

VIDEOSYNCRASIES

ANOKA COUNTY COMMUNICATIONS WORKSHOP, INC.

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CLANCY AND CASEY together at *ACCW* by Joel Larson

Roger Awsumb and John Gallos join together in a production here!

I was late again, as usual, and tromping through the snow in the bitter cold to reach the studio that morning. I had never taken the studio class at channel 12 and Audrey suggested this particular event to me: some guy had gotten together two old children's television stars: Clancy and Casey. They were going to do a Christmas show together.

Me? I don't know Clancy and Casey from Adam and Eve. I didn't grow up around here, but in the weeks that followed my friends kept telling me, "Clancy and Casey? Oh, yeah! I used

to watch them all the time!" Anyway, I'm not thinking about that now. I'm thinking, "Boy, are my feet cold," and "why don't the buses run on time?"

So is this like a normal class? Are people filing in late and standing around gawking at all the lights and buttons? No, of course not. Not the day I decide to take a studio class. There's a cop and a train engineer standing by a Christmas tree, a little green elf off left busily going over lines, a bunch of little kids and a crew, in place and ready to go.

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Producer John Murdock on camera at the Willies.

Fear & Loathing

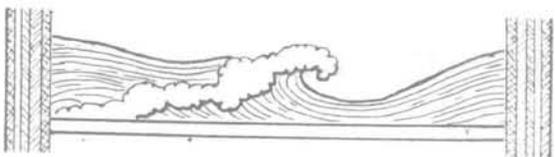
Every access producer has a different story to tell about their production. Member John Murdock and friends have been working on a production for over a year. He hasn't let this stop him. Here he shares his story with us.

"Fear and Loathing in Murfreesboro"

John H. Murdock

If the amount of time it takes to complete a production says anything about how good it will be, this show should be excellent--or awful, depending on one's point of view. "Fear & Loathing in Murfreesboro (Tennessee)" is the story of the surrender of the 3rd Minnesota Volunteer Infantry Regiment to the Confederates during the Civil War. Our four person production crew decided to base a simple comedy on this incident.

The first mistake we made lengthened the production time considerably: no one person was assigned the role of producer or director at the beginning of the project. Because of this, we ended up with 4 producers/directors. Take your normal production/direction problems and decisions, multiply by four and things get a bit chaotic!

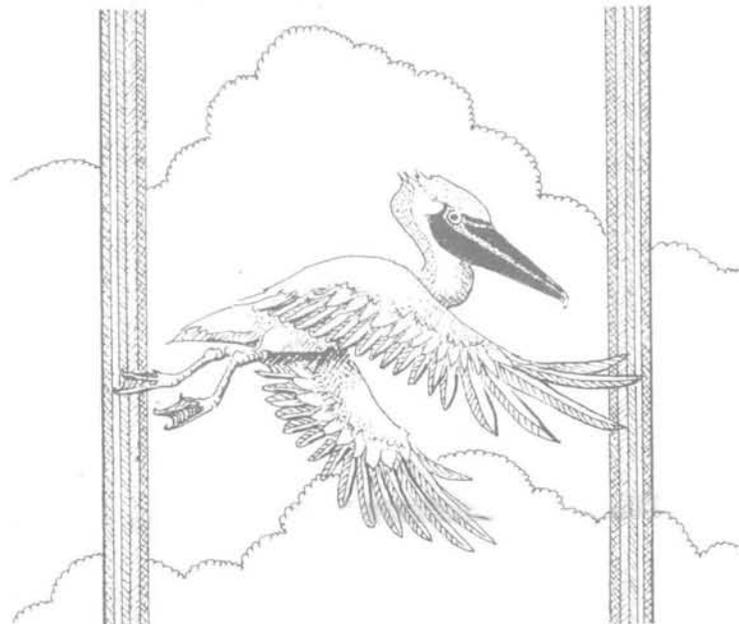


We were fortunate in procuring an excellent script from John Robinson (note just one person did this!). The script needed only minor revisions caused by production problems encountered along the way. John wrote the script knowing very little about the historical incident. It was, after all, to be a comedy: no point in obscuring humor with tedious historic fact. We later found his script so close to the real thing we almost had a real docu-drama on our hands!

The part of production we didn't realize would take so long were the actual shoots. The story's setting is primarily outdoors in the woods and different military camp settings. Each shoot was complicated by several problems such as obtaining uniforms of the proper rank to fit the respective talent. Audrey Johnson of the ACCW donned a uniform in one scene to fill out our meager ranks. Trying to find a suitable woodsy location was also a problem. We spent one Saturday in Watertown just to avoid the noise of the city. There were only a few usable daylight hours out of the whole day with transportation time, changing of uniforms and feeding the crew.

"Fear & Loathing" has been in production for about 18 months. We are finally beginning to edit our 4+ hours of tape down to a 20-30 minute program. There's only one problem now--you guessed it-- 4 people are doing the editing!

