

*"Startup since 1969."*

This glossary is loosely adhered to in practice, but presented for clarity, levity, reference, research, academic citations, curatorial accuracy, historic trivia, and brand purity.

For more info, please see official Videofreex website: [www.Videofreex.com](http://www.Videofreex.com)  
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"**Videofreex**" (singular) is the name of the *group* composed of ten original founding members plus dozens of fellow travelers. Often follows "The." Always spelled with a capital V and the rest lower case; e.g. "The Videofreex *is* in the house". Sometimes called a commune by others, we referred to ourselves as a collective with consensus decision-making, as a video production group, or just as the Videofreex (which was self explanatory within the alternate culture... in the 1970s a "freak" was slang for *enthusiast*).

"**Videofreex**" (also can be plural) for 2 or more *members* of the Videofreex with or without a preceding "the"; e.g. "The Videofreex *are* in the house." (Also "Videofreex *are* in the house.")

"**Videofreex, Inc.**" refers to the profit-making (or, rather, barely-breaking-even) corporate name, rarely used except on bank and government forms. Records now in Videofreex Archive.

"**The Freex**" or "**Freex**" (as in "Hi, Freex") are abbreviations of Videofreex with all above references most often as a plural of many individual group members, and preferred abbreviation when referring to several members. Occasionally is used as singular for the group entity.

"**Videofreex Archive**" contains more than 1500 vintage videotapes and other materials chronicling the 1970s at Video Data Bank at the Art Institute of Chicago, Anthology Film Archives (NYC).

"**Videofreex Partnership**" is the formal partnership of the 10 original members and their offspring reformed for the 21<sup>st</sup> Century in 2006, proprietary owner of "Videofreex," Videofreex Archive, documents, and ephemera. Skip Blumberg is Partnership Administrator, as a project of IMP, Inc.

"**VideoFreex**," "**Video Freex**," "**VF**," "**Videofree X**," "**Videofreexs**," "**Videofreex's**," "**Video Freaks**" and "**Videofreaks**" have often been incorrect references to the Videofreex. For brand purity, we always prefer the term "Videofreex" just that way. But Google "Videofree X" for another reason.

"**Videofreek**" (singular) is said but rarely written. It is meant to delineate a single group member. "One of the Videofreex," "a member of the Videofreex" or simply "Videofreex + member's name" are preferred written references.

"**Videofreeks**" (plural) is plainly a misspelling of "Videofreex."

"**videofreak**" (or "video freak") is (are) the singular generic name(s) of all video enthusiasts that was common vernacular beginning in the 1960s. Often plural as in "We are all videofreaks!"

"**Videofreex**" can be possessive even without an apostrophe. As in "the Videofreex portapak." Maybe "Videofreex' portapak" is more correct? Up to you. Or "Videofreex's portapak?" Nah.

"**Vfx**" is the preferred Videofreex abbreviation for correspondence, file names, and other expedient uses.

"**Media Bus**" refers to our workshop program (there was no bus, only vans). (It was what is now called "spin" or "branding" and what was called "myth-making" then).

"**Media Bus, Inc.**" was the group's non-profit grant-receiving corporation, administrator of arts and education programs in NYC Prince Street studio then the Media Center in Lanesville, and travelling programs. After Videofreex, the corporation moved to Woodstock, then Saugerties, NY, with Bart and Nancy for their continuing video projects for a few years, but is now officially defunct.

"**The Videofreex loft**" or "**Videofreex studio**" was 3000 square feet on the fifth floor at 98 Prince Street beginning in summer 1969, the vibrant early days of artist settlement of Soho, NYC upstairs from Fanelli's Café (still there). Construction began and was barely completed for production of the infamous live and tape CBS TV pilot "Now Project" a/k/a "Subject to Change." It had a 4-camera rubber-matted lighting-gridded studio; sound-proofed interior-windowed control room; a fuchsia-floored office, kitchen and recreation area; and back storage room/shop that was Chuck and Annie's bedroom (Skip slept on a mattress on the shrinking sheet rock pile as the studio was constructed). The Freex continued production, experimentation, and Friday night public screenings until 1971 when they moved to **Maple Tree Farm** in Lanesville, NY.

"**Maple Tree Farm**" was a rambling 27-room former rooming house on 125 acres of mountain forest, with 2 kitchens, 2 living/dining rooms, production studio, editing/control room, viewing room, 17 bedrooms, a wrap-around porch, a 1-acre garden, and a pirate TV station, **Lanesville TV**. Rented from Sam and Miriam Ginsberg down the road, in the village of Lanesville, township of Hunter NY, it was located in Stony Clove, a narrow valley in the heart of the Catskill Mountains. A/k/a on grant proposals "**The Media Center in Lanesville**." The living/working model preceded current day incubators.

"**Lanesville TV**," "probably America's smallest TV Station," a project of Videofreex/Media Bus, was arguably the first unlicensed pirate TV station. It was seen by residents of the remote Stony Clove valley, who were hostile at first to the outsiders, but became friends, collaborators, and among the most sophisticated art video audiences in the world at the time. Funded with partial support of the New York State Council on the Arts and radical Yippie Abbie Hoffman. The low-power broadcasting experiment was ultimately codified by Videofreex Parry Teasdale with lawyer and TVTV-member Michael Couzins, funded by the FCC, subsequently for hundreds of other FCC-approved stations, until cable TV and the world-wide web made them obsolete.