

MIRINTELOSCOPE



Magnetscope

May 1972

Number One

Published by Video White Light, Magnetscope is issued ten times each year. A one year subscription is seven dollars, two years is thirteen dollars. Make all checks payable to Video White Light and mail to Video White Light, P.O. Box 298, Planetarium Station, New York, New York 10024. Foreign airmail, and group subscription rates available from the publisher on request.

Editor

Richard Robinson

Features Editor

Lisa Robinson

News Editor

Danny Goldberg

Contributors

Larry Kave

Video White Light

Box 298

Planetarium Station

New York, New York

10024

Telephone 212-874-3301

We welcome all contributions of video news and other video media information for publication. Contributions should be addressed to the editor. Any information for inclusion in the next issue of Magnetscope must arrive at our editorial offices by 15 May 1972.

Advertising rate card on request.

Copyright 1972 by Video White Light

## VIDEO NEWS ROUNDUP

### Build Your Own Camera

Sylvania, Ohio—(VWL)—For a little more than two hundred dollars, McCord Electronics is offering a do-it-yourself tv camera complete with a choice of vidicon tubes. The basic camera kit retails for \$149.50, less vidicon tube, and features a twenty-one semiconductor circuit and complete construction manual. Known as Model XT-1A, Series D, the camera has both video and rf output, but does not seem to include a monitor attachment and is very possibly being aimed at the cctv and surveillance markets. Two different one inch vidicon tubes are available for the camera, both selling for \$49.95 each. One tube, number 7038, is a general purpose model while the other, number 7735A, is a high sensitivity type for low light levels.

For more information we suggest you contact McCord Electronics directly at Box 41, Sylvania, Ohio, 43560.

### Egg Store: Half-Inch Studio Opens

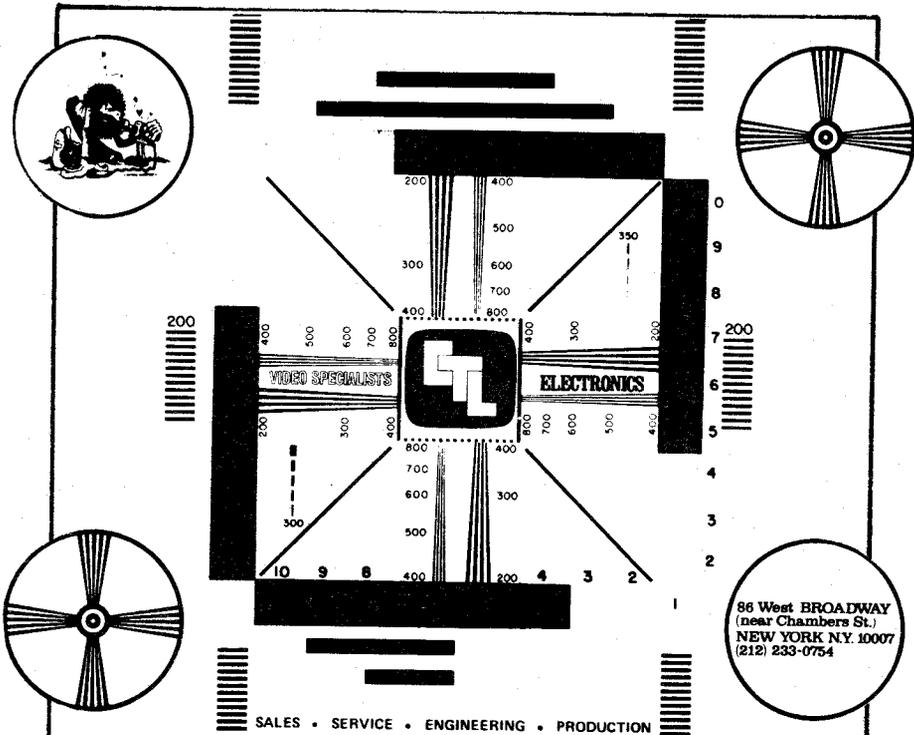
New York City—(VWL)—The first facility for the production of professional video programs on either half-inch or one-inch video tape has opened in New York. Called The Egg Store, the studio is the creation of media-visuals man Frank Cavestani in conjunction with one of the major hardware sales outlets for video equipment, C.T.L. Electronics.

Located at 146 Reade Street in lower Manhattan, the studio offers full color facilities for the production of half-inch video and one-inch video with a complete production staff on-hand including a technical director, full camera crew, sound engineer, lighting director, and floor manager.

In addition, The Egg Store has editing and Sony color videocassette duplication facilities available. They will also be offering other services including interformat duplication of helical scan tape, closed circuit viewing of video or film, and production and engineering consultancy.

At the moment, rental fees and editing rates are approximately ten percent higher than sound recording studio rates which, for video, is relatively inexpensive. The studio has announced that "special considerations will be given to individual video artists, non-profit organizations, and those developing new forms of video expression." This is in keeping with the attitude that C.T.L. Electronics has created in the alternative video scene with their sale of hardware and their development of special video equipment.

The studio already has bookings for the production of pilot tapes, musicians and actors video demos, industrial and education training tapes and three-quarter-inch cassettes.



### C.T.L. Electronics: Test Patterns And An Access Catalog

New York City—(VWL)—Combining promotional mailings with video services, C.T.L. Electronics has been mailing out a free Test Pattern resolution chart during recent weeks. The chart is the first half-inch video test pattern and comes complete with an instruction sheet for using the pattern to check resolution and linearity of video equipment.

In the same mailing they're announcing that their "Video Tools" catalog is on the way and "Video Tools" publisher Cyril Griffin is giving a preliminary outline of what the catalog is scheduled to include at this point. Breaking the catalog up into ten categories, Griffin's present appraisal of what the contents will include goes like this: 1) Video Hardware: portable systems, cassette systems, closed circuit systems, display systems, editing systems, and special systems as well as information on lighting, audio, accessories, and tape; 2) Video Rental; 3) Video Maintenance; 4) Video Systems; 5) The Egg Store; 6) Video Software; 7) Video Theory; 8) Video People; 9) Video Events; 10) Video Index.

"We are currently gathering information on off-the-shelf

equipment, modifications, new designs, services, books, and servicing tools for this video catalog," Griffin announced. "Our goal is 'accurate information about video systems' and we hope you will find it a reliable tool for your work in video." With an early spring publication date, Griffin hopes that "Video Tools" will be a catalog to mirror needs for "accurate information about video."

