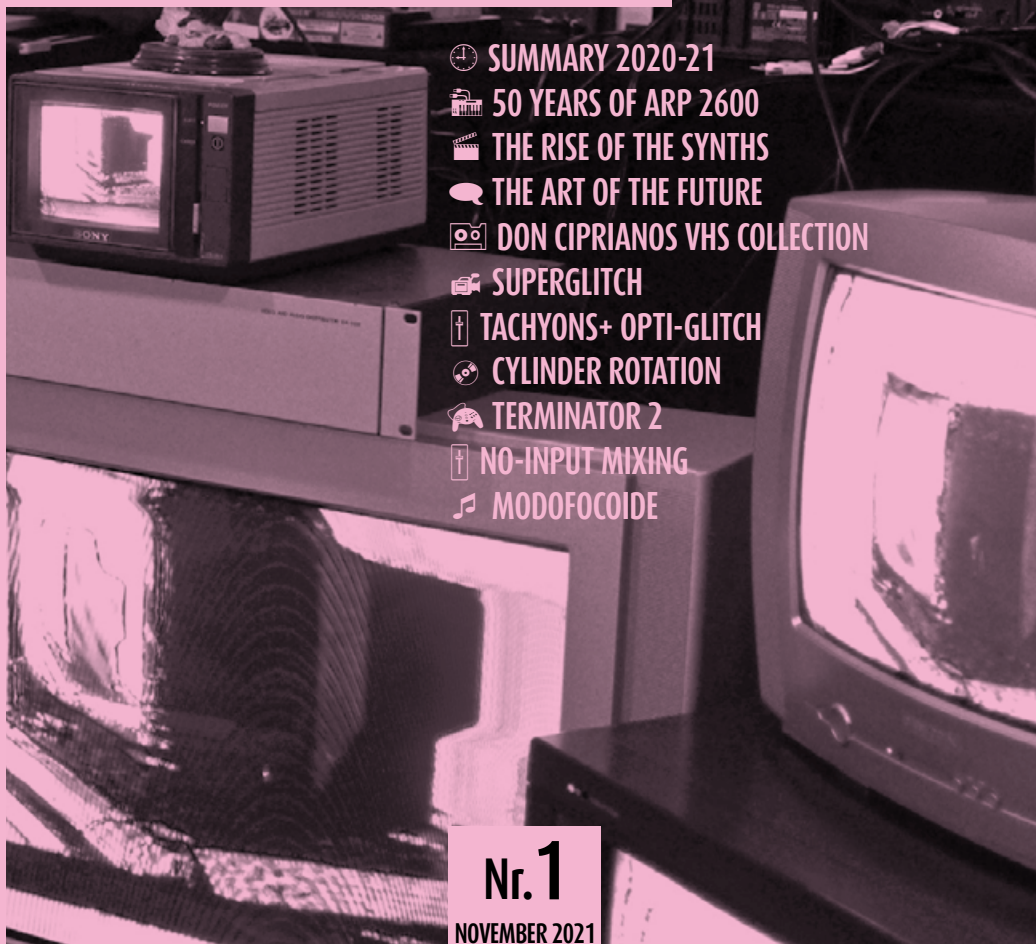


EL SOTANO ANALOGICO

GLITCH / BENDING / AV RETROTECNOLOGY

PVP
333
Ptas.



- 🕒 SUMMARY 2020-21
- 🏭 50 YEARS OF ARP 2600
- 🎬 THE RISE OF THE SYNTHS
- 💬 THE ART OF THE FUTURE
- 📺 DON CIPRIANOS VHS COLLECTION
- 📺 SUPERGLITCH
- 📺 TACHYONS+ OPTI-GLITCH
- 📺 CYLINDER ROTATION
- 🎮 TERMINATOR 2
- 📺 NO-INPUT MIXING
- 🎵 MODOFOCOIDE

Nr. 1

NOVEMBER 2021

Nº 1

NOVEMBER 2021

EL SOTANO ANALOGICO


GLITCH / BENDING / AV RETROTECNOLOGY

SUMMARY

- Page 4:** Editorial
- Page 5:** Summary of Activities
- Page 11:** 50 years of ARP 2600
- Page 12:** The Rise of the Synths
- Page 14:** The Art of the Future
- Page 15:** Superglitch
- Page 18:** Tachyons+ Opti-Glitch
- Page 20:** Cylinder rotation
- Page 21:** Don Ciprianos VHS collection
- Page 24:** What is Vaporwave?
- Page 26:** Terminator 2
- Page 28:** No-input mixing
- Page 30:** Modofocoide

www.elsotanoanalogico.com

elsotanoanalogico@gmail.com



General view of the multifunctional room of the space in Las Palmas de Gran Canaria, dedicated to artistic experimentation with glitch and retrotechnology.

EL
SOTANO
ANALÓGICO

VIDEO
GLITCH
LAB

Edited by: Asociación Cultural El Sótano Analógico

inscrita en el Grupo 1 / Sección 1 - Asociaciones, con el Número Canario de Inscripción **25020** (G1/ S1/25020-20/GC) en el Registro de Asociaciones de Canarias
Paseo Tomás Morales 16, 35004 Las Palmas de Gran Canaria

Contributors to this edition: Oliver Behrmann, Alexis Cabrera, Víctor Herrera, Carlos Peñate, Javi Resonance, Yeray Navarro, Jorge Padrón

STAFF

EDITORIAL



El Sótano Analógico (The analogic basement) is an association of audiovisual artists founded by producer Alexis Cabrera and artist Oliver Behrmann that shares space with **Video Glitch Lab**, a project by Behrmann dedicated to video art with obsolete software and hardware. The space, with about 100 m² in the center of Las Palmas de Gran Canaria, is divided into a VHS rental, a retro-gaming room and a multifunctional space for events, workshops and exhibitions.

It was opened to the public on September 18, 2020, in the middle of the pandemic, with a program adapted to the prevailing health measures. During 2021 the programming of activities was completely suspended, which allowed the execution of some personal projects without public assistance. Several renovations were also made after the acquisition of large batches of VHS tapes and analog devices.

After moving to Phase 1 in October 2021, **El Sótano Analógico** reopens with a battery of cultural proposals consisting of workshops, screenings, meetings and concerts that will undoubtedly contribute to the creative explosion that will emerge after the pandemic..

