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ABSTRACT

The bimonthly newsletter of the California Video Resource Project reports on the Children's Television Fair sponsored by the Committee for Children's Television and other groups, and on other activities. A demonstration of light used as a television art form is also described, and employees of the CVRP are profiled. The facilities and hardware of the project are detailed; readers' questions about hardware use are answered. Short reviews cover both print and videotapes. (SK)

The Newsletter of the California Video Resource Project

Children's Television Fair

[illegible] Children's [illegible] Day [illegible] Children's Television [illegible] enjoyed a [illegible] excellent [illegible] Indeed, the [illegible] which [illegible] San Francisco, [illegible] Tackle [illegible] Sesame Street [illegible] and [illegible]

[illegible] television [illegible] about the [illegible] television [illegible] designed [illegible] children [illegible] including [illegible]

[illegible] workshops and discussions ranged from "Evaluation of Television [illegible] Does Television [illegible] television, [illegible]

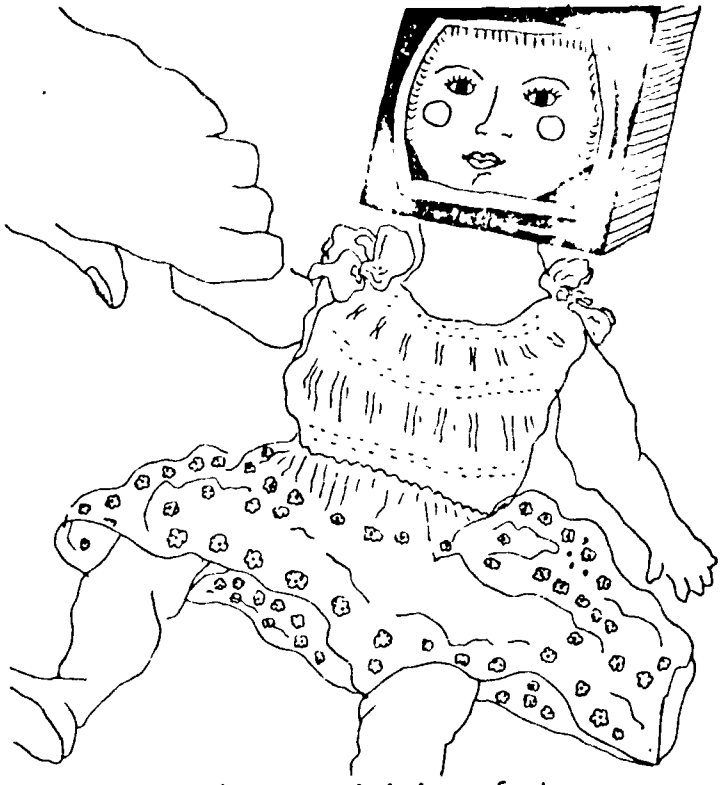
Children's Fair (Cont. from p. 1.)

need for positive presentation of minorities on television, since, as she put it, "Much of a child's self-image comes from the little picture tube in the living room." Blacks, Spanish and Chinese minorities were the subjects of separate panels, as was the need for bilingual children's television. Fair organizers stressed the multi-ethnic composition of the Bay Area, and provided free transportation for children from all San Francisco neighborhoods to the site of the Fair. Free child care was also available.

Most of the local broadcasting stations were represented. The Kidswatch news team from Channel 4 (KRON) was present, as was KPIX's Kid's News Conference (Channel 5). Channel 44's exhibit was jammed all day with kids and their parents trying to get large, blue helium-filled balloons, which were seen everywhere all day. A continuous demonstration of great children's programs emanated from the set-up of the educational station, KQED (Channel 9). In addition, the San Francisco Cable Television company, Viacom, was on hand to explain its role in the new video technology.

In conjunction with cable television and its many-channel capacity, The Public Eye, Inc., a lively group of public access activists, gave "hands-on" portable equipment experience to approximately two hundred children, and encouraged children of all ages to "make their own tv." Video access groups from Hayward, Antioch West, and Lone Mountain College joined the San Francisco contingent in this endeavor.

To capture and preserve the spirit of this multi-media extravaganza, twenty-nine half-inch videotape teams, directed by Mr. Allan Babbitt, documented and



recorded the activities of the Fair. Once edited, these tapes will provide a working basis for continuing the ideas generated through the workshop and study groups to other places across the nation. The tapes will also provide an invaluable documentation of the process of the Fair itself, which can then be used in other communities that would like to organize a similar event.

Thanks to Sally Williams, an intelligent mother of four who is concerned enough about her children and television's effect on them to want to educate the world, the Fair made a significant start at alerting local parents and teachers to the powerful communication tool of television. She said, "Hopefully, this Fair in San Francisco will be the pebble dropped in the lake of media, causing ever-widening concentric circles of concern and imaginative programming for our children." If the crowds which mobbed the place all day were any criterion, her goal is well on its way to being realized. *(See p. 4: CVRP GOES TO THE FAIR)*

CVRP Programs

by Peggy Pavelski

CVRP GOES TO THE FAIR

The April public program of the CVRP was a complete departure from our previous efforts. For the first time, we worked together with another group, the Office of Children's Services of the San Francisco Public Library, (Ms. Effie Lee Morris, Coordinator) and co-sponsored a demonstration at the Children's Television Fair. Together, we planned an experiment to learn if a print-oriented children's service could provide program content for video service, and to determine the value of video in adults' and children's responses to a story telling environment.

Four different times during the day, Children's Specialists Linda Geistlinger (Early Childhood Education Project) and Peter Connolly (West Portal Branch) read aloud stories to groups of about forty children each, while our staff videotaped the children's responses and played the tape back so they and their parents could have an "instant replay" of the children's reactions and interchanges between children and story-tellers. One child of about five or six asked her father if this were a re-run! (What an avid tv watcher she must be.)

We had originally intended to do the presentation only twice, but its popularity with the children and their parents, who watched from the sidelines, encouraged us to add two more sessions. A tv monitor was also set up in the hallway so that passers-by could see what was happening. A book display, provided by the

(Continued on page 5)

ELECTRONIC VIDEO ART

The semi-darkened Lurie Room of the San Francisco Public Library's Main Building was the scene of the California Video Resource Project's March public program, held from 7 to 9 p.m., on the 21st. In spite of a fierce wind-and-rain storm which raged outside, ninety-four people braved the elements to attend the "Electronic Video Art" presentation given by Bill Roarty of the National Center for Experiments in Television in Berkeley.

