


EL SOTANO ANALÓGICO

GLITCH / BENDING / AV RETROTECNOLOGY



-  JVC-GR-C1
-  VIDEODISC
-  LOW PASS FILTER
-  EFFECT PEDALS
-  BACKLIT ANIMATION
-  MALASPECTO
-  GAELCO
-  THE VIDEO ALMANAC
-  LOST CALL
-  BEFORE WHATSAPP
-  PIEZOELECTRIC MICS

Nº2

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SUMARIO

- Página 4:** Editorial
- Página 5:** Activities NOV-DIC
- Página 10:** Videocam JVC GR-C1
- Página 12:** VideoDisc
- Página 13:** Low pass filter
- Página 14:** Effect pedals
- Página 16:** Glitch-collage 001
- Página 18:** Backlit Animation
- Página 20:** Malaspecto
- Página 22:** GAELCO - The spanish Capcom
- Página 24:** the video almanac
- Página 26:** Lost call
- Página 28:** Before WhatsApp
- Página 29:** Piezoelectric mics
- Página 30:** Videoclip: Dailos Minguiñón

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Preparing the sound and video before Cata's acoustic performance, on December 3.

Edita: Asociación Cultural El Sótano Analógico

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STAFF

EDITORIAL

In these last two months we have had a varied and really interesting program, with performances of music, dance, poetry, with screenings and even a workshop. A program that we intend to expand in 2022 with more news. From January we will also request the **COVID-19** Certificate to access all the events.

The first issue of this fanzine, which we presented at the **CoZidos** fair, was very well received. In addition to **El Sótano Analógico**, you can find it in **Las Palmas** at: Talleres Palermo, Ekamai Club, No Fun Records and Back to the Past. In **Santa Cruz de Tenerife** it can be purchased at Equipo Para. We also ship by mail.

The first issue is now international version, English. Whenever we upload the previous



available on our website in an with the texts translated into edit a new number, we will one to the web.

In this issue, in addition to a brief review of the new contributors with selected articles about retrotechnology and circuit-bending. If you also want to collaborate, you just have to write to us.

tion to a brief review of the new contributors with selected

Soon we will upload to our **YouTube** channel a selection of videos (with glitch) of the last concerts. After each event, we will update on the channel a selection of new videos.

We hope that this year 2022 brings a return to normality so that **El Sótano Analógico** can continue to develop its full potential as a new cultural meeting point in the Islands.

ACTIVITIES NOVEMBER-DECEMBER

*During the months of November / December 2021, and after the reopening of **El Sótano Analógico**, we were able to celebrate different types of events on weekends that we want to resume in these pages. With the pass to Phase 1 of the health alert, we could finally open again to the public with a maximum capacity of 15 spectators.*

EXPERIMENTAL



Begoña Vega / Yeray Navarro Dance / experimental music



On Saturday, November 6, **Yeray Navarro** and **Begoña Vega** performed at El Sótano Analógico / Video Glitch Lab with a free improv of dance / experimental music. On the wall of CRT televisions, we put live images modified by glitch and recorded them on VHS.



PROJECTIONS

Among the cultural activities that we are going to offer on a regular basis, are the projections. For Halloween we project a classic: George A. Romero's **Creepshow**, while in mid-November projected **Ya no estoy aquí** (I'm not here anymore), a documentary about the new urban subcultures.



Creepshow Projection (Halloween)



On Halloween, Sunday 31, after presenting our fanzine at the COZIDOS 2021 fair, we submerged **El Sótano Analógico** in a horror atmosphere with black lights, fluorescent zombie posters, projections and gloomy music.



Ya no estoy aquí (I'm not here anymore) Projection



This film produced by **Netflix** in 2019 describes, through the personal story of Ulises, the emerging of **Kolombia**, a new urban subculture. A damaged sound system gave rise to the **cumbia relentizada** subgenre and generated a new (counter)cultural movement in Monterrey with its own aesthetics and language. After that, we discussed the influence of analog technology within the most recent cultural movements (such as *vaporwave* or *glitch-art*), their parallels and differences, as well as about nostalgia and the generation of cultural identities in an interconnected society.

LIVE CONCERTS



Elodiè / Morirán todos

Live (solo set)



Morirán todos (They will all die) Aka Gustavo Molina (solo set) and **Elodiè** Aka Marcos Estrella, two musicians of Argentine origin, but settled in Tenerife for many years, visited us on Saturday, November 20, as part of their mini-tour in Gran Canaria "Wild Weekend". Both performed songs from their latest albums, while live images modified by glitch were seen on the CRT TV wall.