Through the publication of this Fanzine we want both to publicize the activities that we develop in this association, and also contribute to the development of new (sub) cultural movements arising from audiovisual and aesthetic experimentation with analog and / or modified technology.

SUMMARY OF ACTIVITIES (2020-2021)

The basement was rented in mid-July 2020, and after 7 weeks of renovations for its adaptation as a cultural space, it was presented to the public on September 18 and 19, with a strict sanitary protocol due to the Covid-19 pandemic.

In these two days, about thirty people were visited, who were interested in this project. Due to high demand, the next 2 Saturdays we open in **Open-Studio** format.

The next event that took place was a **Retrastro** (retro-flea-market) held on October 11, with several stands where you could buy all kinds of vintage material, both technological and decorative objects and clothing. It also served as a contact platform between different artistic and cultural groups.

Meanwhile, the technical equipment was expanding with donations from individuals, companies and institutions. We obtained audiovisual material that they considered obsolete, such as projectors, video cameras, CRT televisions, mixing tables, VHS players and tapes, or consoles and video games. Thus, the site was changing, with new spaces, ideas and events such as a **glitch-tennis tournament** with a modified Wii console and a video projector.

The idea is to create a space in continuous metamorphosis for artistic experimentation with (retro) audiovisual technology. And also take these experiments outside, as in the **Rock & Bobs**, held on October 15 in the Alameda de Colón. During the **Modofocoide** concert, the image from various analog cameras was passed through a glitch generator and scaled to high definition to fill the stage's LED screen.



E-flyers of some activities carried out.



Companies have donated used equipment to us.



Modofocoide concert with glitch visuals.

Modofocoide performed another mini-concert at **El Sótano Analógico**, which was used to record a VHS testing the **Superglitch** technique.

At the end of October, the **Canarian Film Production** company gave us discontinued photography and video equipment, such as an Edirol V 440 HD video table, as well as a professional Multiblitz photographic studio.

Video Glitch Performance was one of the award-winning pieces at the 1st **CAAM Video-performance Festival**. It was recorded on the stage of **El Sótano Analógico** and featured a noise piece composed by **Nationalx**.

On November 21, an audiovisual Vaporwave set was held, turning the main room into a world of neon, analog devices, glitch-art and music cut and slowed down to an almost zombified rhythm.

The musician Marcos Estrella, **Elo-diè**, came to record a video clip for his latest album, **Biológico**. Taking advantage of his visit, a mini-concert was



El Superglitch es una técnica desarrollada en Video Glitch Lab



Professional photography studio Multiblitz.



Screenshot of Video Glirch Performance.



Vaporwave audiovisual set held on November 21, 2020.

also recorded to test a new technique, the **Superglitch**, developed by **Video Glitch Lab**.

In November, the first episodes of **Video Glitch Lab TV** began to be uploaded, a series of explanatory videos presenting the space and the projects that were being developed in.

On December 20 a **Retrastro** (retro-flea-marked) **before Christmas** was held. In addition, we put a video-tree of tube televisions for a better Christmas atmosphere.

We were able to set up a **VHS dubbing chain** that allows us to simultaneously record up to 8 videotapes. With this we were able to present on January 9 the VHS of VGS + **Nationalx** and **Elodiè**.

After this event, and due to the spread of Covid-19 and its consequent restrictions, we decided not to hold any more events with the public.



Intro of the episodes of Video Glitch Lab TV.



The 2020 Christmas video tree.



*Screenshot of **Biológico en Analógico** de **Elodiè**, using the **Superglitch** technique (live superimposition by luma key of the original video signal and the one modified by glitch).*

The break served to develop various personal projects. Among them **Horror Glitch**, a short video for the web edition of the **Horror Fest** festival in Santa Cruz de Tenerife.

In January, the 10 finalists of the first edition of the 'Video-Performance **CAAM online**' program were presented at the CAAM, including Video Glitch (Performance), held at **El Sótano Analógico**.

The Tenerife musician **Javi Resonance** also visited us before his mini-concert and talk at the Monopol cinema about the documentary **The rise of the synths**. Later he sent us copies of his latest work, **Light continuum**, on vinyl and VHS (with visuals from **VK Monitor**).

In April we had the visit of a TV team from the culture program of the Canarian Television, **Cronos**. That same month a report on **El Sótano Analógico** and its activities was broadcast on its 19. program.



Horror Glitch. Real-time manipulation of a YouTube compilation of horror movies from the 80s, edited and converted to analog video. Capture of the analog camcorder output from a tube TV.



Presentation of Video Glitch Performance.



*Still from the RTVC cultural program **Cronos**, broadcasted in April 2021.*

During the following months we received a large number of donations, with which we were able to set up the VHS video store and the retrogaming room. These were completed in their final form in September. We have approximately 1600 movies on VHS and more than 50 games for PS1, PS2, Mega Drive, SNES, Famicom and Master System. Today, we continue to expand our collection of VHS, consoles, and retro games.

We were also able to add a 1998 **Canon XL-1** (the first affordable camera for shooting independent cinema) and a 1986 **SABA VM 6700** clone of the legendary **JVC GR-C1** from **Back to the Future** (1). Both in perfect condition and functioning.

We also got a few copies of hundreds of motion graphics clips created by the not more existing **CASCOM** company. They were used during the 80s and 90s in TV / cinema, and were since long time lost. With them, we set up a portable glitch video setup with which it is possible to travel and participate in other events.



Partial view of the retrogaming room. In the background, one of the shelves with VHS movies.



During 2021 we significantly expanded our collection of cameras and analog video devices.



Setup (more or less) portable for video-glitch interventions in events outside the studio.



50 years of ARP 2600

The **ARP 2600** synthesizer was more than iconic, it was absolutely revolutionary in 1971 when it was manufactured, but even today it is emulated over and over again by multiple software and even hardware. The company **ARP Instruments, Inc.** was founded in the United States by **Alan Robert Pearlman** (ARP) in 1969. It released about 20 different synthesizers in its short life as a company, as mismanagement led to bankruptcy and closure in 1981. Even so, it is still considered a great company that laid the foundations and set the bar very high for future synthesizers. Of course, its main competitor comes to mind, **Moog Modular** created by **Robert Moog**, founder of **Moog, Inc.**, a company that still continues.

