VideoTools

SUMMER '72

$1.00
CTL Electronics was founded four years ago in New York City by C.T. Lui. Lui had previously worked in the design of video systems, and had extensive experience in electronic component, circuit and systems design.

Not only does Lui set high standards for servicing equipment, but he also designed and produced a series of new video designs. Among the designs are the CTL Colorizer, Gen Lock, Wireless Camera, and Keying System.

New video designs are under development. A Publications Group has been established to print new information about the rapidly expanding video technology. "Video Tools" is our first publication.

The Egg Store is a production and editing facility developed by CTL Electronics and Frank Cavestani. It offers an environment for experimenting in the arts and technology of video production. CTL has also opened a branch in Washington, D.C.

It is a credit to Lui that this publication was produced. It was a learning experience for all of us.
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PROCESS
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World Wide Video
Video People
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Cameras

Camera: Image intensifier camera. Provides usable pictures with as little as 0.0002 footcandles faceplate illumination. Includes motorized zoom lens, automatic iris and ASC. 600 line resolution. Industrial line locked 2:1 industrial sync generator meets RS-330 specifications.

WESTINGHOUSE LOW LIGHT CAMERA ST-705 $9,295.00

On/Off switch
Ext sync input and AC Power Cord
Video output
Video Output Connector

Akai VC-115 (shown)

CLOSED CIRCUIT SYSTEMS
Hardware

Brightness control
Pilot lamp
Contrast control
Power switch
Intercom jack
Optical focus control
Rear zooming control

Panasonic WV-200P CCTV Camera

Beam control
Focus control
Target control
Power Switch
Beam Intercom Jack

MINI CCTV

The WV-4KP Mini CCTV System is composed of two essential components, the Mini Camera and the Mini Monitor. As many as three Mini Cameras may be employed with one Mini Monitor. The camera monitor connection cable contains lines for an intercom circuit which further enhances the unit's capabilities.

PANASONIC MODEL WV-200P CCTV CAMERA

PANASONIC COLOR CAMERA

SONY

COLOR CAMERA

Model: DXC-5000B

Color: DXC-5020B

Black & White Camera

Panasonic (not shown)

Weight
Dimensions
View Finder
Horizontal Resolution
Vertical Resolution
Lens
Special Features
List Price

Panasonic

DXC-5000B

lbs. x IO"d built in zoom gain & pedestal control

Sony

AVC-3400 shown lbs. x 15-1/16"d C-Mount except with AV 3400

Sony

AVC-3200 DX lbs. x 13-1/4"d F2.0 - 16-64mm. microphone with extension cord

Sony

AVC-3000 lbs. x 9-7/8"d C Mount auto light-level compensator

Sony

AVC-4600 (shown) lbs. x 13-13/16"d for zoom

Sony

AVC-3400 shown lbs. x 15-1/16"d C Mount except with AV 3400

Sony

AVC-4000 shown lbs. x 10-1/2"d

Sony

AVC-4000 shown lbs. x 10-1/2"d

Sony

AVC-3200 DX lbs. x 13-1/4"d F2.0 - 16-64mm.

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Sony

AVC-3200 DX lbs. x 13-1/4"d F2.0 - 16-64mm.
## Monitors

### Sony

<table>
<thead>
<tr>
<th>Model</th>
<th>Screen Size</th>
<th>Diag. Connect.</th>
<th>Audio Connect.</th>
<th>Approx. Dimensions</th>
<th>Special Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>PVM-1200</td>
<td>12&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>17&quot;x12-1/2&quot;</td>
<td>earphone, loop antenna, 8 pin, connecting cable</td>
</tr>
<tr>
<td>PVM-400</td>
<td>12&quot;</td>
<td>color</td>
<td>coax</td>
<td>17&quot;x12-1/2&quot;</td>
<td>undercut scanning, with silver trim, black cabinet finish</td>
</tr>
<tr>
<td>CVM-920U</td>
<td>9&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>9-3/4&quot;x9-3/4&quot;</td>
<td>rack mountable, under scanning, black cabinet finish</td>
</tr>
<tr>
<td>CVM-12000A</td>
<td>12&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>17&quot;x12-1/2&quot;</td>
<td>black cabinet finish, with silver trim, black cabinet finish</td>
</tr>
<tr>
<td>CVM-1710</td>
<td>17&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>15-1/16&quot;x15-11/16&quot;</td>
<td>rack mountable, undercut scanning, black cabinet finish</td>
</tr>
<tr>
<td>CVM-192U</td>
<td>19&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>22-7/8&quot;x22-7/8&quot;</td>
<td>rack mountable, under scanning, black cabinet finish</td>
</tr>
</tbody>
</table>

### Panasonic

<table>
<thead>
<tr>
<th>Model</th>
<th>Screen Size</th>
<th>Diag. Connect.</th>
<th>Audio Connect.</th>
<th>Approx. Dimensions</th>
<th>Special Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>TN-952</td>
<td>17&quot;</td>
<td>color</td>
<td>RCA</td>
<td>23&quot;x19-1/2&quot;</td>
<td>rack mountable, center rack mountable</td>
</tr>
<tr>
<td>TN-922</td>
<td>19&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>22-1/2&quot;x22-1/2&quot;</td>
<td>rack mountable, under scanning, black cabinet finish</td>
</tr>
<tr>
<td>TN-823</td>
<td>19&quot;</td>
<td>color</td>
<td>RCA</td>
<td>23&quot;x19-1/2&quot;</td>
<td>rack mountable, under scanning, black cabinet finish</td>
</tr>
</tbody>
</table>

### Sony Black & White Monitors

<table>
<thead>
<tr>
<th>Model</th>
<th>Screen Size</th>
<th>Video Connect.</th>
<th>Audio Connect.</th>
<th>Approx. Dimensions</th>
<th>Special Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>TN-932</td>
<td>12&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>17&quot;x12-1/2&quot;</td>
<td>rack mountable, with silver trim, black cabinet finish</td>
</tr>
<tr>
<td>TN-952</td>
<td>12&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>17&quot;x12-1/2&quot;</td>
<td>rack mountable, with silver trim, black cabinet finish</td>
</tr>
<tr>
<td>TN-903</td>
<td>15&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>22-1/2&quot;x22-1/2&quot;</td>
<td>rack mountable, with silver trim, black cabinet finish</td>
</tr>
<tr>
<td>TN-904</td>
<td>15&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>22-1/2&quot;x22-1/2&quot;</td>
<td>rack mountable, with silver trim, black cabinet finish</td>
</tr>
<tr>
<td>TN-905</td>
<td>15&quot;</td>
<td>coax</td>
<td>8 pin</td>
<td>22-1/2&quot;x22-1/2&quot;</td>
<td>rack mountable, with silver trim, black cabinet finish</td>
</tr>
</tbody>
</table>
**Tape Systems**

### VTR's

<table>
<thead>
<tr>
<th>Model</th>
<th>Type</th>
<th>Weight</th>
<th>Dimensions</th>
<th>Power Consumption</th>
<th>Special Features</th>
<th>List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony AV-3600</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>34 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
<tr>
<td>Panasonic NV-3020</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>33 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>audio dub - stop action - auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
<tr>
<td>Panasonic NV-3030</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>34 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>audio dub - stop action - auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
<tr>
<td>Sony AV-3600</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>34 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>audio dub - stop action - auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
<tr>
<td>Panasonic NV-5040</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>34 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>audio dub - stop action - auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
<tr>
<td>Panasonic NV-3020</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>33 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>audio dub - stop action - auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
<tr>
<td>Sony AV-3600</td>
<td>Color VTR</td>
<td>1/2&quot;</td>
<td>34 x 10-3/8&quot;</td>
<td>60 w.</td>
<td>audio dub - stop action - auto end of tape shut off</td>
<td>$ 750.00</td>
</tr>
</tbody>
</table>

### The Time Machine

"There is no difference between Time and any of the three dimensions of Space except that our consciousness moves along it," said the Time Traveler. "Until that Machine! I intend to explore Time!"

