

Done

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ERIC SIEGEL INTERVIEW 1-21-92

It was a little square box, a little bit bigger than a cigar box. It had two video inputs, one video output and an audio input. It had an oscillator knob on the top and it had a switch that had three positions and above the switch was a push button. When you put the switch in the middle position, the push button would switch the pictures, so you could do it manually. It was really basic and like things. When ~~switch to one side~~, audio would switch ~~the pictures~~. When you switch the switch to the opposite side the oscillator would switch the pictures. And the oscillator had a knob and you could control the speed of the oscillator. Now, simultaneously . . . I don't remember if it was through the switch or not through the switch . . . the same audio signal would go into a solarizing circuitry that would always be active, be able to work. Just a matter of turning one or two knobs. By the way, I have one of the things that came before that which was called the "Solarizer" and actually have a physical one that you can take with you. It probably still works.

It's called the Solarizer? Are we through with that previous device?

~~No, so the Magic Box had the solarization built in which was a box that I made earlier that was strictly a solarizer. As a matter of fact, I don't know what box was ever really first but the Solarizer box people were very impressed with. It had an audio input so that the solarization was controlled by the audio signal. So when I made the Magic Box it had the same solarizer circuitry in it and it had the same audio signal coming in but that audio signal not only was controlling solarization it was also controlling switching if I wanted it to be. I could switch it into switching as well.~~

What year was that?

1968. '67?

That is the Solarizer. What about the Magic Box? Both?

The box came a little bit later.

Was there anything before? An important box before the Solarizer?

Well, it wasn't important but early I was manufacturing video equipment. I was working for a [redacted] company, a video industry [redacted] company and I met this other engineer there, a guy who knew how to make printed circuit boards. And I was amazed because that was like alchemy to me. How do you make printed circuit boards? But I was designing fantastic circuits and he couldn't design circuits but he could make beautiful boards. So I made a deal with him. I said, "Why don't we cooperate and you can make my circuits on your beautiful boards." How it started is the company that we were working for asked me to design a cable compensation amplifier. I was a teenager. A high school dropout. But I enjoyed designing circuits. It was fun and so when they had me do it for a major job, lots of money back then, they said, "Can you design cable compensation [redacted]?" And I said, "Sure." I didn't know how to make them but it sounded like fun to figure out. They gave me about two months to play. So for two months I ordered whatever transistors I wanted, whatever parts I wanted. They gave me a scope and I just played all day long and I made it work [redacted] when the circuit was finalized and finished this guy made it on printed circuits. And I looked at my own boards and said, "Wow, that's mine. I did that!" So I made this deal with the guy that we would make equipment together and so we made a prototype of a switcher/fader with the fading arms and the push buttons, the banks of push buttons.

Do you remember his name?

Roberto Orfilia.

Do you think he's still alive?

Yeah, he's probably working for some video company. He was in Grass Valley or some place like that. He was always moving in and out of video companies.

This you would consider as the first creative device that you made?

The switcher/fader was a basic . . . We were going to manufacture them but somehow it didn't move. It didn't happen.

But these tools like the Magic Box . . .

And I had that prototype switcher/fader that when we never sold it or anything I somehow inherited it.

But the Magic Box, by the name already, this was something you built as a personal tool or was it also an idea of selling it as a product?

It was never built in any way for commercial sales. It had a amateur look to it. It was never even made to look like anything.

So you considered yourself an artist at that moment.

You said that, not me.

I know, but you do not oppose that idea?

Well . . .

Yes, but there's a difference between the industrial use and personal use.

~~\_\_\_\_\_~~ d Wise wanted to label me ~~as an artist and I was, you know, young and rebellious and I~~ didn't see the advantage of being labelled an artist but I was trying to tell at least Howard Wise that ~~my work was more like a Nicolai Tesla or some experimenter that's not just into art but I was trying to fine tune frequencies, make strobes, flickering things and cause something that would snap~~ ~~something in the brain to cause an altered state of consciousness. That's what I was playing with~~ and that's why I was building all these boxes thinking, "What happens if I hit a certain flicker rate?" ~~And that's because I was noticing that certain flicker rates were influential when I would watch them~~ and as a matter of fact before I ~~made the Magic Box there was one night I was stoned and I had~~ one of the nine inch TV monitors on and there was something wrong with it and it was flickering and I was noticing that it was doing something very interesting and I said I got to expand upon that ~~effect and then I built the~~

Then, of course, you went into the whole (?) like "Einstein" you incorporated. . .

