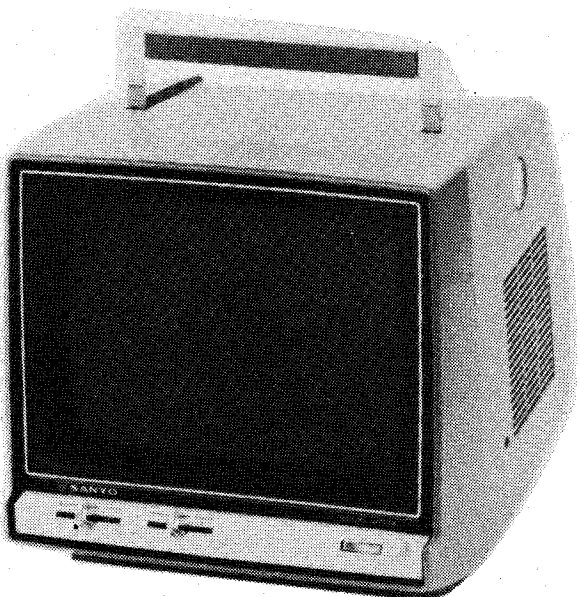
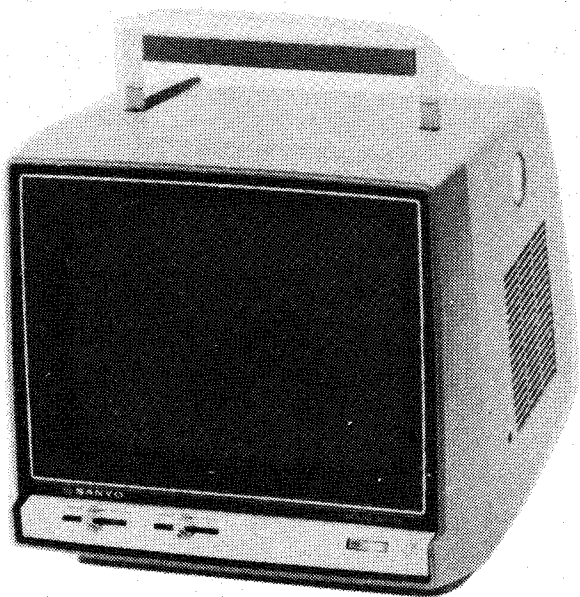


INSIDE: THE NEW SANYO LINE, SONY FUSE REPLACEMENT
CABLE NEWS, VIDEO ART, VIDEO IN JAPAN, & MORE!



MAGNETOSCOPE®
NUMBER
FOUR
SEPTEMBER
1972

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RICHARD ROBINSON
LISA ROBINSON

CABLE NEWS
DANNY GOLDBERG
PHOTOGRAPHY
LEE CHILDERS

PUBLISHED
BY
VIDEO
WHITE
LIGHT ● 1972 VWL

DEDICATED
TO
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AL HODGE

video news report

SANYO ANNOUNCES NEW LINE

Compton, California—(VWL)—Sanyo Electric has announced their new line of video equipment which includes a camera "believed to be the most sensitive one ever developed" according to Sanyo general sales manager William Byron.

The camera, Model VCS-3000, features an electronically controlled f1.4, 25 mm iris lens designed especially for monitoring areas where there is extreme light variation or low-light level conditions. Required illumination for the new model is only 0.001 footcandle.

The silicon diode tv camera combines a wafer of silicon with a vidicon electron optic structure to create an extremely broad spectral range, Mr. Byron stated. Since the vidicon target voltage adjusts the iris automatically to compensate for extreme light changes, the VCS-3000 can be used continuously for twenty-four hours. At the same time, the silicon vidicon is unusually resistant to optical burn, so it can be used in intense light without fear of damage.



Silicon Diode, Low
Light Level TV
Camera

Model VCS 3000

● SANYO



Model VTR 1200 EIAJ 5-Mode Video Tape Recorder

Built of all solid state, silicon transistors, the unit has a scanning capability of 525 lines, 60 fields, 30 frames and a video frequency response of more than 8 MHz. Horizontal resolution is 500 lines. The camera carries a list price of \$1,850.

In other product news from Sanyo a complete vtr system is available from them for about \$2,500. In addition the company has announced plans to introduce the first portable cassette vtr. That system, priced from \$1,500, will be on the market this fall, Mr. Byron said.

Products now available in the Sanyo line include their VTR-1200, a five-motion, reel-to-reel video tape recorder with four ferrite crystal video heads. The unit has five operating modes, including standard speed, slow motion viewing, accelerated motion viewing, seven hour recording, and stop-motion—frame-by-frame advance.



Model VC 1120 General Purpose Low Light Level TV Camera



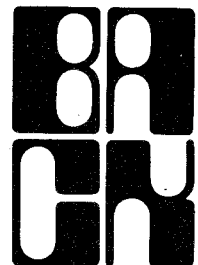
Model VCM 2000 Viewfinder/monitor TV Camera

Other cameras from Sanyo include their Model VC-1120 which is a low-cost, general purpose tv camera with low-light level capability for recording in almost total darkness. Automatic light compensation is better than a five thousand to one ratio, providing a useable picture from a parking lot at night, for instance. Then there is the VC-1150 which includes all the capabilities of the VC-1120 with the addition of a more sophisticated synchronizing system and an Automatic Light Compensation defeat switch which allows automatic or manual control for difficult light conditions.

Model VCM-2000 is an all silicon, transistorized viewfinder camera for recording applications. It also functions as a playback monitor when connected to a vtr. It features Automatic Light Compensation and an ALC defeat switch.

Sanyo's 9-inch, 13 pound VM-4090 is an economical, compact monitor for general video applications. It is mounted on a 360-degree swivel base and is all solid state.

Sanyo's new line also includes two solid state monitor-receivers: the 12-inch unit is Model 4120 and the 15-inch unit is Model VM4150.



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ISSUES OF MAGNETOSCOPE

NEW RADICAL SOFTWARE

Baltimore—(VWL)—Videoball, the video program of Antioch College—Baltimore Center, will be publishing the January-February issue of **Radical Software**. The theme of the winter issue will be the use of video as a social change agent. According to a release being mailed by Videoball, areas of interest within the concept of this issue might be: 1) Alternative systems of information distribution; 2) Video as a tool in institutional analysis; 3) Video as a tool in political organizing; 4) Cable television; and 5) Documentation. Videoball would like to receive any articles, photographs, and graphics that might be relevant to these interests. Direct correspondence, as soon as possible, to Alan Kaplan, Videoball, Antioch College, 525 St. Paul Place, Baltimore, Maryland, 21202.