C.T.L. Electronics, Inc. is located at 86 West Broadway, New York, New York 10007.

Advertisement from Queen magazine, London.

## BERNARD THORPE & PARTNERS

### IN VIEW

**VIDEO** is available at 1 Buckingham Palace Road. This gives prospective purchasers the opportunity of seeing short television films of properties available for sale, before making more detailed inspections.



**Title: SUPERB GEORGIAN RESIDENCE**  
In sought after position overlooking garden square

**Location: ISLINGTON, N.1.**

**Story:** No expense has been spared in decor and design. Amongst its many leading features are its superbly equipped split level kitchen, Gothic bathrooms, Wyatt marble columns and dining room mantle.

The Accommodation comprises:  
3 Bedrooms, 2 Reception Rooms,  
Kitchen/Breakfast Room, 2 Bath-  
rooms. Paved Garden. Garage.

The property offered is the centre portion under the pediment, between the twin columns.

**PRICE £32,000 FREEHOLD**

HEAD OFFICE: (Ref. RMM/AB)

1972 IS OUR GOLDEN JUBILEE YEAR

HEAD OFFICE: 1 BUCKINGHAM PALACE ROAD, LONDON SW1W 0GD TELEPHONE: 01-834 6890  
LONDON—PROVINCES—OVERSEAS  
LONDON, BOURNEMOUTH, BRIGHTON, TUNBRIDGE WELLS, OXTEAD, BATH, SWINDON, MONMOUTH,  
ABERGAVENNY, HEREFORD, WORCESTER, BIRMINGHAM, MANCHESTER, LEEDS, WETHERBY, YORK,  
MIDDLESBROUGH, HEXHAM, NEWCASTLE UPON TYNE, GLASGOW, EDINBURGH.

# SUBSCRIBE!

A ONE YEAR SUBSCRIPTION TO MAGNETOSCOPE IS ONLY SEVEN DOLLARS BY FIRST CLASS MAIL. TO GET YOUR SUBSCRIPTION, JUST CUT OUT THE FORM AND MAIL WITH YOUR CHECK OR MONEY ORDER. OR, IF YOU WANT WE'LL BILL YOU.

KEEP IN TOUCH WITH THE VIDEO SCENE. SUBSCRIBE NOW.....



NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

ENCLOSED IS MY CHECK FOR \$7.00 FOR A ONE YEAR SUBSCRIPTION. MAKE CHECK PAYABLE AND MAIL TO: VIDEO WHITE LIGHT  
BOX 298 PLANETARIUM STA.  
NEW YORK, NEW YORK 10024

## BOOKS/ VIDEO

reviewed by danny goldberg

### GUERRILLA TELEVISION

by Michael Shamberg and Raindance Corporation  
Holt Rinehart  
\$3.95 in paperback

Since this is the first published book devoted exclusively to half-inch video, by definition it belongs in the hands of anyone reading this magazine. A video group who've been making half-inch tapes for the last three years, Raindance's present prominence in the video scene comes not so much from their tapes as from "Radical Software," a quarterly video journal which has put out four issues so far. Because of the existence of that newspaper, Raindance has been sort of a central stopping point for most people whose involvement in half-inch is public. Thus it's somewhat disappointing that "Guerilla Television" is based so much on Raindance's personal experiences rather than including a more authentic, overall look at the uses and aspects of half-inch video.

Raindance has a loft in lower Manhattan part of which is a video theater, and they have showings there each week—it's one of the few video theaters actually functioning. They have made a number of tapes, many of which are listed in the back of the book, and they are attempting to set-up means of distribution for their tapes and those of their friends. They also devote a lot of their energy, it seems, to developing philosophies of media which they feel are crucial toward the enlightened use of half-inch tape. Close to half of "Guerilla Television" consists of this philosophizing. Michael Shamberg, one of the principals of Raindance, is evidently their best writer, hence his authorship of the book. While his language is overly filled with puzzling pseudo-modern terms like "media ecology" and "info-morphology," the book is generally readable, and is broken up into thirty short chapters. Tips combined with a style which is infused with hip phrases and a consciousness which is still outraged at the inadequacy of a college education, are likely to make it a campus bookseller and hence a book whose ideas will have to be reckoned with for some time.

To me, the biggest need at this point is simple information. The average college student doesn't know about cable tv, and if he's hears of half-inch video, he has never used it. He or she doesn't really think of it as an area which he or she can be involved in. One would expect therefore that the first book on half-inch video would begin with a clear explanation of these facts: the cost of equipment and tape, the increasing availability of cable as a place to show tapes, and the ease with which production can be learned. But, to the contrary, the book begins with what Shamberg calls a "Meta-manual" which is Shamberg's attempt to become pop-philosopher mainly by mixing his own perceptions and experiences with his recollection of the writings of Marshall McLuhan, Buckminster Fuller (who he

mentions dozens of times), Norbert Weiner, and the Whole Earth Catalog. Despite his pretentiousness, he occasionally does present events in an interesting light, and those who have read none of his original sources may find him to be enlightened. Personally I found the philosophical parts of Gene Youngblood's "Expanded Cinema" a better synthesis, but Shamberg's is easier to read. But the failure of Raindance to include more hard information in the book, despite their alleged admiration for information journals like the Whole Earth Catalog, is a major fault.

In the light of the continuing vacuum of such information ("Guerilla Television" will reach bookstores where "Radical Software" has never been sold) it is unfortunate that this book couldn't have provided more answers for those wanting to get into video.

There is good in the book, however. The three page section where Shamberg comments on the good and bad aspects of each brand of portable, half-inch video equipment is valuable. Also good are the chapters entitled "You Are Information"—good ideas on how to use videotape, and "Economic Support Systems"—which has a few ideas on how to make money with half-inch. It's typical of the book for the title to be "Economic Support Systems" instead of something simpler and more to the point (like half-inch video is supposed to be to the point) like "How To Make Money." The "Tools" chapter, halfway into the book, finally gets around to telling the reader what a video recorder is and how much it costs. The "How To Bankrupt Broadcast Television" chapter has a few insights on the defensive nature of established media when confronted by a new medium, but in general it is self-indulgent, intolerant and more concerned with attacking that media and hence helping to perpetuate the battle. "Community Video" has some good examples of ways that video has been used in local communities.