Mr. Roarty spoke about "using light as an art form in television," and the "effects obtained by the use of colorizers and synthesizers." He showed a selection of videotapes, almost all in color, which demonstrated a wide variety of approaches to the development of experimental video imagery. Featured were works created by Steven Bec, Don Hallock, and Willard Rosenquist, as well as those of Roarty himself. He was assisted in his presentation by Dean Peterson of the Center staff.

The tapes were visually very exciting, and were well received by the audience, which was composed, at least partly, of video artists and people in related fields. Their questions at the end of the program reflected their intimacy with some of the more complex factors involved in creating such tapes. A comfortable, relaxed atmosphere for the viewing was created by the addition of large plush,

(Continued on page 5)

CVRP Fair (Cont. from p. 4)

Children's Department supplemented the video presentation.

Many adults were very emphatic about wanting to see more joint efforts between children's and video services. Watching their children's reactions on the immediate playback provided parents with valuable insights, as well as a perspective on video that they had not had before. From this experience it was obvious to them that video could be a valuable informational resource and learning tool, as well as a babysitter, entertainment medium, or nuisance to be regulated in their children's best interests.

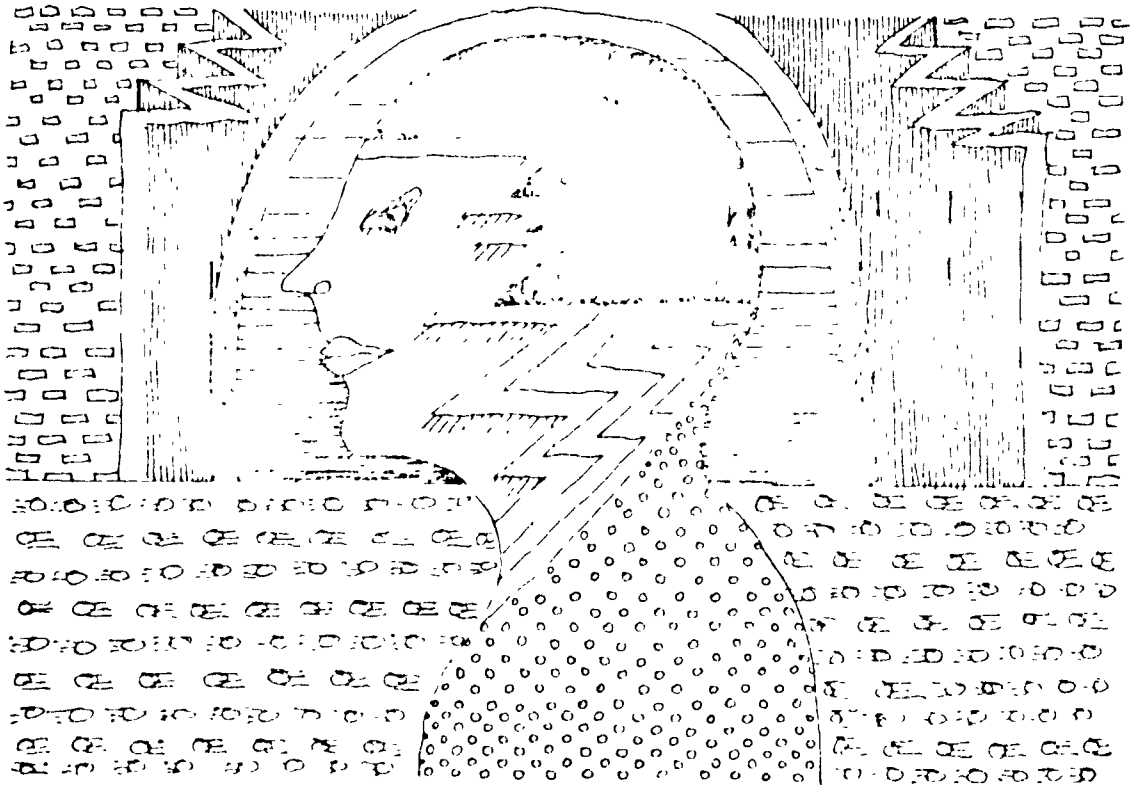
The weight and cumbersomeness of the studio video equipment make programs outside the library difficult and bothersome to do often, but we were very gratified to have this first effort of ours be so successful that it made the work worthwhile.

Electronic Art (Cont. from p. 4)

corduroy floor pillows to the chairs which were already in the room.

The CVRP's information sheets were distributed, and attendees were asked to sign our Guest Register, which serves as a mailing list for our future events. It would have been very helpful to have had some information on the Center, to hand out as well plus a list of the videotapes to be shown.

We will ask participating groups to provide us with such information in the future, if possible. Mr. Roarty could have used a microphone, as his voice did not carry well but he chose not to. These two minor problems notwithstanding, it was the concensus of the group which had gathered for the evening that it had been a great way to spend a miserable Friday night, and to learn a lot more about video in the process.



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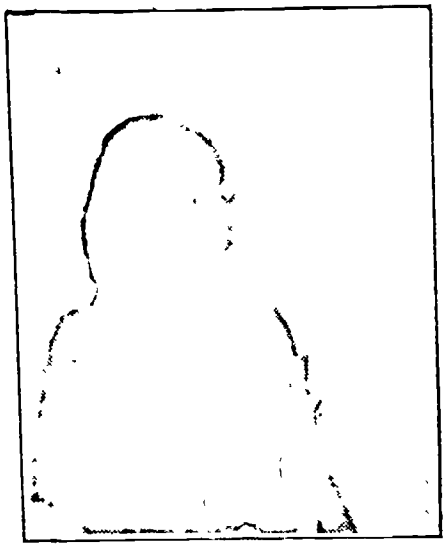


PEGGY PAVELSKI

This issue we'd like you to meet our Collection Development Librarian, Peggy Pavelski. Peggy comes to us from a varied background that includes nine years experience in both children's work and audio/visual services at Rochester (NY) Public Library. For one and a half of those years, she was the assistant Head of their Audio Visual department, where she selected non-print media and arranged public programs -- two of her major functions at the CVRP. As Collection Development Librarian, she makes arrangements for previewing software, and it is her responsibility to decide which video tapes we will purchase, although all of us participate in the decision to whatever degree we wish.

She initiated the policy of inviting people to assist in videotape previewing, saying, "I think other people should be brought into the process." She regularly asks community leaders, as well as other librarians, to "sit in and preview with us." Additionally, she has already made plans to have the August CVRP public program in Chinatown, and is planning more programs to be held in other San Francisco neighborhoods.

