \$35/hr, \$200/day. Chyron graphics \$25/hr. Highlight Productions. (415) 647-4030.

**NEED A SPACE** for a preview screening party? Call Video Free America. Large screen projector and/or monitors, can seat from 25 to 100 people. \$75 per night. Call Mona at (415) 648-9040.

**UHER 4200 STEREO REPORT IC** portable 2-track ATR. Perfect for quality ambience, sound effects, and voice-overs. Includes nicad battery, charger/a.c. supply, case, all cables for a mere \$350. Also misc. film camera and editing gear for cheap. Clifford (415) 444-3074.

**FOR SALE:** Colortran Dolly complete with accessories and shipping case. Call Stage 39 at (415) 821-7981.

**AFFORDABLE 3/4" JVC TIME CODE EDITING**, with fades, edit list printout and more. Also Sony Beta 1/2" editing and Sony 3/4" industrial production package. Low rates, 24 hour access. CEM (415) 331-7345.

**HANDS ON VIDEO WORKSHOP.** Camera, editing, lighting, audio and more. Small classes, great handouts. Saturday and Sunday, May 11 and 12, \$150. Free brochure. A.V. Consultants. (415) 839-9745.

**NEED TO RENT VIDEO EQUIPMENT? VIDEO FREE AMERICA** offers low cost rentals on all formats of video (VHS, Beta, 3/4 inch cassette), including cameras, editing systems, large screen video projectors, computer graphics and more. Call Mona for a rate sheet and more information at (415) 648-9040.

**FOR SALE:** Bolex H16 M camera, Pan Cinor 85 Zoom lens, Zero Haliburton aluminum fitted carrying case, \$535. Uher 4000 Report L battery-operated tape recorder w/mike, \$100. Call (503) 233-1694, OR.

**FOR RENT.** Office space in San Francisco. Share building with professional recording studio and music contractor. Sunny, shared reception. Music or media related business preferred. \$400/month. Call Moe, (415) 552-0600.

**BETA II EDITING FACILITIES** for video material recorded with consumer Beta equipment or even the new Betamovie. We can give you clean cuts with Sony's new SLO-420, as well as titles and improved soundtracks. Switcher, TBC, and proc amp also available. HALF-INCH VIDEO, 185 Berry Street, Suite 467, San Francisco. (415) 495-3477.

**PRODUCER FRIENDLY.** Edit with our 5850's or produce with our KY 2700. Our place or yours. (415) 285-3984 or Sonoma County (707) 874-3402.

**VIDEO DUPLICATION.** Best prices/professional quality/fast service. Call ALPHA (415) 863-0118.

**BETACAMS FOR RENT!** As low as \$290 per day includes field-player and power. One-inch quality in the field. Integrates with all post-production formats. Lifetapes Video. (415) 386-1100.

**PERFECT TYPING,** Word Processing and Copyediting. Low rates. Marcia. (415) 648-2021.

**VHS EDITING \$12.50 PER HOUR.** Accurate new JVC system. Day rate \$10 per hour. New BY110 production package and dubbing services available. Ace TV. (415) 864-EDIT.

**MARIN VIDEO VISIONS PRODUCTION SERVICES.** Panasonic 8500 VHS editing system: Sony 5850 3/4" editing: multiple duplication (3/4", VHS, Beta); Ikegami camera production package. Low rates. (415) 381-4230.

**VHS EDITING \$10/hr.** (5-hour minimum) \$15/hr. (1-5 hours). Computer Graphics and more. Downtown Oakland, Half-block from BART, free parking. A.V. Consultants. (415) 839-9745.

**LIGHTING ASSISTANT** experienced in location and studio seeks position on film production. Call Kris Nogaki. (415) 552-5326.

### \*\*\* BAVC Members \*\*\*

Video Networks offers one free classified...Call (415) 861-3279 to place yours!

## WORKSHOP REGISTRATION & MEMBERSHIP FORM

I PLAN TO ATTEND THE FOLLOWING SESSIONS:

- |   |   |
|---|---|
| <input type="checkbox"/> Meet the Producers | <input type="checkbox"/> Super 8        |
| <input type="checkbox"/> Basic Video        | <input type="checkbox"/> Aesthetics     |
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I PLAN TO BUY THE FOLLOWING BOOKS/TAPES:

- |  |   |
|--|---|
| <input type="checkbox"/> Video Networks Festival Directory | <input type="checkbox"/> Film & Video Distributors              |
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| <input type="checkbox"/> Ship Shape Shipping               | <input type="checkbox"/> The Life & Times of Rose Maddox        |
| <input type="checkbox"/> Get the Money & Shoot             | <input type="checkbox"/> VHS <input type="checkbox"/> Beta      |

Workshop Fees: \$ \_\_\_\_\_

I would also like to become a member of the Bay Area Video Coalition entitling me to all membership benefits including: reduced workshop rates, free subscription to *Video Networks* and discounts at selected video businesses in the Bay Area.

Enclosed is my tax-deductible donation in the following category/amount:

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| <input type="checkbox"/> Student \$15-\$24    | <input type="checkbox"/> Business/Organization \$100-\$499          | <input type="checkbox"/> Benefactor \$500+ |
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For book/tape purchases: California residents add 6.5% sales tax. Mail orders add \$1.50 postage and handling for all of the above books except Video Networks Festival Directory which is \$1.

Book Fees: \$ \_\_\_\_\_

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# 12 BAVC

The Bay Area Video Coalition, a non-profit, tax-exempt media arts center, formed in 1976 as a support center for independent video producers and artists. Since its inception BAVC has provided: low-cost access to sophisticated video production and post-production facilities—presently, we offer two field production packages, three rough cut systems and a CMX computer editor—enabling projects to be undertaken from start to finish; *Video Networks*, a monthly newsletter with information on grants, events, exhibition opportunities and profiles of producers and projects; a variety of workshops and seminars designed to increase the professional expertise of video artists and producers; consulting services in all aspects of video production; a resource library of media books and major media periodicals; grants management for selected projects by producers who need non-profit status; awards sponsorship; and programming for viewing by national audiences. BAVC is funded in part by grants from the National Endowment for the Arts, California Arts Council, and the support of our members.

## MEMBERSHIP

You make it possible for BAVC to continue its important and extensive services to independent video artists and producers. Your membership helps us maintain low-cost access to high quality equipment. A tax-deductible membership donation provides you with:

- a subscription to *Video Networks*, published ten times annually;
- discounts at a growing number of businesses in the Bay Area that cater to the video community;
- access to BAVC's resource library of media books and magazines;
- discounts on workshops and seminars in all aspects of video, sponsored by BAVC;
- one free classified ad in *Video Networks*.

Please use the registration form located in this issue of *Video Networks*.

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## COMMERCIAL FACILITY RATES

The Editing Facilities are available from 9:30 a.m. to midnight Monday through Thursday and 9 a.m. to 5 p.m. on Friday. The BAVC Facility includes:

<b>CMX On-Line Editing at</b>	<b>\$125/hr with Operator</b>
<b>¾ Inch Off-Line Editing at</b>	<b>25/hr or \$140/day</b>
<b>Beta I ½ Inch Off-Line Editing at</b>	<b>20/hr or \$125/day</b>
<b>Sony 330 Field Production System at</b>	<b>600/day</b>
<b>KY 2000 Field Production System at</b>	<b>325/day</b>
<b>Screening Room at</b>	<b>15/hr</b>

Call BAVC for further information on subsidized rates and additional services (415) 861-3282.



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