

FEEDBACK

VIDEOFREEX

The VIDEOFREEX are involved in television technically and artistically, intellectually and emotionally. Technical labors bring us together. We are in a web of video/audio energy flows. We are caught in the act of electronic fucking. And we sure like to fuck. Contact us at 98 Prince Street, NYC.

NYC



PEOPLE'S VIDEO THEATRE

PEOPLE'S VIDEO THEATRE, an alternative news media, has six objectives:

- 1) to become a model for other community video theatres,
- 2) to provide the people of the community a medium for exposing their goods, services and ideas,
- 3) to introduce and develop video journalism,
- 4) to provide a public video studio which can be used by acting groups, dancers, therapists, political groups, etc.,
- 5) to stimulate community dialogue through the Live-Forum,
- 6) to establish a video library for use by videologists.

Our weekly shows will touch on local, "neighborhood", city and national news and include features on cultural and scientific activities.

The Live-Forum will expose and involve our audiences in controversial issues inviting them to express their views on tape. Contact us at (212) 691-3254, NYC.

ELLIOT GLASS
KEN MARSH

DIAL ACCESS VIDEOTAPE TV

Dial Access Videotape TV—West Hartford, Conn. School System—Van Ftergiotis

ENVIRONMENTAL CINEMAS

730 Yonge St., Suite 217
Toronto, Canada

TORONTO

EAT

EAT wants to set up a videolab for people experimenting with videotape... to generate video inter-communication. Contact Robert Whitman, EAT, 235 Park Ave. So., NYC.



Sony ECM-22 cartiod-condensor (directional) microphone #100.00 being used successfully by Pablo Ferro, Raindance, and Videofreex with portable video equipment

VIDEO WORKSHOP AMSTERDAM

... I have started a video workshop in Amsterdam, having turned Sony on enough to see us through the first month with loan of equipment, which will allow us to earn enough monies to get a basic workable set of videocorder, playback, etc.

... We are working on the bread line for the time being, but seem to be getting many video heads together... VPRO television is very interested in our work and experiments; they as an independent TV company have to pay vast sums for making an evening's programming at/through the state-owned-run studios of the mother company.

By the twenty-ninth of May we shall have two to three tapes for the beginning of an exchange service with other video people... Would you please be kind enough to let people know of us... we are working on 626 1/2", which could be copied to your systems...

... video workshop offers an alternative work/viewing situation to that of modern television. The techniques might be evolved under the same technical limitations, but the concept is that of a new movement of "video heads." One of its ambitions is to decentralize and have a re-birth of television from its accepted form, to a more communicative sense of the medium.

That sense which will give us the realm of experience which can only be achieved through "seeing" not only in one's mind's eye, but on the feedback of the television screen. The accepted form of television is far too padded within entertainment which feeds the masses, not as a communication, but rather as a passive entertainment... why be indoctrinated by broadcasts which feed you what they think you ought to see with no alternative...

We need you, because we want to know you...

Contact JOE PAT, GJALT WALSTRA, tel. 270015. Workshop Keizers-gracht 717, tel. 65417.

MINERVA

MINERVA, a participatory technology system—multiple input network for evaluating reaction, votes, and attitudes—Amitai Etzioni, Center for Policy Research, 423 West 118th St., New York, N.Y. 10027.

ANT FARM

ANT FARM designs and constructs inflatables, mostly in California. They have some tape of themselves and are putting together a tape on how to do your own inflatable.

Raindance Corporation

RAINDANCE CORPORATION is setting up a video information network which will be as highly accessible as possible—i.e. Alternate Television: two-way, interactive, decentralized.

We believe the culture needs new information structures, not just improved content pumped through existing ones, NYC.

NYC

C.T. Lui of CTL Electronics
86 West Broadway
NYC, N.Y. 10007
212-233-0754

offers free technical information on video & technical innovation in video. He has designed & built colorizers, gen-lock systems & has modified effects generators for specialized use

GLOBAL VILLAGE

... Global Village is developing the electronics of shared experiences by creating a total video environment. We are videotaping relevant political events and people and kinetic compositions and presenting them in a visual counterpoint on 9 TV monitors. What emerges is a matrix of politics, morals and sounds of a generation. A refracted image of our time is created: Nixon on 3 monitors; Abbie Hoffman on 5 monitors; and Mick Jagger singing "You Can't Always Get What You Want" on 1 monitor; and whom—an implosion and you are actually feeling the ambiance of a point in time. Technically, this is achieved through the use of 14 possible output channels in contrast to commercial TV's single output channel.