STUDIO SCENE GROWING

New York—(VWL)—Half-inch oriented video studios are being established throughout New York City with three already in full operation and others being planned for the near future. Emphasizing their ability to produce professional video on either half-inch or one-inch tape, these studios are providing a sophistication to alternative tv that has not been possible up to this point because of the high cost of color equipment, processing units, and one inch editing to the individual or financially drained video group.

The first facility to open was The Egg Store. Located at 146 Reade Street in lower Manhattan, The Egg Store is presently being operated by John Brumage in conjunction with one of the major video hardware sales outlets in the city, C.T.L. Electronics. The studio has full color facilities for the production of half-inch video and one-inch video with a complete production staff on-hand.

Motion Picture Camera Supply has announced the opening of their first studio and are offering full color productions on half-inch, one-inch, and two-inch quad. Located in the MPCS building at 424 West 49th Street, the MPCS studio is being run by Frank Cavestani. Among the features that have built-in to the MPCS studio is the Dynasciences Editor-Programmer which provides frame by frame editing.

In addition to in-studio productions, MPCS has production units available for use on location. Units are available in the following configurations: one-inch single color camera unit, one-inch two color camera unit, half-inch portable unit, and half-inch two camera unit. When one of these units is hired for on-location work all video equipment including audio mixing, special effects—when more than one camera is in use—and monitoring as well as a full crew are provided.

Another studio facility to open recently is The Video Exchange located at 151 Bank Street in the Westbeth section

of New York City. In a three story theater building, the Video Exchange has the potential of being used as either a video taping studio or a live performance and video taping before an audience theater.

With the opening of these studios and the full scale promotion that is being given to them by both MPCS and The Egg Store the reality of the half-inch, one-inch studio has arrived and video will be most certainly making a stride forward in the minds of those who have been using two-inch and film facilities for productions that can be effected just as professionally and at much less expense on half-inch or one-inch video tape.



Tokyo—(VWL)—The following is a report from Michael Goldberg video artist and publisher of The Video Exchange Directory. For more information on the directory please see the information card printed elsewhere in this issue.

I spent this last winter in Tokyo, where the round, red sun slowly sinks into the pollution. There are color tv's everywhere, especially in Akihabara, where you can find any electrical apparatus for less, and dealers were already undercutting each other's video tape prices. Sony AVIC, the American products dealer in Kasumigaseki building is a ripoff. With help, you can get a five percent discount from them, and it is the only place you can get a U.S. standard portapak.

There was lots of video around, with close-circuit, multi-screen setups in department stores, window-fronts, and subway stations; but it was almost all commercial: teevee type commercials. Some night clubs had elaborate setups; but with no far-out software to put on them, were showing broadcast tv. Many such displays (eg. Toshiba, Sony) had mini-cameras for self-viewing, but video delay was new to them. The public is pretty tired of multi-screen.

Mass media in Japan is among the strongest in the world, with its newspapers put together in one place and published simultaneously in all major cities. Of the seven tv stations in Tokyo, two are owned by newspapers, two are affiliated with them, two are government owned (one educational channel) and one is a privately run educational station.

While I was there, the Sekigun radical student group

VIDEO EXCHANGE DIRECTORY

Now in its second edition, Video Exchange Directory/Bottin Video International has over 250 listings of counter teevee groups and individuals. We print the information from all the cards returned and mail it to the contributors. Rather than set - up an alternative network, we hope the directory will facilitate the formation of a myriad of new communication matrices. So please fill-in the form and mail it to Video Exchange, c/o Image Bank, 4611 West 7th Ave., Vancouver 8, B. C., Canada

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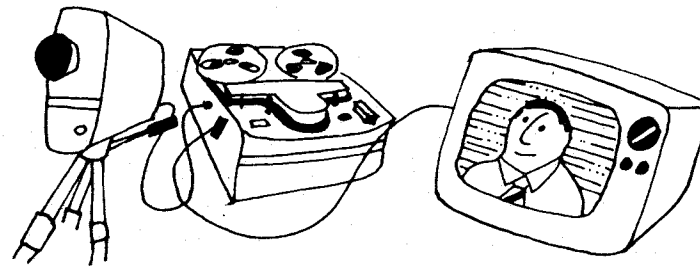
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books:



Illustrations from the book

Introducing The Single Camera VTR System, Grayson Mattingly & Welby Smith, Smith-Mattingly Productions Ltd., P.O. Box 31095, Washington, D.C., 20031, 118 p. illus. \$ 8.95.

A basic introduction to half-inch video, **Introducing The Single Camera VTR System** is a combination handbook and teaching manual for anyone interested in working with video as a communications tool. Mattingly and Smith give a well-written explanation of what video is, how it functions, and how it can be used in a straightforward manner that takes the reader through all the steps involved in understanding video. Beginning with an introduction of helical scan cctv and vtr the book goes on to give step-by-step information on cameras, video tape recorders, monitor-receivers, microphones, technical standards, and production standards.

As a teaching-aid, this is the best publication on the market to date and even old video-hands will find helpful hints and useful information throughout the ten chapters. Recommended. - Richard Robinson.

In other book and publication news, H. Allan Fredericksen reports that his **Community Access Video** is moving well and suggests that any video and science fiction fans might want to get a copy of **Bug Jack Barron** by Norman Spinrad (Avon Books). C.T.L. Electronics **Video Tools** catalog is out and Lui reports that he still has a few copies left, if you're looking for a hardware catalog with lots of other interesting video information, write for a copy and send C.T.L. a dollar to help defray the costs, C.T.L. Electronics, 86 West Broadway, New York, New York, 10007. Books, magazine, or other publications for review should be directed to the Editors, c/o Video White Light, Box 298, Planetarium Station, New York, New York 10024.

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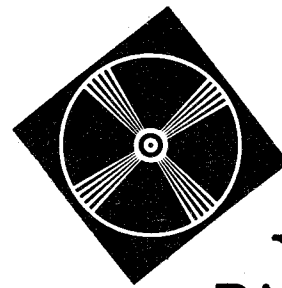
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TEST PATTERNS

By Donald Lyons

The supreme afternoon soap-opera of all time has been the Channel 13 World Chess Championship. More gripping than "Secret Storm", more suspenseful than "Edge of Night", funnier than "Days of Our Lives". From 1 PM to 6 PM Tuesday, Thursday and Sunday (and in case of adjourned games also on Wednesday or Friday—10:30 AM then—or Monday), a group of people talk and move felt pieces while waiting for little sheets of paper to come off a teletype. Extraordinary. And, in its apparent emptiness, great drama and glorious TV—much, much better than any Roone Arledge live-from-Iceland coverage could ever have been.