Peggy tells us she first heard about the Project through a series of public library branch programs on cable she'd attended (three times, she confessed) which Roberto had put on in 1973. After leaving Rochester, she spent a year in England studying the history of documentary films for children and had come to San Francisco intending to make her own. After a while, she found film production to be uneconomical and untimely, but now is "very excited to get into video."

"The part of my job that has been the most fun," she said, "is working with the individual video artists." And it is here that she shines, for her ready smile and kind manner succeed in putting everyone at ease right away. Two problems she mentioned in connection with this are that sometimes she "has difficulty contacting artists, if their schedules are flexible, as they often are." Frequently, too, the "artists don't have dubbing equipment, so it takes quite a while till we can get a copy of a tape that we would like to preview and/or buy." A final point: "We really want to have video originals, rather than film-to-tape transfers, but we will consider the latter if they are no longer being distributed on film."

Peggy's warm, cheerful manner is very welcome in our busy, some times frantic office, and in the four short months she has been here, she has become a very necessary component of the smooth (?) functioning of our Project.

LOL

MINOR CRISES

Major Macula

QUESTION: We edit from an 8600 onto a 3650. Often the edit appears good on first playback, but at a future time will be bad, as if the sync were off. This makes quality editing almost impossible. Is this a common problem? Is it equipment or technique? Can it be corrected?

Larry Smith
Redwood City, Ca.

(P.S. Why do you call yourself "Major"?)

ANSWER: *The problem is a trait of the equipment. There are certain techniques which will help your edits (such as manually optimizing the tracking of the playback deck for each edit), but the truth is that the 3650 is simply a lousy editing deck. Mr. Sony himself would have trouble making 3 decent edits in a row using a 3650, because it is basically a mechanical editor, no matter what the specs say. That is, all the "edit" button does is release the safety on the "record" button, allowing you to slam it down while the deck is playing. For real quality edits, you need a capstan-servo, vertical-interval editing deck. There is currently only one such ½" deck on the market: the new Sony 8650. The Panasonic 3130 editor is also capstan-servo, and can be modified to perform edits at the vertical interval. It can also be modified to perform video-only inserts (which the stock version of the 8650 can do, and the 8650 has two flying erase heads, to boot). Unfortunately, most West Coast outfits seem to have little interest and less experience in modifying video gear (but if you are interested, Technisphere Inc., 215 E. 27th St., NYC, does the best modification work on 3130s that I've run into). But back to the 3650. If you're lucky enough to come up with an apparently clean master edit, and have stability problems on subsequent playback, the problem may be one of the following:*

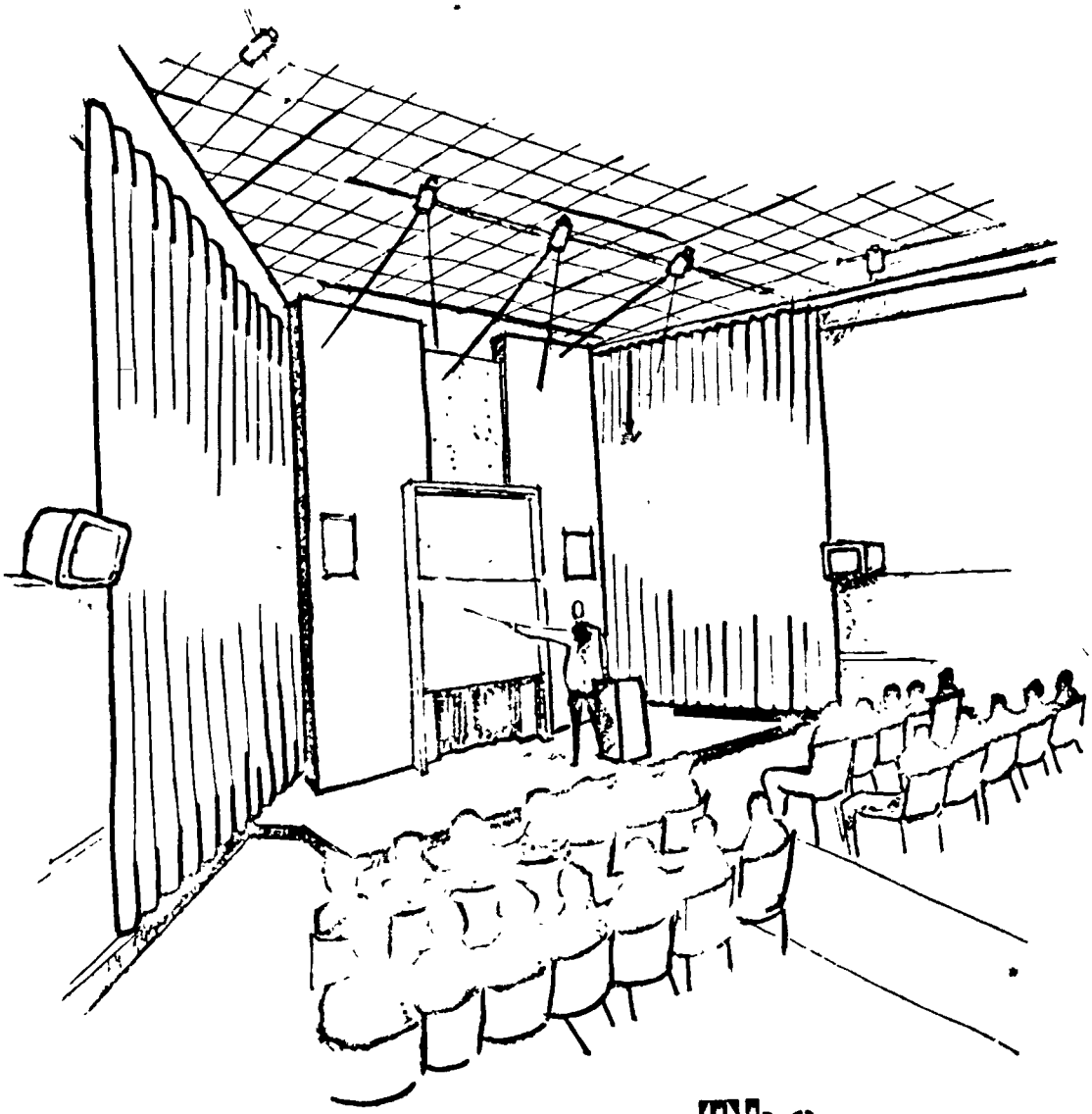
1) Playback on the same deck: The speed of the deck may have drifted or been readjusted since you did the edit. Or, you are playing back with a sync source connected to the "video in" of the 3650, and the sync source is confusing the machine. If so, just disconnect it.