Global Village is instantaneous feedback—it becomes the visual counterpart to the underground newspapers in one sense and yet goes beyond that. The Global Village presentation is always changing and moving forward. We move through time and space to chronicle the assassination of RFK, Woodstock, Nixon's Vietnamization speech, the Chicago Conspiracy, the Panther march to Queens, the LA police riots, the student strikes and demonstrations in Washington. We orchestrate these image inputs from performance to performance to give a sense of the ongoing violence, waste, pollution, and emotion of this society. We hope to move to a point where Global Village is open 24 hours a day, 7 days a week to offer people a continuous video immediacy of news and kinetics.

The low cost and portability of the 1/2 inch TV equipment gives the necessary freedom to break the hold of the large and expensive networks and studios. We can send out people to tape these events that may remain unnoticed by commercial TV but are necessary pieces to catalogue the radical movement. Censorship has not yet touched this medium. When the power of the medium is realized, undoubtedly new and repressive laws will be enacted. This kind of communication will have to be illegal in the present order of things.

... We would have a medium that would not only unite us from coast to coast, but from continent to continent. This possibility is becoming a reality. A second Global Village will open in NYC in the beginning of June; a third Global Village will open in Boston at the end of August...

The radicalization of the television image requires junking the present comic book medium we know as broadcast TV in America. Through a multi-channel, multi-sensory experience of video and kinetics we are triggering an overload. Energy can be transmitted in many ways and in many yet-to-be discovered forms—no telling how far it can travel. JOHN REILLY and RUDI STERN. Contact us at 454 Broome St., NYC 10012.

HOMESKIN

HOMESKIN is a city-country communal information scene using 1/2 inch equipment. It seems we should begin exchanging tapes. People in Amsterdam and London are putting together similar numbers. Couldn't we all just get it on without waiting for a more formal distribution set-up? Local planet network... San Francisco.

SAN FRANCISCO

CHARLES BENSINGER

Videotech Lab
7080 Hollywood Blvd.
Los Angeles, Calif. 90028

LOS ANGELES

TVX—LONDON VIDEO CO-OP

TVX—LONDON VIDEO CO-OP. Membership has now grown to about 40 people. Recent activities include recordings of The Incredible String Band in "U" at the Roundhouse, an interview with William Burroughs, Community TV at Goldsmiths College CCTV, and experimental pilot programs for BBC's "Line Up" and "Disco 2". In the near future we hope to be co-producing colour videotape with BBC TV, and an election night TVX special at the Art Lab. Contact us through the London New Arts Lab, 1 Robert Street, London N.W. 1.



STUDENTS

Students at the State University of New York in Binghamton are receiving expense money to document their environments with portable VT cameras. The program is less than a half-year old and will expand to a university network in the fall. Tapes produced include anti-war demonstrations in Washington and Buffalo, and a portrait of two teen-age junkies shooting up in New York City while imploring the cameraman not to do likewise.

BINGHAMTON, NY
RALPH HOCKING

RICHARD KLETTER SHELLEY SURPIN ALLEN RUCKER

... organizing a high school video project for the Portola Institute.

PALO ALTO, CALIFORNIA

Remember I was a battery of tape recorders at the door—Departed have left spectators involved—Good night under surges of silence since the recorders and movies in this point have failed—It will readily be seen beside you a man walks through screen—The exhibition reflected dominion dwindling—Photo flakes fell in swirls on our ticket—sound identity fading out—light travel—In this point many a one has failed—courage to go deeper and deeper into the blue—ebbing carbon dioxide—last terrace of the garden—Isn't time is there left? halves of the human organism to give you?

WILLIAM BURROUGHS, *The Ticket that Exploded*

BRIAN WOOD

a newsletter should get people together and be as non-verbal as possible . . .