The **ARP 2500** was its predecessor (1970) and being a modular synthesizer of the time, it was extremely large. In **Encounter in the Third Phase** (1977) he appeared physically and soundly to communicate with the alien spacecraft. Its dozens of lights, buttons, levers, knobs and cables that interconnected modules were arranged in a “wall” of electronic modules and gave the hit of being anything but a musical instrument as we know them today.

And if you also put enlargements on the sides, it would become twice as large, reaching more than 3 meters long and slightly less than one meter high with the option of having more than one keyboard to control it. This “spaceship” was huge, heavy and really complex.

It was used mostly by universities that could afford it to teach music to their students.

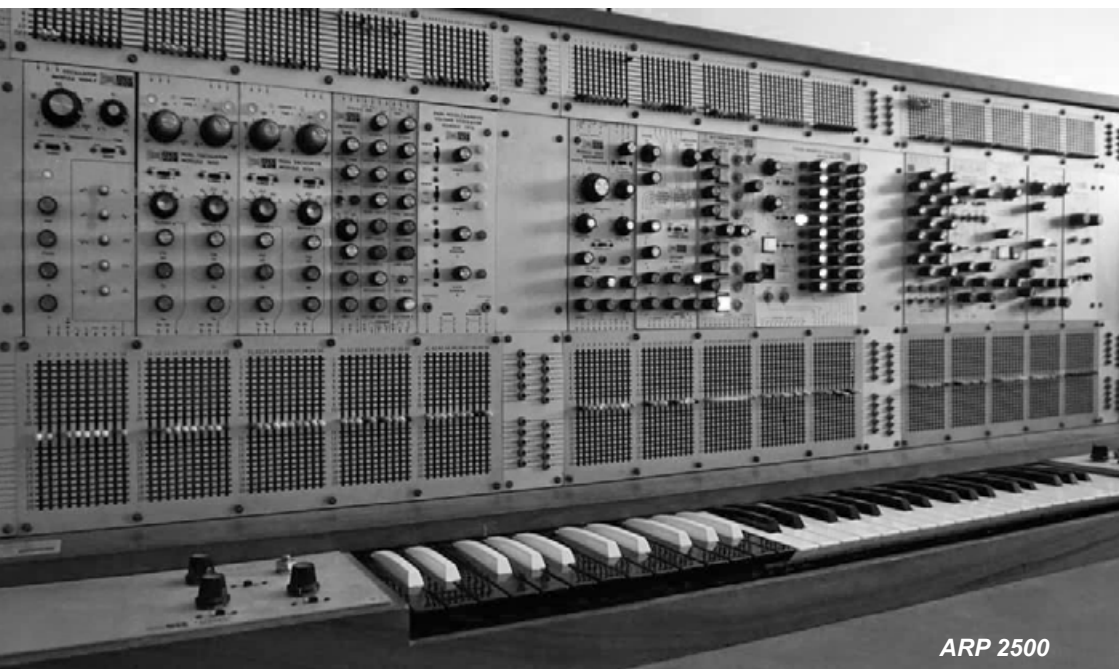
The arrival of the **ARP 2600** was an evolution of the **2500**, which was now a semi-modular synth, its semi-normalized modules are not really modules because you cannot remove and place as you like wherever you want. They are already fixed from the factory site, but it allows you to connect the modules in the way you need. This semi-modularity made it small, portable and more affordable to the public. It was still full of buttons, lights, sliders, knobs. But this time its “wall” could be folded up to be turned into a ready-to-go briefcase. Of course, it would surely weigh around 30 kg or more.

Alan Robert Pearlman passed away at 93 in 2019 but his sound lives on with us on albums by David Bowie, Jean-

Michel Jarre, Depeche Mode, Herbie Hancock or on the “voice” of R2-D2 in Star Wars and sound effects in the film **Search of the Lost Ark** (1981) among many others. Stevie Wonder even had a version of his own called **Braille 2600**, adapted for his blindness. They were improved in numerous revisions

In short, the **2600** was always remembered and continues to stand on the tables of the most exquisite studios. Perhaps its sound is not made for all tastes but it will continue to be the standard and predecessor of a series of technological advances that brought us to the present moment. You can always look at reviews and hear how it sounds, and if you like it for “only” about € 8000 you can get it second-hand ... if you know how to configure it to generate a sound.

Alexis Cabrera



ARP 2500



*Resonance live before **The Rise of the Synths** screening at **Monopol Music Fest**.*

RESONANCE in “The Rise of the Synths” the documentary

The last December 2020 I was invited to the **Monopol Music Fest** in Las Palmas de Gran Canaria to offer one of my live shows and an introductory presentation on the documentary **The Rise of The Synths**, an investigative chronicle in the form of an action-film that deals with about the *Synthwave* musical movement, which features interviews with some of its most representative artists as well as the voice-over narration by the legendary American film director **John Carpenter**.

Before the event, I was able to visit my friends from **El Sótano Analógico / Video Glitch Lab**, accompanied with my friends Kepa and Graffo, we enjoyed the retro-futuristic cathodic resort that Oliver

Behrmann and Nationalx have created and later we moved to the Monopol cinema to begin my performance .

With a full room with all the required COVID-19 measures, and with an exquisite staging, which the organization had prepared for me according to the reasons for the documentary, I played live two songs from my latest repertoire as well as a new song that featured arranged just for the occasion with my Linn Drum Machine and other classic synths from my studio.

After a warm reception from the public and complying with the timing, I introduced the screening with a small talk about what all what *Synthwave* was, Carpenter’s relationship in the story and my general impressions of the docu-

mentary, which I was able to preview at a private screening.

Directed by **Iván Castell**, the film presents us with the journey of a fictional character who, with a look between Ryan Gosling and Michael Knight, travels through twilight trails aboard a brand new DeLorean, his role being the connecting link to the moments in which image and sound are put on the artists, mostly anonymous, outsiders who are part of this “not new” underground musical genre but that somehow is turning out to be an unpretentious revolution.

It was a surprise to discover that **The Rise of The Synths** is a Spanish production, because the high level of overall quality in script, filming and effects had made me assume *at priori* that it was a more international production.

A very cool documentary, with an electrifying aesthetic and soundtrack.