--- R. H. Wells, *The Time Machine*

---

**Sony**

**Panasonic**

**Panas**

**Panasonic**

**Panasonic**

**Panasonic**

---

**TYPICAL HELICAL-SCAN VIDEO TAPE RECORDER LAY-OUT.** The complex arrangement is employed in sophisticated arrangements in closed-circuit and educational VTRs. In a solenoid-operated machine all movement in the deck is selected by the magnetic force of the machine. Therefore it is possible to have a rapidly-responding control system that will respond to changes in the recording signal.

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**Sony EY-B200**

**Panasonic NV-3020**

**Panasonic NV-3040**

**Panasonic W-3110**

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**Diagram from The Focal Encyclopedia of Film and Television Technique.** (See "Books.")


**Video Testimonial**

I had worked with my 360 for nine months and had always set it on labels and connect. Very simplistic process. Despectively simple. I bought an AV-3650, a length of audio line and cassette (perhaps this was the most startling purchase, extra cable like the pros). With a burst of energy I connected:

When I first set up the Porta-Fil system at home, nothing happened. All that I tried, failed. I called CTL, Lui told me the AC supply was off. So when I tried my first edit and in playback got no image and no sound, I with the telephonic help of video friends tried my first edit and in playback got no image and sound, I with the telephonic help of video friends tried my first edit and in playback got no image

Panasonic 1/2" 36 x 8-5/8"h 63 min. 300 1 slow motion in playback - $1,050.00

Sony 1/2" 42 x 9-5/16"h 60 min. 300 1 audio dub - stop action - $1,150.00

That was the answer to my problem or so we thought.

### ADDENDUM:

Something the line of video is caused by dirty brushes. Sometimes, however, it is caused by a faulty line and any given position of the brushes reproduces a constant portion of the scanned image. If there is any dirt, etc., on the brushes or in the grooves, it will interrupt the signal or cause noise in the corresponding part of the image.

---

### Editing Systems

**Q. What mechanism makes it possible to edit?**

**A. Capstan-servo.**

The vertical sync pulse controls the motor speed of the capstan. It puts the tape along exactly in sync with the vertical sync. The horizontal sync pulse controls the motor speed of the capstan. If there is any dirt, etc., on the capstan or in the grooves, the tape will distort the signal and cause noise. The corresponding part of the image.

---

### SCORING:

If you've worked with a 3650 before and you knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me.

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### Tape Systems

<table>
<thead>
<tr>
<th>Tape Width</th>
<th>Weight</th>
<th>Dimensions</th>
<th>Recording Time</th>
<th>Horizontal Resolution</th>
<th>ETAD Standard</th>
<th>Special Features</th>
<th>List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony 1/2&quot;</td>
<td>46 x 15-1/2&quot;h</td>
<td>60 min.</td>
<td>300</td>
<td>2 audio on audio - stop action</td>
<td>$4,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panasonic 1/2&quot;</td>
<td>130 x 16-1/2&quot;h</td>
<td>67 min.</td>
<td>450</td>
<td>2 audio on audio - stop action</td>
<td>$5,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panasonic 1/2&quot;</td>
<td>42 x 13-1/2&quot;h</td>
<td>60 min.</td>
<td>300</td>
<td>audio dub - stop action</td>
<td>$1,050.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panasonic 1/2&quot;</td>
<td>36 x 13-1/2&quot;h</td>
<td>63 min.</td>
<td>300</td>
<td>audio dub - stop action</td>
<td>$1,050.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panasonic 1/2&quot;</td>
<td>36 x 13-1/2&quot;h</td>
<td>63 min.</td>
<td>300</td>
<td>slow motion in playback</td>
<td>$1,550.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panasonic Color 1/2&quot;</td>
<td>46 x 13-1/2&quot;h</td>
<td>63 min.</td>
<td>300</td>
<td>slow motion in playback</td>
<td>$1,550.00</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>300</td>
<td>slow motion in playback</td>
<td>$1,550.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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### Hardware

- **AV-3650** - Panasonic's 1/2" Color Editing Deck - coming summer 1972
- **EV-33OF** - Panasonic's 1/2" Color Editing Deck - coming summer 1972
- **300** - Panasonic's 1/2" Color Editing Deck - coming summer 1972
- **30M9** - Panasonic's 1/2" Color Editing Deck - coming summer 1972

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### Editing System

**A technical fine point from Woody Vasulka:**

Don't leave the machine on still for too long. It's bad timing, you can put the 3400 on still frame and the machine on pause/still. The heads are running; it gives you a head start on stability, and it's also a smoother way to get to still. For example, on the 3650 then go from stop to forward. Don't leave the machine on still for too long. It's bad for the heads and the oxide coming on the tape.

---

### System

If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me. If you haven't worked with a 3650 but knew the answer, join the CTL engineers in a good laugh on me.
The Standardization Saga

by Mark Brownstone

One of the most frustrating aspects of the new video technology has been the lack of compatibility between one manufacturer's VTR and the next. As soon as one standard is established, a new technology comes along and everyone's hardware is either obsolete or incompatible all over again. Well, that's future shock for you.

The EIAJ Type 1 Standard
(1/2" reel-to-reel)

Between 1969 and 1970 the Electronics Industries Association of Japan (EIAJ), which consists of the Japanese manufacturers plus several companies in Europe and the U.S., agreed on standards for the manufacture of 1/2" VTR's, accessories, and tape. Virtually all 1/2" reel-to-reel equipment now being manufactured meets the type 1 standard. This means that a tape recorded on any type I VTR (black and white or color) should be playable on any other type I VTR. In some cases, one manufacturer's camera can be used with another's VTR.

Cartridge

The Standardization Saga continues...

PANASONIC EQUIPMENT—COMING WINTER

George Vaught, a Panasonic representative, says:

"With 50,000 1/2" (EIAJ Standardized) machines in the country and approximately 30,000 to be added this year, it makes sense to make the standard 1/2". You can use the new Panasonic cartridge machine without having to throw away your 1/2" tapes, and none of your systems become obsolete. A full line approach following the EIAJ standards is the philosophy behind coming out with these three new machines."

Leo Yam, Instructor and Director of the Television Studio at Columbia University, says:

"I played with the Panasonic in Minnesota and it's great. I work with professors and they don't like anything mechanical. This way they can stick the cartridge in and their minds can go on to intellectual pursuits."

The EIAJ Type 2 Standard
(1/2" cartridge)

A 1/2" standard for video cassette recorder-players has recently been agreed upon by the EIAJ. The manufacturers who have "agreed to agree" include Sony, Matsushita (Panasonic), Japan Victor, West Germany's Grundig and Telefunken, and the Phillips Corporation of the U.S. and the Netherlands (Norelco).

Basically, this standard conforms to the type I tape and signal formats. The new addition is a standard design for an interchangeable cassette package. Since the tape format remains the same, interchangeability between the cartridge reel and the type I open reel is maintained. Unfortunately all of the standardizing takes time. A 1/2" standard for cartridges was proposed in early 1970. It finally materialized in mid-1972. In the meantime incompatible systems have been produced. My recommendation would be to stick with the standard, 1/2 inch.
**Color VIDEOCASSETTE Recorder**

- NTSC color record/playback capability.
- Single cable connection to any conventional color or monochrome TV receiver.
- Videocassette can be stopped, removed, and reinserted at any time without rewinding or erasing.
- Full systems capability. Signals can be recorded from or fed to conventional CCTV or video systems.
- With an accessory distribution amplifier, one videocassette can feed as many TV receivers as may be required.

