

# CALIFORNIA INSTITUTE OF THE ARTS

JANUARY 29, 1971—8 PM THROUGH JANUARY 30, 1971—8 PM

time: idea of twenty-four hour video event; forty-eight half-hour videotapes

audience: members of California Institute of the Arts observation of audience activity: no consciousness of the passage of time as videotape time or as clock time; evaluation and judgements: television watching patterns of a group in contrast with the television watching patterns of an individual; real time effects: exhaustion habit began to predominate; those involved with the event watched television in the same way that they would watch a clock; no value judgements of videotapes as participants began to experience real time

videotape: an event in itself as well as a record or documentation of an event

observation of videotape activity: videotapes became the only perceptible measurement of time; videotapes took on the real time quality of being non-repetitively repetitive; provincial quality of Institute members' tapes provided a contrast for the tapes stemming directly from television; videotapes become classical in their usage as a means of processing selection of subject matter or form/form or subject matter

observation of mergeance of audience and videotape activity: any phenomenon which becomes repetitive in its structure ceases to be communication or expression; remember the showing of the Raindance tapes at Cal Arts: videotapes exemplified ordinary material spliced and condensed into one continuous action; videotapes as hardware become generators of sophisticated information as software; the provincial qualities of the tapes in the twenty-four hour performance could not manifest the sophistication of the videotape as hardware because the videotapes themselves were too much involved with their activity as real time processes; once videotape information is processed, the qualities of the information become communicative and real situations become a part of the vast frame of reference to the outside world: the provincial becomes universal in a communicative sense; common philosophy assumes the characteristics of the hardware that communicates it; allowed to remain or to be shown in their own real time context, they do not maintain their communicative qualities because the viewers of the videotapes become participants in the videotapes' time; time experiences itself

Changes are made from week to week as new material is shot and edited down into cohesive segments. Other sections of the program are deleted when they no longer seem relevant to the general program flow. New material is always being shot as the juggling of time, tape, and circumstances make possible. These compositions are edited onto three one-hour reels and are timed out in such a way that matching segments come up simultaneously on the three channels. Further editing takes place live as the three channels are punched up through our switcher onto the matrix of monitors. Sound is mixed through a mic mixer as the different channels of audio work in counterpoint or juxtaposition to the imagery.

This program is a combination of many different kinds of information. The flow from one to another with certain segments acting as transitional bridges is crucial to creating a program experience out of a wide range of available raw material. In the viewing of these unedited taped ideas occur as to potential relevance in the overall compositional structure of the mix.

PROGRAM NOTES: FEBRUARY/1971

## VIDEO MIX & COMPOSITIONS: RUDI STERN

CHANNEL 1	CHANNEL 2	CHANNEL 3
Sheep Shall Safely Graze Lower East Side Video Poem by Joie Davidow	Essex and Orchard Street Interviews	Market Crowds
Colorized Moon Landing Apollo 14	Chinese New Year Year of the Pig 1/27/71	
Bhun Laser Projection with Lloyd Cross	Witch-In Fantasi	Witch In
Martello Interview First Witch-In Central Park	Hierophant Connection & Co	
Moose and Co. Global Village Studio	St. Mark's Place	
Interview with Paul Krassner	Busby A Club Orgy Stage Show	Book Store at Club Orgy
Generation Gap Street Interviews	Colorized Bodies	
Club Orgy Interviews	Message Techniques	
Colorized Bodies a composition by Joie Davidow	Theater Exercises	Theatre Exercises
Paul Silbey's Massage Instruction Course	Faces Composition	
Open Theatre Mix— Chami Chaikin		
Titles		

# GLOBAL VILLAGE

## VIDEO MIX & COMPOSITIONS: JOHN REILLY

CHANNEL 1	CHANNEL 2	CHANNEL 3
Titles Solarized Dance Camera: Edin Velez Street Interviews— St. Mark's Tompkins Sq. with Wayne Hyde	Street Tape of Pro- test Bust at 5th St. Building	Faces of Dead
Subverted Com- mercials Women's Lib (5th St. Building) Laura Adasko Susan Mi- lano, Renfreu Neff	R. Kennedy, M.L. King	
Stones Mix	Stage Performance at Club Orgy	
Club Orgy with Bill Kutik	John & Samantha (with Laura Adasko)	
Solarized Feedback Abbie Hoffman Interview: Allen Katzman	Abbie Hoffman Central Park Peace March	Video Feedback (Woody & Steinunn Vasulka, J. Reilly & L. Adasko)
Final Mix . Video- tapes shot at Wood- stock	Bob Kennedy Assassi- nation	Acid Tripper I Don't Want to Die
Titles (flow across matrix)	After death-Electronic feedback of complete disorder	

## FRANK LOSI

### A GLOBAL TELESYMPHONY FOR BROADCAST LIVE VIA TELESTAR SATELLITE

Select a great work of music preferably a symphony or an overture. (Great works of rock will have to be excluded as they are best performed by a single voice. For instance Dylan's voice communicates more than a two hundred voice choir. And secondly rock is really more a form of literature as performed by mouth.)