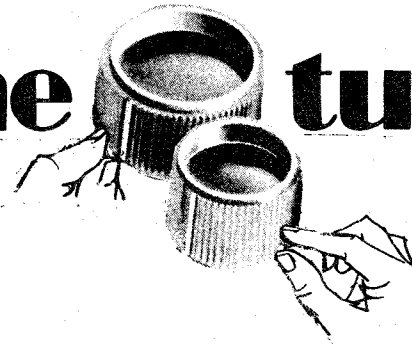
The cast of characters exist on three separate planes of being. First, the live, homely and friendly television bodily presences. The master of ceremonies and Joe Franklin of Chess is Shelby Lyman, "master and teacher" as the announcer reverently calls him, like an Indian sage. But Shelby is clever enough not to be too clever. He moves haplessly about the grey-curtained set dominated by the big blue-and-white master board, the two big blue-and-white analysis boards, two grim yellow-backed photographs of the contestants, phones and the dingling bell that signifies that "we have moves"—moves phoned from Iceland to London and thence to Albany, whence the telecast originates. On the guest couch are visiting experts, such as pert, super-bright smartypants Eugene Mayer or—as I watch today, the 13th game—"Let's go to Rochester"—collegiate types live from other cities—or elderly pompous psychoanalytic savants like Ruben Fein—or shy Belgian women—or (as at the beginning) actual children—experts too uptight to talk—or (one memorable day) a hippie crank who launched into a rolling-eyed tirade against "mad-dog Kissinger and Nixon, murderer of the Vietnamese" to the rich embarrassment of the Channel 13 announcers, two bland blonds (a man and a woman) who give addresses, make cute summing-up remarks and repeat the moves every hour when you can get to the bathroom or the phone

or the kitchen. Back to Shelby. He presides with a good-natured harriedness over these types. He is often outguessed by the contestants in Iceland or the maevins in the studio; he forgets which is white, when the last game was played, etc. He is, thus, an endearing, identifiable human being—the ideal guide to this world of cerebral razzle-dazzle. He is also a careful and a patient teacher; he repeats and explains and repeats and explains and gives the audience little problems to solve. A superb choice and a nice new TV star.

Next, the second order of existence—the voices on the other ends of live telephones—Shelby's disembodied interlocutors. "Let's go to the Marshall Chess Club", apparently a hive of maevins in Greenwich Village (I am, incidentally, assuming an ignorance of and uninterest in chess. This can all be appreciated just as TV.) The great voice here is Ednar Mednis (Ed, more madness) who very solemnly announces the entrail-readings of the high priests at the Marshall ("I like black in this position, Shelby")—usually when such things have long been quite obvious to watching neophytes. Occasionally, Shelby talks live on the phone to Iceland—once to Bent Larsen, the wasp-tongued prune Danish, and once, wonderfully, to his own uncle, Max Lyman, who of course is in Reykjavik. These phone consultations of the Grand Dragons (I mean Grand Masters—delightful Czarist phrase; how odd the sound of the words "Soviet Grand Masters", like "Soviet Grand Dukes") add a sweet aura of holiness and mystery to the whole delightful presentation.

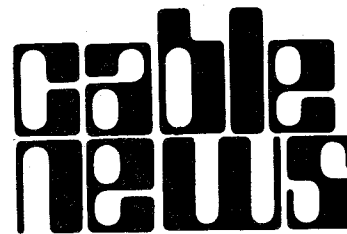
And finally—the third order of existence: the disembodied and mute intellects of Spassky and Fischer, in homage to whom this vast verbose variety-show exists. A TV sports program, mind you, minimum 15 hours a week, consisting entirely of reports and analysis of the action, with only a still photograph of the principal contestants on the set. And worth every second. At the apex of this Platonic pyramid of pure idea sit Spassky and Fischer. I knew, at the start of this series, how the pieces moved on the board and I could beat my cousin. But even I can now see that Boris Spassky is a nice guy and a shrewdie and a sharpie (when the wind is right)—but that, as Shelby has said, "we are all indeed fortunate to be alive in a time when Bobby Fischer is playing chess . . . he understands chess on more levels, on a different level, from other people. . . he has seen the white light of chess and has caused it to shine upon us." This diabolic-divine arrogant angel with the Flatbush accent (cf. the Cavett Show) is the dazzling superstar of one of the most interesting presentations in the history of TV. And he has never been seen on it. Just the white light and white heat of his lively mind.

fine tuning[®]



Providing programming on 140 college campuses, Video Tape Network is now reaching an estimated audience of 980,000....Ampex now has half-inch color vtr, model VR-420, priced at \$ 1250.The Singer Company's Simulation Products Division has developed a low-light level camera using a silicon target vidicon...Visualtek of Santa Monica, California marketing a Read/Write System for partially sighted persons by using a camera and a monitor to display writing surface...Joshua Television at Mt. Pocono rock festival this summer with crew of twenty, six cameras, and color....Frank Cavestani reports that video groups on the floor at the Democratic Convention in Miami solved rf interference problems by lining camera cases with aluminum foil. In a pinch Frank says grounding the mike to lens with one hand will also do the trick.. ..MPCS in New York now using Grass Valley processing equipment and Dynasciences programmed editing system in their studio.....Six 40 foot tv display screens planned for New Orleans Superdome sports center. Screens are full color and use TNT Communications' Supervision system which works on the principle of an oil layer being distorted by a light beam....Ampex has announced that their video duplicating center in Elk Grove Village, Illinois will be capable of duplicating all major formats including half-inch.....Creem rock magazine has set an audio-video supplement for their December issue to be edited by Richard Robinson....The C.T.L. Video Club's video lectures got off to a fine

start with John Brumage at the blackboard....
 New Sony color deck with editing is on the way
 ...Montgomery Ward is featuring AKAI portapak
 in their new catalog with tape prices lower
 than most dealers are selling the tape for....