**VIDEOCASSETTE Player**

- List price: $995.00

**VO-1600 Recorder**

- List price: $1,395.00

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**SONY**

- Color Video Projection System

- Had a good look at the Sony color video projector. It is really good quality, better than 8mm which is very popular in Japan, and 10-50 people can comfortably watch the special highly-reflective screen (which cuts down on the viewing angle).

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**Lui says:**

"The CTL Video Juke Box now in the research stage will help speed up the creation of a software market in the entertainment field. The changer mechanism and interface can be used with existing time-sharing systems for videotape libraries, programmed instruction courses, and mass storage."
The Panasonic VY-922 Genlock SEG is recommended for situations where weight and rack space are at a premium. All the SEGs in this table except the Sony SEG-1 are available with built-in sync generators and special connectors. The Viscount and Shintron models all require external sync generators and junction boxes for camera connections. The Viscount and Shintron models also have built-in sync generators and special connectors. All the Sony and Panasonic special effects generators have built-in sync generators and adapters. The VY-922 comes factory wired with intercom and tally drive circuits, one Shure M68FC microphone mixer, one TN-633 video signal generator, and one WJ-540P or VY-922 special effects generator.

### Panasonic Mini Studio System 1100
This compact system features ease of transportation, simplicity and low cost. The system includes two VY-922 cameras with rear-controlled view finders, two 25-ft. camera cables (10G-25), one 25-ft. coax cable, one Shure MB352 microphone mixer, one SM-550 triple 6" monitor, EIA standard rack with removable face plate, power distributor box, three intercom headsets, and one VY-524F or VY-922 special effects generator.

<table>
<thead>
<tr>
<th>Model</th>
<th>Dimensions</th>
<th>Inputs</th>
<th>Outputs</th>
<th>Key</th>
<th>Sync Generator</th>
<th>Monochrome</th>
<th>Special Features</th>
<th>Compatibility</th>
<th>List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONY 9</td>
<td>15-1/2 x 7-3/4 in.</td>
<td>4/camera</td>
<td>1 program</td>
<td>X</td>
<td>2 interface; external</td>
<td>monochrome</td>
<td>negative image switch, 6-pin plug for external sync</td>
<td>Sony 6-pin</td>
<td>$955.00</td>
</tr>
<tr>
<td>SONY 31</td>
<td>15-1/2 x 7-3/4 in.</td>
<td>6/camera</td>
<td>2 program</td>
<td>X</td>
<td>2 interface; external</td>
<td>monochrome</td>
<td>tally switch, intercom return, VTR video with junction box (JB3)</td>
<td>Sony 6-pin, Sony 10-pin for AVC-225.00, Sony 10-pin for JB3.00</td>
<td>$1,600.00</td>
</tr>
<tr>
<td>PANASONIC 22</td>
<td>15-1/2 x 7-3/4 in.</td>
<td>6/camera</td>
<td>2 program</td>
<td>X</td>
<td>2 interface; external</td>
<td>monochrome</td>
<td>negative image switch, Genlock for VTR, Intercom</td>
<td>Panasonic 10-pin</td>
<td>$550.00</td>
</tr>
<tr>
<td>PANASONIC 20</td>
<td>15-1/2 x 7-3/4 in.</td>
<td>6/camera</td>
<td>2 program</td>
<td>X</td>
<td>2 interface; external</td>
<td>monochrome</td>
<td>tally switch, Genlock for VTR</td>
<td>Panasonic 10-pin</td>
<td>$800.00</td>
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<tr>
<td>VISCONT 11</td>
<td>15-1/2 x 7-3/4 in.</td>
<td>6/camera</td>
<td>1 program</td>
<td>X</td>
<td>external only</td>
<td>color &amp; black generator</td>
<td>RCA video signal generator</td>
<td>BNC</td>
<td>$395.00</td>
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<td>VISCONT 12</td>
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<td>6/camera</td>
<td>2 program</td>
<td>X</td>
<td>external only</td>
<td>color &amp; black generator</td>
<td>RCA video signal generator</td>
<td>BNC</td>
<td>$1,950.00</td>
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<tr>
<td>SHINTRON 7</td>
<td>15-1/2 x 7-3/4 in.</td>
<td>6/camera</td>
<td>1 program</td>
<td>X</td>
<td>external only</td>
<td>monochrome</td>
<td>tally switch, vertical interlocking</td>
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<td>$590.00</td>
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<tr>
<td>SHINTRON 6</td>
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<td>6/camera</td>
<td>2 program</td>
<td>X</td>
<td>external only</td>
<td>color &amp; black generator</td>
<td>RCA video signal generator</td>
<td>BNC</td>
<td>$5,195.00</td>
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### Special Effects Generators

**Hardware**

Panasonic VY-922 Genlock SEG

**Overview**

- **Recommended for**: Weight and rack space at a premium.
- **Features**: Built-in sync generators and special connectors.
- **Applications**: Portable systems, studio cameras.
- **Compatibility**: Sony, Panasonic special effects generators.

**Specifications**

- **Inputs**: 4/camera
- **Outputs**: 1 program
- **Sync Generator**: 2 interface; external
- **Monochrome**: Monochrome
- **Special Features**: Negative image switch, 6-pin plug for external sync
- **Price**: $955.00

**Installation Instructions**

1. Remove the fuse or fusible resistor between pin #5 and the 10-pin connector #6.
2. Remove the blue intercom tip lead and the jumper from pin #2.
3. Remove the other end of jumper from 10-pin connector pin #3 and connect blue intercom tip.
4. Remove the red sine wave horizontal drive wire from pin #1 to pin #5.
5. Move the brown vertical drive wire and the jumper from 10-pin connector pin #3 to pin #4 to pin #6.
6. Add a bare wire jumper from pin #5 to pin #6 and the signal pin.
7. Add a jumper for the video signal from pin #1 to the termination switch pin #4.
8. Move the brown vertical drive wire and the jumper from 10-pin connector pin #3 to pin #4 to pin #6.
9. Add a bare wire jumper from pin #5 to pin #6 and the signal pin.
10. Add a jumper for the video signal from pin #1 to the termination switch pin #4.

**System Compatibility**

- Sony 6-pin
- Panasonic 10-pin

**Price**

- $955.00

**Additional Accessories**

- One Shure M68FC microphone mixer
- One TN-633 video signal generator
- One WJ-540P or VY-922 special effects generator

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**Note**

- All Sony and Panasonic special effects generators have built-in sync generators and adapters.
- Panasonic VY-922 Genlock SEG is recommended for portable systems.
- The system includes two VY-922 cameras with rear-controlled view finders, two 25-ft. camera cables (10G-25), one 25-ft. coax cable, one Shure MB352 microphone mixer, one SM-550 triple 6" monitor, EIA standard rack with removable face plate, power distributor box, three intercom headsets, and one VY-524F or VY-922 special effects generator.