Look for "Fear & Loathing in Murfreesboro" this spring on E.T.C. Channel 12.



Timm Lovaas, award winner, at the controls



ACCW Producer Wins National Award!

Congratulations! UAW Local 683

by Timm Lovaas

On October 25, the International Labor Communications Association met at the Anaheim Hilton in Anaheim, California for their bi-yearly award ceremony. This year, Local 683 was awarded First Place (tie) for it's work on the video titled: "Grievance Handling".

We can all be proud of this prestigious award, as it is a total team effort. This program has had many successes in it's relatively short life. It was written by, and successfully for, the Education Committee in training it's new stewards.

"Grievance Handling" also proved to be a popular show on the cable TV Pubic Access channels, and layed the foundation for our sequel:"Arbitration". Many thanks to all of you for your input on this project.



CLANCY AND CASEY (From pg 1)

The show gets rolling. I'm sound. Casey keeps roaring into his mic and blowing out the VU meters; and we had some trouble picking up the Christmas tree at first (he had lines, too). The show really hops along, though, and I'm thinking, "Wow, it's nice of these guys to dress up like clowns and put on a show for everybody." How was I to know they had done it a hundred million times already?

The show gets off without a hitch. Now a couple of ideas come up and a couple of questions: this is unique, this is easy; and what's here compared to what could be here?

Clancy and Casey worked for rival networks. They could never have gotten together in the realm of mass-market commercial broadcasting. If the idea came up, what station would get the show? Where would they produce it? Whose contract says what? On and on.

But then: Public access. Everyone's Television Station. Yours, mine, Clancy's and Casey's. This is really unique. Those network boundaries melt away. There are no lawyers running around at channel 12, and there sure ain't no money; just people who want to make programs.

And easy? The production process breaks down into little bits. As long as there is something going on, it's effortless to make television. Everyone does their own little things. I do sound. Everybody got a mic? Can we hear you okay? Fine. I'm done; now I just lean back and keep it going.

There's not that much to keep track of. What's here? A couple of cameras, microphones, recording machines and a control room to put it all together in; most importantly: a big empty space waiting for something to happen.

And there's my last question: what could happen? Clancy and Casey, who would have thought? Certainly not me. But somebody dreamed that up, walked into that studio and made it happen. So what can you dream of? There's a big empty space just waiting to happen in Fridley. It's unique. It's easy. It's workable, and it can be anything you want it to be.

discussing the gray matter

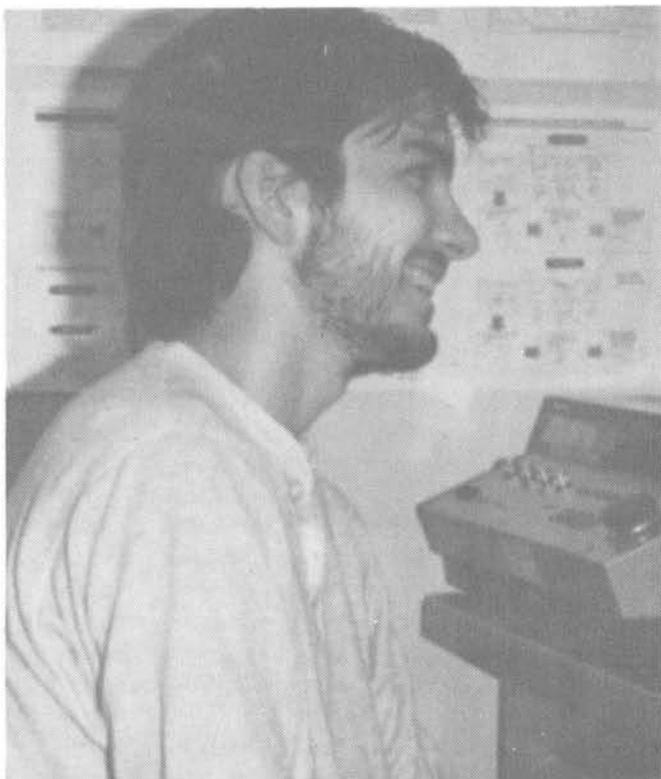
The Gray Zone; coming soon to channel 12

The Gray Zone will take you on it's one-year mission, in search of entering new dimensions of sight, sound and imagination. This program will explore various topics and phenomena including dreams, creative thinking, hypnosis, love and fear.

The human mind consists of untold resources. The Gray Zone will help you to look beyond the normal senses and to discover powers that you have... and that you can use. And to boldly go where no man or woman has gone before.

by Aleida Lund

NEW KID IN TOWN



by Joel Larson

I hate this picture of me. I mean, okay, I don't shave on a very regular basis, it's true, but there is this moment when one is trying to grow a beard - it's this moment, right here - when it just looks terrible. No doubt.