I have been researching and developing the possibilities of the electronic camera and magnetic recording equipment since early 1968. This work is being carried out in the technical facilities of Bavarian television, Munich, on a freelance basis. One of the first results of the search through video space was the "mandala" design which led me among other things to pursue the notion of artificial imagery. My current work phase, together with Dieter Waechter, technician, is the integration of artificial + live signals in color. The hardware systems have become fairly complex: we have established a videolaboratory but are still dependent upon normal production facilities for recording which means that a lag is developing between control and application. A recent video session with Dimitrius Boyksen was the first real jam we have attempted where two people are controlling variables of the same signal—it was erotic. The equipment we use has been written off in most cases but is in good condition. I don't feel the need for special devices at the present time.

MUNICH

PAUL RYAN

**VT is not TV.
Videotape
is TV flipped
into itself.**

**Television
has to do with
transmitting
information
over a
distance.**

**Videotape
has to do with
infolding
information—
feedback.**

VT IS NOT TV. IF ANYTHING IT'S TV FLIPPED INTO ITSELF. Television, as the root of the word implies, has to do with transmitting information over distance. Videotape has to do with unfolding information. Instant replay offers a living feedback that creates a topology of awareness other than the tic-tac-toe grid. Anthropologist Edmund Carpenter tells a story about two Eskimos who went on solo trips around an island. Their maps were quite good replicas of the island yet they both differed in one significant aspect. Each had camped and hunted near a certain cove and that area on their maps was larger according to the length of time each had stayed there. Videotape creates a kind of Eskimo awareness of time-space. Especially with the 1/2" battery operated portables one can sculpt time-space in accord with the contours of experience. Information can be infolded to enrich experience.

NYC

R. BUCKMINSTER FULLER

We must do away with the absolutely specious notion that everybody has to earn a living. It is a fact today that one in ten thousand of us can make a technological breakthrough capable of supporting all the rest. The youth of today are absolutely right in recognizing this nonsense of earning a living. We keep inventing jobs because of this false idea that everybody has to be employed at some kind of drudgery because, according to Malthusian-Darwinian theory, he must justify his right to exist. So we have inspectors of inspectors and people making instruments for inspectors to inspect inspectors. The true business of people should be to go back to school and think about whatever it was they were thinking about before somebody came along and told them they had to earn a living.

FULLER

CARBONDALE, ILLINOIS

HOWARD JUNKER

... Now I'm associate producer of a weekly half hour "magazine." I'm going under the assumption that one trouble with TV is that it has been a closed circuit. There was no way for the people to get into it. (As in "The Whole World is Watching," everybody wants to get on TV, somehow . . .) Hopefully phonovision will change that. So will home TV and library TV (see also my New Republic piece, Jan. '68). Now I'm trying to open up to artists and others—let material come from outside. Let people who have something they want to do on or with television, do it . . .

KPIX

SAN FRANCISCO

JOE WEINTRAUB

My work with video grew out of a desire to build a better Color Organ. The Color Cathode Ray Tube is the best visual output for music—indefinitely better than colored lights. My AC/TV (Audio Controlled Color Television) uses an audio input to control five characteristics of the visual output of a conventional color TV. The three colors, red, blue and green, are controlled by low, middle and high audio frequencies, respectively. Base controls the horizontal size of the pattern, and treble controls the vertical size.

The current AC/TV is wired directly into the TV chassis. I am now working on an RF version which would simply clip on to the TV antenna.

I am also stepping outside of video to audio-control a three dimensional structure, for the Ferrofluidics Corp., which manufactures the first magnetic liquid available. At \$485 a cubic centimeter, it is not likely to become a popular artistic medium, despite its enormous possibilities.

NYC

PHIL GIETZEN

OUR COMMUNICATION NETWORK must be used as a tool of environmental education.

SAN FRANCISCO

PETER SORENSON

SHADY, NY

Having a round screen lets one forget that he is watching television.

I built a featureless black cube for a cabinet with a 24" full circle screen. I like to think that it is reminiscent of the monolith in 2001. Having a round screen lets one forget that he is watching a television . . . (I forgot to say that reception is not used at all.) The effect is more successful than I had hoped. The slowly shifting wisps of color seem no longer to be confined within their frame.