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**Table of Specifications**

- **Model**: SONY 9, SONY 31, PANASONIC 22, PANASONIC 20, VISCONT 11, VISCONT 12, SHINTRON 7, SHINTRON 6
- **Inputs**: 4/camera, 6/camera, 6/camera, 6/camera, 6/camera, 6/camera, 6/camera, 6/camera
- **Outputs**: 1 program, 2 program, 2 program, 2 program, 2 program, 2 program, 2 program, 2 program
- **Sync Generator**: 2 interface; external, 2 interface; external, 2 interface; external, 2 interface; external, external only, external only, external only, external only
- **Monochrome**: Monochrome, Monochrome, Monochrome, Monochrome, Monochrome, Monochrome, Monochrome, Monochrome
- **Special Features**: Negative image switch, tally switch, Genlock for VTR, RCA video signal generator, RCA video signal generator, RCA video signal generator, RCA video signal generator
- **Compatibility**: Sony 6-pin, Sony 10-pin for AVC-225.00, Sony 10-pin for JB3.00, Panasonic 10-pin, Panasonic 10-pin, BNC, BNC, BNC
- **Price**: $955.00, $1,600.00, $550.00, $800.00, $395.00, $1,950.00, $590.00, $5,195.00

---

**Special Effects Generators**

- **Models**: SONY 9, SONY 31, PANASONIC 22, PANASONIC 20, VISCONT 11, VISCONT 12, SHINTRON 7, SHINTRON 6
- **Specifications**: Built-in sync generators, adapters, Genlock SEGs.
- **Compatibility**: Sony, Panasonic special effects generators.
- **Price**: $955.00, $1,600.00, $550.00, $800.00, $395.00, $1,950.00, $590.00, $5,195.00
UNI-DIRECTIONAL MICROPHONE:

- OMNI-DIRECTIONAL bridging. Outputs (a 600-ohm line and a low-impedance switchable to line level for 600-ohm termination or 70V), are isolated and may be used simultaneously.

MODEL M67

- Four low-impedance mic inputs, line level.

MODEL M-68FC

- Four low impedance mic inputs, line level.

In this hemisphere Edison can be credited not only with the development of the electric light, but with the whole system of power generation and distribution which made both artificial light and electricity possible for everyone. We therefore produced the potential to move information.

Yet Edison was against the free flow of information. His aim was to patent everything so you could not use information in those systems without paying him a royalty.

Edison would rent but not sell his cameras, so no pirated versions of the camera were made.

In order to avoid Edison's lawsuits and arrests, the young New York motion picture movement countered with speed and space. The orange groves west of Los Angeles not only offered a continuous sun, but they were so far away that you could get from Edison's "royalties" and still be in the O.S.A.

"My desire," said Edison, "is to free the people from drudgery, and create the largest measures of happiness and prosperity."

"Whether you accept this statement to be true or ironical is relative to your definition of the word 'free.'"
Panasonic Accessories

**Panasonic Accessories - CCTV Cameras**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unit Price</th>
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</thead>
<tbody>
<tr>
<td>MJ-120F 120-ohm pre-amp</td>
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<td>MJ-120H 400-ohm pre-amp</td>
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<td>MJ-120K 240-ohm pre-amp</td>
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<td>MJ-120N 160-ohm pre-amp</td>
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<td>MJ-120P 80-ohm pre-amp</td>
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<tr>
<td>YC-922 Special Effects Generator</td>
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**Bear Control Monolith (Pushrod Fm), Fm-12, 14-170m**

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<td>JW-120</td>
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<td>JW-120F</td>
<td>120-ohm, T/S, 500m, with iris</td>
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<td>JW-120H</td>
<td>120-ohm, T/S, 500m, with iris</td>
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<td>JW-120K</td>
<td>120-ohm, T/S, 500m, with iris</td>
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<td>JW-120N</td>
<td>120-ohm, T/S, 500m, with iris</td>
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<tr>
<td>JW-120P</td>
<td>120-ohm, T/S, 500m, with iris</td>
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**Junction Cable, 10-P/2 UHF**

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<td>JW-9001</td>
<td>10-P/2 UHF, for WV-3500</td>
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**Panasonic Optional Accessories - CLV Cameras**

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<tr>
<td>42000</td>
<td>CLV Camera, for WV-8100</td>
</tr>
<tr>
<td>42000</td>
<td>CLV Camera, for WV-8100</td>
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<tr>
<td>42000</td>
<td>CLV Camera, for WV-8100</td>
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**Panasonic Optional Accessories - Microphones & Microphone Accessories**

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<td>JS-20</td>
<td>20-ohm, for WV-8100</td>
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<tr>
<td>JS-20</td>
<td>20-ohm, for WV-8100</td>
</tr>
<tr>
<td>JS-20</td>
<td>20-ohm, for WV-8100</td>
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**Panasonic Optional Accessories - Video Tapes & Empty Reels**

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<tbody>
<tr>
<td>WV-8000</td>
<td>Video Tape, 1/2&quot;, 1200 ft.</td>
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<tr>
<td>WV-8000</td>
<td>Video Tape, 1/2&quot;, 2400 ft.</td>
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<tr>
<td>WV-8000</td>
<td>Video Tape, 1/2&quot;, 30 min.</td>
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**Panasonic Optional Accessories - CCTV Cameras**

<table>
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<tr>
<th>Description</th>
<th>Unit Price</th>
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<tbody>
<tr>
<td>WV-811</td>
<td>CCTV Camera, for WV-8100</td>
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<td>WV-811B</td>
<td>CCTV Camera, for WV-8100</td>
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<tr>
<td>WV-811C</td>
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**Panasonic Optional Accessories - Video Switcher**

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<tr>
<td>WV-812</td>
<td>Video Switcher, S-Input, for all VTR/CCTV</td>
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<tr>
<td>WV-813</td>
<td>Video Switcher, S-Input, for all VTR/CCTV</td>
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**Panasonic Accessories Hardware**

**Termination:** A video signal traveling in a coaxial cable can go in two directions. If the signal bounces back through the system it can cause "ghosts" or multiple image, and a noisy picture. A 75 ohm resistor is put onto the end of the line to absorb the signal energy so it doesn't reflect back to the line. **The 75** - switch on the end monitor is placed in the **"On"** position. **The 75** - switch on the end monitor is placed in the **"Off"** position.
<table>
<thead>
<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Sony Accessories</td>
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<tr>
<td>JB-2 Junction Box to connect CG-101 to a conventional ColorSync Generator</td>
<td>1,100.00</td>
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<tr>
<td>LC-400 RFU-55W RF Adapter, Video/Audio, Channel #5 for RFC-25</td>
<td>345.00</td>
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</tr>
<tr>
<td>TD-300 Tripod/Dolly Ensemble, with Cum Link Head</td>
<td>345.00</td>
<td></td>
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</table>
I feel that these items are worth looking into if you are ready to buy accout-
ness now.

- "T" mount adapter for Nikon lenses, which costs approximately $150.00.
- Quartz focusing spot; comes complete with a battery pack and charger; re-
charges in an hour and has a life of 10 minutes. The unit is light and compact.

Video has encouraged me to live out my fantasies.

-- Woody Allen
**TELEVISION**

**Color TV**

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<td>KV-300U</td>
<td>Deluxe Color 30&quot; Color</td>
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<td>KV-1250</td>
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<td>VCA-1H</td>
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**TV Accessories**

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<td>SP-14/RP626</td>
<td>Deluxe Snap-on Rechargeable Battery</td>
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<td>BP-7/584</td>
<td>Shoulder Rechargeable Battery</td>
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<td>BP-12/583</td>
<td>Snap-on Rechargeable Battery</td>
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**Car Accessories**

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</table>

Notes:

- Keep the power cord outlet away from direct sunlight or high temperatures in warm places.
- Never touch any internal parts when the set is turned on or off.
- Keep the set out of reach of children.
- Do not use the set in a car for more than 30 seconds, and do not use with the A/C off.
- Clean the set using a cloth dampened with water and mild detergent.

Keep your set away from extremely high temperature or humid places.