By Danny Goldberg

ADWAR VIDEO RENTAL RATES

MODEL	1 DAY	2 DAYS	3 DAYS—WEEK*
AV-3600 Sony ½" Tape Videocorder	\$45	\$70	\$115
AV-3650 Sony ½" Tape Videocorder (electronic editing system)	\$50	\$85	\$130
AV-3400 / AVC-3400 Sony VideoRover II (battery operated portable)	\$65	\$105	\$175
AV-5000A Sony ½" Tape "Color" Videocorder	\$70	\$110	\$180
VP-1000 Sony Video Cassette Player	\$70	\$110	\$180
VP-1600 Sony Video Cassette Player-Recorder	\$95	\$145	\$235
Color Monitors			
12" Trinitron	\$20	\$35	\$60
17" Trinitron	\$40	\$65	\$110
Black & White Monitors			
9"	\$9	\$14	\$24
11"	\$10	\$15	\$25
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Cable's latest legal struggle concerns the right of systems to show sports events. The FCC is holding hearings to consider restricting sports transmission via cable. Such restriction might temporarily increase the demand for other types of programs, but in the long run it would limit the growth of cable—which helps no one (except the broadcasting networks).

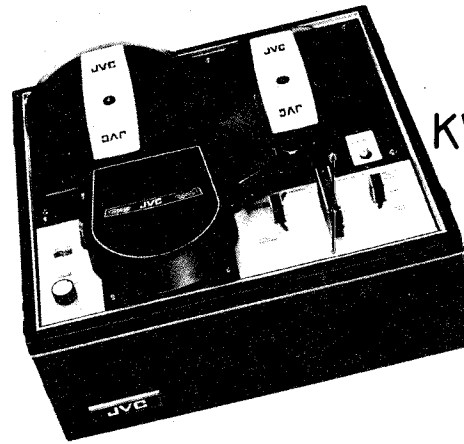
Suffolk Cablevision and radio station WGLI produced Long Island, New York's first live-radio/television simulcast giving 15,000 subscribers music and interviews. . . Videomation, the largest CATV supplier of original programming, is now offering its programs in videocassette format. Already 11 of the more than 200 systems they service have chosen that format. Cable-Com General, the eighth largest group cable system owner, will offer pay TV to its 170,000 subscribers beginning in November. Programs to be produced by Home Theatre Network Inc. of LA.

Much interest is focused on Citizens Cable Corp. of Dayton, Ohio. It's the first black owned system in the USA . . . UHF channel CITY in Toronto, will be carried to 250,000 cable subscribers in Toronto. This makes it the first UHF station to rely almost exclusively on cable as a means of transmission; CITY will offer the British made "Casanova" which includes nudity. . . and if all else fails, the National Cable TV Association is having a contest for the best design of a new logo for the cable TV industry. The prize is a quadraphonic sound system worth \$1200 plus \$300 in cash—you have to be employed by a company who's a member of the NCTA to qualify however.

Teleprompter went full steam ahead with public access, opening the first of a planned chain of storefront public access production studios, at a ceremony in Harlem where its located. The storefront came under attack however from Duke Sparks who produces a weekly program for Teleprompter. Sparks said the studio was hopelessly under-equipped thus failing to give poor people the opportunity to produce professional programs. Sparks says his company has supplied the center with \$6-7000 worth of extra equipment.

JVC

VIDEO EQUIPMENT



KV-820



FV-3500

MODEL	FV-3500	FV-1500	KV-350	KV-820
	Color RECORDER/player	Color Player (playback only)	Monochrome RECORDER/player	Monochrome RECORDER/player
Recording system	Rotary 2-head	Rotary 2-head	Rotary 2-head	Rotary 2-head
Television signal	NTSC Color standard	NTSC Color standard	AMERICAN TV standard	AMERICAN TV standard
Tape width	1/2"	1/2"	1/2"	1/2"
Reel size	7"	7"	7"	8"
Tape speed	7-1/2 ips	7-1/2 ips	7-1/2 ips	9-7/16 ips
Recording time	64 min (2400 feet)	64 min (2400 feet) (Playback time)	64 min (2400 feet)	63 min
Electronic editing	Available	—	Available	—
After recording	Available (audio only)	—	Available (audio only)	Available (audio only)
Still playback picture	Available	Available	Available	Available
Video input	0.5-1.5Vp-p 75Ω unbalanced	—	0.5-1.5Vp-p 75Ω unbalanced	0.5-1.5Vp-p 75Ω unbalanced
Video output	1Vp-p 75Ω unbalanced	1Vp-p 75Ω unbalanced	1Vp-p 75Ω unbalanced	1.3Vp-p 75Ω unbalanced
Audio output	0dB 600Ω unbalanced	0dB 600Ω unbalanced	0dB 600Ω unbalanced	0dB 2kΩ unbalanced
Audio input (Mic)	-65dB 600Ω unbalanced	—	-65dB 600Ω unbalanced	-60dB 10kΩ unbalanced
(Line)	-20dB 50kΩ unbalanced	—	-20dB 50kΩ unbalanced	-10dB 30kΩ unbalanced
Horizontal resolution	More than 230 lines	More than 230 lines	More than 300 lines	More than 250 lines
Audio frequency range	80-10,000Hz	80-10,000Hz	80-10,000Hz	70-80,000Hz
Signal-to-Noise ratio (audio and video)	More than 40dB	More than 40dB	More than 40dB	More than 40dB
Wow and flutter	Within 0.2% RMS	Within 0.2% RMS	Within 0.2% RMS	Within 0.2% RMS
Power supply	AC 120/60Hz	AC 120/60Hz	AC120/60Hz	AC120/60Hz
Power consumption	60W	60W	60W	80W
Dimensions	9-3/4"(H)x16"(W)x 15"(D)	9-3/4"(H)x16"(W)x 15"(D)	9-3/4"(H)x16"(W)x 15"(D)	10-13/16"(H)x 18-3/4"(W)x 17-9/16"(D)
Weight	33 lbs.	33 lbs.	33 lbs.	54 lbs.



FV-1500

DEALER'S REPORT

New York—(VWL)—In an effort to 'broadcast' video hardware and software operations and activities, Magnetoscope is soliciting information from major video companies dealing with half-inch video and video people. The following is a report from Adwar Video Corporation which is located at 100 Fifth Avenue, New York, New York, 10011.

"Adwar Video Corporation has recently moved into its new facilities on the seventh floor at 100 Fifth Avenue, NYC. Led by Sam Adwar, its president, the company is continuing to build a reputation for fair prices, quality service, and excellent free technical advice. And while the quarters may be new, Sam himself is no stranger to the video products field. Having spent five years with Sony as field engineer, service manager, and national service coordinator, he offers a wealth of knowledge and experience to those who need it.

"Backing up Sam is a highly skilled technical force led by Bill Claghorn. Bill not only supervises all service operations, but also frequently designs and builds modifications to existing equipment. Recently he designed and installed a 'logic circuit' in a Sony video cassette recorder, which will be used at the Smithsonian Institute in Washington, D.C. He has also designed a marketable colorizer, and modified the Sony special effects generator (SEG-1) for use with two portapak cameras (AVC-3400) and Gen-Loc.