2) Playback on a different deck: The playback deck is at a slightly different speed than your 3650 was when you edited. It's important to know that a lot of moving or jarring of a 3650 can easily knock it out of speed. Therefore, have it adjusted to the standard, then transport it carefully to your editing area, and then try not to move it at all.

3) You may be playing back through a TV receiver or high-quality monitor. Sony monitors are made to lock to relatively lousy horizontal sync, which is what ½" machines put out. TV sets and high-quality monitors (such as a studio Conrac) are much less forgiving, and will often break up during passages which appear to be stable viewed on a Sony monitor.

Sorry the news wasn't better.

(P.S. I call myself Major because that's my rank, son!)



The Louis R. Lurie Room

by Roberto Esteves

The CVRP spotlight now falls upon the Lurie Room, the multi-media facility at the Main Library in San Francisco that provides the showcase for our monthly "video-meets." Until 1973, a square, (36' x 39'), barren and poorly ventilated "Exhibit Room" was the only space available in the Main Library building for programs. Thanks to the generosity of the Lurie Foundation and the far-sighted planning of the library administration, the Lurie Room is an essential adjunct to the operation of the CVRP.

Louis R. Lurie, famous San Francisco financier and philanropist, died on September 6, 1972 (his 84th birthday). His immediate legacy to the San Francisco Public Library was a unique suite of carved oak furniture from his Montgomery Street office and a collection of personal theatre memorabilia. In keeping with the expressed desires of Mr. Lurie for the improvement of the Library as a center for performing and cultural arts, the Lurie Foundation, which was established in his honor, approached the library adminstration and the Friends of the Library to determine the most pressing library needs. The renovation of the bleak exhibit room was a natural priority.

In September 1973, the library presented its proposal to transform this room into an electronic, multi-media, multi-purpose meeting place. A budget of $38,000 was approved by the Lurie Foundation, based upon renderings by the architectural firm of Hertzka and Knowles. Although the renovation was to have been completed by April 21, 1974 to celebrate National Library Week, the final installation was not finished until April, 1975! The long delay was primarily a result of poor delivery service by the equipment supplier, Photo and Sound, Inc. of San Francisco. During the year, various specially adapted pieces of equipment arrived, one by one. On three occasions the wrong equipment was supplied and had to be returned, causing further postponement. All problems, frustrations and delays notwithstanding the Lurie Room is now essentially completed, and what a room it is!

Instead of being square, the room is literally a diamond. Wall-to-wall carpeting, air-conditioning, and floor-to-ceiling drapes create a comfortable atmosphere for audience and a sophisticated showcase for performers. A raised platform in the far corner of the room provides the focal point of the room's activities. A wall of drapes obscures the existence of a small control room behind the stage. In fact, four "walls" lie between the audience and the control room. The drapes, which act as a neutral background for video-taping presentations, can be drawn aside to reveal a large movie screen in the lowered position. When the screen is raised, a dual-track chalk board or large tack board appears. If all the "walls" are raised or parted, the double-door entry into the control area becomes accessible.

In the control room itself are stored projectors, amplifiers, an electronic lectern, master antennae connection, and the electronic heart of the room itself, an automatic control unit. As a direct link with the control unit, a remote-control device places push-button control of all electronic equipment in the hands of the speaker/performer. The lecturer can press a button and raise and lower the large movie screen, operate an automaticfocus slide projector located at the rear of the room, run a 16mm or 8mm film projector from anywhere in the room, turn on two wall-mounted television monitors, and start, stop or pause a 3/4" video cassette machine.

If you are in San Francisco for the ALA convention come and see the room in action during the Video Carousel on Wednesday, July 2, 1975. You'll be glad you did.

TECHNO-SPHERE

A SURVEY OF OUR VIDEO HARDWARE

by Craig Schiller

The goals of the CVRP required that the hardware perform four basic functions:

1. *SCREENING by CVRP staff of black-and-white and color videotapes in both 1/2" and 3/4" formats.*

2. *Individual PLAYBACK of video material by library patrons (on equipment easily operated by a layperson).*

3. *DUPLICATION of 3/4" videocassettes and TRANSFER of 1/2" material to 3/4" format for distribution to other libraries.*

4. *Color on-location PRODUCTION and in-house EDITING of our own programming.*

We decided upon the videocassette (3/4") format for distribution and patron viewing because VCR's are the easiest machines for the average person to load and operate without problems. Production will be in 1/2" color.

Besides the CVRP, the San Francisco Public Library is also the home of the Bay Area Reference Center (BARC) which owns some video equipment. In addition, the Library itself owns equipment used in the Lurie meeting room for large public showings. We have taken over responsibility for all of this equipment in return for providing BARC and the Library with video services.

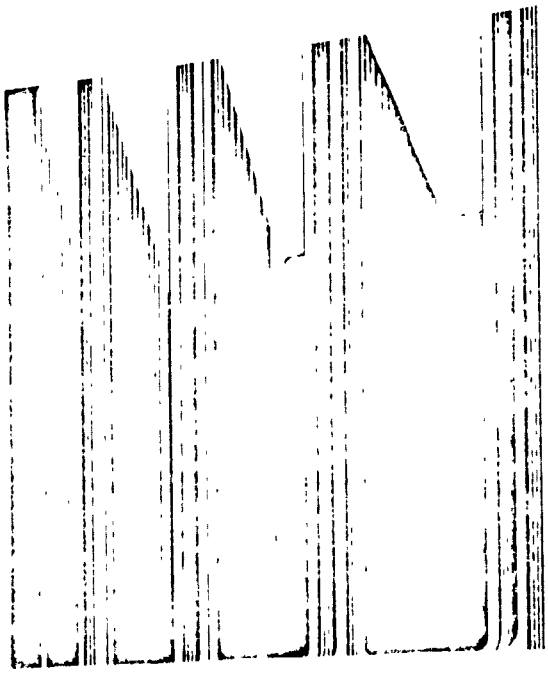
▲ ▲ ▲

Our funding proposal was written two years ago. Since then, prices have gone up considerably and certain items have been discontinued and replaced by more expensive items. We did not allow for this eventuality, and therefore were locked into the original money figure allocated for hardware. But we don't have to perform all of the *functions* simultaneously, so we ordered an equipment package that will allow for the multiple-function of certain key units. A list of all BARC and SFPL equipment, plus the equipment CRVP has on order and the functions the various pieces will perform is on pp. 12-13. Opposite this page is a modular block diagram.