INTROVERSIÓN

Acoustic concert



Introversión played on November 27 in duo format. Thiago and Carlos gave on stage an afternoon full of warm rhythms of guitar and voice.



CATA

Concierto acústico



The next artist to get on our stage, on December 3, was Cata. Guitar, harmonica, voice and beatbox; the all-in-one man band. The entrance included a drink and a CD.



TROYA

Spoken word



TROYA It is the union of Tebu Guerra (voice and texts) with Vijay Dilipkumar (sound textures) in which both artists explore the possibilities of the spoken word, a type of poetic performance that uses musical elements. On this occasion, their performance was visually enhanced by the glitch-modified live camera footage shown on the wall of tube televisions behind the stage.

WORKSHOP



Mixing and mastering workshop in the box*



**In the box* or *ITB* means that everything is done digitally inside a computer without using external physical equipment beyond an audio interface.

Alexis Cabrera gave this 2-day workshop with an introduction to how production influences mixing and how mixing influences mastering.

In this workshop, many practical advice were given for mixing: how to deal with a mix, from the necessary editing and mixing to later having the minimum issues with mastering. Finally, the following topics were discussed: How to create an efficient mastering chain and everything that must be taken into account so as not to spoil the mix.



JVC GR-C1

The back to the future camcorder

This 1984 camcorder was the first on the domestic market to incorporate a cassette recorder-player, in this case, in the format **VHS-C**.

With an adapter, these smaller 30-minute tapes could be converted into a conventional VHS tape and played on any VHS device (a format also invented by JVC in 1976). In addition, it had an audio/video output (with a special 8-pin connector) to see the recordings in a TV or another device. It also has another video output to connect the viewfinder, which contains a black and white tube mini-monitor.

The image is recorded by a **cathode ray tube**, in this case a 1/2-inch **Saticon tube** with 300 lines of resolution, with which the

image obtains a very different aesthetic from actual cameras that record the image with **CCD** or **CMOS** sensors.

Power is supplied from a heavy 9.6V battery, although there was a huge power adapter sold separately (AA-P1U), of which very few were made and virtually impossible to find.

The camcorder lens has only manual focus, while the successor, the **JVC GR-C2**, was one of the first cameras with auto focus (**AF**). The lens has a fairly bright 6X zoom lens (8-48mm, f 1:1.2). It also has several manual controls for iris, exposure and white balance.

The camera has a full metal body and some parts are painted in bright red color,



Michael J. Fox, (Marty McFly) in a scene from the movie holding the JVC GR-C1 camcorder.

just like the professional **JVC KY-series** cameras. It sold in 1984 for \$1,750.

Only a year later, JVC stopped its production and sold the patent to other brands (Saba, Victor and Zenith) who marketed it under the name of **VideoMovie VM6700** at a much lower price.

Cult camera

The camera became popular after appearing in the movie **Back to the Future**, reappearing also in **Stranger Things** (S02E02). Currently, this camera is a collector's item and, in good condition, is available at a price of around €500. In **El Sótano Analógico** we have a JVC and a SABA in operation condition.

Tuning/bending/glitch

This camera is quite interesting for experimentation with video / glitch due to the retro aesthetic of its images (without having to add filters or retro simulations in video editing programs). To be able to use it for a long time, you have to get new batter-

ies: Duracell and All-Batteries offer a refurbished 2000 NiMH type that allows several hours of use.

Also, a TFT screen can be connected to the viewfinder's video output and attached to the handle of the camcorder for a better recording preview.

HOLD EVERYTHING!
JVC introduces the video camera with a VHS tape deck built right in.

It's the biggest advance in movie-making since the lightbulb.

JVC presents the VideoMovie—the first video camera for home use that has its own VHS video deck in one self-contained unit.

JVC's VideoMovie weighs only a fraction of conventional home video camera systems. There's no bulky "tripodchanger" (back to top around). And it's

as compact it fits easily under an airline seat, in a suitcase or even a knapsack.

To make it all possible, JVC had to invent a

whole new kind of VHS—a special cassette that snaps into the back of the VideoMovie camera. With the adapter, it can be played on any VHS-format VCR.

Unlike other camcorder formats, VideoMovie can plug right into your TV set for playback without any other equipment. We even give you the cable to do it. And we'll make you'll find the picture quality absolutely superb.

VideoMovie has instant replay through the eyepiece, a fast (in 20) lens for shooting in low light, a 5X zoom, auto exposure, freeze frame, and on and on.

Check out the VideoMovie at your nearest JVC dealer. We've put movie-making right in your hands.

JVC

A 1984 magazine ad featuring the JVC GR-C1.

