

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
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**Videotape
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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