"Adwar Video is expanding its marketing program with advertising in industrial and trade publications. By using local newspapers, like The Village Voice, to advertise half hour tapes for \$10.50 and the Sony portapaks for \$1385, they hope to bring video products within reach of many more interested groups and individuals.

"Selling their products is just one aim of Adwar Video. They want to make their home a focal point for video happenings in the city; they want to make room 701 a gathering place where no one is too young or too old to learn. Presently a complete editing room is in operation. A new free bulletin board is in design. A new fact sheet, tentatively entitled, **Vibrations In Video**, is under discussion. A tape library is planned for the very near future."—Dick Roth, Sales Manager, Adwar Video Corp.

MUSICIAN TOM RUSH TALKS ABOUT HIS VIDEO DOINGS
NEXT MONTH
IN
OCT. MAGNETOSCOPE

VIDEOTAPE PLUS CABLE EQUALS TELEVISION

By Danny Goldberg

Because videotape plays back through TV sets, many half-inch videotape producers refer to what they're doing as making "television." The fact is of course that videotape is not TV anymore than a typewriter is a printing press. Videocassettes will be buying original programs some day in the blurry future, and college videotape networks can reach some people some of the time, but the indisputable fact is that the most promising means of breaking through your television set and landing on the other side is through cable. This magazine has quoted the statistics before, but they bear repeating: 12 million people have cable in their home today and have original programs available to them on extra channels. An equal amount have cable which hasn't yet started originating programs—but will have to soon because of FCC requirements. It's expected that by 1975, these figures will double—speculation after that is foolish because the attractiveness of cable is to depend largely on the lure of new programs.

Half-inch tape is used by most cable systems now for the same reason that most low-budget producers use it: it's cheap. But the fact is that until now, owners of half-inch equipment haven't really focussed on cable the way they should. I'm not talking about public access—which is important in its own right—I'm talking about television programs—entertaining television programs—television programs which are not of purely local interest. There is a demand for such programs, and there's money to be made from producing them; in fact, the growth of cable TV is the single most encouraging change in the media since television was born.

Making television programs is not easy, and neither is selling them. To begin with, you have to remember that what the cable systems want is subscribers—your program has got to be good enough that people will pay for a cable subscription to get it. You'll be competing with every other program on TV at the same time as yours. To have even a chance, some common sense professional standards—sorely lacking in most half-inch work so far, are necessary. Good lighting is the number one rule. If you can't see what's going on, it just doesn't matter what it is. Your "performers", whatever their form, will have to get used to bright lights shining on their face unless you can afford a low-light lens. Good sound is also crucial—get your performers used to talking into a microphone or wearing a

lavalier mike—aand invest in a mixer. Edit ruthlessly—don't let the program get boring,—never leave in a mistake if you can eliminate it. These things all take time and seem simple—but they add up to giving a professional impression—that you are making “real” TV, and thus are worth watching. As far as content goes, it's obvious that a series is the way to think. Design a format that appeals to a large enough audience to make an impact—but not so large that it's already being covered by broadcast TV. Cable TV has been called FM television, but its not directly related to FM radio. FM radio was a low-key medium, enjoyed because of its content and the “naturalness” of the disc-jockeys. Cable has to be more entertaining than what's already on TV. Don't underestimate broadcast TV as a competitor—everybody likes old movies, most people have at least one or two regular TV shows that they like, and will tune in the late night talk shows if a guest of interest to them is on.

There's some debate on the question of color. My opinion is that a good black and white show is ten times more appealing than a poor color show. The question is—is it better to spend your budget on one color camera or on three black and white cameras, an SEG, and small salaries for writers and performers? Obviously the latter will yield a better show.

As far as selling the cable systems—its an uphill fight. Syndication is the way to go—and its best to begin by selling a large multi-system owner and spreading from there. The program should be part of a package that includes advertisements and promotional ideas.

It's an enormous amount of work, and not even mentioned is the tremendous creative effort required to make an entertaining TV program. NET for instance has tried for the last few years to come up with special interest programming and only intermittently has succeeded in moving an audience. But without distribution via cable, videotape is still a minor medium, capable of reaching only handfuls of people instead of the hordes implied by those letters TV. The TV geniuses of the past—Steve Allen, Gene Roddenberry, Edward R. Murrow, and many others, had to weave through complications and fetters which make the cable problems seem trifling. To ignore cable TV just because its hard and sometimes remote, is to turn your back on the real immediate arena where the long awaited video explosion can actually take place.

FESTIVAL?!

During our interview with C. T. Lui he spoke of the possibility of a C. T. L. Video Club 'Video Festival' to be held in New York City during October. A number of sites are being considered for the event including a large open area located near The Egg Store on Reade Street in Manhattan.

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THE C.T.LUI INTERVIEW



By Lisa and Richard Robinson

One of the more colorful figures on the video scene, C. T. Lui is a video entrepreneur whose activities range from selling hardware and doing repairs and modifications at his store, C. T. L. Electronics, on West Broadway in New York City to his involvement with The Egg Store, a half-inch and one-inch studio. Always sensitive to the needs of video people, he is a delightful combination of technician, businessman, and electronics freak. Recent Lui activities have included the publication of 'Video Tools', an access catalog, and the formation of The C. T. L. Video Club.

How does it feel to be the Bill Graham of video?

Shut that off. I want to think about it.

Well, what do you see your role as in the video community? You obviously don't just think of yourself as a dealer.

Well some people...like I go to Boston and they call me the George Washington of video. Compliments...some people compliment. Some people scream at me and then I say I'm only Lui and I do the best I can. You want to scream at me, go ahead and scream.

Who generally screams at you? People whose machines get broken?

Yeah, sometimes we fucked up, sometimes we got careless.

Is that generally the group of people that scream? Do you get any political factions who are resentful that you're making money off of something that they may feel should be free?

Oh, I never bother to pay attention..that's usually just teasing anyway. I told everybody before I got my Cadillac, I'm getting a Cadillac. I may get a Rolls Royce next....I wanted to see the reaction of all the people, and then I said to myself I deserve it. It's my privilege to do what I please, that's what freedom is. And money is only a tool to help me get more freedom. The only thing that bothers me when people bitch about me is when it's real, like when a repair fucked up, that really hurt me. Because I hate that whole thing, I think that maybe I'm a failure, and that really hurt me.

Where did you start out?

As a technician in New York. I've always been involved with inventions, I've always wanted to be an inventor, that was always my dream-since I came to this country.

When was that?