"Einstein" uses . . . I used that box.

And the Symphony of the Planets uses that same box.

Yes. You know how I did Symphony of the Planets? This you'll find curious. It was a fixed camera, the camera was relatively fixed video feedback but the yoke on the . . . it was a round picture tube

and I would twirl the yoke around . . .

Very good.

Very good. He likes that.

I must tell you a secret. After, in the early '80s there was this group of mathematicians and (?) Abraham and his students (?) the theory of chaos, this is the new mathematics . . .

Oh, Peter . . . the sitting Buddha

One of the men, Gene Kratchfelt, used video feedback scientifically, so to speak, studying all relationships of angles and . . .

Other interviewer: He was studying video feedback as an example of the dynamics of systems that articulated chaos theory. Coming from an entirely different perspective he was rediscovering feedback stuff that was being done in the '70s as video art.

Eric: Really. He was doing this in '88 did you say?

In the early '80s. I'll get all the papers on him as well. Okay, as far as tools after that you built stand-alone colorizers that could function on a signal not on a TV apparatus. That generation of colorizers that I have come right after I guess. Was there anything between this box and the magic box and the first colorizer? Did you build any other device?

Well, the magic box came before any colorizer.

Right. But the colorizer was the next, wasn't it?

After I made "Einstein" then Howard Wise says "It's going in the show but I want it in color." And so that's when I made colorizers. Wait a minute . . . no sorry, I was . . . Serge Boudeline, ever hear of him?

I've heard the name but I can't remember . . .

. . . And Susan Berge, they were working together and while I was working for this company, this industrial video company they . . . every time they'd get an unusual weird job, they'd come to me.

Are these New Yorkers?

Those were Americans. I guess he's of French ancestry. But anyway, Serge Boudeline was . . . he was working with colorizers. No, they sent me there 'cause he wanted somebody to make a colorizer for him and when I was younger these things were fun. I didn't get uptight like, "I don't know how to do this." I didn't give a damn about anything. I was happy-go-lucky so I just took it on. I didn't know how to do it so I'll find out how to do it and play. So I successfully got a colorizer going for him. I think it was . . . or he had it already and it didn't work or something. I can't remember the details.

What was the name of the company they had? Do you know?

No. It wasn't a company. It was Serge Boudeline. He was an artist. But Susan Berge was dancing with him and he was using these devices in her dance. So that was . . . I forget. I can't remember if I designed the colorizer for him from scratch or if he already had . . . I don't remember what it

was that I did.

As far as principle, as a block diagram, what was something that again controlled the phase with amplitude of the signal or whatever, voltage change produced colors . . .

Yeah, [REDACTED] was [REDACTED] to take the luminance signal and passed it through a p [REDACTED] [REDACTED] then the prock amp circuit made a colorburst on the back boards telling [REDACTED] is a color signal." And with the same sub-carrier that I made the burst I fed it through two phase modulators. They were doubly-balanced modulators that twirled around themselves and so p [REDACTED] modulator No. 1 fed out to phase modulator No. 2 and they would go through this twirling of phase (?) and the bias control for each doubly-balanced modulator was one of the knobs on the front panel and by changing the bias you changed the starting and ending point of one phase sweep and then it would go to the next one to sweep around even more. By playing with these two knobs and switches that flipped them 180 degrees you'd be able to, roughly, the [REDACTED] [REDACTED] wanted to colors to be.

Next after this was that synthesizer? Did you have a name for the synthesizer, the box? The box that had black finish.

I don't know if there was some in between stuff.

Was there?

I don't remember.

I don't remember either. I knew you at that time. . .

Maybe the major synthesizer was the next step.

Did you have a name for it?

I went to Europe remember?

We visited you in this village, this God-forsaken village.

That was France. You visited me in France?

Yes, you lived with this old woman there who was bossing you around.

Oh, she wasn't bossing me around. It was a strange episode. . .but that was after India

After the Howard Wise exhibit I think he commissioned you, I recall to . . .

I was in Europe. I was in Sweden. I designed it in Sweden.

Did it have a name?

Yeah, Electronic Video Synthesizer.

Now, what was it?