Total estimated price of the new equipment (excluding BARC and SFPL equipment) is $16,500, not including the vendor's discount or taxes, which should approximately cancel each other out.

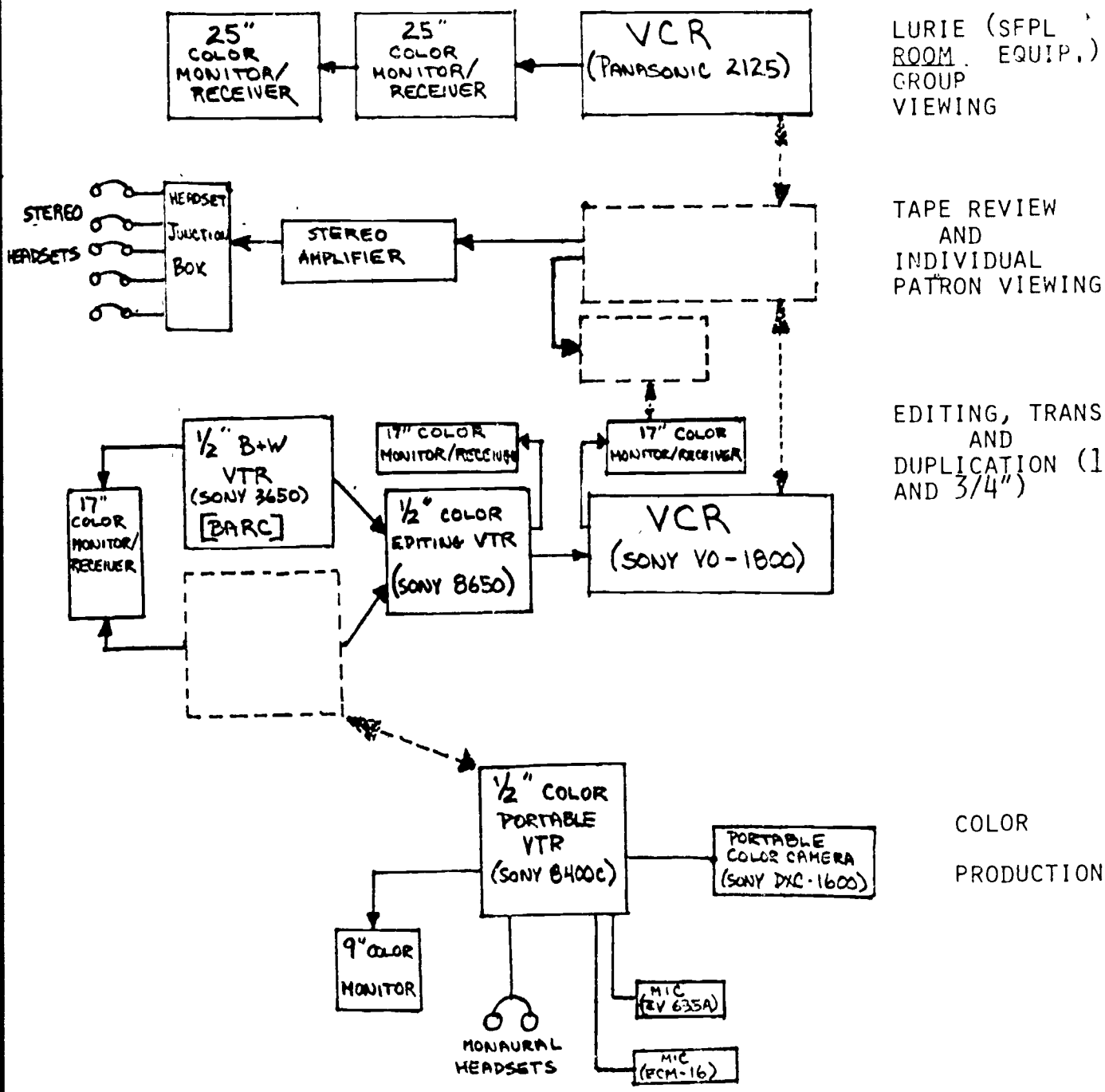
A separate budget pays for approximately 100 hours of videotape (and videocassette) stock, as well as supplies such as head cleaners, etc.

Any questions about the hows and whys of our equipment purchase can be sent to me c/o *The Patch Panel*. In future issues, we'll report on how well the equipment is performing for us.



MODULAR BLOCK DIAGRAM

OF CVRP EQUIPMENT



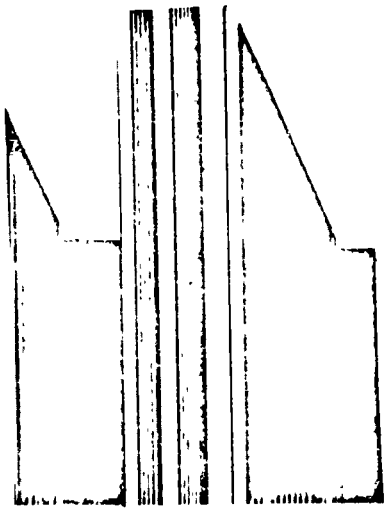
BARC AND SFPL EQUIPMENT

AMOUNT	EQUIPMENT	FUNCTION
1	B&W "editing" VTR (Sony 3650)	The quotes around the word "editing" mean that the 3650 is simply a terrible editing deck. We're using it now to screen b&w tapes and for recording BARC workshops. Once our equipment arrives, it will be used for staff screenings of b&w material and as a feed deck for any necessary duplication [illegible]w material in the 1/2" format.
1	B&W VTR (Sony 3600)	Back-up deck for above functions.
1	VCR (Panasonic 2125)	For public viewing and 3/4"-to-3/4" duplication. This VCR has a built-in tuner which allows viewing and recording of broadcast programs.
1	B&W studio camera (Sony AVC-3200)	For b&w in-house production of workshops; will act as emergency back-up for the color camera.
2	25" Color Monitor/Receivers (Electrohome ECRM-25)	Permanently mounted in Lurie Meeting Room for large group viewing.
1	Shotgun microphone (AKG-D900)	
1	Microphone mixer (Shure M-68)	

EQUIPMENT PURCHASED BY CVRP

1	Portable color camera (Sony DXC-1600)	Production
3	17" color monitor/receivers (Sony CVM-1720)	Used with all VTRs and VCRs in-house; can also be used for off-air recording of broadcast programs.
1	9" color monitor with audio (Sony PVM-9100)	For monitoring of on-location recording
1	Lighting Kit (Colortran "Pro-IV")	On-location recording and addition of graphics in-house (4-650w instruments with color-correct quartz lamps.
1	Microphone (Sony ECM-16)	Lavalier mic for location work.
1	Microphone (Electrovoice 635A)	General purpose microphone for location work and post-production audio dubbing.