Twelve years ago.

How old are you?

I'm thirty years old. Twelve years ago-no, maybe eleven years ago-I was nineteen when I came to this country. I was an electrician on a ship, and I jumped ship.

What kind of ship?

Merchant Marine. My father got me to work on a ship as an electrician.

Where is your family from?

My family is from Formosa. So I worked on the ship for one year, I came to this country, I freaked out, I jump ship. I like this country!

Were you in any trouble?

Oh yeah, I was locked in immigration four times. They caught me four times, I was a fugitive for four years. I was always running around.

What kind of technician were you?

Well, in the beginning a lot of people asked me to work as a waiter...like every Chinese was supposed to be. I didn't like that, I never tried it, I just didn't like the thought of it...

So you started repairing...

Yeah. I repaired radios, transistor radios for an Indian guy, an importer. Very stinky, very cheap. And then I kept jumping jobs, changing jobs because I knew my ability, knew what I could do, so I just kept switching jobs to get more money. I never stayed at one job more than six months. I got into video...I learned video in one year.

When was that?

I started six years ago.

When did you see your first video equipment?

The first one I saw was in Harvey Radio, during the time when it was on 42nd Street or 43rd Street and Sixth Avenue.

What was it?

Half inch Sony. Then I started to see advertising on television. Remember they had an ad on TV, a CV machine?

No.

You guys never know that...Then somehow I was involved with invention, was very involved. I couldn't take any steady job, so I went to GBC to look for a job, they said I could come and learn but would only get \$110 a week. So I took it, and then after a few months I was in charge of all the video and doing all the video recorders, especially Sony stuff. And in a few months my salary went to \$200. You know a lot of people don't want to start low, but there's nothing wrong with that if you know what your capacity is.

When did you get the store?

Three years ago. I started in this place right now where we're sitting (loft above the Eggstore). This was a work shop, a repair shop. Every place I moved to I always had a repair shop, even when I worked for someone...always experimenting, I always dreamed of being an inventor. I got all kinds of fancy equipment, went to surplus stores, bought surplus, found out how things worked...electronic things, mechanical things. So I always had a shop. Then I met a professor at Columbia University, he was fooling around with anthropology, studying human behavior. He wanted me to make him a transmitter. Just hold the camera and someplace else he could start to see a picture. So I said I'd build it for him, you know, for a certain amount of money. I was playing around, building the transmitter and the FCC kept coming around and bothering me. I had a guy who lived upstairs and my kid would be fooling around with the camera and this guy would see my kid on channel

six, sometimes so strong it would interfere with what he was watching! And then he was worried, cause if he could see me he thought that I could see him. He really freaked out, he calls his lawyer, the lawyer calls the FCC. The FCC tried to break in, but my wife wouldn't let them, they don't have a permit to get in. Then I just stopped because they sent me quite a few letters.....I finished the project for Columbia, and at the same time I was involved with a metal company. They decided to go into electronics, so I was pretty much the first one to design an alarm system to call the police, the fire dept. everybody you know. So I got myself a \$250 a week consulting on building this, and \$150 from Columbia, so I had \$400 I could live on. I quit my job, set up my shop, I already had my equipment, just put in a telephone, put a business card, and I start a business. And right away I got the franchise from Sony, servicing vtr, because I was the only one servicing vtr at GBC. That's how I started, then I started to meet Raindance, Global Village.

How did that happen, how did you start getting involved with them?

Well I started to pay interest because I was, to some degree, turned onto that kind of person because it was easier for me to communicate with them than with other people. That's why I'm involved with freaks, more than establishment people. Besides I don't always trust establishment people with their purchase orders. I trust cash. Purchase order, you know those companies give you a big purchase order and then three days later they're bankrupt. And they drag on so long to pay you it's unbelievable. You know, my company, if I had all the money I earned on accounts receivable I'd probably drive a Rolls Royce right now instead of a Cadillac! That's why I formed the video club, the video club helps my cash position because everybody requires cash to buy. We had a letter from the Air Force, from some prison somewhere, they all wanted to be in the video club, and we told them we can't take your purchase order, you can't be in the video club unless you pay cash. And the Air Force wrote back, saying don't you think a purchase order from the United States government is good enough?

Who would you say you're making the most money from?

Well, I have a store in Washington, D.C. now, for the government business...there's a lot of that. But mostly from freaks, or through the lead of freaks, like universities. I respect the freaks, they know what they're doing. they're smart. And I can work with them, and maybe the establishment can't.

How do you classify freaks?

Well most of the people, one way or another, are looking for

communication. They look at video as a communication tool, which the public cannot accept right now. The public is accepting it as a particular instrument for an assigned job. Like say, casting...which is communication between an actor and a particular customer, but the freaks are not dealing with one particular aspect, they're dealing with it as communication, in every way they can. To understand people. If I get involved with a woman now, I generally videotape...just to understand what the hell is going on: Because I don't want to get married again, without understanding, and I definitely think people can understand more through video, it's a tremendous communication. If you know how to use it, like any tool. That's why we called our catalogue Video Tools. The first time you see yourself on videotape you get freaked out—that's because we don't really understand ourselves very well.

What are your visions for the Eggstore? Why did you get involved with that?

Well in order to present video to people you have to get involved with software, in order to understand how people use it, that helps my interests in building new machines. I want to know how people use it, I want to have a place to experiment with new equipment. The studio isn't doing as well as I expected, however it is paying off. And that's all I want. It's there, and people can use it, and whenever I have a new idea I have a place to do it.

If somebody asked you to define what you do, would what be the first thing you would say?

Oh, I'd say I'm in the video business, that's all.

Okay, and then what?

I'm selling hardware, modifying things. I'm building things. My main goal in life now you know is I want to have a factory and build new things for people and of course-get my rewards!

Do you think you're going to have to go into business with a large electronics firm to do that?

No, I will start a research center and really build new things. I could probably build a video recorder like Nagra builds an audio recorder, start it with that level, only do exclusive things, new things for people.

How cheaply do you think they'll be able to make video equipment when they really get into production?

The cheapest video equipment to make now is like audio equipment, that cheap. Now if I had the money, people to back me up, my idea is to work on a headless video recor-

der—without the rotating head. We always have trouble with the rotating head, that head always gives you trouble, gives you dropout, everything. I want the head to be a tube, to be read electronically by scanning the tape, there's no mechanical parts. So the whole video recorder could be this small (pointing to small audio cassette machine) because you just shrink all the components. You could record on audio tape, like your size cassette, you put right in—if you change to electronic scanning device. And this has to be that way and if no one puts it out, I probably will some day. Because it's possible, it's not that difficult.