Useir TT

Notes:

- Keep the screen and cabinet with the supplied polishing cloth.
- Never use solvents such as thinner or acetone.
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- Do not use the set in a car for more than 30 seconds, and do not use with the A/C off.
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Cable Systems

Subscribers to cable TV get better reception on regular TV channels, easier reception on distant TV stations, and a wider variety of channels. As the number of additional channels increases, the channels available in a local area may overlap. The number of channels may become possible. Two-way TV is one of the most important developments in cable TV.

The Holmes Communications Corp. has a two-way security system in the practical hardware stage. The "HolmCom" system uses the cable to carry alarm signals back to a central office. Sensors located in the home operate on a 3 to 25 MHz carrier which comes over a CATV or master amplifier. A supervisory signal monitors the sensors every five seconds. Any interruption of this signal triggers a light warning. Fire creates an alarm condition. This information is instantly decoded and communicated to the central office. Each alarm signal is transmitted from a location, e.g., fire or police stations called, simultaneously dispatched.

A two-way system is being tested which allows the viewer to shop via TV -- press a button to indicate a choice of products being displayed for sale, and the selection is transmitted back as an order over the cable. Many see a two-way system providing "viewer-on-demand" software from videocassettes at a central tape bank.

With more and more open cable channels it's possible that the cable operator will become a real communication center. The cable can be used for educational, electronic banking services, computerized income tax help, educational courses and many other services will be carried by cable into the home.

Two technical developments are being tried to allow cable to spread even further, especially to areas where low population density might discourage cable operators. One is microwave: microwave beams, which use sharply focused radio beams to carry up to 18 programs at once, can hop over the countryside to populated centers, and from this hub the signal travels over the regular cable. The government has proposed launching a satellite-based cable system as early as 1976. The satellite will broadcast microsecond signals that travel in exact synchronous orbits. Special antennae and converters then receive directly pick up the satellite signals and send them over the cable to homes, finally providing low-loss distribution for nationwide signals which are now sent by expensive telephone line leased to TV.

Two-Way Cable System

Explained by John Brumage

Two-way cable allows a signal to be sent back to the head end from any point in the system for recording, control and redistribution. All information on the cable system is carried by radio signals. High frequency signals are used for transmission on the cable from the head end. "Downstream." The lower frequencies are used to send the signal "upstream" through the same cable. The signals pass through the coax cable in different directions, so that it is not always the same signal that travels upstream and downstream.

An amplifier works in one direction only, which is sufficient for a basic CATV system. In a two-way system, 2 amplifiers are necessary -- one for each direction. Filters are added to the input of each amplifier to separate upstream and downstream frequencies.

A high pass filter is added to the input of the downstream amplifier to allow only high frequency signals to pass through, and to reject lower frequency signals. Similarly, a low pass filter is added to the upstream amplifier.

In a two-way system information can be received or transmitted at any point simply by connecting the proper hardware.
MAINTENANCE

SOME PREVENTIVE CARE TIPS

1. A large proportion of equipment breakdown comes from the fact that most video groups subject their half-inch gear to much more continuous use than it was built for. So there is an active tendency to minimize dust, dirt, ashes, excessive vibrations and shock, and proper handling. Be particularly careful when packing gear for travel and when working in crowded situations.

2. Avoiding minor design problems in the Video rover: Porta-pack; the other decks have easily accessible head assembly. There are a lot of techniques that are applicable to any deck.

3. Other vulnerable areas: cables and their connectors. Always place multi-pin connectors in sockets very gently. They can be forced in insufficiently -- they usually aggravate the original positioning mechanism.

4. Thread the tape quickly but never in a hurry. Wind the leader is OK as long as you don't get any spool, tangle, or break in anywhere. There is a basic minimum tool kit that no video person who wants to stay operational on a block from a Portland repair shop would be without. It includes:

   a) A good soldering iron. (For instance, that the phillips head fits snugly into the world won't go to the hardware store to buy these things and make sure, for instance, that the phillips head fits snugly into the screws on the deck.

b) A set of jeweler's screwdrivers with interchanging shafts.

   b) A nut-tightening screwdriver (provided with most VTRs, but which can be augmented with spray cleaner, a chisel, a cloth, and a head degausser).

   c) A multi-watt lamp. Lafayette Radio Electronics makes a whole line of inexpensive, easy to use meters, as do a number of other companies. Because you may want to play some electronic parts, you don't need to invest more than $15 or $25 at the most, but if you want to find and repair at all, you'll need a meter.

   d) Isolating wire cutters (safety blades).

   e) A "rupe" tap -- T.F.A. plug.

   f) Sine wave audio connectors.

   g) For instance, to solder a single wire to a connector is to start with a clean, hot iron. When it gets hot you can apply it briskly once or twice to an insulated area. Should be physically placed out of tape. Can get off tape paths and become simplified on the receptacle of machine. Maintenance of deck.

   h) Splicing and cleaning paraphernalia (provided with most VTRs, but which can be augmented with spray cleaner, a chisel, and a head degausser).

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MAINTENANCE OF DECK

Keep the heads clean. Cleaning video heads: plastic slick with chemico cloth glued to one end and alcohol in a bottle. Don't use chamois cloth for cleaning since it can leave lint and cause it to fall off the metal guides.

Other heads: use cotton swabs, not any alcoholic.

Tape Guides: clean smoothly.

Depositing (demagnetizing): a degausser can be bought commercially to demagnetize the heads. Carry metal-tipped pen with one layer of rubber band around it.

Not wipe off head dirt after the cleaner has been applied -- they usually aggravate the original wiping off head dirt after the cleaner has been applied -- they usually aggravate the original wiping off head dirt after the cleaner has been applied -- they usually aggravate the original wiping off head dirt after the cleaner has been applied -- they usually aggravate the original.

Tape, 2, winding tension is insufficient. ADEQUATE WINDING TENSION.

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World Wide Video

PIERRE IN EUROPE

I went to Europe with a Porta-Pack, an 11-inch monitor, and accessories. I bought a 220/110 transformer for $56, plus a domino adapter plug and I was in business.

I visited Belgium, France, Holland, and England. The most interesting was Holland. There we found a 48-hour period happening in video -- several groups are already operating and experimenting with different aspects of the medium. One group in Rotterdam is setting up an organization where anyone interested in using video could borrow or rent a Porta-Pack or the use of editing facilities. In the same town there is also a movie set up right in a shopping center where they show tapes continuously. Holland does not have a cable system long before it gets one. Video activities are mostly government sponsored and financed as a public service.

In Amsterdam we met Jack Moore, who is operating what he calls a media hideout called the "Melkweg," or Milky Way. It is a huge building, four and partially financed by the city as a sort of youth center where people can watch videotapes and films and listen to music. Jack turns around the town and the country showing tapes that he's made of the Beatles, Bob Dylan, etc. The Melkweg is a landmark regarded with fondness by the young people there.

Paradiso is another place where tapes and films are being shown. It is a place which has been converted into a youth club/multi-media theater. There is a large black box where people can watch several TV sets, one part of the decor and are used for people to watch broadcast programs and occasionally tapes.

Walking through the streets in France and Spain, I met a lot of kids. They were very excited about video but they could hardly get it, since the cost was prohibitive for them.

There are no cable systems in France, and there is not much going on in video even though there is much talk about it. Furthermore, all imported electronic equipment is so heavily taxed that it puts video out of reach of most people; the French government seems concerned about the heavy taxes.

France has one of the lowest TV-to-inhabitant ratios in all of Europe. The arithmetic of it is quite easy to understand. The average French worker has a salary equal to half of what an American worker makes, while television costs more in France than in the U.S., because of the heavy taxes.