This one work of music should be performed simultaneously in exact synchronization by as many conductors and symphony orchestras as possible around the world.

This would be broadcast LIVE around the world via telestar satellite. There would be a central world program director who would flip the various switches based on his selections from hundred's of monitors at central control. As that each of the orchestras would be in exact synchronization with the others the music would flow and sound like it was performed by one orchestra. Only the images would change. Each shot transmitted would be labeled live from London, New York, Tokyo, etc.

Split and multiscreen images would be utilized showing as many or all if possible performing at the same instant.

Each orchestra would be recorded by the same number of cameras in the same positions. For instance at one instant show the hands of all the conductors.

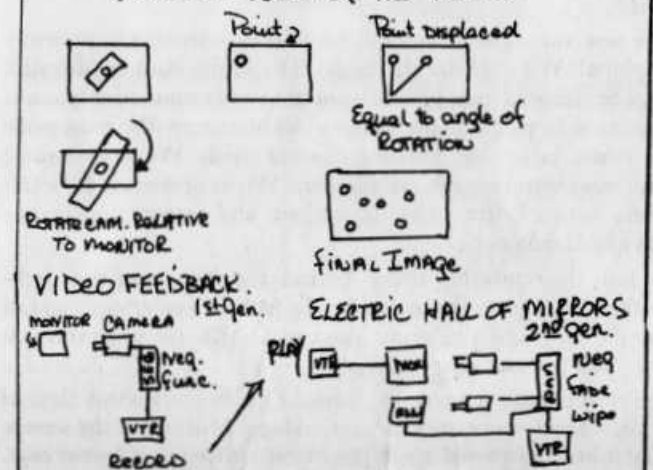
By split and multiscreen create patterns. For instance in split screen shows a conductor on the left half from a camera below him from an angle so that his arms extend to the right. Show his counterpart on another continent from below but from an angle so that his arms extend to the left in the right side of the split screen. This would create a simple mirror like effect. More complicated versions are possible so that through the utilization of split and multiscreen a Busby Berkley like TV effect can be created.

Show the world wide TV audience applauding people everywhere who have witnessed this event. Remind all viewers everywhere that we are all one audience.

## TOM DEWITT

thank you raindance for 8 hours access to sony video gear. the sony special effects generator (SEG) has a negative

Original input was one point of light reflected from the screen of the monitor



function for display monitors. this reverses the polarity of an image each trip around the feedback loop (1/30 sec.) creating shimmering bands of alternate b&w.

## MAGUS VIDACON

In the sense that social interaction exists, we attempt to define this form of behavior as such, and then to apply the definition to various types of situations:

- 1) role playing
- 2) theater
- 3) reality (?)
- 4) real time
- 5) multilinear time

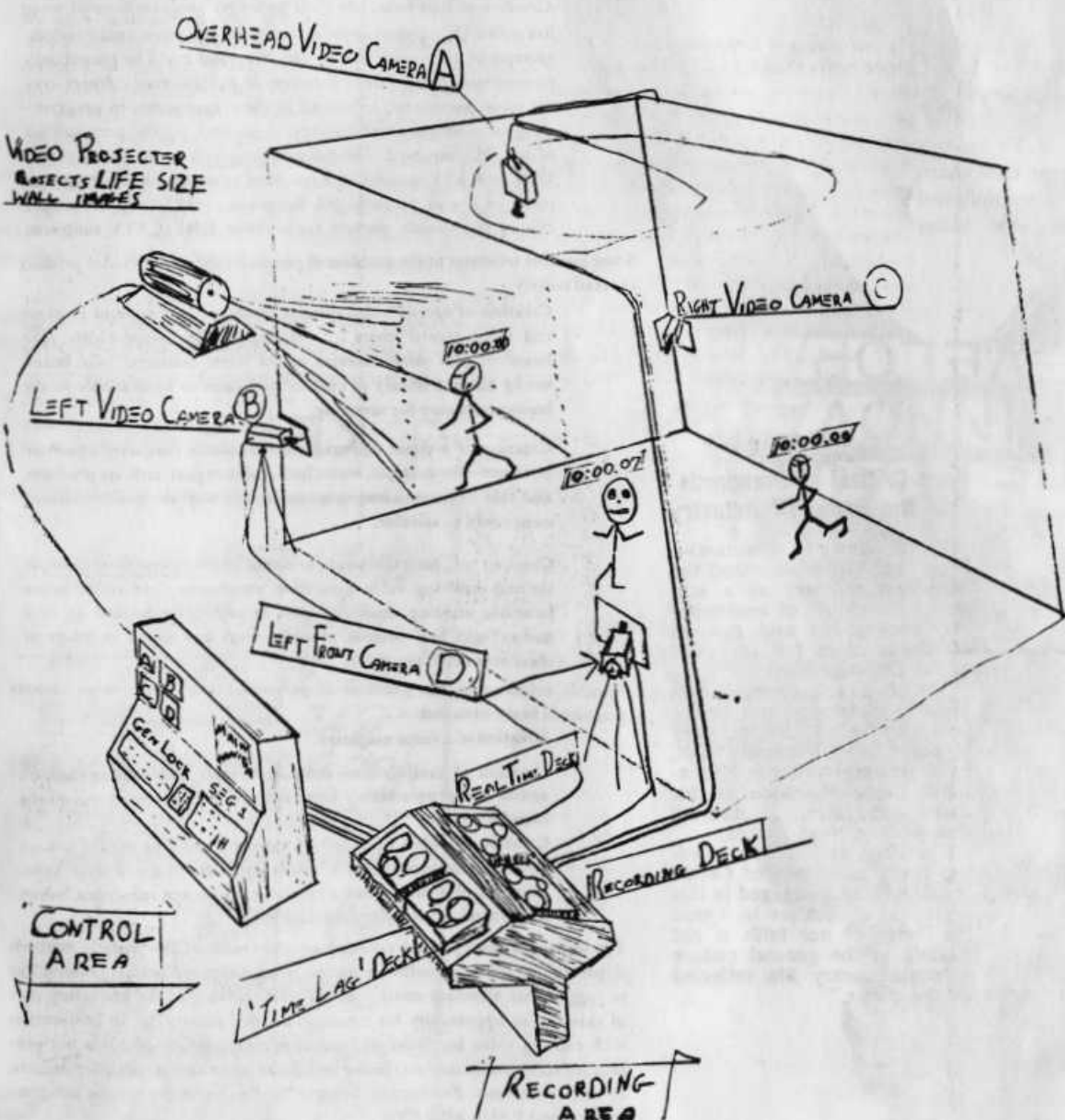
This study of social interaction will be supplemented with the support of a multiple video deck arrangement. Portable television equipment will be used to project images of people out of synchronization with their selves. That is to create a 'slow mirror'