Is the big problem with equipment the mechanical parts?

That's right. The electronics, now the electronics could be so reliable it's unbelievable. If you get high class components they're so reliable once you have the equipment you don't have to worry about it. It's all electronic.

Is Sony using any of that?

No, Sony—you know, they protect their investment, they do it slowly, the market isn't big enough for them. They never really change the portapak. Once a year technology changes so much they should have a new model. Now they could shrink it to half the size they have now. If they wanted to do it. Because all the integrated circuit becomes cheaper...you know, one little chip is 30—40 transistors, you know right now they're still using transistors, but transistors are obsolete already, it's all integrated circuit now.

Do you think that we're all sort of addicted to the electronics?

Well I take electronics as one aspect of energy. We are playing with energy, we all live by energy, everything is energy. You know, everything comes from sun. And electronics is part of it.

I was just curious about the tools you have to work with—your attitude towards them...

I don't take transistors that seriously...I could use tubes, you know:

How big would a video tape recorder be that was made with tubes instead of transistors?

Oh, probably a whole room.

When you went to Tokyo did you meet the people from Sony?

Well what do you call the people from Sony? Everybody there is from Sony!...They let me go through the showroom,

you know-typical dealer, tourist...I had tea, I had a girl with me wearing a very short skirt-it freaked them out. They wouldn't let me tape in the factory....we taped the showroom, big deal....it was mostly radios. The showroom on Fifth Avenue is better.

Do you think Panasonic is eventually going to outpace Sony?

I think Panasonic still needs alot of advertising...Not too many people know about their stuff. I think they need alot less Japanese help in making their advertising than young kids...freaks from here.

Is Panasonic making better equipment at this point?

Panasonic's technology is way ahead of Sony because Panasonic is a very big company, much bigger company. The reason they're not full speed ahead is that they don't think this is a big market yet. Panasonic is like General Electric.....

What about the quality of the equipment?

The quality is very good—very little repair so far. I didn't like their equipment before the new equipment came out. I'm talking about the new standard....before the new standard most of the equipment was garbage. Terrible. Sony used to give you 200 lines, 220 lines, and Panasonic gives you 300 lines. I'd recommend Panasonic machines, except they don't have a portapak. But they're coming out with one at the end of this year....Color adapted. So is Sony.

Is the color adaptor going to be able to be used on the old equipment?

I don't know. But I think that the color adaptor doesn't mean a thing. Because you'd have to have a low priced color camera, otherwise it's not going to help.

But you can tape off TV...

Yes but that's limited, most people don't tape off TV.

How large do you think the commercial outlet is for video at this time?

At this time it's limited because the public knowledge of it is limited. People don't like to try new things....people are generally conservative. That's the main trouble.

Is that the main thing or do you think that it's too expensive?

That's the main trouble, also the technology-they haven't

really, you know, like if a headless video tape machine would come out it would reduce the price so everybody could afford. Also it becomes so easy to use, so little trouble. You know right now running a video tape recorder is still very expensive to maintain, it's like repairing a car.....

Do you think that many people will want to make their own video tapes; alot of people don't make their own audio tapes.

Right, it's the same way. I would say it's the same way. Because I'm very lazy myself to record video tape. I'd rather have someone else do it. It's a pain in the ass.

But do you think people will buy it?

I would say it would become like on the level that we have audio recorder right now. And also, another thing, video will definitely replace records. It will absolutely replace records because it will be so cheap. It will be cheap enough, like records, and there's no reason not to have pictures.

How close do you think it is to being an important consumer item in people's homes?

Oh, in people's homes...well, I would give it about...ah, within ten years. Videocassette will definitely be the home item. Reel to reel will not be popular at all in the home. Not like audio tape recorders, because with them audio cassettes were put out late-so alot of people already owned reel to reel. But the ratio of reel to reel and cassettes in video is very close. At this point it's so close that there's no chance of reel to reel getting into the home. It'll be cassettes or discs....video discs. I think discs is the way to go.

What about cable?

Cable I don't think is going to be existing after awhile, because it's all going to exist through satellites. Cable will be obsolete-satellite can broadcast everything, everywhere you go.

Don't you think that cable will replace the telephone in people's homes? As a two-way communication device.

Well I think telephones will also be transmitted through satellites. Television will be transmitted through satellites, and there will be both ways—two way systems. Cable is a very old fashioned way of doing things. I feel that cable is limited, and it's a pain in the ass, laying cable at each house.....It limits people's freedom. I feel that satellites will be the answer. This world is going to be like that.

What about the next twenty years...

Well, in the next twenty years....I don't think I would invest in cable. I went to someplace that had cable, it just confused me so many stations, too much to choose from. And most people will just watch the big networks anyway-they have better color, maybe they'll have stereo—smell coming out from the set. See, alot of cable stations are in very tiny towns, they're very conservative. All they're interested in showing is sports—football games, high school football games. I know the people who bought the equipment.

Do you think the price of video cassettes will come down?

It depends on how many people buy....

Well, like the price of reel to reel went down considerably when you started selling it for \$10.50....

Well it started out listing for \$21.95 and it's still listing for \$21.95. But this is the only field where people don't know what they're doing...people get scared, people overstock...there's too much competition. Somehow everybody's trying to grab the whole market-so in order to do that you have to sell lower than everybody else. Because it's too new-they don't know how to sell the equipment. The only way to sell the equipment is by cutting prices. They still don't know. I still don't know. I'm always trying to think of new things.

Are you impatient?

I'm very impatient. But I'm less impatient than alot of other people because I'm making money. I'm doing the best I can, that's my philosophy. Anything you do, you do the best you can. And sometimes you fuck up, there's nothing you can do. Right now I'm more into the idea of getting things to work than electronics. You know-like let your fantasy become reality.

FIRST YEAR FOR PUBLIC ACCESS

Public Access' first year's anniversary in Manhattan, New York City was celebrated by the two cable systems in the borough, Teleprompter and Sterling Manhattan. The celebration took the form of a three day "festival," from July 6-8, which consisted of showing the year's best public access programs on one channel, and all new ones on another. 20 public viewing areas allowed non-subscribers to see the programs. The New York State Arts Council which funded several of the groups who made the programs, helped to coordinate the event.



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Remove STILL KNOB (#1) - pull up and off.

Remove SOUND DUB KNOB (#2) - pull up and off.

Remove HEAD COVER (#3) - pull up and off.

Remove screw from T BAR (#4).

Remove T BAR (#5).

Remove white plastic ROLLER (#6) - keep screw and washer in order.