Javi **RESONANCE**



A moment of the performance at the Monopol.



A scene from the documentary about the Synthwave **The Rise of the Synths** (Iván Castell, 2019)



CULTURA TERTULIA is a series of meetings to discuss the current cultural scene.

CULTURA TERTULIA 2.7

-THE ART OF THE FUTURE-

Cultura Tertulia 2.0 emerged in a bar meeting between friends with the purpose of creating synergies with the different agents of culture, visibility of cultural spaces and joint reflection on a new collective imaginary of art in the Canary Islands. For this, the people in charge of different cultural spaces can propose a topic to be discussed. **Cultura Tertulia** is an idea by **Yeray Navarro Suárez** (Signage and programming) and **Jorge Padrón Rodríguez** (Photography and PR).

On October 8, the 7th edition of this gathering was held in **El Sótano Analógico** around the proposed theme: **The Art of the Future**. Within this space set to

travel through time, the public was proposed to do an exercise in collective reflection based on some of the clues that the present gives us to try to imagine the different aspects that will shape the art of tomorrow, such as technological super-acceleration, planned obsolescence, internet, AI / robotics, NFT, etc.

The truth is that it was a very lively and enriching gathering. The conclusions that were drawn were focused on various aspects: education on the proper use of technology, digital advances that will help create new artistic languages, fear of an uncertain future, and that the technical and manual part of artistic creation not to be missed.

SUPERGLITCH

LIVE MULTILAYER ANALOG VIDEO MANIPULATION WITH ADJUSTABLE GLITCH LEVEL

Superglitch is a system developed by **Video Glitch Lab (VGL)**, an artistic research project to modify live analog video by glitch (video signal errors), but always keeping the original image visible. It consists of the superposition by luma key of two or more identical video channels, at least one of them being modified by glitch.

The main problem when manipulating live video by a glitch generator is the partial or total loss of the original image due to an excessive level of glitch distortion. These random and unpredictable interruptions are annoying and the final video is often useless.

The solution to this problem is resolved with the development of **Superglitch**. For this you need at least: a video distributor, a glitch generator, a video mixer with luma key and TBC (Time Base Corrector), as

well as monitors for previsualization and a master out monitor.

The technique consists of dividing the original source image into several identical video channels with a distributor; while the first channel enters into the video mixer unchanged, a second channel first passes through the glitch generator for real-time manipulation. Both channels are superimposed on the video mixer with an adjustable luma key fader (the mixer must have for this an high-end TBC built-in), so that the video errors are added to the original image, without getting lost, as would happen with an “bare-back” glitch generator.

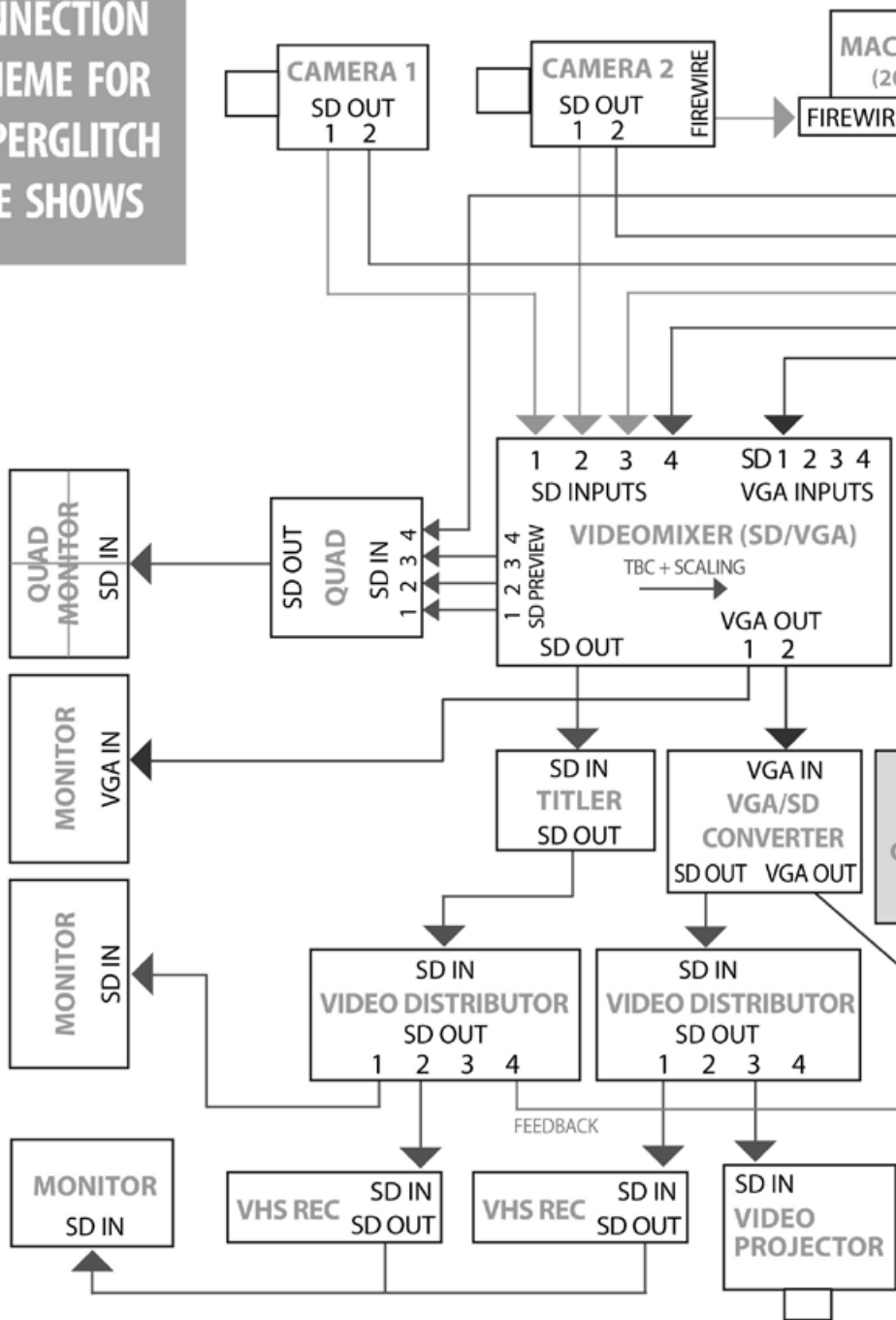
This system can be expanded through more channels, more mixers/switchers, and feedback between them. On the next central page, we publish the current VGL wiring diagram.



