

## TED KRAYNIK

BOSTON

... many experiments with industrial tools and materials related to creating architectural art. First artist to weld aluminum. Worked with welded musical sculptures which led to electronic musical structures: then utilization of video tube for creating music and light murals.

... presently using computers to create abstract systemic painting in motion which are turned into music electronically. I see video as a perfect tool for creating a socially relevant art needed for the approaching computerized and automated 21st century. For this I have developed the concept of Synergic art. TED KRAYNIK, MIT, Center for Advanced Visual Studies.

EVR color Cartridge  
PRICE LIST - cost of transfer  
& cartridge

example: for 25 min show  
(The maximum length for color  
provided by EVR at present)

Quantity	cost per copy
50	\$ 36.50
100	27.20
1000	15.90

## ROBERT KRAGEN

PHILADELPHIA

I would like to see hardware developed and made available to artists so that they might expand the working capabilities of television as an art form. A lot of what is needed presently exists, and only needs to be made available. The combination of a Moog synthesizer, a digitally controlled random access visual information storage system, (breath), a computer controlled visual pattern recognizer, and a laser television projector in the hands of a talented artist will create a new art medium. A project of this kind is possible right now. ROBERT KRAGEN

EVR monochrome Cartridge  
price list for getting your  
programs transferred to etc.

example: for 25 minute show

Quantity	cost per copy
50	\$ 24.30
100	18.10
1000	10.40

**Mahagonny** is a lavish off-Broadway production of the 1929 Bertolt Brecht-Kurt Weill masterpiece. It is previewing now in the Anderson Theatre, downtown on 2nd Avenue and is scheduled to open April 9. The United States premiere production is produced and directed by Carmen Capalbo. The original version of the play calls for a radio announcer speaking over a P.A. throughout the show. Capalbo's production uses television instead.

Vidification, Inc. was hired to set up and operate the system as well as rent some equipment to the Mahagonny Company. Here's what we're doing: We have a 9'x12' rear projection screen which flies in and out as needed. When it is it is over the downstage edge of the stage, with the bottom about 10' off the stage floor. A Telebeam projector is mounted in the back of the set, level with the screen. Our control console and one camera are in a room in the basement and two other cameras are rigged on body braces for more complete mobility (restricted only by their cables).

# mahagonny

In the first and second acts we put a picture on the screen of a narrator, who introduces several scenes. We shoot him live in the basement. We also project a pre-taped weather map at the end of the first act and beginning of the second act. In the third act, in addition to the narrator, we have two cameramen integrated into the staging of the finale. Their shots are mixed and shown on the screen representing news coverage of the demonstrations which are taking place. Our interpretation, however, is not actually news but more a blending of documentary style with a ritualistic editorial point of view. The overall effect is a totally involving mixed media presentation, integrating music and movement on stage and video interpretations of that movement and music.

Our problems in this production are essentially the same as our problems when covering a concert. We need enough light to produce a good picture with as little ambient light on the screen as possible. This balance is difficult to achieve and requires very precise lighting. Here we have one added problem, however. That is, unlike concerts, where our cameramen are off stage in somewhat permanent positions, our cameramen are moving around on stage, occasionally bumping into actors and even being hit by pieces of scenery. Cables also have always have to be cleared for movement creating some monster logistic problems.

We've managed, though, to conquer the problems and for the first time use live video in a legit show. RICK STERNBERG

## JOYCE WYDEN

I was introduced to videotape by Fred Stoller with whom I often co-lead groups... I've used video in groups for about one year.

In general I see the video as a marvelous educational tool. It captures both the process and the moment. It can be stopped, started and changed. It gives information via two input senses. Thus, it makes the material more meaningful and more easily learned... The possibility of recreating the emotional reaction important in growth is also increased. In addition, it allows for comparison of the message being given via the persons words and his actions by the temporary elimination of either the sound or the picture during feedback. During feedback the viewer becomes an active participant, no longer a passive recipient of information. I think this is one of the most important aspects of education. What seems to happen with children, both normal and those with special problems, is that they focus on themselves and feel "in charge" rather than feeling dependent and fighting an external authority...

I'm especially interested in the use of multiple pictures simultaneously viewed on the screen when my aim is to develop a concept in contrast to a single linear fact... JOYCE WYDEN, at 56 West 11 St., NYC.

## HARVEY SIMONS

NYC

I'm now setting up a visual arts lab which will include the use of videotape at the Phoenix Institute (city drug addiction program). The equipment Phoenix has at present is limited consisting of only a Sony studio camera tape deck and 19" monitor. (If anyone knows where a Sony portable can be hustled at a good price or perhaps free as a tax write-off, or something, I'd be happy if they'd tell me).

Visual recognition, psychic recognition, environmental information and feedback will be explored via tape, and perhaps a documentary of the Phoenix House experience.

I shot some interesting tape at Hart Island (5 Phoenix Houses are there). Some Esalen type psycho-physical exercises were being conducted with 40 or so ex-addicts in training for staff positions at Phoenix house. I was on top of a twenty foot ladder shooting with a studio camera with a 30 foot long camera cable. Lots of nice "touchy, feely" shots of 20 hands zeroing in on prostrate, immobile bodies. People diving off a stage into a group of outstretched, crossed arms. And embracing... 3 circles of ten people embracing each other, in turn, in any manner that seems fit. The tapes are genuinely very spacey...