In general, there's so much that could have been in the book that isn't. For example, the list of tapes in the back is irresponsibly inclusive only of tapes that Raindance thinks worthy. There are many half-inch tapes that have been included in "Radical Software" that aren't even mentioned in the book. Shamberg seems so obsessed with his slogan "process not product," that he fails to give any practical information on lighting, sound, editing, or ways of stabilizing the camera while shooting. Instead he comes up with sophomoric suggestions like "tape a broadcast tv show so you can see a screen within a screen playing to no one. This has the effect of making an object out of broadcast tv and reveals an alien absurdity." No doubt this is a fun thing to do, but not as important a piece of information as what type of microphone to use if you're having problems with sound when recording. Shamberg suggests that with cable tv a great number of "channels can be opened up for public access as soon as economic support systems are developed." Unfortunately, he gives no hint of an idea as to how economic support systems will or should develop. By ignoring the economic realities of distribution, he gives a false sense of

security which can only have a bad effect.

Finally, the "process not product" philosophy that is presented in the book has some basic fallacies. Obviously it's the intent of the book to appear very radical—separate from all existing television, radio, and print—which are considered plastic and hence negative. Shamberg feels rightly that the ongoing process of information exchange is more important than any specific product. However he fails to acknowledge the fact that communication, **packaging** is often more important in getting the audiences' attention than content. Content must be there, but without the correct form the product fails to appeal to more than a small, intellectually elite audience and hence has an extremely limited social impact. If Shamberg is really interested in spreading information, he should have discussed ways of presenting information that can be digested. One of the reasons why his apparent idol, Buckminster Fuller, has had trouble getting people to listen to him for the last thirty years is because his books are impossible for most people to read. Then a couple of years ago when Fuller's books started employing lots of visuals and simple sentences, it was possible for him to gain the public eye and ear. The ideas were old, it was the presentation that made them coherent. The big challenge of half-inch video people is to make tapes that people want to see. Otherwise, half-inch will go the way of eight millimeter films. To do this, certain production standards must be developed—not requiring high cost equipment—but requiring respect for the future audience. To condemn high production standards—good lighting, good sound, good pacing, etc.—because it takes too much time is ridiculous. It's like saying people don't need to learn how to play the guitar before they go onstage to perform. Speaking of guitars, in the "Meta-manual" Shamberg gives the impression he is presenting an over-all picture of video media evolution and yet mentions rock and roll and Andy Warhol only in passing. He doesn't seem to realize the vast impact video is going to have. Despite all its faults, it's a very good thing that "Guerilla Television" was written. The areas it does discuss, especially personal and community use of video, are important areas. And the book's very existence gives more social credibility to half-inch video as a phenomenon. But unless Raindance develops a consciousness that is not so apparently dogmatically opposed to a large audience for half-inch video, they are in danger of becoming an anachronism whose product is pseudo-radical-rhetoric. Their accounts of bad experiences with big business and organized media can be learned from, but the real challenge is to get national acceptance of half-inch video as a communications vehicle. Then it will be the audience who decides what they want to see and hear. Finally, by emphasizing their own experiences so much, Raindance destroys their credibility as an authority on half-inch video. Perhaps they should have written two books—one a narrative of their own experiences; the other an information book. As it is, it has a place in your library, but as time goes by, "Guerilla Television" may soon become a piece of nostalgia rather than a piece of history.

In the next issue, "Introduction To Video Recording" by W. Oliver will be reviewed. If you have a book or publication that you think might be of interest to Magnetoscope readers, please address it to Book Reviews, Video White Light, Box 298 Planetarium Station, New York, New York 10024.

# VIDEOHEADS

IMEDIA présente un monstrueux VIDEO TRIP

**SAMEDI 19 FEVRIER 14h à 22h**

- AVEC :
- MAGICAL MYSTERY TOUR
  - GRATEFUL DEAD
  - THE BYRDS
  - THE FLYING BURRITO BRO
  - THE ROLLING STONES IN HYDES PARK
  - THE ROLLING STONES STICKY FINGERS
  - THE WHO A WIGHT
  - THE BAND
  - BOB DYLAN
  - JIMMY HENDRIX
  - MOODY BLUES
  - CUBY AND THE BLIZZARDS
  - SOFT MACHINE AT HYDE PARK
  - C. C. C. INC. .... et BEAUCOUP D'AUTRES...
- ..... AU TOTAL ..... 8 HEURES DE VIDEO TAPE !

aux  
**BEAUX ARTS**  
RUE BONAPARTE

**GRATUIT**

sur écran géant  
noir et blanc

POUR PAS UN ROND !



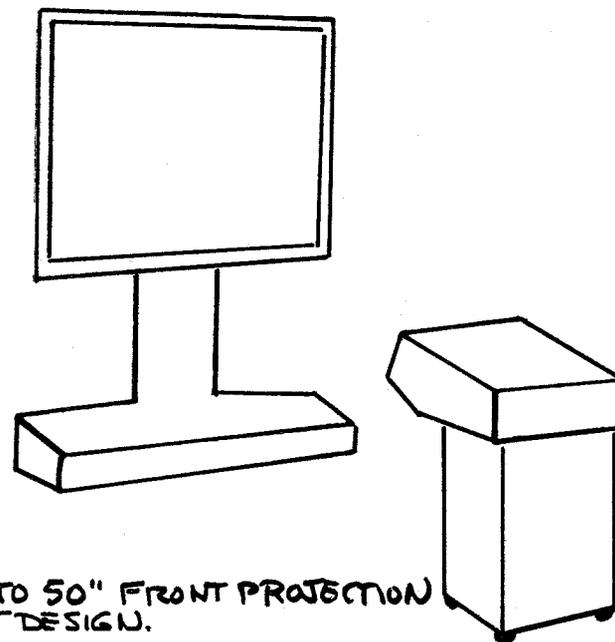
**VIDEOHEADS** from Amsterdam (JACK H. MOORE)

Videoheads poster circulating in Paris early this spring.

## SONY INTRODUCES COLOR VIDEO PROJECTION SYSTEMS

THREE VARIATIONS ON A COLOR VIDEO PROJECTION SYSTEM HAVE BEEN INTRODUCED BY SONY. THE FIRST IS A 40" TO 50" FRONT PROJECTION UNIT FOR THE "CONSUMER" MARKET. THE SECOND IS AGAIN A FRONT PROJECTION UNIT FOR "HALLS AND AUDITORIUMS" WITH A 50" TO 100" SCREEN AREA. THE THIRD UNIT IS A SELFCONTAINED, REAR PROJECTION UNIT WITH A 38" SCREEN.