Remove screws A,B,C,D,E, & F - keep in order.

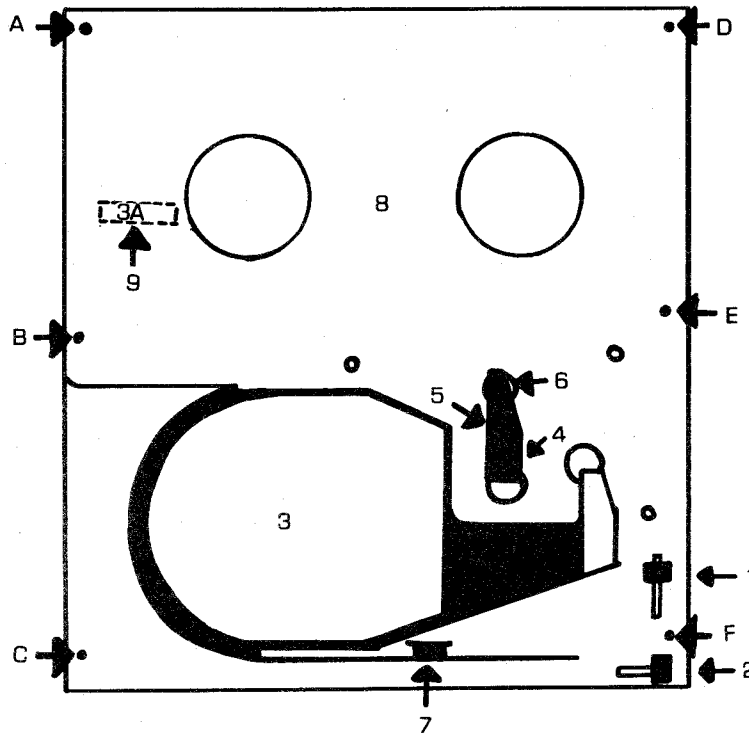
Pull FOAM PAD (#7) back with very light pressure.

Lift off full TOP PLATE (#8).

Pull out FUSE (#9).

REPLACE WITH 3A FUSE ONLY. DO NOT USE SLOW BLOW FUSE.

Replace all parts in reverse order. Take care to return each screw to the hole from which it was removed.



BY LARRY GADD

video ART

By Danny Goldberg

"Art," a lost word during the latter part of the mass oriented sixties, has been the peg on which many people working in videotape have found a place to hang their products. It's a little jolting to think that a medium capable of reaching everyone through their TV set, would be restricted to the rarified sanctum of art galleries and foundation grants, but the fact is that videotape has thousands of inherent variations which need experimentation, and foundations, NET, and some colleges have taken the opportunity to get involved; given a few more years, video art may prove to be the biggest television surprise of them all.

The basis of video art is that it's possible to make electronic images using video feedback, and assorted inventions, colorizers and synthesizers that can either distort live or pre-recorded images, or create its own. The result of this new tool is a school of artists who work to achieve aesthetic effects with abstract or sometimes minimalist video imagery. Like most new art forms, it is quite capable of boring the uninitiated, appearing empty. But aficionadoes of this art, like Woody Vesulka who set up the first theatre devoted exclusively to showing it, see the highest and most profound value in it. Vesulka points out that video feedback patterns sometimes take classic forms like that of a shell, a leaf, or other phenomena of nature. He emanates an almost mystical feeling for pure video imagery and can invest seemingly purely abstract tapes with subtle and three dimensional commentary. Vesulka and his wife Steina also make tapes of their own. Among the artists whose work has appeared at their theatre, the Kitchen, are Aldo Tambolini, underground film maker Stan Vanderbeek, Jud Yalkut and others. The video art movement has followed somewhat the underground film movement in as much as they both attempt to create feelings with abstract images.

Inventors are a major part of video art. Nam June Paik, and Eric Seigal are two who have invented synthesizers that are the major tools of their images. It's possible that this technology will be sophisticated to the point where artists will actually be able to get audiences "high" with their imagery, much as rock groups like the Grateful Dead were able to do so with electronic music. In that sense, abstract video art invites comparisons to that simplistic tangent of rock music: the light show, and the question remains, can video art legitimize itself to the point where it is more than a source of new special effects. There is no question that the video experimenters are having influence on television. Already many TV logos and commercials are using pure video effects that they previously ignored, and growing public consciousness of video as opposed to film

will unquestionably add respectability to video art. Vesulka's zeal for video, which includes his statement that even pure television static is beautiful, is undoubtedly a good influence on video aesthetic, but the odds are that it is not the vanguard of a mass movement.

NET has been interested in exploring the boundaries of video art for some time. On the west coast, they subsidized the National Center for Experiments in Television where veteran film maker Brice Howard and others spent full time cataloguing electronic effects and artistic applications of video. In New York, they have set up the WNET Television Laboratory under the direction of David Loxton. A feature of the Lab is the latest Paik synthesizer which surpasses all his previous efforts in versatility and range of effects. Paik boasts that it can create 3-D effects and David Silver who also works there calls the machine "incredible—the ultimate image maker." Shirley Clarke made a tape for the Lab, somehow involving Busby Berkeley dance numbers, and Jud Yalkut has done a piece there called "Astrolobe of God," an abstract color tape. Silver, aided by Bill Etra and Jonathan Price, is attempting to adapt the synthesizer to non-abstract video via the dramatization of

stories, ranging in subject matter from the supernatural, and science fiction to an Indian peyote story and a William Blake poem. Silver feels that by using the synthesizer in dramatizations he will be able to offer the television magic of the effects within the context of an interesting program—"I'm anxious to end this division between the abstract and the non-abstract in video—there's no reason why these marvelous machines of Paik and others, should only be used on projects to be shown to a limited audience." Video has clearly come a long way from the days when people thought of it mainly for "instant replay," but it has a ways to go, in terms of effecting the public eye. Whether video art becomes a major elevating art form as Vesulka suspects, or whether it will be a gold mine of effects to be used in more conventional linear applications, it is an exciting new source of visual images which is revitalizing the art world as deeply as it adds to television's additional special effects.

CABLE

England has gotten its first look at cable TV in Greenwich outside of London where a system has \$14,000 subscribers who pay 40 cents a week to get at least one hour a day of a variety show called "Cabletown". The opening featured local celebrities.

Teleprompter now has a full time Washington correspondent, veteran broadcaster Ann Blair who is now the first such person in cable TV . . . ATC and Cox Cable have agreed to merge into a new company to be called Cox American Communications. It will have 525,000 subscribers, second only to Teleprompter.

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