**[REDACTED]** was in Sweden I had lots of time to think and no distractions from anything. It was like very quiet there . . .(chit chat here) It was in that very subdued environment that I was able to think and

meditate [REDACTED] if something [REDACTED] when I was a kid, [REDACTED] used to mark me down for it bad. Gee, I thought, you know if you had all different kind of these circuits, like if I had a doubly-balanced modulator and I designed this little box of a circuit that it was one volt peak to peak on the input, one volt peak to peak controlled the whole throw of the circuit. Remember I had the pots in the front on the colorizer before but the voltages . . . whatever they needed that's what they got to work the chip. But then I was thinking why don't I make each little circuit box that's exactly zero to one volt on the control and its control voltage is zero to one volt and its input voltage is zero to one volt. These are children's building blocks. You can take different circuits and just hook them all together in certain formations to try out different ideas. It was all analog. At the time I was designing this I didn't realize that the temperature drift problem would screw up the analog effects but I just didn't think about that. That was something that I had to actually go ahead and build this thing to find that out. I thought of all the circuits that I knew [REDACTED] that would do something interesting to a video signal. There was the solarizer that I already did. There was a colorizer and there was switching two video signals with a control and [REDACTED] was analog linear [REDACTED] a square wave in then it would switch to square wave type. I don't remember all of the circuits but I had about five, six circuit [REDACTED] blocks and there was a prock amp that all of these circuits fit into the prock amp and what the prock amp would do is synthesize the video signal. It would make the burst, the blanking and all the video signal stuff. You'd have a black level control to raise the pedestal up and down and you'd have your synthesized video coming in and that would make up whatever came on the screen. Anyway, I came back to New York city because of the video freaks wanting me to build the colorizer for them for their CBS Mr. Dan Show. It never really happened because it was too revolutionary. CBS hierarchy said, "No [REDACTED] we put this on the air." Anyway, the murder of Fred Hampton and all kinds of revolutionary . . . the Angela Davis crowd. The video freaks, [REDACTED] revolutionaries and so they got indigestion over [REDACTED] anyway, so after I was already back in NYC I went up to see Howard Wise and I said, "Hey, I got a new invention." "Oh, yeah, what?" And

he didn't buy the idea at first. He said, "What's a video synthesizer? What does it do?" And I was like, "It's for this and it does this and it does this and blah, blah, blah." And then he started to understand what it did. He understood that I could create live video art, abstract though, but he was able to relate to abstract and then I made it clear to him that the abstract would not be a still ~~but it would be moving and metamorphosing. He saw the advantage to that and decided "Okay, I'll fund it."~~ And so he threw \$20,000 at it.

Now, Eric, do you have any block diagram of this one?

Which one?

The Electronic Video Synthesizer.

I may have in the shop there something . . .

That would be such a help because eventually you did incorporate . . .

It was very basic. I can almost remember all of it. It had two function generators which I had to hand make myself.

Any voltage control?

Yeah.

They were locked oscillators?

They had trigger inputs to lock 'em to. And that's how I was able to make the sub-multiples of the x multiplying.

Right. Right. Right. You see, we have many tapes. Together we recorded one session at our loft, remember? Brought the machine and we spent a day, the three of us, playing and I think we have it on 5000-A format. Remember that one?

Vaguely.

It was the first color reel to reel and I think Ralph Hawkin has still a functioning 5000-A player so we'll get that. This one didn't have external input. It had only the divisional (?) which were the function generators but we modulated it very heavily with sound and somehow manually. It was also manually controllable through the knobs and then you had this performance in the Kitchen with . . .

Oh, oh, that performance in the Kitchen, that was like . . . you remember what happened?

What happened was that Jonas Mekas came and wrote an article on it. What do you recall?

What happened was the audio tape that I was using popped or got chewed up in the audio tape recorder right in the middle of the performance and that was like one of my most embarrassing moments. I don't remember what I did. I think I had to stop it at that point. The tape was chewed up. There was no way to get the tape to run again.

Do you think we could find a block diagram in some . . . Let us finish this. After this device which I think we have pictorially best represented in our archive, I haven't pulled the tapes but I think we

have this visual part, was there any other significant device that you attempted to build after this except the Prock Amp that we know?

After the video synthesizer the devices that I was spending time making were things to try to salvage some of the tapes I made earlier and I was in need of a processing amplifier.

You are kind of complicated in the sense of your political stand which we completely eliminated from this dialogue, you know the visits to the United Nations and ideas which you have described in some papers in articles, then your interest in going to India and . . .

I learned how to cook good.