RCA VideoDisc (CED)

If you thought that you have seen all the existing audiovisual formats, you may not yet know this true rarity, which, how could it be otherwise, emerged in the prolific technological era of the 80s. It is a player to watch printed movies in **vinyl** format. Yes, you read correctly: **vinyl**. The contraption in question was the **RCA brand VideoDisc** for playing **CED** (*Capacitance Electronic Disc*) records which were in appearance like audio vinyl records, except that they contained video in their grooves. Some grooves, unlike audio discs, had to be extremely fine, because video information required more space than audio, so the surface of the disc was used to the maximum of the 12 inch disc. They came protected by a PVC plastic casing, which also served as a cover.

In terms of image quality, it was the same as happens with music records, it depends of the manufacturing quality and duration of the content. The quality of the format was often acceptable (very similar to VHS) and also the imperfections, with jumps in



El VideoDisc (RCA) fue un formato anterior al LaserDisc (MCA/Phillips).



Un anuncio de VideoDisc de la época.

the image, unintentional glitches (how modern!), static... too many hitches for a product intended for the mainstream market. Despite the fact that at the time of its release the sales were not bad in the USA and the UK, things turned ugly to the point of becoming a resounding failure that led RCA to bankruptcy. However, in Japan it had relative commercial success, staying for several years more.

To find out more about the Videodisc I recommend you watch the "Techno-man" YouTube channel, and if you are brave and want to buy a player and discs, watch on internet portals, they appear on Ebay from time to time, as well as on other used item websites, mostly in the UK and USA.

Javi RESONANCE

Low pass filter

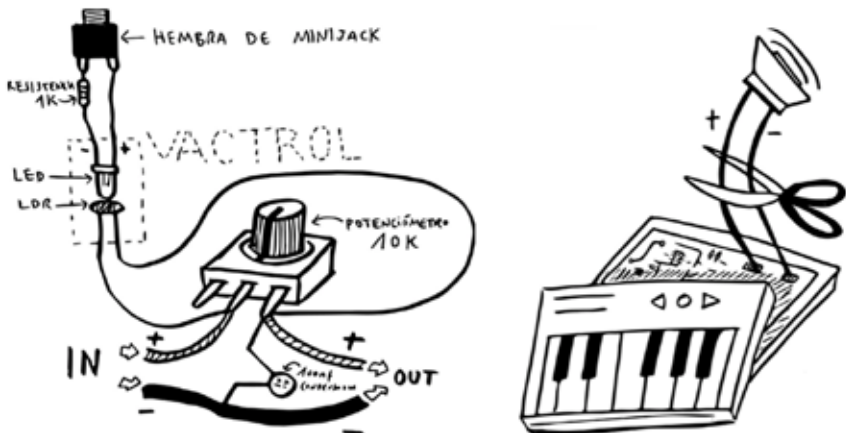
A simple modification for your toy keyboard

By OH Brava Sura

Inside the world of **circuit bending** there are lots of ideas that not only result in connecting things from the circuit itself, but also in adding more things to it. This is the case of the **passive LPF** or **passive low pass filter**, which is characterized by allowing the passage of the lowest frequencies and attenuating the highest frequencies. The idea is to make a small modification, with few components, that does not need power, hence they are passive. The filter will also have a CV control so that it can be controlled by an external signal such as an LFO, or an envelope, coming from our modular. To do the CV control part, we will use a homemade

vactrol by joining an LED (white light) and an LDR and covering it with opaque adhesive tape, or a small thermoplastic polymer tube (what is intended is that the LDR only captures LED light).

To make this modification you will need: 10k pot (x1), 100nf capacitor (x1), LDR (x1), LED (x1), thermoplastic polymer or opaque adhesive tape, cable, scissors, tin and soldering iron and a female mini jack connector. We will connect the components as it appears in the image. Pay special attention to the LED, its + leg is connected to the + of the female, and between its leg and the GND of the female we must put a 1k resistor.



Now all that remains is to open the keyboard, cut the cables that go from the circuit to the speaker and connect the filter that we have built, joining the cables (the + with the + and the - with the -) and taking into account that the IN are the cables that come from the circuit and the OUT are the wires that go to the speaker. This project can also be assembled in a box or panel, like a pedal or external module, you just have to put a female in the IN and another in the OUT.



Orden de conexión de la cadena siendo el primer pedal y 8 el último.

The order of effects pedals

Is there a correct order? The answer is no. Music is free and you can do whatever you want, but there is a logical order and this can be a good starting point for those who want to organize their pedalboard.