ERIC SIEGEL

SAN FRANCISCO

"I'll reject anything that's shoved down my throat even if it's going to save my life."

It is now time to introduce myself. I have been using television for about 10 years to help express myself to you. I've added many new innovations since the old image Orthicon days. All this hardware sometimes gets me down. So much shit to carry around. One idea could take a year to materialize. The physical manifestation of an idea—physical reality can't keep up with the present flow of information. The only thing we can do is try to develop the medium which will be able to keep up with the Change. It will have to be television—someday we will need instant information. Please see my tapes and what I do.

Biography: Eric Siegel

July 1944 I was born.

In 1950 I started to watch television at the age of 6 years old.

April 1959 at the age of 14 made a television.

April 1960 at the age of 16 was awarded second prize at the twenty-third school science fair of the American Institute of the City of New York for "Color through Black and White TV."

In 1962 I went to school and played with my equipment . . .

In 1963 I did unusual experiments with television and was having difficulties with the draft.

In 1964 I was 19 years old and took my first job fixing TV cameras, modifying them and designing unusual television equipment including videotape . . .

In 1966 I went to England and worked for the University of London Goldsmiths College.

In 1967 at the age of 22 did experiments with videotape and video effects.

In 1968 turned on "Psychedelivision" my first videotape shown in the public and also participated in the Buirge-Boutourline "televanilla" improvisational theater dance piece, as the television effects artist.

In 1969 I exhibited my videotape experiments at the Howard Wise Gallery in the show "TV as a Creative Medium" along with other artists. After the show I went to Europe.

In 1970 returned to the states, worked on a special project with CBS-TV, New York which is still pending, and exhibited at the "Vision and Television" show, Brandeis University, entitled "Body, Mind and Video."

Now preparing to market colorizer and processing amplifier of own design for \$2000.

FRANK CAVESTANI

Mango Productions

d. EVR, I feel, may effect videotape more than videotape itself, because it deals with a product. When anyone can buy a 50 minute cassette of EVR tape like a record album, the possibilities of what you might show are great. There is, however, a very scary aspect to videotape, for as you know many people use it first for observation—spying, watching. I personally am not scared (paranoid) of being watched, but there is an overall sense of dehumanization about it all. This must be thought of by the people involved; we must continue to touch each other, and not function simply as observers.

TV I feel has the possibility of educating the world. The man of the future who doesn't know how to operate a camera will be thought of as an illiterate. Schools should function like sensitivity groups, and subjects like math, chemistry and physics should be learned at home with the help of EVR-TV cassettes (or their equivalent).

NYC

Producer-writer of a television special show casing the music scene in San Francisco and including pop turn "O Happy Day" by Dorothy Morrison and recording artists Mad River, Lamb, and James E. Smith, each performing one set. (Tapes available for viewing)

Associate Producer of a transcontinental telephone seminar between Bishop James Pike, Ted Mills Institute, Marshall McLuhan and Alan Watts, videotaped on Mr. Watts' house boat in Sausalito, Calif. (Tapes available for viewing)

GENE YOUNGBLOOD

LA

By 1972 no geographical area of the world will be without access to communications satellites.

I began working with video in '67 almost by accident. I bought an antique RCA color receiver for \$30 just to play around with. The first thing I did was to play with the existing controls and use a magnet (I had no knowledge of anyone working with tv at the time). I made a remote control panel for the color gun controls and switches that activated turntables carrying magnets. I would "paint" a magnetic image on the screen and then sit back and play variations on the theme using the remotes. I did this for months before I saw one of Nam June Paik's tvs at the Wise Gallery. I was disappointed that I had been beaten to the punch, and so I just continued for the amusement of myself and friends. It became quite a hobby. I used all kinds of tricks with projectors as well as experimenting with oscilloscope techniques and some failures with b+w tv. About this time (early '68) I met Eric Siegel and we immediately became friends and started working together on his tape experiments. The idea was that I was an artist who knew a little about electronics and he was an engineer who knew a little about art. Actually he didn't need much help but at times he needed a little encouragement. He usually didn't need any of that either. But we were both very broke and scavenging parts from discarded radios and all we ate was pizza. Finally we got to show our tape at the Channel One theater but only three people responded to our ad in the Voice and we couldn't afford to keep advertising and so the show closed. Channel One was not very kind to us, either.