These are, of course, equally important. Just remember, I'm concentrating on this low level which is called the machine because I like to introduce it at this point in history but how would you like to be viewed personally because if I collect all the articles you have written in those magazines where do I get the rest? Do you have a comprehensive collection of your articles that I could get my hands on? Because I don't want to introduce you as a developer of hardware only. I would like to take you as the whole but for that I would need more material from the other side, from the social engagement.

Other interviewer: Part of the agenda for this exhibit is to that were going to try to contextualize this as a historical epic, that a lot of the early video and audio work that was being done really didn't have to do with technology per se as an agenda or it didn't have to do with art as an agenda. It had to do with an interest in using these technologies to expand perception which is what you're describing and that seems to be a general characteristic of a lot of the people that were involved.

Really?

So we're trying to contextualize it in that way and also talk about where that fits in in terms of '60s and early '70s and the socio-political framework and why this was of interest and how it sort of got . . . the French word is "recuperacion" the taking back, how industry sort of . . . that here was something being created by individuals in a kind of euphoria to explore perception and it's that way going clear back to the earliest music synthesizers at the turn of the century and then this whole phenomena sort of gets taken over by industry and to an agenda which is very contrary to what the individuals were doing. So we're trying to sort of frame things in that way and provide some sort of context about the socio-political stance that people were involved with.

Woody: What I'm trying to figure out . . . what would be your comprehensive socio-political . . . How do I get the hard data? This is the most difficult part of my task which is to . . .

What hard data?

Block diagrams, schematics, description of the tool function and all these . . .

On the Electronic Video Synthesizer I think I have something that will help.

Do you have anything on the Solarizer and Magic Box?

The Solarizer I could actually give you one.

Yes, but do you have schematics on it? Block diagram?

I don't know where the schematic diagram of it is right now but yes, schematic diagrams did exist of it.

And the last question on the Magic Box, you say that it disappeared, do you have any documentation on it? This is so important.

I could probably reproduce some kind of schematic diagram that's very similar to what it was.

So I'm going to send you a letter . . .

I remember one of the circuits I used. The oscillator was an RC shift oscillator. I forget what it's called. Low frequency phase shift oscillator.

Okay, so if I sent you comprehensive letter would you reply? If I outline what I need as far as the devices would you fill in the blanks.

Yes.

Promise? Because we can't have the empty pages of the (?) We must capture as much data because these are elusive things.

You remember the performance that I put on was called "Yantra Mantra Mix."

I think I have it in the Kitchen.

I was burning incense and I had candles burning.

Yeah, that's what irritated Mr. Mekas.

Really?

Do you recall the date? Do you have a flyer on it from the Kitchen?

No. I recall that it was a strange looking set up in there when you went in.

Very symmetrical.

It did not have a modern art look at all. That was before I went to India.

Tell me about the ideology of the '60s before we go (?) Of course, you had some opinion about the technology as you already said you believed that it was an opportunity to explore altered states of consciousness.

~~You know, back then there was only broadcast TV and that's all there was. There was no music TV, MTV. What anybody did back then was a contrast. (Enter Brian). What the alternative to broadcast TV could have been at that pivotal point in history was just limited to the different imaginations of the different individual that were doing whatever they were doing. Okay? So I was off in my metaphysical direction and everything that I was doing with video had something that was caught up with that. And others were just doing whatever they were doing. Like Ken Marsh was doing interviews with people out on the street, very humanistic type of stuff and then you were doing abstract totally. You and I were like flipping around with abstract and regular stuff but it seemed that I get this feeling like there were some that stayed in abstract only.~~

What you call abstract we would find a better name like the material, phenomenologies. In fact, we were fascinated by what makes these pictures that way. Remember, the oscillators and all . . . the thing was a new means of producing these pictures but we we trying to concretize them. We wanted to make something out of these abstractions. We tried to generate something that was object-like but that's a whole different story. Let's link it to your activism. What was this world brain trust, you called it?

I know what you're talking about. That wasn't mine. That was Andrew. I forget how I met him. I think he was just a groupie that hung out at Howard Wise's place. I met Andrew and so I did a video piece with Andrew and I made it appropriate for Andrew what the video piece was: World Peace Brain. It was because it was Andrew that I did what I did with the United Nations. That was nothing serious. It was just another lark for me.

What did you seek in India?

We're in India already?

Not necessarily but France we can skip. By the way, did you have respect for this guy DePuy, remember him? He did a French synthesizer. He did a video synthesizer with Jack Moore.

Jack Moore. How could you forget Jack Moore?

Did you stay with him?

No.