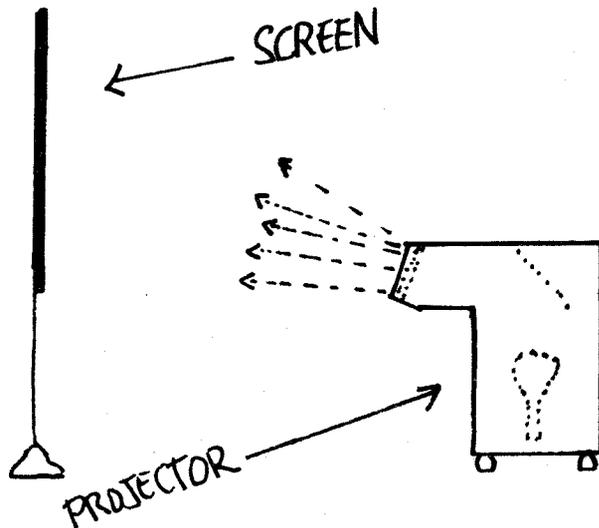
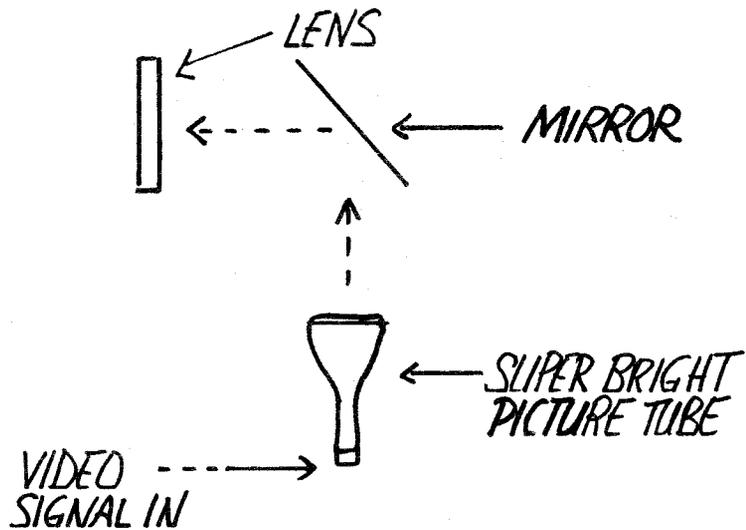
MORE INFORMATION AND PRICES IN THE NEXT ISSUE...



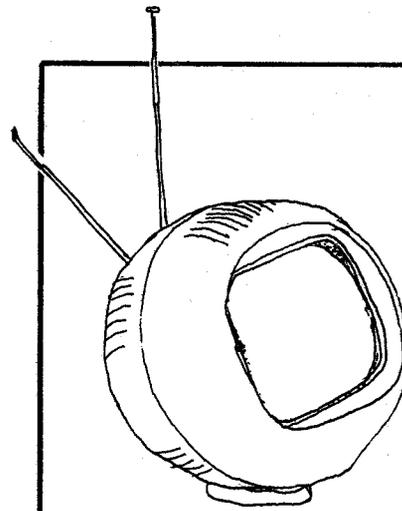
40 TO 50" FRONT PROJECTION UNIT DESIGN.

# HOW A TV PROJECTOR WORKS

A SIMPLIFIED EXPLANATION



© 1972 V.W.L.



## Fine Tuning

Ionic Industries is making what they call an Ionicamera in conjunction with their audio synthesizers which is a tv set which will transform audio signals into a visual display. .... The National Talent Service of New York is pitching campus audiences with their Video Tape Network that is billed as "television for people who never watch television." Among the stars featured in their programs are Lenny Bruce, Bill Buckley, Jane Fonda, The Groove Tube, Ace Trucking Company, and Angela Davis. .... Comedian Jerry Lewis being used by AKAI in their vtr promotions. .... "Video Tools" video access catalog planning to publish a list of video people and their doings as part of the catalog. .... A recent survey of European electronic and consumer-electronic magazines shows almost three times the advertising for the AKAI system than any other. In addition many electronic stores in London and Rome are featuring AKAI in window displays. In Paris Sony is getting good display and creating a great deal of interest with their twenty-color-monitor video demonstration in their showroom. .... Magnetoscope is the French word for video tape recorder in case you were wondering. .... Crawdaddy magazine assembling a list of video people and video groups for publication so that their general rock-oriented readership can find out more about video on a local level. .... Composer, musician, and producer John Cale using stills shot off video of him conducting the London Royal Philharmonic Orchestra for his next Warner Brothers album. Video was done by Video White Light. .... Where have the AV-5000A and the TAV-3610 gone from the new Sony catalog? .... Museum of Modern Art half-inch videos being shown on cable in New York. Programs feature fine product and excellent use of video by folks whose support can only help. ... Compatability of Panasonic cassette system with half-inch reel to reel could mean a great deal in helping Panasonic solidify its image and give Sony a run for the money they're making. .... Reports of a little black box color adaptor for the portapak going around New York video circles. Unit is supposed to exist and cost less than eight hundred dollars.