See? It's not that full, bushy, Grizzly Adams look; and it's not that Don Johnson Miami Vice three-day-shadow look, either. It's just that "who-told-this-guy-he-could-grow-a-beard?" look my father used to scowl at.

And this picture was taken many, many moons ago when I first got elected to the board of directors. It was September, last year. I just came in to do some editing and suddenly, Paula's taking all these snapshots, telling me to smile and act casual. I hate cameras.

I remember that day, now. I got up late and I was really tired. I threw on that grimy sweatshirt and ran to the bus-stop; no breakfast, no shower, nothing. If you look close you can see the little bald spot that shows up on the left side of my head when I don't wash my hair.

You know, a guy comes in for a few relaxing hours of creative self-expression in his spare time and what does he get? A cheap greasy, black and white, half-tone snapshot that haunts him the rest of his life. Makes you wonder.

Anyway, that's me. I'm a new access coordinator on staff here. Nice to meet you.

Willies Wrap-Up

1985

The 5th Annual Willie's Awards Banquet was held in Studio A on December 7th. We enjoyed the champagne and video clips with about 40 producers accepting their Willies certificates.

Special merit awards were given to Darlene Zurawski for "Senior Citizens; the Fridley Experience". Darlene explains the outreach programs available to seniors using a variety of video clips and narration.



Host Jim Bauer listens to John P. King as he accepts his award. L. Ray Hutchinson looks on.

Pete Schweppe won a Special Merit for his "Fridley Hockey" series. With Bill Bailey, Dick Welshons and Jack McCarty, they have taped all levels of hockey in Fridley from the Squirts through Varsity. Congrats to the 'Columbia Arena Gang!'

Scott Briggs produced and starred as a Fridley Police Investigator: "Dick Lockman: F.P.I.". Many local citizens were 'exposed' in this look at the seamy side of Fridley.



Youngest Willie Recipient
Jon Marc Bauer age 8.

'Silver Willies' were awarded to Ruth Dunn for her years on the board and her efforts in publicizing the Workshop through the Fridley Focus newspaper. Clyde Moravitz won a Silver for his many years on the board and representation of the Workshop at the cable commission meetings.



ACCW Staff Paula Neuman-Scott
and Audrey Johnson at the Willies



TELETHON WEEK: 1986

The sky is grey, the snow is slush. Is there anything good about this time of year? You bet there is; it's TELETHON time again! The Workshop is staging the 7th annual TELETHON week from March 24th to March 29th.

During this special week, Fridley's public community television station hosts a week of unique live and taped programming.

Topics for the evenings cover a wide range of subjects: there's all sorts of live music; bluegrass, hometown rock and even Civil War fife and drumming. There will be film classics and dance practice taped at a local academy. You'll learn about services available nearby for families, seniors and kids! The weekend will be topped off by another of Fridley's own "Terry Lovaas Show" brought to you by the producers of "This Isn't Cleveland".

The Workshop is the people of Fridley, in organizations, as volunteers, producers and businesses, coming together to help support this valuable community service. In November of 1985,

the Workshop celebrated its tenth anniversary and ten years of commitment to free speech and access to the television media. The TELETHON is the yearly culmination of that effort to keep this a reality.

If you are tired of the weather and want to do something to chase the doldrums, get involved with the TELETHON and warm up in the studio lights! For more information, call 571-9144 or tune in to Everyone's Television Channel 12 on your cable box.



NEW MEMBERS

Larry Serflaten, Mark Sandau, John Nichols, Richard Klatte, Connie Johnsen, Richard Hime, Bob Darsow, Ronald Cohen, Gary Boser, Martin Evenson, James Foslien, Natalie Hayes, Terry Lovaas, Walter Lubinski, Richard Rietow, Bob & Betty Scott, Lyle Wexler, Jay Wilfahrt, BJ Scott, Pete Schweppe, Jason Ruhland, Christine Rudnicki, Roger Racher, Rich Palmquist, Marcia Dinneen, Deb Baron, Kelly Bennett, Glen Johnson and the Woodcrest Baptist Church.

BOARD OF DIRECTORS:	Paul Kaspszak
Jim Bauer/Treasurer	John P. King
Mike Bednarchuk	Joel Larson
Cyrene Holzer-Florin	Ralph Messer
Mark Hotchkiss/Secretary	Mark Newman-Scott/Chairperson

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 Audrey D. Johnson/Layout
 Joel Larson/Copy Editor/Layout
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 Ruth Dunn/Photos Deb Robinson/Artwork

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EVERYONE'S TELEVISION CHANNEL 12



Non-Profit Organization



ANOKA COUNTY COMMUNICATIONS WORKSHOP, INC.

350-63RD AVENUE N.E. FRIDLEY, MINNESOTA 55432 (612)571-9144