They had this fabulous loft.

Oh, wait a minute. I didn't stay with them. When I came back from India I stayed in my van but I was hanging out in their place for a little while but I didn't want to hang out with them. They were strange.

Yeah, then you visit Prague for four hours and then you fled.

What are you talking about? You were there.

No, but I know that went to Prague in your van. You parked it, looked around and said, "This is not for me."

No, what are you talking about.

That's what you told me. Remember Prague?

I thought I was only there once: I was there when you were there.

Is it true?

The only thing that could be different is when I went to India I might have passed through Prague one way or the other way, that could make it twice.

We were looking for you in Prague (more chatter)

Eric: Before I went to Israel I thought it would be a good idea to check out that Holy Land and see if there was any kind of root connection with genetics or anything like that?

Was there?

No, I only stayed there a very short time and I checked it out and I saw the blood dripping in the gutters of the street from the murdered chickens being slopped around. I have this one video tape of Israel that shows all this. I captured on videotape what repulsed me about the Holy Land. So it is on videotape.

Then it must be true.

It was my truth. I was in search of the Holy Land but I realized that it was not . . .

Did you write on the subject ever? Do you write about your life or about your ideas? Is there material besides the magazines?

No.

I don't want to ask you to publish your diaries but you kept video diaries actually.

I don't consider that a diary. I consider that as unfortunately a video tape that never got finished and it never got finished because of number one, money was the beginning thing and then after the tapes were stored away then I went back I thought I wanted to finish them, they were all Scotch tape and it's taken me years and years and years to figure out how to fix it, to deal with. And then after I've cleaned all of them I put them all back away again and I went back three months later

and they were all back to stick again. That was a gigantic job of the first cleaning and I damaged quite a lot of areas of the tape. Bitterness.

Okay, Eric this is all cryptic but I don't want to misrepresent you in the sense . . . do you have your own representation of yourself or maybe you don't want to be represented that way. Which way would you want to be represented?

I want to hear what you're going to say first and then I'll modify it because I do have something I'd like to say.

So I'll send you those pages to consider. Of course, I'll send it to everybody . . .

Or you're not going to say it now.

No, I have to write it all up.

Let me just say this, alright? Why was I making a television set when I was thirteen years old? Why was I making a TV camera when I was fourteen years old? Why was it that this good friend, Jack, that committed suicide in Australia a few weeks ago, why was it that my good friends were illegally broadcasting at fourteen years old, fifteen years old in the Bronx? There is a pattern and the pattern is that I was attracted to television, radio and television broadcasting. I was attracted to that. I was exposed to the invention of television at a young age and I caught on to it very strongly and I saw it as a magical device for influencing culture and where cultures would go would be directed by this new invention, the box, this TV thing and I recognized that very young. I had this feeling that way and I wanted to take it in a spiritual direction. "Einstein" was the first thing they le that and put

that into the show. That's good. We don't know about that other stuff he was doing there but "Einstein" was real good." I hit upon something that worked that got out there but "Einst" was what I would consider to be a metaphysical piece.

The box that Vinnie has, what is it? The camera . . .

He's got the image (?) camera that I made . . .

What does it mean to you?

What do you mean what does it mean to me?

What does it mean in your work? Is it something that you modified or is it not modified?

Well, I made a camera when I was fourteen and then somewhere along the line I took that whole camera apart, stripped it down completely and then re-built it. The first image off the TV camera was vacuum tubes. All the circuitry was vacuum tubes and then when I re-did it it was transistorized. So Vinnie has the transistorized re-creation of the Image (?) camera that I did when I was in my twenties.

Would you consider that as technical work or is it something that you would put in the category of your Magic Boxes?

It was a tool that I needed. I needed a TV camera.

So it was a utility to you.

Yeah, I needed a TV camera.

So it would not make a particular point in bringing that forward as your particular device because of course . . . Vinnie is naive, not naive humanly but as far as our market. He thinks that that device should represent you and I wondered what you think of that. Should that device represent your way of thinking or is it purely technical aid to you in your work? It was a necessity. You know what I'm saying Eric so tell me what do you think.

The image (?) camera had several strange oddities that it did.

You built them in or it was . . .

It was there but I knew about those oddities and so I utilized those oddities as special effects like not having enough beam in the white out of the picture. I would modulate the beam sometimes to get a certain effect. The scan was reversible on vertical and horizontal at the switch of a switch because of the possibility of video feedback.

You build the switch or was it there to reverse the sweep?

