

JOHN: What is your approach to working with videotape? What is your private

WOODY: My private trip within all video tape art. I'm taking this year is the investigation of the video signal and sound signal or hookup actually the relationship between these two. Video tube-audio spectrum and audio spectrum tube and video spectrum, which I have heard of. All the people working on video synthesizers which would give them (me) the option of working on video sound synthesizers against the video synthesizer, which I see as certain media which I would like to explore... sense of environment, sense of... I call it "electronic organism"... "organisms" that's the hookup between the video system, audio system and a computer. It's... you know, those three elements which then, like, exist independently like a complete electronic organism.

JOHN: "We visited a someone the other day who had a computer that generated video imagery. It took a basic picture and did things with it: flipped it, it turned it, it twisted it, made it into a dot. You know, it also took its reasons for doing that from, an external computer, another computer, in other words a sound driving thing. You see it could hook one computer driving from a sound source into this other one which then did the imagery..."

WOODY: Ah-ha!

JOHN: OR, you could take the imagery being flipped and go back and regenerate, you know, do the sound trip.

WOODY: But what was the display. Was it like, like a long dot distributed over, or was it

JOHN: It was generated by a camera on a subject. It could be a person, it could be a still picture.

WOODY: Yeh, but the display itself...

JOHN: On a vidicon tube, regular pattern, regular vidicon scan pattern. And you know, first you start out with the image, and then this computer could do anything: you could twist it, you could turn it, you could just dial the image on the screen and it would do whatever you wanted.

WOODY: Ah,ha, that's interesting. It's very interesting.

WOODY: "... I even don't believe in TV basically, because I think it's just a barrier that we have to cross but it's not a final, uh, it's not a final... product.

JOHN: The final thing is EVR, but EVR doesn't even allow self generation. It's a one-way street, isn't it.

STONA: We believe in EVR!

JOHN: Do you really, can you explain that?

STONA: Because we have the production and also the feedback.

WOODY: She's speaking for herself, but she's provoking.

JOHN: Who is this speaking...

STONA: I have no sound

JOHN: Oh you do have sound. Turn up the volume, That's what you think. Come up, you can't escape.

STONA: I think for all the video community the EVR is going to be the only solution because they are the only ones that can draw infinite masters from one master, which the cartridge cannot do. So when you go on cassettes, it's probably going to be a solution...

JOHN: But don't you see what you're doing there is generating a sort of a cyclical thing in the sense of a response from the person that's viewing it? (Laughter) Shit... She's stealing the whole thing. This is your interview!

WOODY: No, I think she... I don't know. As a matter of fact to a certain degree I think she's right because... (Laughter)

JOHN: How do we convey this in a print media. How do we do it

WW: (We put in parenthesis) (Laughter)

WOODY: But that's interesting because it's totally pragmatic "Where is our master?" "What do we have to finish with?" and end with?" As a matter of fact, it is not 1/2 inch video tape, even in colors, because that has a limited way of transferring or working with. We probably will have to end? in 2 inch master with you know inserted, you know, additional information...

WOODY: Stona really introduced me to some new things in video

JOHN: Like what?

WOODY: Like, you know, that naivete which is the most creative, of course. Naivete like frustrated musicians on the scene and she just turned it on, and I wasn't home you know and she did all kinds of interesting things. I came home, and she wasn't cooking, she wasn't washing her clothing, my clothing, underwear. She was doing her video, and she became more and more dangerous. She became very dangerous because then I had to cope with a new reality, with that kind of a housewife.

STONA: But you stoped working in order to be full time creator.

WOODY: I had to compete with her by stopping...

JOHN: You see, there's one point that people who haven't worked with video, particularly the 1/2 inch because it does mean you know that you can bring it into your home it does change your life...

WOODY: It definitely does

JOHN: It actually changes your life and this is a testimonial to that.

WOODY: It is.

STONA: We actually fell in love, I think: Not with each other but with the video.

JOHN: With the video, through the video and relate to it.

WOODY: No, it is really insane, It is very hard to explain. I have a very peculiar explanation that it... a small brain-like image that somehow works to you directly. You have no barrier, like in the movies speculate about your life in different terms, like getting known, and famous. But video forces you in very intimate and private involmnet, which is very heavy. It's like addiction. You try to avoid business, like life, you are trying to avoid even money-making because it becomes ridiculous and absurd...

JOHN: In a sense we're addicted, we are addicted to video.

WOODY: Yes, we are in a sense we are, and I call it happiness.

JOHN: I call upon the Governor to form clinics for video addicts

WOODY: Video freaks

JOHN: Please

WOODY: (Laughter)

JOHN: Video is an addictive. It gets you high. You turn on when you turn it on.

WOODY: Yes

JOHN: And you must be brought off it in some way. I've spent like 12, 13, 14 hours... Excuse me. Have you spent 12, 13, 14 hours in front of a video set. (\*) And Woody, what do you think of the future?

WOODY: Media should be raped...



control room  
the screens before him