## REWIRE YOURSELF

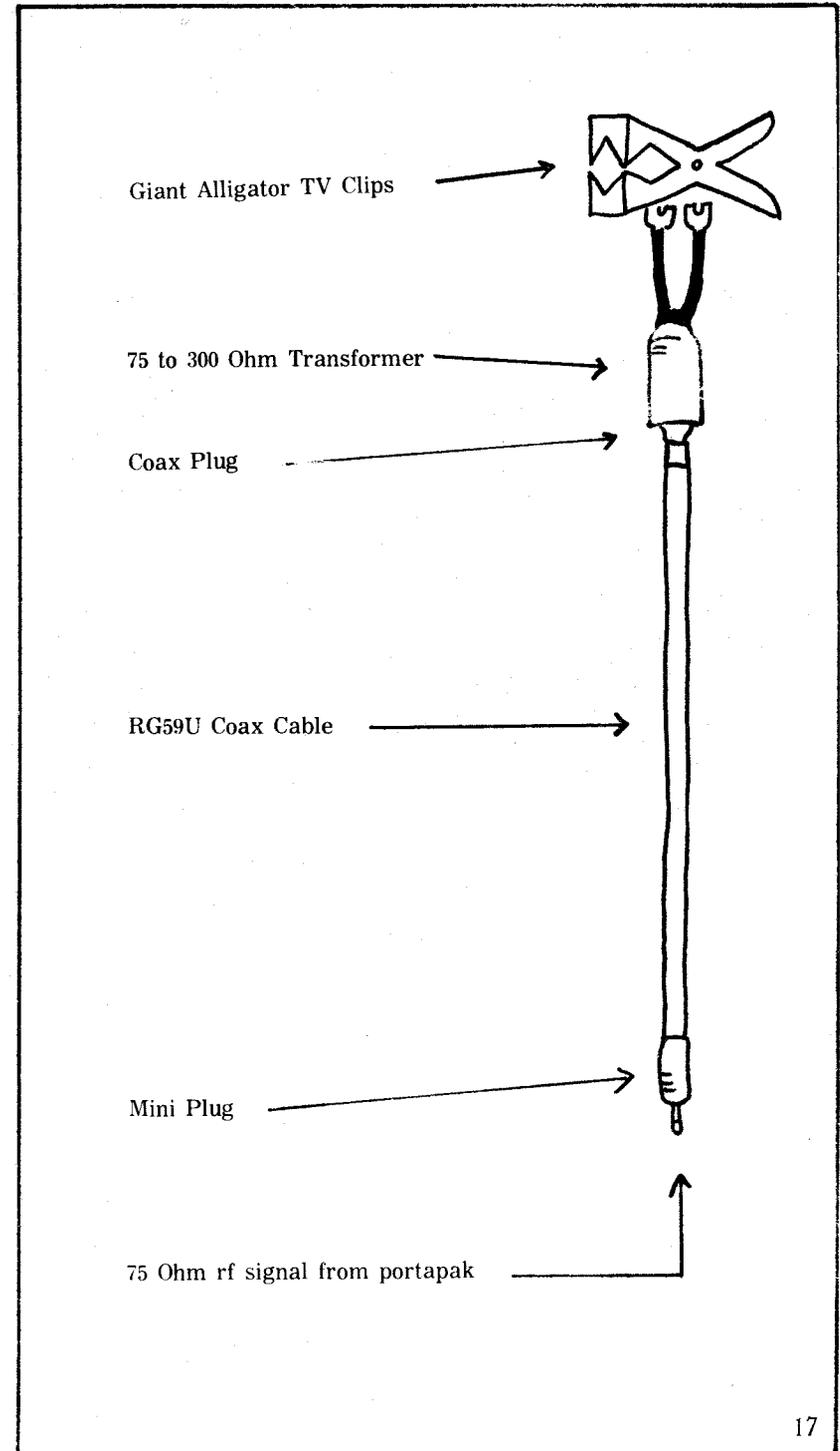
Having a quick, efficient method of attaching an rf-signal cable from your portapak or other vtr to a standard tv set is a must. If you have to spend twenty minutes saying, "Just a second while I screw these wires down," your audience is probably going to go away grumbling about video freaks. To prevent such disasters, the fellahs at the Video White Light labs came up with this one.

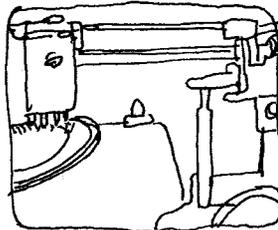
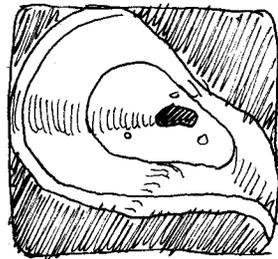
### Materials Needed

- One Alligator TV Clip
- One 75 to 300 Ohm Transformer
- One length of 75 Ohm Coaxial Cable (length is up to you, you can run a good deal of footage before picture falls apart)
- One coax connector
- One mini plug, positive

**Instructions:** On one end of the coax cable attach the mini plug. This is fairly easy to do, it just takes some care cutting away all the excess rubber around the cable and making sure that you're not shorting out the circuit by having the leads touching each other. On the other end of the cable attach the coax plug—you can do this without getting a wire stripper and all that just by moving slowly. Screw the coax plug into the transformer and then attach the transformer leads to the alligator clip. Now you're ready to roll. Just plug the mini plug into the rf outlet of the portapak or vtr and attach the alligator clip to the antenna screws of the tv set.

The value of this cable is that you can install it almost instantly without having to screw leads or lugs to the antenna input on the back of the set. Of course this cable doesn't have the versatility of the Sony rf unit since you can't switch back and forth from tv to vtr, but we haven't found ourselves needing that feature as much as we've needed a quick attachment for showing back video on standard tv's. If you've been in the same boat, try this unit out. Total cost should only be about three or four dollars.





# BE SURE TO READ VideOhm

by Richard Robinson

IN EVERY ISSUE OF

## CRAWDADDY

Despite the availability of relatively inexpensive video taping and video playback equipment, most of the video production these days is just talk. Of course, talk is good since, in some ways, it is leading to action. But in general, most people out there on the city street either don't know about video, or, if they do, can't really believe what they hear.

So, with no further excuses, right here now I'm gonna tell ya what all this is about and beg you to *believe* in my word of it.

You, repeat you, can get a portable video tape unit and make your own television shows. You can point the video camera at anything you want, turn on the record just like a tape recorder. That's what it is, and record what you see through the view-finder. Then you can instantly rewind the tape and play the tape back through your own television set.

How a video tape machine works, basically just like a sound tape recorder: plug in a microphone, put a reel of recording tape on the machine, turn

on the machine, push the record button, and whatever you say into the microphone is recorded on the tape. Then you just rewind the tape and play it back. In the case of a video recorder, both audio (sound) and video (picture) are recorded on the tape because you're using a sight and sound microphone: a video camera for sight and a regular sound microphone for the sound.

The signals from the camera and microphone are recorded on recording tape; in this case video recording tape which looks the same as regular sound recording tape but varies slightly in composition.

But all you have to know is how to put a reel of tape on a tape machine, how to turn a tape machine on and off, and how to point a camera and focus it to make a video tape. A video tape is the program material like a record or a cassette or a movie film—which can be reproduced through your television set. To show the video tape you've made you connect the video tape machine (the recording deck) to the antennas of your television set.

The only regularly published video news column, VideOhm is for both consumers and video people alike.

## TV STOMP

If you own a television set then you are part of the video revolution.

If you own a television you're an active participant in the most important media development since the printing press.