I designed the whole camera so everything was done by me.

You would find it personalized enough to say it was your personal tool. It was not like other tools. It was not like other cameras. It was your camera.

Yeah.

So it did represent your way of thinking.

The things that I played up on certain things of the camera knowing that I would be using them for special effects.

How did you call that camera? Just camera or did you call it . . .

That was the image authicon (?) camera.

Is there any other area you would like to explore?

Other interviewer: A statement along the lines of this fascination with . . . because that wasn't on tape. A statement about how this perceptual exploration . . .

Woody: Yeah, when you were talking about those frequencies that would affect, at certain rates, your perception . . . would you elaborate on it. You said it very well but we didn't record it.

Before I made the Magic Box the thing that triggered making the Magic Box was a particular night that I had a monitor going in a dark room and I was high on grass and I saw something happening there that was just very interesting. That triggered off the thought, "I got make a strobe. I got to use the TV picture tube as a strobe." And I also realized that, "Hey, I could use it as a strobe and also have pictures in there both at the same time." So I was strobing pictures and there are these video tapes that do exist, the old ones that are still salvageable that have some of this early strobing stuff that I was doing. "Einstein" wasn't strobing. "Einstein" was the audio signal that was doing it but on other ones it was strobing and I had it strobing into the solarizer creating this negative/positive/negative/positive/negative/positive all the way down the line video feedback

patterns. Like tiger stripes.

What were looking for? When you described it the first time you mentioned this alternate state of consciousness.

Remember that I was playing around with Tom Tadlock.

Tell me about that.

I don't think he's still around in the flesh, is he?

Some people say he's alive. Some people say he's not.

Oh boy, he's an enigma, isn't he?

Tell me as much as you know about him. How do you know him?

Again, it was the same industrial-TV company. I got to know all these people and they got to know me through this industrial TV company where I was working when I was a kid and Tom was another one that showed up. He said, "C'mon down to my studio and take a look at what I'm doing." And so I did and he was building this kaleidoscope machine and actually this is very personal, I shouldn't, don't put this out in the documentation there but Tom was the first one to turn me on to grass and he would have magical mystery tour, the Beatles singing Magical Mystery Tour with the kaleidoscope and lots of grass and put on a performance and wow, really heavy duty stuff. That was like also working on behind the scenes what I was playing around with what the tube could do. What could we do with this tube?

Do you recall the construction of what he was doing? This was a kaleidoscope, that means mirrors in their arrangement to a TV set or cathode ray tube.

He would have a little Sony five inch TV into mirrors and another black and white TV at the other end of the mirror and have a bank of three of them and mix the three signals together to create color kaleidoscopic images. Three primaries.

Did he have a name for this?

By the way, I helped him build that by designing the electronic boards.

Do you have any documentation on it?

I don't but there's a lady in New York City. Her name is Dorothea Wietzner. Dorothy knew Howard Wise and she was like one of these rich ladies that would come down to the . . .

French?

No, she was Jewish.

Was she a gallery owner or just a groupie?

She was a rich lady from a rich family and she was supported by a trust fund and at first she was very loose with her money and she had Tadlock and some other artists that were encouraging her how to part with it fast on various machines and things.

Did Tadlock call his machine something?

Yeah, it was the Architron. Archetypical images.

And I think Howard Wise owns this machine.

No, Dorothea Wietzner owns it and she's been always wanting to get it to work and have something to do with it.

What else did Tadlock do with television besides the Architron? Did you know Sid Washer?

Maybe.

He did modulation of the RGB beam television prepared for guitar. He would play guitar into the RGB beam and it sweep them by the modulation and create these patterns. Lived up in the 70s, uptown in New York City.

I'm not sure.

Any treasure of the past you could recall like Mr. Tadlock. Anybody that influenced you or you respected at that time. Anybody we are missing?

I don't know if I want to say any particular person. All I can tell you is that I was weaving in and out of the influences of a lot of creative people including Peter Sorenson. Each individual like Tadlock and Sorenson, they were all coming from their own personal areas, from their own eccentricity of what they were into and doing. Tadlock always seemed to be with this kaleidoscope

machine for a segment of time there.

Did he understand electronics?

Yeah, he was pretty good at that.

So he was educated in electronics or was just empirically . . .

Empirically, he figured it out as he went along. I would say that Sorenson had a big influence on me. Sorenson helped me to pay attention, to look carefully at things, to check into the subtlety of things.