In Paris the school of Beaux Arts (UP 6) uses video in its entirety with computer time sharing and retrieval systems of the type that would serve every home in the country -- that is, if it is not started now, which is not the case. The main problem seems to be about control. Everything in France is heavily centralized, with Paris as the main head. All TV is government controlled. All video is state controlled. All video is the same. There is no local production. If you are going to Europe with video gear, keep in mind that your equipment list must be stamped by the Customs authorities. It could even be done several days before you leave, thereby saving some nervous moments. This will save you a lot of handling with customs officials in Europe.

Most people would agree that the first time American women artists would be exhibiting collectively abroad, I found the idea of showing video tape both exciting and intimidating. As I had no experience with the logistics of sending video tape, I decided to work off two tape and a half hours of video in the U.S. It was not an easy way to answer my questions and even repair a fault in the deck. As various people had emphasized the risks of using American equipment abroad, I decided to work off two tape and a half hours of video in the U.S. It was not an easy way to answer my questions and even repair a fault in the deck. As various people had emphasized the risks of using American equipment abroad, I decided to work off two tape and a half hours of video in the U.S. It was not an easy way to answer my questions and even repair a fault in the deck.

I carried the best equipment with me on the plane (135 Sony Porta-Pack deck, camera, monitor). I was on a charter flight which took me to Paris, where I was relieved to find a Sony shop. (Sony Munich, 138-139.) The people were friendly and cooperative and were out of their way to answer my questions and even repair a fault in the deck. As various people had emphasized the risks of using American equipment abroad, I decided to work off two tape and a half hours of video in the U.S. It was not an easy way to answer my questions and even repair a fault in the deck.

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I have just returned from Japan (May '72), where I was researching video on a Canada Council grant. Very little was happening in the way of alternate video (the word "alternative" does not exist in Japanese, except for Tajikī), I had a model of a camera called Video-8 ( vidéo in Japanese), whose aim is to fly broadcast TV. With the initial help of Sony we gave two weeks of intensive workshops, mostly with young artists, filmmakers, and musicians, and then held a two week continuous show with special events. To contact then write: c/o Fujito Nekoya, Zingara 1-21-1, Harajuku, Shibuya, Tokyo, Japan (tel.: 03-621-1121).

Had a good look at the Sony color video projector. It is really good quality, better than New Sukshin (now popular in Japan, and 40-50 people can comfortably watch the special high-reflective screen (which cuts down on the ambient light). Word has it that a smaller portable camera is being developed; Sony will change over to EIAJ color; Panasonic claims to have a high-speed video copier; and some-time colour is already ready. Part-time aliens were everywhere, but it is illegal to record things with them.

---Niko Goldberg

c/o Image Bank, 4455 Watt 2nd
Vancouver B. C., Canada

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**POWER FREQUENCY AND VOLTAGE**

In those areas where supply 50 cycle power, the VTR must be arranged to operate from that power frequency but must always operate on American TV standards. This requires a special or modified VTR or the use of special equipment to convert the power frequency to that used in the United States. This requires a transformer to operate on American TV standards. This requires a special or modified VTR or the use of special equipment to convert the power frequency to 50Hz, two practical methods of operation exist. (a) TV standards and power source fo the country in which the tapes are made on U. S. Standard machines and the exchanger must operate on the same TV standard. (b) power source of the country in which the tapes are made on U. S. Standard machines and the exchanger must operate on the same power source.

**POWER SOURCE**

When the VTR is used where the power source is more than 120V, 60Hz, transformers, rectifiers and inverters are required for operation. **TRANSFORMER OPERATIONS**

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**TABLE**

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<tr>
<th>Country</th>
<th>TV Standard</th>
<th>New Line</th>
<th>Voltage (V)</th>
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MOBILIZED VIDEO RECORDERS

SIVO offers, on written orders, Video recorders with American TV standards modified to 30 Hz operation. SIVO, however, does not mobilize Video recorders. Video recorders will receive on a cost-recovery only basis any reasonable modification. Video recorders must be recovered where the video signal condition is for American TV standards (210-220 V, 60 Hz). Tape recorders must be modified to American TV standards (210-220 V, 60 Hz). Modified Video recorders, if used with SIVO Video recorders, must be compatible with SIVO Video recorders. SIVO Video recorders may not be used with American TV standards. The SIVO Video recorder may be used with American TV standards. The SIVO Video recorder may be used with American TV standards.
Video People, Projects and Events

Alternative Environmental Futures - P. D. O. Box 182
Planetary Station
New York, N.Y., 10024

Purpose: originality and articulation of new directions to creative futures within the educational process.

Tools: 1/2" video tape production equipment.

Projects: "Engaged Projects" -- a directory of junior high school students. Constructing an indoor play environment for preschoolers at the Howard University play school. The project was administered by architectural students from City College in Manhattan. It was developed as a prototype for similar projects in schools in the United States. Presently producing "Profiles of Architecture." The first of the series is on John Johnson.

David Miller
Appaloosa
Appalachian Film Workshop
Box 339
Whitefish, Kentucky 4218

A non-profit educational group of young mountain people using the media of film, video, and still photography to document the history, heritage, life, and unique culture of our region. Our films and videotapes are free and are about mountain people. Our equipment is a Sony CV series Porta-Pak, a record/playback deck, and a monitor. We are into making educational and popular motion pictures on a small scale for our region. We urgently need a CV editing deck and another video recorder to back up our often-out-of-order hardware. If you own or can get a second hand unit and want to contribute to the production of film and video activism for the West, please get in touch with us at the Whitefish, Kentucky 4218. We can arrange a pickup in Seattle or Salt Lake City. We also have an EMI portable film camera. We are interested in all phases of video. Currently a teacher at Bellevue Day Care Center, we are interested in ways of using tape as a learning medium in the classroom. (206) 224-4671. Also interested in all aspects of video as an educational tool.

Mark Brownstone
190 Henry Street
New York, N.Y., 10002

Interested in all phases of video. Currently a teacher at Bellevue Day Care Center, we are interested in ways of using tape as a learning medium in the classroom.

Cary Fisher
Rochester, N.Y. 14607

Dowling College Media Center
Box 39082
Brooklyn, N.Y. 11234

Purpose: origination and articulation of new directions to creative futures within the educational process. An independent video artist, working with video for (see artand alternative futures within the educational process. Studio and Portable equipment (after summer). About one year. Catalog.

Stephen Geremy, TV Coord.
RN, 519, Essex County College
375 North Central Avenue
Wayne, New Jersey 07470

Studio and Portable equipment (color summer).

Cyril Griffiths
6/4 Harvey Crow Dog
Crow Dog's Paradise

Spiritual Landing Place
Rosedale, South Dakota 57575


Booth 332

Appalshop
American Indian Movement (AIM); Native American Studies, organized development, mental health services, and educational experience. Cyril Griffin, young clown; "Bread" by Diedre; New York, N.Y. 10013.

David Miller
Bowery Video
New York, N.Y. 10024

A non-profit educational group of young mountain people using the media of film, video, and still photography to document the history, heritage, life, and unique culture of our region. Our films and videotapes are free and are about mountain people. Our equipment is a Sony CV series Porta-Pak, a record/playback deck, and a monitor. We are into making educational and popular motion pictures on a small scale for our region. We urgently need a CV editing deck and another video recorder to back up our often-out-of-order hardware. If you own or can get a second hand unit and want to contribute to the production of film and video activism for the West, please get in touch with us at the Whitefish, Kentucky 4218. We can arrange a pickup in Seattle or Salt Lake City. We also have an EMI portable film camera. We are interested in all phases of video as an educational tool.