For, in its first stage, the so-called *video revolution* has nothing to do with the alternative media people, who are making their own television shows and turning video into a radical communications-and-art form. At this point the video revolution is nothing more cosmic than the establishment of a common communications denominator by which everyone is electronically in touch.

Your television set is your common communications denominator. You are electronically in touch.

So you have your television set. But, after having watched it for a while, you don't really feel that you're part of any revolution. In fact, you feel that your television is giving you nothing more than insufferably embarrassing tokens of a culture you don't feel part of and would rather not be reminded of right there in your own home.

Well, fret not; a lot of folks probably said to themselves, "This guy Gutenberg has a good idea, but really what the fuck is he wasting his time printing bibles for!". And they were right, ya know, cause for his efforts Johann Gensfleisch Gutenberg went bankrupt.

To understand why television in and of itself is the first level of the video revolution, you must look at your television. Look at the form, not at the content. Understand the form and you will be able to determine your own contents. And determining your own contents is not only the second level of the electronic media revolution of the twentieth century, it is the classic form

of revolution per se.

As form, television is an instant audio/visual method of communicating which allows everyone to share in the same experience in the same instant of time. Now that doesn't explain why you turn on your television to find the screen pulsing with detectives sitting in wheel chairs and blind insurance investigators with their seeing eye dogs, but it does explain how they got there. And if you know how they got there, then you're on the way to putting something else in their place. Which is really important at the moment because some of us are ready to make the transition from the first to the second stage of the video revolution.

The second stage of the video revolution: the comprehension of form leading to the redetermination of content.

But before we get into second level video thinking, let's spend some more time considering first level television form. And to do that you're going to have to resort to Gutenberg's legacy, reading.

Assignment: get a copy of the most important publication in the country; the one special interest publication that is also going to be the only important mass circulation magazine of the next twenty years. TV GUIDE.

Now sit down in a comfortable chair and read your TV Guide. Read it from the very first listings for five a.m. Saturday morning all the way through to the final entry somewhere around three in the morning on the following Saturday.

And then come back and tell me that there's *nothing* on television.

You can't. Because there's one fuck of a lot on television. The problem with television is not that there's nothing on, but that the very form of what is on, not to mention the second level of content, has no relation to the viewer on any value level.

At this point, the problem with tele-

vision is not that there's nothing on. The problem with television at this point is that the people who are in control of television as a medium do not understand the form they are working with.

If you read your TV Guide carefully, you'll have to agree that a great deal of what is listed in it looks interesting. But when you turn on your television to watch what looked interesting in TV Guide you find it to be dull shit. Now I contend that that's a problem with form before that's a problem with content.

What I mean to say is that the people who are in control of the tube are all too old to understand what the tube is. They are not children of the media. And therefore they do not understand the media as a life force.

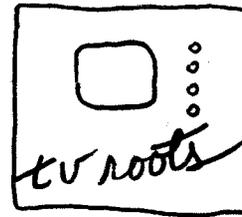
So we are right back to my opening statement: if you own a television set you are part of the video revolution.

If you grew up with a television in your home, as part of the equipment for getting along from day to day, you are part of the first media generation that

is capable of making the step from the first level of the video revolution to the second level. In future columns, we'll get into that second level. Right now I suggest that you go look at your tv and see how little the people who are running it now understand about the very form they are working with. The closest I can come to explaining what these people seem to think television is is small movies. Which it certainly is not, although one of the few things presently on television that has value as both form and content is the old movie. But that's simply because the people who made the old movies were second generation movie media people who understood their form and could therefore deal with their contents. Television isn't old enough to have gotten that far yet.

Anyway, you are wired into the video revolution. And in the next column we'll get into what you can do about it in terms of both form and content.

TV STOMP IS REALLY RICHARD ROBINSON'S  
VIDEOHM COLUMN REPRINTED FROM CRAW DADDY



## Remember Your TV Roots

By Lisa Robinson

Even though most Serious People think that TV is, has been, and probably will continue to be mostly garbage, I have always thought TV is alot of fun. Remember Your TV roots. Strangely enough, the wave of nostalgia that is currently washing over every aspect of the nation's entertainment industry has not yet gotten around to television. Too Bad, for what a great idea it would be for someone to re-program all those early Molly Goldberg shows, the Sid Caeser Comedy Hour, to say nothing of the great "I Married Joan". Yes, I know that they're probably all sexist, and middle class Hollywood pap to boot, but they still were funny. For those of us brought up on "Burns and Allen" and "My Little Margie" or "Amos and Andy" (deleted for obvious reasons but too bad actually, for—and I dare to say it—it was in many ways a great show) the reruns that are offered to us now to fill up blank spaces in programming hardly suffice. My heart goes out to those who can only experience "Father Knows Best" or the old Lucy shows and even the divine Ralph Kramden in "The Honeymooners". What a bonanza of visula entertainment there could be if the TV men just realized what they had in their vaults.

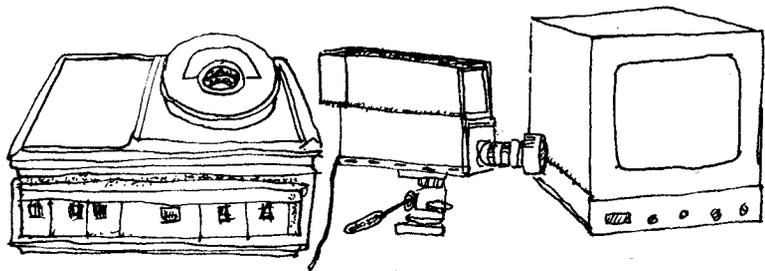
The early Dick Van Dyke Show is running simultaneously with his current series; I don't think I have to emphasize that his new series doesn't stand up. The talents that Van Dyke and Mary Tyler Moore displayed as man and wife on the old "Dick Van Dyke Show" is greater than the sum of both his and her shows today. Ditto Lucy.

"Sesame Street" is a nice liberal program that probably every single mother and child in this country watches with some degree of regularity. Liberal brainwashing perhaps, and perhaps no different than a generation of kids who tuned into that little marionette every afternoon. But remember when Buffalo Bob screamed out "Hey kids, what time is it?" and we all screamed back "IT'S HOWDY DOODY TIME!". We might

not have been concerned with exactly where the hands were on the clock, but it was great. Today's kids are more sophisticated. And what about the first real feedback with the use of the plastic sheet over the screen on "Winky Dink" so you could draw on the screen with crayons? That's community involvement!