... there are now more TV sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than 10 percent have flush sanitation. Some 40 percent of American children have one or more meals at the TV set . . . Television reaches all but 3 percent of the American people (and this is a statistic taken from 1962). In June, 1967, the first international satellite TV show with hook-ups in 26 nations was broadcast "live."

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STAN VANDERBEEK

d. What do you predict for the future of videotape and TV?

LOREN SEARS

d: future: TV will change its appearance; I doubt if it will soon change its level of appeal. Equipment development will still be determined by the big money markets, though that pressure will mean more, better, cheaper stuff all around. It still takes a million \$\$ to get a color system off the ground. Somewhere, on the heels of these changes, however, an artist may find it easier to slip into the facilities which we only now dream of. Enlightenment is a long way off.

FOREST KNOLLS, CALIFORNIA

b. What experiments have you made, are you presently making, and do you plan to make with this medium?

2b: I've worked with everything from broadcast studio equipment, live camera/studio stuff, for experimentation as well as for broadcast, pure film mixing via video, multi-channel videotape mixing, to closed circuit, both professional and unprofessional quality machinery, and even just a camera and my own TV set. I have made some plans to build non-existent circuitry and redesign existing stuff into a sort of video synthesizer/mixer of grand proportions but the basic circuitry has never been available (or \$\$) to do any more than that with it. I would like, for the immediate present, to continue working with multi-channel and film mixing—everything else being so inadequately designed for yet.

FRED BARZYK

BOSTON
WGBH

b. I have made experiments in the *Mr. Silver series*, *Medium is the Medium*, the *Rockefeller Artists* project and *America, Inc.* of both technological and conceptual nature. At present, I am not involved in any experiments but have submitted a proposal for a national double-channel experiment involving both Public and commercial networks.

VINCENT GIULIANO

BUFFALO, NY

b. There are a large number of activities in which I am involved in making videotapes and using this medium. I am currently teaching the second semester of a 2-semester videotape workshop course, training some 18 students in the advanced use of this medium. I have also sponsored a number of ad hoc video training workshops, and have worked with it in a variety of other ways. **Vincent Giuliano**, Director Center for Information Research, Faculty of Engineering, State University of N.Y. at Buffalo.

STAN VANDERBEEK

BOSTON WGBH

... as a painter I began to turn from the "object" tradition (and the museum tradition on which it is based...) turning from the real world... so to speak... to the illusory world, so to speak... I want to paint with light, virtual images, the magic of projected images, and explore the sense of photo-reality, the new undefined visual language of movies. In the future scale of world order it is perfectly clear that entirely new visual techniques, symbols, languages, media, must be explored so that the dialogue that the individual man has with the sense of life and with his work can enter into world-wide dialogue with other individuals or other world-wide cultures. I believe the over-haul in symbolic form from the dadaist's to 13 channel data is just beginning! My particular work deals with the building of a proto-type-cineman-space-stage... a magic theatre (called a Movie-Drome) in which the audience will ultimately be able to control a considerable amount of the audio-visual presentation (the audience lies down at the outer edge of the dome so that the field of view for each person is the dome-screen). In the problem of environment and "aesthetic-logistics" it seems to me that it is becoming more and more a problem of "libraries"... In the case of movies image storage and retrieval, when and where we need them and want them in our lives... In theatres of this dome type I envision in the future simplified image storage and retrieval systems, not to mention new image and graphic generating techniques—(via computer and videotape... at which an artist will "perform" an image concept by instant selection plus image interplay... this could also be an "information concert"... (with literal and factual information in a very compact and intense form) we have turned a corner with film and TV when images can now be treated in much the same way that music is... endlessly and variable and dynamic... stored, and in motion... for instant recall...

... we are now going through a reordering of our visual semantics... outlook-insight and information absorbing process... instant electric libraries...

... teaching as a "performance". The theatre of "life" motion pictures as an experience machine, a possible way to replace "war" games with "peace" games...