1	Fluid-head tripod (Miller "Super-8")	For smooth tripod camera work, only a fluid-head will do. This one's made for super-8 film cameras, but works fine with lighweight video cameras.
5	Stereo headsets with long cords and one 25 watt stereo amplifier	Used with VCR for viewing by up to 5 patrons without disturbing surrounding space.
1	Color RF adapter (Sony RFU-53W)	So portapak can play through conventional color tv.
1	Camera cable extension (32') (Sony CCJ-10)	For location work, allows portapak to be placed on floor or table while camera operator moves around with hand-held camera.
1	Extra battery (Sony BP-20)	For portapak.
1	Carrying case	For portapak and camera.
1	Video cart	For VCR and 17" monitor mobility.
	Extra cables	
1	VCR (Sony VO-1800)	Staff screening; patron viewing; transfer of b&w and color material from 1/2" to 3/4" format; duplication of 3/4" cassettes (used with Library VCR).
1	1/2" color editing VTR (Sony 8650)	Editing of color tapes we produce; 1/2" to 3/4" transfers.
1	1/2" color portapak (Sony 8400C)	For color production; deck modified as follows:



a) microphone input becomes switchable to mic/line input to enable use of audio mixer, phono, audiotape recorder, etc. without matching transformers.

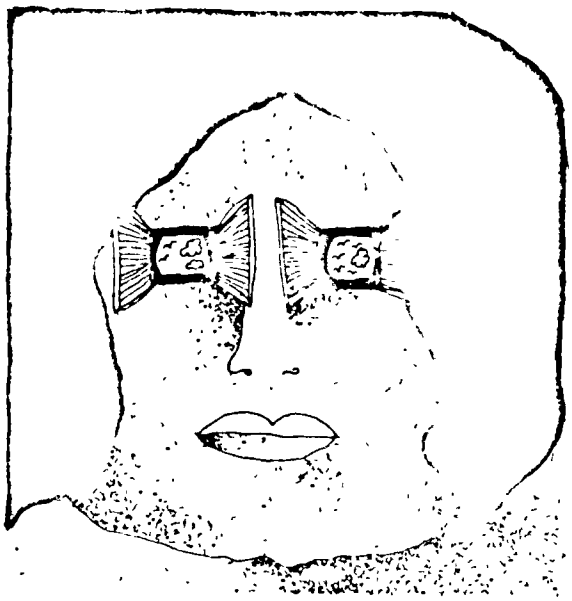
b) manual override for audio AGC circuit and volume (gain) control added; circuit switchable from AGC to manual; allows for more control over audio recording.

c) battery-level indicator meter switchable to double as audio recording-level indicator.

d) video-in jack (UHF-type) added to allow use with other cameras and SEG's.

PRINT REVIEWS

HAVE YOU WATCHED A BOOK TODAY?; Final Report of an Experimental Project of the Public Television Library, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024
16pp. Free.



A landmark experiment in the use of video as a library medium is reported in this final summary of the Public Broadcasting Service's Public Television WATCHABOOK project. Starting in the summer of 1973, for a period of one year, three public libraries set up individualized viewing carrels with VCR's and monitors to evaluate the patron use of a collection of video-cassettes supplied by PBS and local educational broadcast television stations.

Each library was located in a unique community: Monroe County Library in the predominatly white college community of Bloomington, Indiana; Jackson (Mississippi) Metropolitan Library in a large Black community; and Kirn Memorial Library, Norfolk, Virginia, an urban library with both a large minority and a large military personnel clientele.

The individual equipment set-ups, the number of videotapes in each collection (including a title list of the 138-tape core collection from PBS), and the problems of patron use of these re ources are itemized in detail. The conclusions reached by this report are important to any library interested in acquiring or using videotape for individualized viewing. Conclusions most interesting to me include:

- The technical reliability and versatility of the videocassette medium makes it a natural for use in a one-to-one environment.
- The correlation between the use of a WATCHABOOK videocassette program and the use of printed material in the same subject area is extremely high and ultimately beneficial to -- and compliments -- the printed library services.
- A single program, in color and of half-hour length, with strong local identification, is the most valuable.
- The "modern" videocassette technology and the WATCHABOOK concept are extremely helpful in attracting new minority patrons to a library and its services.

If you are interested in the potential use of video for individualized viewing, this study is a must for your library.

RE

THE VIDEO PRIMER; PRODUCTION AND CONCEPTS, by Richard Robinson. New York: Links Books. Distributed by Quick Fox, Inc., 33 West 60th Street, New York, NY 10023 1974 380pp. $7.95.

This is the best all-around "What it Is, How it Works, and How to Use It" book about video I've seen so far. It covers theory, all types of equipment, production and post-production considerations, color video, and more. It also contains a glossary, an index, and appendices with useful information (such as sample release forms for "talent") and a bibliography. The tech parts are pretty complete, but not frightening, and the book is laid out so that these chapters can be skimmed over if you are not into discovering whys and hows. Readers with tech backgrounds may come across some statements that are misleading, if not also incorrect. It's a solid readable book, nevertheless, and Robinson has a perspective which is refreshingly anti-"guerilla-television." Buy and read it. Even if (or especially if) you only have enough money for one video handbook --- I suggest you make this the one.

CS

A LAYMAN'S GUIDE TO AUDIO-VISUAL JARGON The Multimedia Forum, Crown Center, P.O. Box 1435, Kansas City, MO. 64141 N.D. Free (Single Copy): $1.00 (additional copies).