## AL SCHEFFLIN

NYC

... kinesics and video... 24 hour taping of Puerto Rican family... Albert Einstein School of Medicine...



**Take Sony to bed with you...**

## LES LEVINE

NYC

**JOHN AND MIMI'S BOOK OF LOVE** is a video play of two people engaged in sexual love and discussing their sex life as they watch their own images on the television screen. "John and Mimi's Book of Love" engages the viewer in a direct confrontation openly and honestly with the physical act of lovemaking as it relates to the moral standards of marriage in the 70's. Mr. Levine feels it is valuable at this time to consider the sexual act as public information. There should be more openness towards such natural activities.

**TOPESTHESIA** is a series of television tapes which present the eye, mouth and hands from extreme close up points of view. "Topesthesia" is concerned with recognizing the location of stimuli as they affect body technology. In "Topesthesia" the physical senses are approached as technological systems rather than organic wonders. What we are concerned here with is not what one feels, sees, tastes or smells but how one feels, sees, tastes or smells. Most art is involved with the advancement of visual possibilities through object stimuli. Mr. Levine believes that what the senses come in contact with is of little importance. It is important that the senses work and by developing the actual technology of the senses we make it possible to be stimulated by everything and anything.

Reprinted from Press Release for the ISAACS GALLERY, 832 Yonge St., Toronto, Canada.

"We are creatures of the twilight. But it is out of our race and lineage that minds will spring... beings who are now latent in our thoughts and hidden in our loins, shall stand up upon this earth as one stands upon a foot-stool, and shall laugh and reach out their hands amid the stars."

For New York and the country, the present crisis is perhaps the darkness before the dawn of a new environmental technology.

1111N—Looking for lost bandage clips is old fashioned.



## MARK HAWTHORNE

NYC

... largely because of videotape, I was invited to join ANTHOS, an encounter center that is being set-up here in New York, and most of the groups I have worked with (as a sort of leader/videotaper) have been there (308 East 79th St., NYC).

... in some videotape workshops—electronic encounters, with ANTHOS this spring, I will be pushing the videotape group process further. Anyone else interested in using it with encounter groups is invited to get in touch with me, to help or rap.

Saw the demonstration of Sony's new color cartridge outfit... Big deal. It seems like a big hustle for Sony-made color movie tape cartridges so far. When they talk about "standardizing" the cartridges they mean everybody adopting theirs (3/4" tape).

## FREDERICK STOLLER

ENCINO, CALIFORNIA

- Have been using videotape feedback in the group setting for about six years.
- I have been involved in a number of studies of videotape feedback in groups which will be appearing in the final two issues of Comparative Group Studies. I am currently involved in putting together a (film) illustrating the use of videotape in a marathon group session.
- I am interested in very simple, unobtrusive equipment that could, for example, work with available light, that makes little noise. I am also interested in being able to mark the tape with sound so that we could instantly identify a desired portion on rewind. For me videotape is the opportunity to capture personal and interpersonal behavior as accurately as possible and to have it available as immediately as possible.
- Insofar as its use in psychological matters are concerned, I see it being used more and more to capture behavior in its natural arena for more leisurely study, a problem that has caused psychologists to approach behavior indirectly through tests and questionnaires. I also see it being used with increasing precision and art for the training of people in behaviors which they see as desirable. The first gross application of this tool has now run its course.

- I always use a cameraman to run the equipment. This person is generally more familiar with groups than with TV. I occasionally use group members to run the camera. I interrupt the group for feedback viewing whenever I and others feel it is appropriate.
- I use half-inch Sony videotape with zoom lens. I won two of these machines. Their quality is less than perfect but their small size and general state of quiet allows me to place the equipment right in the group, an arrangement I prefer. My major complaint with equipment has been the quality of its sound. Particularly for a group I would like to have better sound without complicating the equipment. Reliability has been reasonably good.
- At the present time the most crying need is for compatibility between makes. This is a great disadvantage. I would also like to be able to transcribe from one videotape to another with less loss of fidelity.
- I would like to share ideas, particularly with people outside my own profession. It is possible that they have ideas and solutions which have not occurred to me or my colleagues. I am particularly interested in low cost, simple solutions which permit my equipment to be portable.

- This question is too complex to answer as there are too many situations to deal with.
- In my own field, the developments of videotape libraries which could be duplicated and yet did not require special equipment. I have found videotape a very inexpensive way to make certain kinds of films for instructional purposes.
- Technical information plus ideas, concepts and new gimmicks people have devised.

Articles in preparation:  
with A. Dreyfuss. *The Family Workshop: a Format for Enhancing Family Experience.*  
*Videotape in Marathon Groups.* In M.M. Berger (Ed.), *Videotape Techniques in Psychiatric Training and Treatment.* New York: Brunner.  
*The Group Experience as Career.* In A. Burton (Ed.) *Encounter.* San Francisco: Jossey-Bass.  
contact at 17143 Escalon Drive, Encino, Calif. 91316.

Burton Gershfield & Bruce Lane have been working with 1/2" Sony taping rock concerts (Rolling Stones, Hendrix-possibly) & Ken Kesey's Bus + more. Durt can be reached at 213-463-2514 & has been trying to get a rock-youth-alternate culture TV station together. Bruce can be reached through the American Film Institute 501 Doheny Rd Beverly Hills 213-278-8777