I got through an entire month of mononucleosis by following Justine and Bob on "American Bandstand". I saw some of the great rock and rollers on "Shindig" and "Hullabaloo". Elvis on Ed Sullivan. A medium that has done all that can't be all bad. And Marilyn Monroe singing Happy Birthday to JFK, Mike Todd and Elizabeth Taylor entering Madison Square Garden for his intimate party for "Around The World in Eighty Days"—the same party that saw Sir Cedric Hardwicke ride an elephant. Sure it's frivolous....decadent as well. And still, it was fun.

A big part of the video revolution is going to be a new perspective on television. I hope that in our creation of an alternate television we don't become merely intolerant of what TV has given us so far. For while we are all working towards new and better ways to communicate visually, we should also be able to have an occasional fond remembrance of our TV roots.



## WHAT ARE YOU DOING WITH YOUR TAPES

BEGINNING WITH THE NEXT ISSUE OF MAGNETOSCOPE WE'LL BE LISTING TAPES IN AN EFFORT TO KEEP EVERYONE UP-TO-DATE ON WHO'S ORIGINATING WHAT, WHEN. THE LISTING SERVICE IS FREE. JUST SEND NAME OF TAPE, BRIEF DESCRIPTION, COPYING COSTS, AND MAILING ADDRESS. MAIL TO "TAPES" CARE OF THIS MAGAZINE. TODAY!

## MONEY FOR IDEAS

AS YOU WORK WITH YOUR EQUIPMENT YOU'VE PROBABLY DISCOVERED TECHNICAL AND TECHNIQUE MODIFICATIONS THAT MAKE IT EASIER TO MAKE GOOD VIDEO. WE'D LIKE TO SHARE YOUR EXPERIENCES AND IDEAS WITH OTHER VIDEO PEOPLE IN OUR "REWIRE YOURSELF" COLUMN AND WE'LL PAY \$5.00 FOR EVERY IDEA SENT IN THAT WE USE. SO HELP OTHERS AND MAKE SOME BREAD AT THE SAME TIME. SEND IDEAS TO US % THE EDITOR AT VIDEO WHITE LIGHT.

## Cable Visions

The advent of cable television systems across the country has become one of the prime forces behind the increase in alternative video activity. While few video groups are banking on cable as the sole method of information distribution, there is a general attitude that cable and alternative video were made for each other.

One of the basic reasons for this attitude is the potential of a cable-video coalition providing an interest-free platform for the expression of community problems on a community level. But both cable and video have much larger potentials than their inherent ability to communicate socially important, politically relevant information. For as cable expands and the general public begins to understand the possibilities of cable systems hookup, cable will most likely become an avenue for the expression of all sorts of ideas: a feed-out for entertainment and information; and the first honestly universal method of total communication.

But what of the video people who are now providing programming to cable systems so that the systems can claim programming origination? What part will we play in the eventual expansion and success of cable as a viable commercial entity? These are questions that, as yet, must remain unanswered. Right now video groups have the public interest at heart for a number of reasons, one of the most crass being that there isn't a great deal of money to be made from making video tapes at the moment. This is not a situation which will continue however, for cable is likely to become the next step in communications from alternative, free form radio—and we all saw what happened to 'free form' radio when big business smelled money to be made and exploitations to be carried out.

For this reason it seems like a good idea for all of us to be aware of the commercial potential and economics of the feed-out systems we are aiding with our programs. To become a revolutionary, necessary-to-the-american-way-of-life medium, cable's best bet is to work with us hand-in-hand.

In the meantime, might it not be a good idea for all of us to be aware of the commercial potential of cable and the possible results it might have on us...and for that reason continue to develop other alternative methods of video screening. So that we don't get caught in a situation of having lots of tapes and no place to show them.

If you are working on video distribution systems we would like to hear from you and publish whatever information you have to communicate in upcoming issues of *Magnetoscope*. If you have had experiences working with the cable people that you feel might be of value to others, again we would like to hear from you. —Richard Robinson.

# April Video Report

## April Video Conference: An Important Beginning

New Brunswick, New Jersey—(VWL)—An hour south of New York City in the midst of the real America is Livingston College. Surrounded by the Army's Camp Kilmer and just down the road from Rutgers University, Livingston could be any small, state system college with its stark architecture and parking lot landscaping. But on the last weekend in April, Livingston took on a new dimension as the college library became the center of The April Video Conference And Jamboree. Over four hundred video people from various parts of the country attended the three day event and the result was the first real meeting and exchange of information among the many video factions that have created the video movement.

Organized by a committee that included Mark Sherman, Elon Soltes, Andrea Nibbs, Barry Orton, Anne Arlen, Nick Di Martino, Ken Lindon, Dean and Dudley Evenson, and Carol Zeitlin and Maxie Cohen, The April Video Conference was the result of several months of planning. "We wanted to reach only the people who had been into video and I think that's what happened," Barry Orton explained to *Magnetoscope*. "What we wanted was an informal network of information exchange, and that's exactly what is happening."

Following a general meeting on Friday evening to begin the conference, workshops were arranged to cover the areas of interest and importance to those attending. Employing an open classroom concept and a casual organization of events which allowed for re-focusing of workshops to meet conference participants needs, the following two days were filled with considerations on the state of video which covered areas from the legal aspects of making and distributing tapes to hardware information and innovations.

In addition to the general information exchange concept of the conference, a number of video sales companies showed up to demonstrate their equipment. Among them were Motion Picture Camera Supply, C.T.L. Electronics, Sam Adwar, and an salesman for AKAI.

The overall result of the conference is the April Video Collective—an organic movement to coordinate the video movement and to provide a framework through which the various video interest groups will be able to interact.

## FIELD REPORT: The Sony CVM-192U Monitor/ Receiver

equipment tested by the video white light staff

Near the top of their monitor line, the Sony CVM-192U is a 19" black and white monitor as well as a receiver for normal television broadcasting. In general appearance the 192U is fairly well designed in a light-weight wooden cabinet with most of the controls located on a strip down the right side of the front next to the picture tube except for vertical hold, brightness, and contrast control which are located on the right end of the cabinet and allow adjustment while viewing the screen. The only major objection we have to the general design is the handle mounted on top of the monitor, making it look a little cheezy and not at all as sturdy as the two recessed carrying handles mounted on the right and left sides of the cabinet when it comes to moving the monitor around. We removed the handle from the set we're using—a move which we wouldn't suggest as the handle is held in place by lugs which will drop into the inner electronics when the screws holding the handle on are taken out.