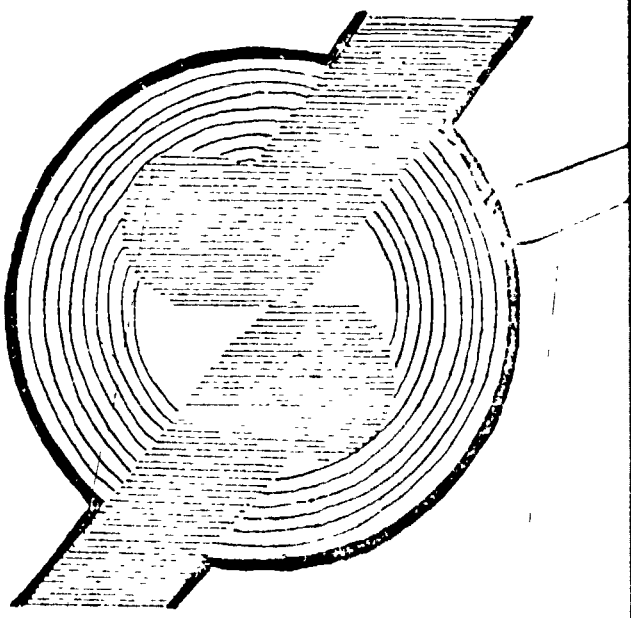
A short glossary of common and uncommon terms used in Film, Lighting, Sound/Slide Projection, and Television. Though highly selective, the words are packed in a handy breast-sized pocket book for quick reference as you chat with media folk at conference and sales cocktail parties.

RE

THE VIDEO HANDBOOK, edited by Barry Ancona. 2nd ed. New York: Media Horizons, Inc. 1974 92pp. $11.25

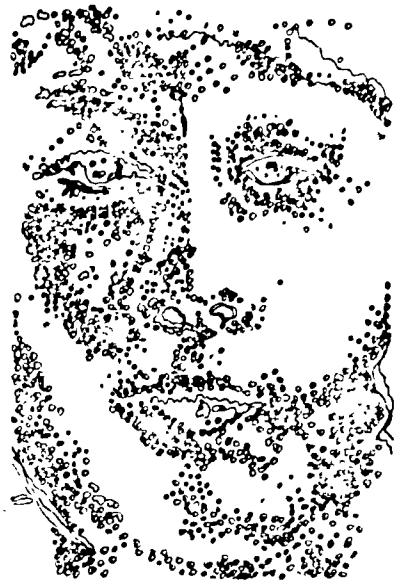
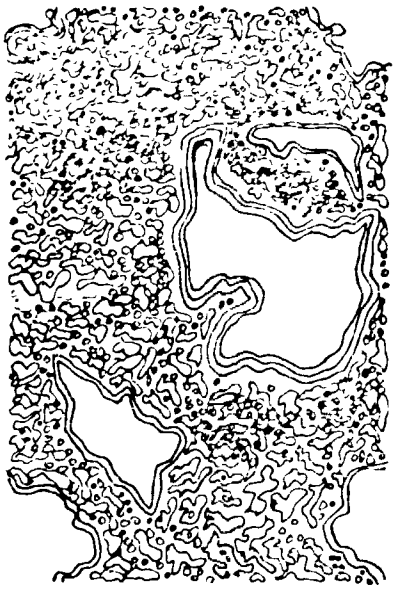
Geared to the professional. Aimed at broadcasters and large commercial companies who have a video department that produces videotapes for in-house use. Packed with information, much of it very specific to technical considerations such as lighting, editing, etc. Has a whole section each on integrating use of motion pictures, graphics and color slides with video. "Reference Material" at the end includes such things as a comprehensive glossary of terms, video equipment sources, production and post-production facilities nationwide; VTR plus camera comparison charts; lens guide; and EIAJ Standards. Full of advertising --- very "industry" oriented. If you are doing this kind of production, it would be good to have one on hand for reference, but don't take it home for bedtime reading as I did, unless you want to fall asleep!

LOL



VIDEOTAPE REVIEWS

by PEGGY PAVELSKI

11. SEEDS OF THE SIXTIES*

PRODUCER: Peter Ziegler, P.O. Box 848, Berkeley, CA. 94701 (415-653-7286)
T.J. McHose, 199 Portola Drive, San Francisco, CA. 94131 (415-648-6778)

34mins. COLOR ORIG: 1" 1974 TECHNICAL QUALITY: 7

SUGGESTED PRICE: $70.00 CVRP FORMAT: 3/4"

AUTHORIZED USES: Cablecasting Rights

INTEREST LEVEL: Adult; Secondary Education

SUBJECT AREA: Counter Culture; Leary, Timothy --- Writings; Psychedelic Culture; U.S. History --- 1960's.

PURPOSE: To document an important period in U.S. History.

SUGGESTED LIBRARY PROGRAMMING: Programs on counter-culture movements. Any programs on events of the 60's. General audience information programs.

REVIEW: The writings of Timothy Leary provide the sound track for this tape which is composed of slides, graphics, and other stills depicting scenes from the various revolutionary movements in the 60's, with special emphasis on Leary's experiments with the use of drugs. According to Leary, "the real revolution of the 60's was neurological." The colorizing (the abstract use of color) in this tape is very well done. This video work is an important record of a period in U.S. History which had far-reaching effects, and this record should be preserved for future generations.

Title (*denotes in CVRP collection)
Producer and address
Time (in mins) Color B/W Original Format
Suggested Price CVRP Format
Further details are presented in CVRP Patch Panel #1, p. 18.

12. BURGLAR-PROOFING (DOORS, LOCKS, AND WINDOWS)---PROGRAM #3*
PRODUCER: Maryland Center for Public Broadcasting, Owings Mills, MD. 21117 (301-356-5600)
30mins COLOR ORIG: 3/4" 1974 TECHNICAL QUALITY 9
SUGGESTED PRICE: $100.00 CVRP FORMAT: 3/4"
AUTHORIZED USES: No Cablecasting Rights
INTEREST LEVEL: Adult
SUBJECT AREA: Crime and Criminals.
PURPOSE: To help homeowners lessen their chances of being burglarized.
SUGGESTED LIBRARY PROGRAMMING: Programs for Homeowners/Consumers. General Interest Programs.

REVIEW: Three ex-burglars are invited to demonstrate the do's and don't's of protecting one's property. Professionals who are currently working in crime prevention are also featured. Television host Kene Holliday shows the best type of locks to use to foil the burglars' attempts, and tells why these locks are so effective. Well-presented and solid in content, this tape has a lot to offer homeowners.