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6/4 Harvey Crow Dog
Crow Dog's Paradise

Spiritual Landing Place
Rosedale, South Dakota 57575

The Dumping Place is a printed, all media information service for you and everyone else. It evolved at the April 1978 meeting of the New York City Literature and Art Workers’ Network to provide a forum for those who need to be able to relate directly to others working in their own work, as well as its intercesses and know how to do so. Much of the material was written by people who had not had an opportunity to express themselves in a forum where such a forum was not available. The Dumping Place was considered an ideal forum for such activist information, as long as it was treated as a dialogue and not a one-way model. The Dumping Place was written, edited, arranged, and designed by a growing number of volunteers. The Dumping Place has been an extremely flexible forum, requiring only a mailing address and a reliable printer. (See article on "Voodoo Video," page 3 of this catalogue.) The Dumping Place is a printed, all media information service for you and everyone else. It evolved at the April 1978 meeting of the New York City Literature and Art Workers’ Network to provide a forum for those who need to be able to relate directly to others working in their own work, as well as its intercesses and know how to do so. Much of the material was written by people who had not had an opportunity to express themselves in a forum where such a forum was not available. The Dumping Place was considered an ideal forum for such activist information, as long as it was treated as a dialogue and not a one-way model. The Dumping Place was written, edited, arranged, and designed by a growing number of volunteers. The Dumping Place has been an extremely flexible forum, requiring only a mailing address and a reliable printer. (See article on "Voodoo Video," page 3 of this catalogue.) The above yearnings were fulfilled by the use of 5x7 and 3x5 cards for information modules. You, or anyone else, sends in information for the Dumping Place. The cards are then pasted down, as they come in, in one of the following categories: CABLE, INFORMATION NEEDED, FEEDBACK/GOOFS, CONTACTS, CALENDAR. (These categories are subject to evolution.) The cards are then printed, as they come in, in their proper section. This layout system is quite simple, since two cards horizontally or four vertically fit perfectly on a single sided 8-1/2 by 11 sheet of paper. The Dumping Place is to be extremely flexible, requiring only a mailing address and a reliable printer, as you will see.

The cards are then printed, as they come in, in their proper section. This layout system is quite simple, since two cards horizontally or four vertically fit perfectly on a single sided 8-1/2 by 11 sheet of paper. The Dumping Place is to be extremely flexible, requiring only a mailing address and a reliable printer, as you will see.

We have given up our offices in Manhattan and are working out of decentralized locations in upstate New York, New York, the city, and California. Contributors may send material to us at Box 593, Cooper Station, New York, N. Y. 10003.

We also want to let others do whole issues of Radical Software so if you are interested, let us know.

People ask us, "Where can I show my tape in New York City?"

**WHERE TO SHOW TAPES IN NEW YORK CITY**

**Public Access:**
- Teleprompter
- Channel C

**Contact Information:**
- 942-7520 (Henry Pearson)
- 886-2926 (John Sanfotone)
- 413-5853 (Steve Sweeney)

**Equipment Exposition:**
- The American Management Association is holding their annual Equipment Exposition at the Pennsylvania Hotel, August 1-3 through 3rd. Write for free registration cards.

**Radical Software** will be continuing publication with a 2nd title and will be distributed through Gordon Breach Publishing Company. Subscriptions may be ordered for $12 (6) by sending money to Radical Software, Suite 193, 100 Varick Avenue South, New York, N. Y. 10012. Individual issues will be available at showtimes for $5.

**Video Festival in June**

Throughout June The Kitchen will be holding a video festival featuring specifically with video as an electronic art medium.

Video artists from throughout the United States and Canada have been scheduled to present their works, which will include synthesized color and black & white visual compositions, simultaneous multi-channel video environments, and other rarely seen forms of electronic art.

Among the artists participating are Nancy Kite, Al Foster, Alan Siegel, Stephen Bark (each of whom uses his own specially developed video synthesizer), Alan Tambellini, Video Free America - San Francisco, Double Exposure, Global Village, Space Video/Live, Stan Vanderbeek, Douglas Barry, and more than twenty other individuals and groups, both established artists and those new to the public.

**Organizing** (and participating in) the festival are Woody and Steve Sweeney, Shriver Baptist, Bill Etra.

For information about specific daily festival programs call (212) 699-9000, or write to The Kitchen, Arcturus Center, 235 West 10 St., N. Y., 10012.

Further festivals are planned, dealing with all areas of the video space, particularly its more documentary/realistic aspects: purfica video, real time video video, children’s video tapes, etc.

Send information to:

**THE AMERICAN MANAG**

**END**

**VIDEO EXCHANGE LIBRARY**

For the past few months we have been collecting information for "Video Tools." We find ourselves with a lot of material on audio, video, electronics, electricity, space, and light theory. We are in the process of organizing the material. After that we hope to set up an information library.

I think we need to shelter ourselves. We are often in contact with people who reaffirm our beliefs. We are so accustomed to the happenings with 1/2" video that we sometimes forget that network television is an influential as ever. I think we have to understand how we can incorporate the equipment we can never afford. The expanding technology has made (50) all too close.

We must always be aware of the power of the tool, and examine our motives and application.

I hope things will get better.

Paula Jaffe

**a narrowing, proscription, and script in Prague.**

**Regarding video: ThemenameJakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy. The name Jakub Skolka was used in one of the most notorious cases of video piracy.**

**Robert Armour Center**

25 Fith Avenue

New York, N. Y. 10003

(212) 20 6-0767

(See article on "Voodoo Video," page 3 of this catalogue.)

**The Dumping Place**

Robert Armour

Center

25 Fifth Avenue

New York, N. Y. 10003

(212) 206-0767

(See article on "Voodoo Video," page 3 of this catalogue.)
**Glossary**

**amplifier** - A device used to increase the power, voltage or current of an electric signal.

**audio channel** - A single line of audio information on a tape or disc.

**closed circuit television** - A system of transmitting TV signals to receiving equipment directly linked to the originating station to one or more receiving stations.

**color bars** - These are established color standards set up by the Society of Motion Picture and Television Engineers to appear at the beginning of each tape, used to test the color balance of that tape for the reproduction of colors.

**color bars** - A test pattern used to test the color balance of a television set.

**color bars** - A test pattern used to check the color balance of a television set.

**colored signal** - A signal that has been processed to include color information.

**communication** - The exchange of information between two or more people or devices.

**contrast** - The difference in intensity between colors.

**contrast** - A device for adjusting the brightness of a video signal.

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Thoth, the god of learning, reason, and justice, put the pieces together again to make the 'round eye of Horua. The fight between day and night, evil and good, the evil god Bethattacked and tore the pieces of the eye Hone.

Fractional numbers were written in several ways. The ancient system, which continued in use for land or corn, was given by the symbol $\frac{1}{8}$. Other fractions were denoted by $\frac{1}{4}$ and $\frac{1}{8}$. The notation $\frac{1}{2}$ was used for binary, and $\frac{1}{8}$ was used for octal. These symbols formed part of the stem of the letter "m" in the form $\text{m}$. At the intersection of the arms, there were three small dots, indicating the fraction.

For example, $\frac{1}{8}$ can be read as "one eighth," and $\frac{1}{4}$ as "one fourth." The symbols were used in various contexts, such as in the measurement of land and corn, and in the representation of fractions in different numeral systems.
The 5100 video system allowed large numbers of people to produce video that never had access to such a system before. A number of such systems formed in the New York State area, and they have been funded primarily by the New York State Council on the Arts. These groups are the People’s Video Theatre, Raindance, Videofreex, and Ellsbrook Village.

**New York State Council on the Arts**

The State Council on the Arts should be credited with having had the imagination to fund these groups years ago. Not only did it fund them, but it left them pretty much alone. No government agency has spent more energy and real information for its money than the State Council has from the video community.