This page: Video frame with **Superglitch** (right) and normal (left).

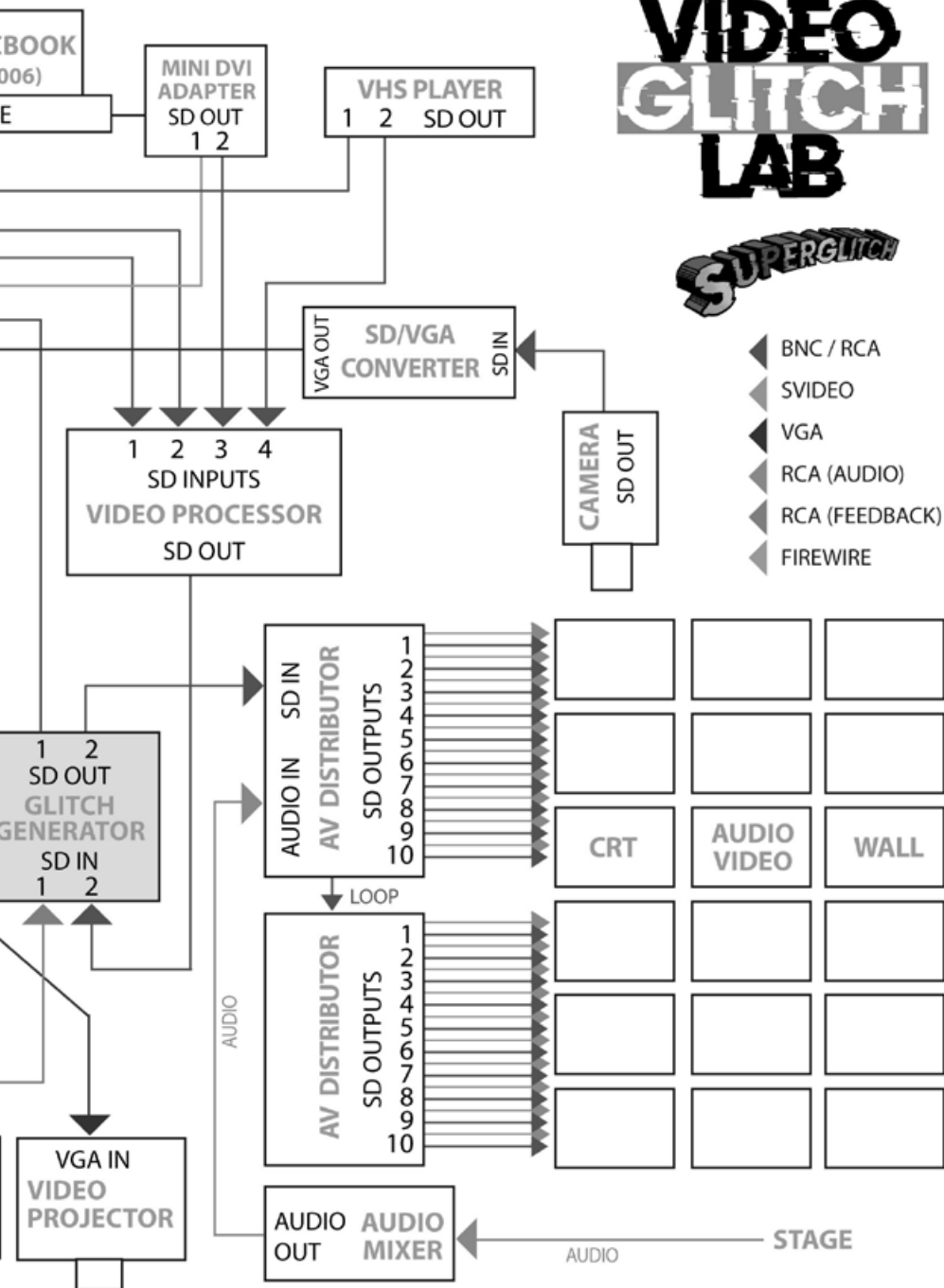
Next page: Wiring diagram for live performances with **Superglitch**.

CONNECTION SCHEME FOR SUPERGLITCH LIVE SHOWS



VIDEO GLITCH LAB

SUPERGLITCH





This glitch generator is the one used in Video Glitch Lab. The upper part can be ordered customized.

TACHYONS+ OPTI-GLITCH

Tachyons+ is dedicated to build excellent glitch generators from old analog video devices by circuit bending. The **Opti-Glitch** is the most radical model of all Tachyons+ devices in terms of the intensity of the errors generated, creating extreme deformations and chromatic bursts even with slight rotations of its multiple knobs. This wide range of possibilities makes it possibly the best choice for use in live events.

Based on the **Archer Video Color Processor 15-1275** from the late 80s, it has a full-meat body. On the front it has three wheels to modify the chromatic, saturation and brightness levels,

as well as levers to select the color mode and source input. It has two video input channels and two outputs (RCA). On the top plate, 16 FX knobs have been added, also two intensity adjustment wheels and four push buttons for forced effects. With these supplementary controls the video signal is distorted and can be modulated in a very experimental way. Some work with others and some do not. Exploring is key. There is a lot of hidden magic inside.

Unlike VJ programs or video synthesizers, glitch generators do not work with preset effects, so each movement of the controls generates a new and interesting distortion in the image.

It accepts any analog input source, giving very good results with the direct connection of high-end video cameras. The best output results are achieved on tube televisions without digital components, since the most modern devices interpret video errors as a signal loss and the screen turns totally blue for a few seconds.

It has US system voltage (110 V), so in Europe its necessary to plug it into a voltage transformer for 220-240 V.

This glitch generator works indifferently with PAL or NTSC signals, so no additional converter is necessary.

Besides of the Opti-Glitch generator, Tachyons+ offers 5 other types of modified analog devices: *Vortex Decoder*, *Psycheizer*, *Rainbowonic*, *Dream-weapon* and *Landscaper Texture*, each of them produce a different aesthetic in

the picture.

