FRANK: At the present time. But that's not intrinsic to the system that television is. We're interested in
IRA: But UHF now has severe limitations because it is mostly set-up by people who are committed to the
FCC—though not as rigorously and commercially compelling as standard broadcast—but still frozen to a
it suffers the same limitations as standard broadcast in the sense that it's regulated immediately by the
JUD: You were going to mention UHF (Ultra-High Frequency).
IRA: And then we had the Cincinnati jugband in the basement.
FRANK: Sometimes the rules were more and sometimes less restrictive-like the restriction being only nut to
destroy the cameras. We also taped out al David Brooks' country house with actors loose plots—an actor
peeling potatoes, and suddenly lie was a farmer who had lived there forty years.
FRANK: The original proposal was to distribute the tape delay systems throughout the gallery, but because
the museum wanted to interfere with other exhibits it was shelved, and the mural conception with the delay
scene Videotape was a new, favorable means of feedback for them, they dug it.
FRANK: We hope that you can communicate with each other unless you communicate through the camera. Under each camera was a mirror so you in the shots, could do anything you wanted, but only through the media—the camera, and they could use the mirror to facilitate
this action.
FRANK: Well, half-inch videotape was a technological compromise in a way. It compromised image
definition for portability. You can make a portable videotape reasonably if you put the information on
half-inch tape. It's the other side of the equation being equalized out. In terms of the television definition of
resolution, 230 lines is a high-resolution picture. It's only a low resolution picture when compared with,
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