13. COOS COUNTY: THE FUTURE IS NOW
PRODUCER: Coos Country TV, Box 641, Bandon, Oregon 97411 (503-347-3353)
30mins B&W ORIG: 1/2' 1973 TECHNICAL QUALITY: 9
SUGGESTED PRICE: $90.00
INTEREST LEVEL: Adult
SUBJECT AREA: Conservation; Land Use Planning.
PURPOSE: To describe the process of zoning in Land Use Planning.
SUGGESTED LIBRARY PROGRAMMING: Program on Land Use or Conservation with other tapes and a speaker on the subject.

REVIEW: Visually this tape is extremely appealing and conveys solid information on the zoning procedures needed to be followed in any land use planning venture. A specific case involving a farmer who was selling part of his land, helps to make the subject of zoning clear. This is a well-edited and useful tape with value for California viewers interested in this increasingly important subject.

14. EARTH MEDICINE*
PRODUCER: Harris Cohen, 55 Amicita Avenue, Mill Valley, CA. 94941 (415-383-5994)
30mins B&W ORIG: 1/2" 1974 TECHNICAL QUALITY: 6
SUGGESTED PRICE: $75.00 CVRP COPY: 3/4"
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: Adult
SUBJECT AREA: Folk Medicine; Medicine, Herbal
PURPOSE: To show the healing power of certain herbs and the controversy surrounding their place in modern medicine.
SUGGESTED LIBRARY PROGRAMMING: General Information with emphasis on California. Health Information Program.

REVIEW: The first part of this tape shows a field trip in progress on Mt. Tamalpais in which the participants are looking for herbs and edible plants having medicinal value. Several people, including a doctor, who have used herbs with great success, discuss their value. The second part of the program contrasts today's prescription drugs with ancient and less modern medicines and discusses the controversy between drug companies and herbal advocates or the "big companies vs. the people." This has relevant information attractively presented and is set in a local California setting, Mill Valley.

15. OF TIME AND MONEY SERIES: THE NEW SOCIAL SECURITY AND YOU---Program #1
PRODUCER: Cosumnes River College, 8401 Center Parkway, Sacramento, CA. 95823 (916-421-1000)
28mins COLOR ORIG: 3/4" 1974 TECHNICAL QUALITY: 7
SUGGESTED PRICE: $50.00
INTEREST LEVEL: Adult; Senior Citizens.
SUBJECT AREA: Aged; Retirement Plans.
PURPOSE: To discuss who is eligible to collect Social Security and the pros and cons of early retirement.
SUGGESTED LIBRARY PROGRAMMING: Programs for Senior Citizens---perhaps with a speaker, and/or display of brochures on agencies and services for Senior Citizens.

REVIEW: Peter D'Anna, Regional Social Security Administrator, discusses the new program, Supplemental Security Income, and the pros and cons of retiring at an early age. The discussion is intercut with short film clips of Senior Citizens. The action is rather slow but the information is solid and useful. The twenty-four programs in this series are aimed at retired or about-to-be-retired people, but also provide some needed facts for people working with Senior Citizens and concerned about their welfare.

16. OF TIME AND MONEY SERIES: THE BUNKO BOYS---PROGRAM #10
PRODUCER: Consumnes River College, 8401 Center Parkway, Sacramento, CA 95823 (916-421-1000)
28mins COLOR ORIG: 3/4" 1974 TECHNICAL QUALITY: 7-1/2
SUGGESTED PRICE: $50.00
INTEREST LEVEL: Adult; Senior Citizens.
SUBJECT LEVEL: Aged; Fraud.
PURPOSE: To show the kinds of bunko crime now prevalent throughout the state.
SUGGESTED LIBRARY PROGRAMMING: Programs for Senior Citizens---could be used with other tapes in this series, plus speaker.

REVIEW: Bunko crime is a real threat to older citizens and results in their losing millions of dollars a year in California. Tony Francis of the State Attorney General's Office describes the different kinds of bunko crime which are most commonly used to fleece people. The film, "On Guard," is an insert in this videotape and illustrates such schemes as the pidgeon drop and the bank examiner. The tape has real value in its exposure of a particular type of crime which has as its chief victims the senior members of society.

17. ANOTHER BOOLIAN RING*
PRODUCER: Joel W. Hermann, c/o B. Miller, 1531 California Street, San Francisco, CA. 94102 (415-673-6924)
11mins B&W ORIG: 1/2" 1974 TECHNICAL QUALITY: 6-1/2
SUGGESTED PRICE: $35.00 CVRP FORMAT: 1/2"
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: Adult
SUBJECT AREA: Video Art
PURPOSE: To show some of the ways in which video becomes a tool for use in the perception of life.
SUGGESTED LIBRARY PROGRAMMING: Introduction to video art.

REVIEW: Surrounded by images of himself on a TV monitor, a man speaks of the use of video as a tool with which to perceive ourselves. Other people are shown in different settings and moods. Together the scenes add up to various ways of looking at life. A chief value of the tape is its introduction to video art.

[illegible] LANDS [illegible] CITIZEN INVOLVEMENT IN PLANNING

[illegible]

[illegible] Rights

[illegible] Planning.

[illegible] citizen involvement in

[illegible] with other

[illegible] on the subject.

PROJECT: [illegible] zoning their respective communities. After [illegible] their plans, they present them to the zoning board [illegible] their decisions. The experiences that the [illegible] County people gain [illegible] could benefit other areas and serve as an improvement [illegible] with the [illegible], to make a [illegible]

[illegible] Street, San Francisco, CA. 94111

[illegible]

[illegible]

[illegible] Ethnic

[illegible] education

[illegible] History, Chinese Americans--Religion.

[illegible] Tacoma temple in Hanford, California

SUGGESTED LIBRARY PROGRAMMING. As part of a program on California history [illegible] of the local sites, for programs on [illegible] and architecture.

PROJECT: [illegible] of the most [illegible] and history of one of the last [illegible] of the [illegible] political aspects of Chinese [illegible] hip [illegible]. But since [illegible] accessible, this is a [illegible]

[illegible] Miller, 1001 California Street, San Francisco, CA. [illegible]

[illegible] Art

[illegible] objects and [illegible] in an unfamiliar light. [illegible] Introduction to Video Art. Entertainment. [illegible] interest with unusual close- [illegible] situations to excite and [illegible] beauty. An [illegible] and as a [illegible] Pieces.

THANKS TO THE CAST:

Editor: Joe Olivier Lourea

Assistant Editor: [illegible] Rolland

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Graphics: Helen Rollick [illegible]

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Special Thanks to [illegible]

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