or a 'time lag' effect between the individual, his interaction with himself and his perception of his interaction.

The purpose is to provide a visual record of social interaction in normal and confused states in terms of a comparison study:

- 1) Experimental use of video equipment within the field of sociology.
- 2) Personal adoption to simultaneous multiple environments.
- 3) Perceptions of self versus images of self.
- 4) Uncontrolled interaction in terms of synchronized 'time lag' video.

MULTIUSER SOCIAL INTERACTION CHAMBER PRODUCING INTERACTION DI ORIENTATION.



The Center for Movement Research of Queens College is sponsoring a MULTIMEDIA SEMINAR IN SOCIOLOGY; a film co-op/collective which through the sharing of personal equipment will expand the availability of various multimedia forms to aid in the production of projects.

In addition to extensive film programs, the seminar will maintain contact with video groups in New York, Philadelphia and other parts of the country. Field trips to video studios, laser beam studios, light studios, acrylic plastic studios and media museums are being arranged. Invitations will be extended to speakers from C.B.S., Sony, Ampex and people involved in various kinetic art forms.

## CENTER FOR MOVEMENT RESEARCH

### はじめて日本を離れる丸山さ トラベラーズ・チェック問答

#### 丸山さんの不安

外貨の準備は  
どこでしたらいいのでしょうか?

外国の港・空港についたら  
どうすればいいのですか?

#### 東銀マンのお答え

お近くの東銀で手続きをすればカンタンです。たゞは観光旅行の場合、お一人500ドルまでなら10ドルから100ドルまでのチェックをホルダーに入れて、東京銀行ドル・トラベラーズ・チェックをその場でお作りします。手数料は1%です。

もちろんアメリカではそのまま通用します。現金が必要な場合は、もよりの銀行へおこしください。プランにもマルクにもポンドにも、その国の通貨にできます。



## DOUGLAS DAVIS

### RANDOM NOTES ON THE NEW TELEVISION

Density on the TV tube. I had hoped to get four levels of activity going at once in NUMBERS, a videotape event for the Boston Symphony Orchestra, produced at WGBH-TV. I wanted to see through four things, watch them all happening, one over the other. What I discovered was . . . how easy this is with electronic overlay. The TV picture is dense but separable . . . You can see through things. At the end we had hands writing numbers, kids painting them, computers punching them out, digital clocks ticking them. Four times fusing into one. TV is denser than

The kids in the parking lot wanted to know: When are we going to be on TV? That question ages every day. Soon everyone will be on TV.

One day without warning we set up the VTR system in the studio while my students were working—at the Corcoran Art School, in Washington, D.C. The first VTR picture they saw was themselves. One by one they left

their drawing boards and came to the camera. Soon they were taping each other, and sitting, like kids, on the floor before the monitor during playback. Now they are making life studies with tape and handling it like a professional tool. But at the first it was raw process impact, reaching back into their past, to the earliest moments of consciousness in front of the lighted screen, like magic.

Bodies in bed can be smeared on a black and white camera.

At WITNESS: A MARRIAGE EVENT the camera passed through everyone's hands, just as it did in LOOK-OUT! last year. People videotaped each other. Children videotaped feet and small animals.

What we all seem to be doing

What we all seem to be doing is breaking very hot news on the world through the art system. That's all it is, a system of fast, intense communication—which is a great deal: the TV system must get to be the same, fast. Whatever art was in the past, it's the hot information line now—outside the sciences. No accident that Sony, Paik, Warhol, and Vanderbeek all had the same idea at once.