An interesting thing in analog processing is that each tube TV shows the error signal in a different way, so with a single glitch generator connected to multiple CRTs, you get many results, because each TV will get a more or less different image from the same glitched video signal.

All Tachyons+ devices are manufactured individually, and due to their high demand (*Depeche Mode* or *Tame Impala* use it in their shows), there is a waiting time between order and shipment of some months. It also depends of the availability in the market of the original device that will be modified.

In 2018 an Opti-Glitch cost \$ 444. On rare occasions, a used one appears in E-Bay, but for a much higher price.

More information:

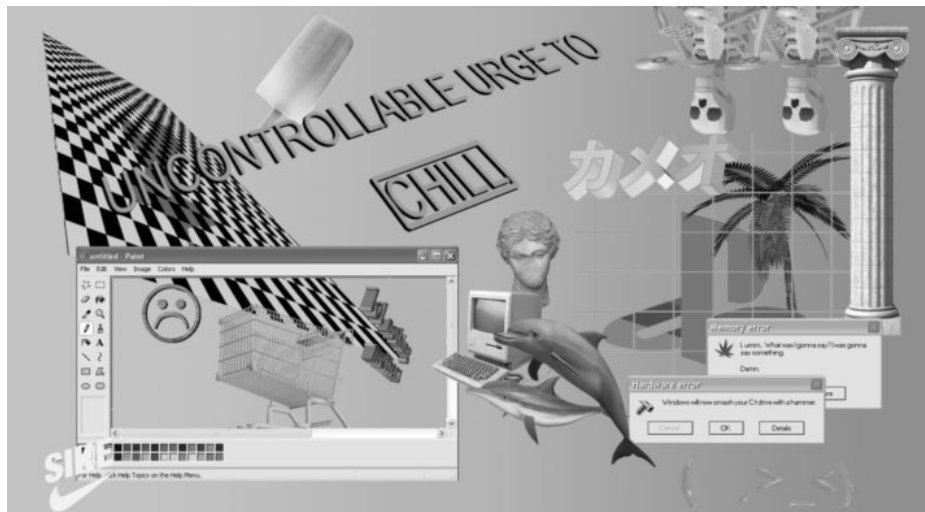
www.tachyonsplus.com



Experimenting with the knobs and wheels on the Opti-Glitch gives very different results. Examples made from a still frame of VHS tape.

En cuanto a lo musical, el vaporwave se originó en Internet a mediados del 2009 como una variante irónica del chill-wave y como una derivación del trabajo de artistas pop hipnagógicos como **Ariel Pink** y **James Ferraro**. Una de las artistas más importantes de este género fue **Vektroid** (Ramona Andra Xavi-

er **aka Macintosh Plus**), cuyo álbum **Floral Shoppe** se convirtió en uno de los cánones musicales y estéticos que definieron el Vaporwave. La música se caracteriza por su intenso uso de samples de finales de los 70, 80 y 90, siendo recortada y ralentizada hasta convertirse en un ritmo casi zombificado.



Vaporwave collage with Greek sculptures, symbols of the ancient internet, beaches, brands... (tinyurl.com)

Visually, Vaporwave uses symbols of opulence, such as Hellenistic sculptures, skyscrapers, beaches, shopping malls, with an excess of 90s capitalist iconography (especially old internet brands and slogans) and combines them with a crude digital collage, pastel or neon colors, and Japanese characters, creating a surreal and ethereal mix, close to a dream fueled by nostalgia, which together are known as: **a e s t h e t i c s**.

However, this exaggeration in the capitalist and corporate symbology, with a distorted reproduction that characterizes vaporwave, points to something more than nostalgia; turns out to be (intentionally or not) an expression of frustration at this new opulence and di-

minished digital reality, reflected in the names of many of its most notorious artists, such as Internet Club, Saint Pepsi, Cyberealityライブ, 猫 シ Corp, Windows96 or Vektroid.

An interesting approach to this 21 century movement was made by the philosopher **Ernesto Castro** (also known for his book: *El Trap: millennial philosophy for the crisis in Spain*). In one of his lectures within the subject History of aesthetic ideas (History of art - Universidad Complutense de Madrid). In the video entitled *A gift for Sabela Cabanillas*, he reveals through the Vaporwave collages of her student Cabanillas, this movement within the current complex context of art and society. [youtube.com/watch?v=bpnDNCv-ytA](https://www.youtube.com/watch?v=bpnDNCv-ytA)

TERMINATOR 2:

THE 8-BIT POST-SOVIET CLONE



The gaming console **Terminator 2** (in Chinese: 终结者二) also known as **Super Design Ending-Man BS-500 AS**, was a clone of the classic **Nintendo Famicom***.

Produced from 1992 to early 2000, it became very popular in the satellite countries of the former Soviet Union such as Poland, Yugoslavia, Bulgaria or Romania, as well as in India, Iran and in some African countries.

Although at that time there were already on the market fourth generation consoles (16-bit) such as the **SNES** (launched on the market in 1990), **Mega Drive** or **PlayStation 1**, in some countries due to political or economic restrictions, they did not come to be commercialized until the beginning of the 21 century. For this reason, the prevailing brands in the world market (Sega, Nin-

tendo and Sony) were left out of these markets, being replaced by clones of the previous third generation consoles (8-bit). The most popular clone (it cost € 10-15) was undoubtedly the **Terminator 2** console, currently being considered a cult object in these countries.

From its external appearance, it looks like a crude imitation of a **Mega Drive** (the design of the 8-bit console clones in the 90s was inspired by more modern consoles). It comes with two controllers imitating those of the Mega Drive (although they are 15 pins - Nintendo system) and a light gun that looked like a laser pistol from "V". It had a yellow cartridge from the **Famicom** system (There were several versions, they used to bring 12 different games

* **Famicom** (Family Computer) for the Asian market, **NES** (Nintendo Entertainment System) for the North American, European and Australian market. Famicom cartridges had 60 pins, while NES cartridges had 72.

that were repeated until reaching the 9,999,999 advertised on the cartridge). Depending on the version, they brought games like *Duck Hunt*, *Super Mario Bros*, *Street Fighter*... (often renamed to avoid copyright problems) and others more unknown.

It has a resolution of 256 x 240, reproduces only 64 colors, and the audio / video output is through RCA connectors (2 connectors) or antenna (RF). It was configured for the PAL system, but through jumpers it was possible to change to NTSC.