1971-72 **WNET-TV, New York City (Ch. 13)**

WLIW-TV, Garden City, with WCNY-TV, Syracuse

than the State Council has from the video community.

ten more energy and real information for its money
than the State Council has from the video community.

1971-72 **MUSC Grants for TV/Media**

WNYC-TV, New York City (Ch. 13)

WMHT TV, Schenectady; WNED TV, Buffalo; WNYC TV, Ringsharon; and WNYC, Rochester -- same as above.

WMCT-V, New York City (Ch. 15)

$69,200

same as above, and to support the

Artist TV Workshop at the Metropolitan Museum of Art [artist-in

residence: Jan. 9-6 Feb. 1972].

American Crafts Council
to further the use of video feedback
in the context of craft media.

The Block of 7th Street

Media Project, Inc., to establish

media workshops and work with team-

supportive of production fundraising a pub-

licity program.

Brookly Video
to buy video equipment to record &

play back community events.

Brooklyn Museum
to explore the potential of

artist programs for use on TV.

Collaboration

Science & Technology -- for continua-

tion of collaborative art & technology

program including “Multi-Media Poetry Tour.”

Electronic Arts Internals, Inc.
to support three existing programs:

Center for the Advanced Study of Video Art.

Experiments in TV Group, Inc.
toward design and construction of Pack-

et Video synthesizer.

Experiments in Art &

Technology -- to produce thirteen 1/2-

hour video synthesizer.

Tisch College Museum of

Art to help support a 6-week video ex-

hibition of the programs at the Tisch College Museum.

Global Village Resource

Center Inc. -- toward continuing

of artist and community video workshops.

Intermedia Institute

$15,000

Center Inc. -- toward continuing

of artist and community video workshops.

Media Bus (Videofreex)
toward the continuation of the Media Bus Mobile community video workshops that upstate New York, and the develop-

ment of various video methodology workshops.

The Media Coop
to support a conference with

other media groups to encourage community participation in media.

Media Study, Inc.
to establish a media center in Buffalo

and Western New York State.

Metropolitan Museum of Art

$16,455

toward the production costs of 1/2-

hour color broadcast tapes for the

Museum’s collection.

New School for Social

Research -- to establish a public ac-

ceptable cable facility with program

content control administered by the

New School.

Open Channel

toward a New York community cable TV facility.

People’s Video Theatre

$18,000

toward continuation & expansion of com-

munity projects.

Port Washington Public

Library -- to continue an experimental media project in the community.

Priority One of Greater

Success, Inc. -- to continue multi-

media productions dealing with commu-

tiy issues.

Raindance Foundation

$19,500

to continue Radical Software and commu-

nity program originating for cable TV.

Raindance Foundation

$15,000

Science Center -- to continue video

equipment pool.

Space for Innovative

Donations & Development -- to continue

continuing video projects dealing with video feedback.

Survivors of the Arts, Inc.

$19,900

to continue existing programs.

Unit Productions, Ltd.

$3,000

for 1/2-hour intermedia interviews with

Long Island artists for broadcast, to

video documentation for the arts, artists.

Western New York Educational

Television Association, Inc. -- to

produce and tape three or four con-

certs and to produce a 1/2-hour pro-

gram on artist Charles Burchfield.

Creative Artists Public Service Program

$15,000

A spin-off of the State Council is the Creative Artists

Public Service Program. This program was specifically designed to aid individual artists who had no support of

any kind from any arts agency.

The individuals who got commissions in 1971 and 1972 are:

1972 **CAPS Commissions in Video** -- $10,000 each

Peter Campus
to make a 2” broadcast color version of

his “Double Vision” tape now on TV.

Gary Fisher
for a community video project to docu-

ment neighborhood activities on East

College Avenue.

Davidson Gilchrist -- Member of Videofreex -- to docu-

ment New York City Selects to show the city as an organic system.

Phillip Mallory Jones -- for video exploration of the

environment of Thuka in the Underground Slave Railroad.

R. P. Jones -- for exploring and documenting life

within the “intimate culture” of a self-contained video track.

Benedict Tatti
using electronic equipment to develop

the video medium as a three-dimensional conceptual design tool.

Khalil Trono
to document the activities & needs of

the Asian community in New York City.

1971 **CAPS Commissions in Video** -- $10,000 each

Lee Ferguson
for the consciousness of a group of

women through video feedback.

Julie Garcia, Kenneth M. & Elliott Sass
-- to increase the consciousness of the Puerto Rican community through video feedback, and to communicate that consciousness to the general public.

Beryl Korot & Phyllis Ermiloff -- to create a video tape about the potential of video.

Woody Vasulka
for his work in the creation of

generated images.

**Survival**

**VIDEOMOVEMENTS**

The $1500 video system allowed large numbers of people to produce video that never had access to such a system before. A number of such systems formed in the New York State area, and they have been funded primarily by the New York State Council on the Arts. These groups are the People’s Video Theatre, Raindance, Videofreex, and Ellsbrook Village.

**New York State Council on the Arts**

The State Council on the Arts should be credited with having had the imagination to fund these groups years ago. Not only did it fund them, but it left them pretty much alone. No government agency has spent more energy and real information for its money than the State Council has from the video community.

1971-72 **MUSC Grants for TV/Media**

WNET-TV, New York City (Ch. 13)

WLIW-TV, Garden City, with WCNY-TV, Syracuse

than the State Council has from the video community.

ten more energy and real information for its money
than the State Council has from the video community.

1971-72 **WNYC-TV, New York City (Ch. 13)**

WLIW-TV, Garden City, with WCNY-TV, Syracuse

than the State Council has from the video community.

ten more energy and real information for its money
than the State Council has from the video community.

**THE PYRAMID AND THE CIRCLE**

It was man’s presumption to use tools to harness the earth. Agriculture created cities and “civilization,” where status is measured in proportion to one’s distance from the earth.

Men grew distant from one another as they went further

where status is measured in proportion to one’s dis-

irintation.” The tribal council was circular.

There was no filtering down of information from the top. There were only participants, no spectators.

Until portable video, all media was in the hands of the few. Starting with writing or any other recording system, the use of the communications media was always limited to those at the top of the pyramid. What is exciting about handheld portable video is that anyone can afford a new car can afford his own re-

cording, storage, and playback system. Short video tapes on 1/2” equipment produced for less than $15.00 can be as meaningful as film or TV documentaries costing hundreds of thousands.

Video releases the consciousness of those who use it be-

cause it verifies what they see. People are frequently fasci-
nated with an image of a meaningful experience; with video there is a document which communicates that experience.

In television time is money and therefore time is scarce.

People are addicted to the new medium of television.

Instead the time is given to stars and poli-

tics. Time is money, but time is also

people and their consciousness. People look out of their eyes of importance and lost in the

midst of fantasy.

Video is not the television experience, nor the reading experience, nor any other communications experience

where the media are passive spectators, nor any other communications experience where the media are

the vehicles of their ideas. People get back to the

circle, natural communication, and the earth.
join the CTL

**Video Club**

Video Club Membership gives you:

- "Video Club Price Card" with near wholesale prices on Sony, Panasonic, Akai, Javelin, and other brands. Sony V-32 60 min. ½" tape reg *$40.00 will be *$9.00 for
- "Video Tools", a pictorial review of new systems and information.
- Video Seminars, given by CTL Staff.
- Video Editing of ½" tape at $1.50 an hour at our Egg Store

CTL Electronics Inc. is sponsoring the Video Club because we believe more people buying means lower prices for everyone.

Charter membership fee is *$10.00 per person for individuals and non-profit organizations.

**CTL's Neighborhood**

Farm and Garden Nurser

(See Cut Out Page for application.)