A convenient tv/ vtr switch is located at the bottom of the front panel for using the set as either a monitor or standard receiver and as a standard receiver the set works well, giving a good, strong signal. You may run into problems however if you try to connect a cable tv signal to the inputs at the back of the set and choose to attach the coaxial cable directly into the 75 ohm coax input for vhf. For some reason making this direct connection leads to a terrible signal on the lower vhf channels and so you're advised by us to use a 75 to 300 ohm transformer and attach your cable signal to the 300 ohm feeder inputs.

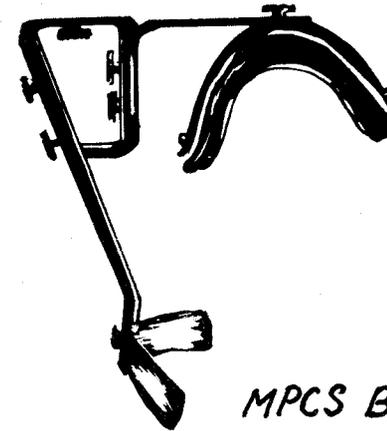
As a monitor, the 192U works very well indeed. A good signal is displayed, even with the worst of tapes and the inputs and outputs provided make it easy to integrate into your existing vtr system. The rear input/ output panel provides multiple monitor hook-up as well as video signal input using coaxial uhf connectors or the Sony monitor cable. The only objection we have is that all the audio signals—unless you're using the audio/ visual Sony monitor cable—are Switchcraft three pin plugs as opposed to mini or phone plug inputs. Now this may be a plus for those using this monitor in a recording studio situation, but most of us are not into using these kind of audio connectors in our work—and neither is Sony on most of their vtr equipment. So, unless you rewire all your equipment with these audio plugs you'll have to buy Switchcraft adaptors such as their part number 383 which allows you to plug a phone plug into the audio out of the 192U.

The sound reproduction quality on the 192U is good, but it is a particularly Sony sound which may sound a little removed and may lack the presence you're used to until you get accustomed to it.

In all, we'd recommend the CVM-192U as a fine monitor for video display. With reasonable care it appears to be a unit which will give good, long service and provides optimum picture quality during playback of your tapes. In addition it is compact for the services it delivers and doesn't look like some kind of a monster monitor—just a tv set.

## Equipment Systems: Getting A Stable Picture

by richard robinson



*MPCS BRACE*

Anyone who has spent an uncomfortable half-hour resting their right elbow on their left ear in an effort to keep their portapak camera pointed in the direction they're taping and fairly still at the same time knows just how heavy the camera can get after, say, the first minute and a half. If they have Sony equipment, the first thing many video people do to help the situation is to remove the plastic trigger-handle and just hold the camera by the bottom. This allows a much more secure grip and makes it easier to switch hands when one gets tired. But while it may increase your muscle-power by a couple of minutes, it isn't a real solution if you find yourself standing in one place and taping one scene for any real length of time.

What you finally wind-up realizing you need is either a body-building course or else some support for the camera to allow both mobility and a stable picture without strain. Now the key word here is mobility—which is the reason why a tripod can be a compromise solution in many one-camera situations. If you're recording with a portapak you must have a certain amount of camera mobility or else the entire purpose of the system is lost. As we all have found out, a stable picture can be as boring if left on the screen for too long just as a picture that moves too fast and has too many quick cuts can be annoying. So smooth mobility is necessary and most tripods don't allow for that. Of course you can invest several hundred dollars in a fluid-head tripod with a smooth running heavy-duty dolly, but for the same price you could buy a second camera for your vtr system and that pretty much eliminates such a tripod. You can also try

working with tripods like the one that Sony manufactures, their VCT-20A, but we've found that it is much too light-weight for any really smooth panning or tilting movements although it is a good, relatively inexpensive tripod for two or more camera systems. Sony also makes a monopod, VCT-1, which is an interesting idea but one we haven't been tempted to try-out.

Recently Motion Picture Camera Supply in New York City put their "Rover Brace" on the market. Weighing just under three pounds, the brace is the junior version of the 16mm camera brace used for highly mobile shooting by film people. While the brace looks vaguely bulky when you first see it, a quick tryout results in you realizing that it actually does work and is a joy to use. There are a couple of drawbacks, however, especially if you happen to tape by holding the camera in your left hand and looking into the monitor eye piece with your left eye. The drawback is that the brace is mainly designed for people who are either right-handed or else are used to working the camera and eye-piece and focus with the right side of their body.

But considering all the things we'd gone through with our camera, we're presently using the brace every chance we get. Besides being light-weight it is fairly adjustable and has a padded shoulder rest which is suspended under the basic framework of the brace. There is also a safety strap to keep the whole unit from dropping off your shoulder if you happen to take both hands away once (which you can do) but as yet we've found that getting some extra cable between portapak and camera and leaving your portapak in one place while you move around with camera and brace is the best method of really getting the most out of the brace.

MPCS is retailing their Rover Brace for \$59.95 and if you do any amount of shooting we'd suggest you try one out. It does make the camera more secure, does give support and make it easy to keep your picture stable, and will probably help you tremendously if you're taping in a crowd situation as you won't get the camera jostled out of your hands if you're using the brace.

The ultimate solution to this problem is, of course, a lighter camera but at the moment we're not banking on one being introduced for a couple of light years or so. Until then we're going to have to either strap our cameras to tripods, strap ourselves into braces, or else learn to balance the camera on our knees.



Cover: Photograph by Lee Childers shot from a Video White Light video tape of musician John Cale conducting the Royal Philharmonic Orchestra at St. Giles Church in London.

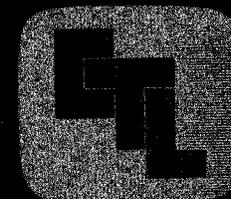


"Who is seeing yourself on tv," said C.T. Im

akai  
sony  
ampex  
javelin  
panasonic  
porta-paks  
experiments  
environments  
"video tools"  
CTL Electronics  
86 West Broadway  
(near Chambers St)  
New York, N.Y. 10007  
233-0754



editing  
teaching  
production  
The Egg Store  
video facility  
Frank Cavestani  
146 Roade St  
431-5293



"See with the eye of the heart," said Crowdog

All information and materials appearing in this issue of Magnetoscope are copyright 1972 by Video White Light except where noted. Material may only be reprinted by permission in writing from the publisher.