It was indeed a very low-quality console, made of cheap plastic: it weighed little, all the cables were extremely short (1 meter), and it had very little electronics inside (it had a 5.37 MHz processor that emulated the original Famicom processor / NES, a MOS 6502 of 1.79 MHz) on two more modern and lighter boards than the complex electronics of the 80s that the original Nintendo console had inside.

The interesting thing about this console today (if someone wants to enter into the world of 8-bit video games), is that it is a much cheaper option than buying a “brand” console, since it is compatible with the Famicom cartridges that are currently being manufactured (in AliExpress you can find cartridges with all Nintendo 8-bit games for € 5, as well as 72 to 60-pin adapters to be able to play with original NES cartridges). In this way, you do not have to spend in advance between 100-500 Euros (depending on the condition and packaging) for an original NES console, and between 10-100 € for each game in the second-hand market.

You can get a **Terminator 2** console on eBay or Wallapop for between € 20 and € 80. In addition, a more up-to-date version (which is still compatible



A Terminator 2 console in action during the last Retrastro in El Sótano Analógico.

with Famicom cartridges and includes 500 different games) called **Terminator 2020**, or simply **Terminator**, is still in production. It is somewhat smaller, the power is by USB and the two controllers had been redesigned (it no longer comes with a light gun). The cables are now 3 meters long and the connectors are 9-pin (Sega system). AV output is still RCA. It is sold on AliExpress for € 16.63 (plus € 8.71 shipping costs).

In **El sótano Analógico** we have several **Terminator 2** consoles from 1998, both for loan to our association partners (free of charge) or for sale (consult).



Example of feedback in a audio mixing console, connecting the outputs into the inputs.

NO-INPUT MIXING

We know audio mixing consoles as tools for connecting various instruments, microphones, electronic devices..., but there is another very interesting way to use it.

The **No-input Mixing** technique consists of connecting the output or send of the audio mixer to the input channels ... feeding back the signal (feedback) and creating a loop that generates a wave whose frequency can be controlled through the potentiometers of volume, sends, eq, pan ... In this way the mixer becomes a kind of modular synthesizer, where a channel that emits a wave can influence another, generating very interesting combinations.

Before starting to experiment, you have to take some precautions.

- **Mixer:** Use a sound table that you do not mind breaking, as the table could be damaged by a bad connection.
- **Headphones:** Although it is not recommended to use headphones, if you do use them, make sure you can control the volume as the sound can increase and damage your ears.
- **Loudspeakers:** Using loudspeakers it is more difficult to damage the ears, but the cones can suffer if there is an exaggerated peak in the amplitude of the signal.
- **Limiter:** To prevent the signal from tripping, a limiter can be used to limit the amount of signal that passes through, preventing it from exceeding a certain volume.

- **Pets:** Keep in mind that they are more sensitive to frequencies than humans, and it can be very annoying for them, avoid discomfort.

With these little things in mind, and that each mixer can behave slightly differently, we can start playing with some of these basic settings. It would be convenient to work each option apart to understand what happens and to be able to control it (like playing an instrument), and then make more complex connections.

- Channel 1 Input -> Send
- Channel 1 Input -> Main Out
- Tape In -> Tape Out: There are mixers that allow you to connect devices such as cd's, vinyl, cassette, etc. through a connection called **Tape in**.
- Channel 1 input -> Channel 2 Send / Input -> Main out
- Channel 1 input -> Channel 2 Send / In -> Main out / Channel 3 In -> Channel 4 Send / In -> Main out.

There are controllers or arpeggiators that allow you to send a voltage control to generate more complex rhythms through pulses. Another option could be to use two or more mixers, and add guitar pedals or modular synths.

Once the No-input Mixing technique is controlled a little, it only remains to continue experimenting, playing and enjoying the possibilities that a simple mixer gives us.

Yeray Navarro

More information and an explanatory video in the following QR code:





Comparison between the original version of *Metrópolis* (left) and the ultra-modified version (right), made by Giorgio Moroder, re-assembled, re-colored, re-musicalized, and summarized, which for its broadcast on TVE subtitles were added invasive and a translation where the robot built in the image of Maria is called “the man-machine”.

CILYNDER ROTATION*

Think of an artwork: sculpture, painting, a well-known work with recognized trajectory.

Now imagine that each gallery owner who exhibited it had added or removed compositional elements from it because, either the gallery owner understood that its density and shape would make it unintelligible to the public, or it was presented in an unintelligible language for the exhibition, and it was adapted. The history of cinema and television is full of these peculiarities; decisions taken from the first to the last link; from people totally involved in the project; to people who had nothing to do with it. It is the problem of the reproducible copy, as Walter Benjamin would say. Far from being an inconvenience, the differentiation is attractive, as it is possible to access and compare all the versions, including the original one.

In the Argentine version of *Metrópolis* by Fritz Lang, which was used to reconstruct the full version of the original film,

not only signs and subtitles in Spanish were added, also the sense of history was changed, presenting the splendid city at the end, implying that it had been rebuilt, and not destroyed as in the original version. The Australian version added shots of a city to get into the context of the story.

With the volatility of the film market, in parallel with the large Hollywood distributors, which, due to their size, were assured of their continuity; other small dealers ventured out with different titles. The disappearance (the last most important, Lauren Films) implies that certain titles, nowadays, would be unfindable, if not for the copies in magnetic format. At the same time, piracy (from the telecinating of copies in photographic support), filled the video stores in the absence of productions from the large studios, demanded by the public. Ironically, today these copies reach stratospheric prices in second-hand markets: they are paleo-witnesses of a phenomenon that still persists.

It is about putting value to the particularity, beyond the quantity, offered by the innumerable number of open and payment options.

The video collections of **El Sótano Analógico**, in addition to having a collection of well-known films, adds small peculiarities that make them stand out: TV recordings marked in time (with presentations, advertisements), versions for

video, sessions of TV episodes, video clips from the channel Antena 3, when they were irrelevant and the popularity of the internet was still taking hold, films with the original premiere sound, which was not available on DVD or another platforms, films colored by computer ... The permanence limited in time and the difficulty in its reproduction in the era of immediacy, makes it, in turn, have greater interest.