... in the present media-mix, man as a metaphor... does not recognize man... we are entering an era of "approximate art" (note here the word "happening" has entered our life, a work-symbol standing for a series of events, about which the outcome is not predictable. the experiment that often ends up as a disposable work of art...)

... it is very important that art and life... interact and keep the social process self-conscious. we are entering an era of disposable art... synthetic media

As an artist I'm mainly interested in creating artistic works with the medium, however my background winds up getting me interested in fiddling with hybrid circuitry, though that is not a main purpose.

LOREN SEARS

Overall concepts??? well, video is basically a time base ("real time") medium. That is, either for input and/or output yr dependent on recorders which don't do nothing unless they're moving. And they must be moving for some awkward length of time in order to "lock in" to sync, etc. So yr fighting the machinery if you stop the god damn things. The moral then is "keep things rolling." Work from end to end of your videotape piece, don't stop for edits but work in multiple passes. This enables one to pay more attention to the overall trajectory of things, keeps a lot of the tedious operations out of the way of "creative" attentions, and gets more done in less time. This is perhaps a distillation of my experiences in union-controlled studios where any set-up change takes too much time and difficult communication is made impossible by having to work through disinterested technicians, etc. But has also something to do with my basic concern with the musicality of the medium. (It ain't a discrete process like film, even the eventual screen "picture" is never still and besides it ain't a "picture"). I have perhaps over exaggerated this last aspect but feel video is most importantly a process into which you insert your own physiology, that already the "referential" mode has subsided and the persistent use of that by tv-film productions, stage shows, etc., IS what puts anyone to sleep when watching, that the "objectivity" of the screen is the thing, where a real chance exists, what with all this magic of electronics, to have some real visions, the color/photoelectric gizmo there in the room is what yr watching, and it's performance is what you see and a picture-of-whatever couldn't matter less. I find most all professional people ignorant of any aspect of video other than it's unfortunate picture-making capabilities. Books and snap-shots.

1. I am using video as part of the instructional program in the School of Information and Library Studies: (1) to facilitate teaching of courses, and (2) to facilitate the training of future information specialists, communications specialists and librarians in the use of what relatively inexpensive video equipment, basically as another tool for communications; (3) I am also concerned with the production of artistic videotape programs, and (4) in the use of this medium for having impact on the library and information science professions of which I am a member. This has been going on for two and a half years.

h. Some of the information I would like to obtain from other people who are experimenting with videotape in the United States and other places is "what is the job market for people who are trained in this medium." Very specifically, if we give Master's degrees in Media Communications with emphasis on the production of videotape, will these people be able to secure professional-grade jobs and if so where.

f. I recommend everyone on the American continent use the International Video Corp. (IVC), 1" videotape recorder, any model they wish, and the Shibaden ½" videotape equipment for economy set-ups. These will be standards for the new television exchange. We must all use the same equipment—the ones stated are the best made now and hopefully in the future.

ERIC SIEGEL

We are using Phillip's Plumbicon cameras and switcher, Miratel monitors and scope, Sony monitors on the cameras, an Ampex 5100 VTR and a Telebeam for projection. We own the VTR, Telebeam and some body braces for the cameras. When we put together another system we may not use Miratel equipment. However, everything else performs beautifully.

RICK STERNBERG

and artificial intelligence... social consciousness without decisions... (Levittown) social decisions without consciousness... (Detroit and Newark riots)... we confront the prospect of the "artificial man"... the "disposable" man... the dilemma of leisure...

... artificial intelligence and the rise of the computer... (The computer has been with us approximately 15 years... only in the year 1968 did it equal and pass the human brain's capacity for decision making... something over the order of 100,000 decisions a second...)

computers which will take over more of our conscious decisions... will completely change our information processing, making us less "conscious" by giving us more "decision energy"

... how will we make use of this new and extra decision energy, spare time and graphic possibilities...???

... it should make for the flowering of a mass, personal art, instant culture and incredibly subtle feedback situations... interplay techniques for man and machine... man-machine-dialogue... a culture-intercom...

... a flowering of a new technological art... a direction America is going anyway... (6 percent of the world's population has 50 percent of the world's phones...)