** The particularity of the reproduction both in conventional cinema, as in magnetic systems, is the turning on itself of a cylinder or reel and the collection of tape by another. This phenomenon is lost in digital systems, although I do not know if it occurs at the atomic scale.*



The collection is made up of 1,069 films recorded from television over two decades.

Don Cipriano Márquez González VHS collection

(Partial) archive of films, broadcasted on television in Spain during the 1990s and 2000s

Don Cipriano Márquez González was a citizen of Las Palmas de Gran Canaria who, during the last stage of his life (1990s and 2000s), dedicated himself to meticulously recording on VHS and Betamax tapes almost all the films that were broadcast on that epoch on television.

As many times it coincided that several channels played the films at the same time, Don Cipriano had three VCRs connected to their corresponding tube televisions at his home in La Isleta. With this equipment, he recorded from his control center up to three movies simultaneously from the exact second of its beginning,



VHS video club. On the left shelf are the tapes recorded by Don Cipriano.

pausing the tape during the commercial breaks, and stopping at the right moment of the end of the credits.

Later, he would compose the cover for the VHS case in a traditional way. For this he had prepared several television programming magazines, from which he cut the corresponding articles. These cutouts were pasted as a collage on a blank sheet of paper that was placed in the space dedicated to the cover of these cases. He also made the stickers, both for the front and for the side of the VHS cassette. In case of not finding information about the film issued in these magazines, he wrote on a sheet with a typewriter all the data of the tape: titles, credits, and a brief synopsis, with which he designed his covers and personalized stickers.

All the films were numbered and cataloged, before being permanently stored in

the cabinets-showcase that Don Cipriano had in the living room and in the corridors of his house. Thus, he came to have a perfectly preserved archive of several thousand titles, most of which were never viewed again.

Several years after his death in 2012, his family began renovating the house. In a first cleanup, more than two thousand videotapes were thrown in the trash. The meticulous and enormous work that Don Cipriano did for so many years during the era of analog video, loses its meaning in a digitized and democratized world, where all content is accessible to everyone, anywhere and at any time. In the current age of streaming, all previous media have become obsolete. Market mechanisms force consumers to adapt to new formats, even if old ones continue to work. Out-of-date product loses value and in the end it becomes trash.



VHS tapes can be viewed on the local equipment or rented.

Not all the tapes of the La Isleta house were thrown away. A further 627 tapes with 1,069 films recorded in total were later discovered in a closed wardrobe. The artist Oliver Behrmann was working at the same time on an experimental video project based on the old VHS format. When he hears about this discovery, he contacts one family member and moves all the tapes to **El Sótano Analógico**, a laboratory for artistic experimentation with outdated technology. From the beginning he was planning to set up a VHS video rental store there, but until that time, he did not have enough tapes.

The donated material is re-cataloged and placed on special made shelves. In that way, the Mr. Cipriano Márquez González Collection of films, broadcasted on television in Spain during the 1990s and 2000s, was (re) born. This video store rental represents a metaphor of the fear

in the future of today's society, which from a dystopian present, hit by the pandemic and climate change, seeks refuge in a romantic and idealized past. The sociologist Zygmunt Bauman describes this concept in his posthumous book, *Retrotopía*.

The video rental store opens this archive to rent for all members of the **El Sótano Analógico** cultural association. It is also possible to rent VHS players and tube televisions, to have the full experience of a trip back in time. A time, when **Virus** was just the title of a movie.

The recovery of the Mr. Cipriano archive not only represents an exercise in VHS archeology, but also invites to a reflection on technological obsolescence and in the increasingly accelerated consumer society.

Oliver Behrmann



Modofocoide opening the concert season in El Sótano Analógico.

MØDÔFØCÖIDE

RE-INAUGURATES THE CONCERTS IN EL SÓTANO

The self-called “worst group in the Canary Islands”, characterized by moving from one musical style to another without disheveled, in addition to using such irreverent lyrics that they cause the frightened flight of parte of the attending public, opened the post-pandemic concert season on October 23 of the **Sótano Analógico**.

Due to the existing capacity limitations, the maximum audience was 15 people, which did not prevent a spectacular atmosphere from being generated on and off the stage.

Modofocoide played their classic songs like “Fiesta Erasmus”, “La Jungla del Cristal” or “Semana Santa”, plus new themes.

As a visual accompaniment, a with glitch “censored” soft-porn VHS was put on the wall of tube televisions behind the scenes.



The CRT wall behind the stage.

**DO YOU WANT TO PUT YOUR ADVERTISING HERE?
CONTACT US FOR MORE INFORMATION**

Email us at: elsotanoanalogico@gmail.com

UNDIGITALIZE

**YOUR VIDEOS FROM YOUTUBE, INSTAGRAM...
OR BRING THEM ON A PENDRIVE OR SD CARD**

AND WE PASS THEM TO: **VHS**

**COMING SOON ALSO IN:
BETAMAX, U-MATIC & BETACAM!!!**

RETROGAMING ROOM

**PLAY IN OUR GAMING CONSOLES
OR RENT THEM AND PLAY AT HOME
WE ALSO RENT CRT TVS OF ALL SIZES**

VHS RENTAL STORE

MORE THAN 1500 FILMS AVAILABLE

**ALSO VHS PLAYERS, GAME CONSOLES
AND CRT TELEVISIONS FOR RENT**

Send an email to: elsotanoanalogico@gmail.com for more information



EL
SÓTANO
ANALÓGICO

**HAZTE
SOCIO/A**

Y DISFRUTA DE LAS SIGUIENTES VENTAJAS:


- ▶ LLÉVATE EN PRÉSTAMO* PELÍCULAS Y REPRODUCTORES DE VHS, TELEVISORES DE TUBO, JUEGOS Y CONSOLAS, CÁMARAS DE VIDEO Y FOTO Y OTROS APARATOS ANALÓGICOS QUE DISPONGAMOS PARA PRÉSTAMO EN EL LOCAL
- ▶ COPIA GRATIS DEL FANZINE DE EL SÓTANO ANALÓGICO
- ▶ ENTÉRATE ANTES QUE NADIE DE NUESTROS PRÓXIMOS EVENTOS

*CONSULTAR DISPONIBILIDAD Y CONDICIONES



MENSUAL

10€



ANUAL

100€

elsotanoanalogico@gmail.com