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RICK STERNBERG

b. We've experimented with various methods of covering live events, attempting to achieve fluidity of camera movements (with new configurations of inexpensive equipment) and with new methods of displaying our product.

1. My educational background is in TV with a degree from Syracuse University. Since school ('66) I've been involved more in film production than video. I've done several short theatrical films and some industrial work. I've worked as a still photographer (freelance and for a fashion studio studio), and for NBC in the film department. The last job I had, before forming Vidification, Inc., was with Reeves Actron where for the first time I became very interested in video.

2.a. Up to that time my one experience with the medium was as a student in a commercially oriented TV Department and as a viewer of the shit on the air. I was pretty turned off by both. While at Actron, I got interested in live closed circuit TV and began to perceive video as a medium for a group experience (rather than an individual sitting before his set at home). Also at Actron, I met Larry VanPraag who was working there as an engineer. He and I later formed **Vidification, Inc., a company devoted to non-broadcast television production with a specific emphasis on large screen, live video projections.** We've been messing with this concept for about 6 months.

c. I'm rapidly moving toward the idea of the video image as a light source which can be colored, distorted, and altered to create patterns on a screen. These patterns may be representational or non-representational and generally exist as part of a total presentation. Whether the images are realistic or abstract they have one thing in common. That is the idea of visual amplification, (or video amplification, the term from which Vidification was contracted). We are amplifying some part of a visual presentation in much the same way as a P.A. system amplifies the audio part of a presentation. My experiments have involved combining projected video with other light sources. I've been working out masking techniques and ways of moving the video image so that it can be blended with a light show. I've also been developing my own simple light show to enhance our video show.

DOUGLSTON PARKWAY, NY

f. What equipment do you use? Own? Do you plan to continue to use this, or are you planning to switch to some other? Please comment on quality and efficiency of equipment now available to you.

f. I use Marconi Mark 7 color cameras and Ampex 2000 VTR's. I hope to be able to use light handheld equipment as soon as possible. The equipment I now use is of the highest professional quality.

Fred Barzyk

i. How do you think video can best be displayed publicly?

i. I find the video projecting screen the best way for the public to view it publicly. The tube is sort of a natural down trip. I mean, watching a box is just not too much fun on a large scale. Also, the captivity is lessened. I mean, people in a large group lose attention faster than with a screen. So I'm for the projector and color. I have recently seen a 2" video tape blow up to .35mm and projected on a large (movie-house) screen. That is an excellent way to watch it.

FRANK CAVESTANI

JACKIE CASSEN NYC

... exploring, through the use of the computer graphics terminals at Bell Labs, read-outs on videotape of geophysical data. Recordings are made of the geophysical disturbances in the magnetosphere caused by solar rotation. The degrees of disturbances are tabulated hourly; the data is then translated and recorded into chromatic scales of pure melody, like Bach or Palestrina, and light compositions. During the solar eclipse in March some of these compositions were broadcast during the CBS Solar Eclipse Special. At Bell Labs working with Bruce Boller of NASA and Charles Dodge of the Columbia-Princeton Electronic Music Center.

... five performances in march of a quartet based on "For the End of Time," by Olivier Messiaen, in 8 movements, with the Aeolian Chamber Music Group at one of New Jersey's regional theaters. The performance combined video projected rear screen projection over which was superimposed reflected and refracted light imagery. The video projector was an Amphicon 220.

... Throughout May performed "sun spot" music for three voices along with pieces from Bartok, Ives, Bach, with the Aeolian Chamber group.

... presently, with an initial grant from the New York State Council on the Arts, will begin videorecording various media artists, in process, their working and living. The distribution is envisioned much as records are today, with royalties going to individual artists.

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.

IIIIN- 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

- a. Have been using videotape feedback in the group setting for about six years.
- b. 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.
- c. 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.
- d. 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.

- e. 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.
- f. I use half-inch Sony videotape with zoom lens. I won two of these machines. Their quality is less than perfect but then 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.
- g. 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.
- h. 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.

- i. This question is too complex to answer as there are too many situations to deal with.
- j. 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.
- k. 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 213-463-2519 & 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