- In general, I recommend that you start with **Fuzz** pedals, especially if you use vintage models, with silicon or germanium transistors.
- Later, if you use **Wah-wah**, you can place it after the Fuzz, although many people prefer it before.
- It's time for the **Compressor**. It is important that it is before the distortions so that it does not generate too much noise.
- **Pitch Shifter** and/or **Octaver** can be

a good option after the compressor.

- **Distortion** and/or **Overdrive**. If you use both, my suggestion is to put the hard clipping distortions first and soft clipping second, since in general low gain pedals, like the Tube Screamer for example, have the mids more accentuated and help your distortion sound to appear more in the mix, when they are pressed together, for example.
- Now comes the **Booster**, and it is generally used in solos to increase the volume.
- **Modulations** (Tremolo/Chorus/Phaser/Flanger) as a basic rule, go after the distortions and after the Booster (if you use one). Next comes the Delay and lastly the Reverb pedal.

Other Effects

- **Looper:** It is usually used last in the chain. Sometimes it is seen second to last, before the Reverb.
- **Tuner:** Usually at first, but I suggest after the fuzz (if you're using a vintage model like the Fuzz Face, Big Muff, or Tone Bender that are true bypass).
- **Envelope Filter:** It can be in the position of the Wha-wha, or after it, since they act in a similar way and the Wha-wha is more sensitive to impedance as is the case with the Fuzz.
- **Equalizer:** Between Distortion and Booster is a good place for him
- **Uni-vibe emulator pedal or Leslie:** It can be used at the beginning of the chain (after the Fuzz), or even together with the modulation pedals, I would put it as the first of the modulation.

Curiosities

1. **Tremolo** after reverb (like on vintage Fender amps).
2. **Booster** (like a preamp) before the distortions to "warm them up".
3. **Phaser/Vibrato** at the beginning of the string, simulating Rotary Speaker. I personally love this option and I usually use an MXR Phase 90 or Electro Harmonix Small Clone to emulate these sounds.
4. **Reverb** (spring type, for example) can be used in the amp's effects loop (if your amp offers this option).

T.H. Gomes

instagram.com/weekpedal



Pedals on stage at El Sótano Analógico during the performance of Èlodie / Morirán todos.

EL SÓTANO ANALÓGICO

Events nov/dic 2021: Begoña Vega & Yeray Navarro | Elodie | Morirán todos | Introversión | Cata | Troya



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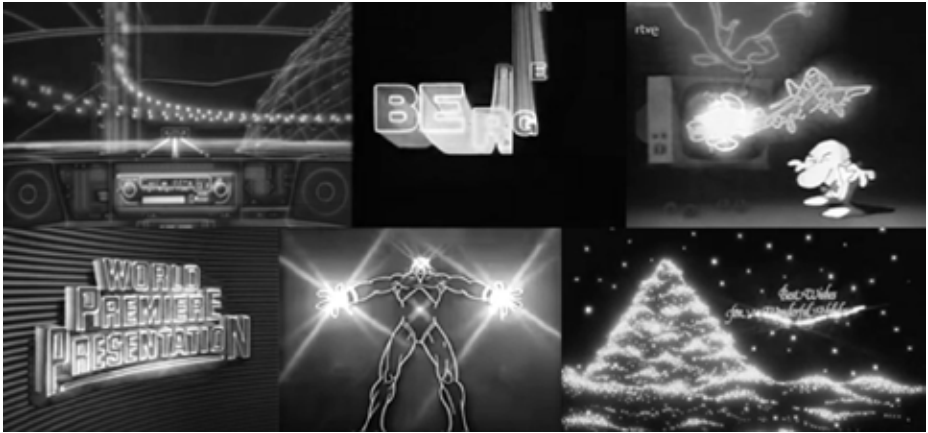
SONY



SONY



SONY



First row from left to right: Ad produced by Marks and Marks / Ad produced by Robert Abel / Header of "Y Sin Embargo te Quiero"

Second row from left to right: Intro to present HBO films, one of the most expensive in history / technique demonstration film by S. Lisberger / Cascom-Cinema Screen Services piece

Backlit Animation: animate with light

In the 1970s, with the popularization of television as a means of mass transmission, and especially the discovery that in advertising, the product was even more attractive if it was presented between flashes, sparkles, brilliance.

Until then, the way of working with light in video was using an analog-electronic device called **Scanimation**, much faster than traditional animation, but which had been reduced to a few sectors of television, since its results did not give the cinematic quality that the client was looking for. The other option was through traditional animation, where the animator painted the highlights with white paint, but it did not produce the

desired sparkle, or aura that is generated around the light, not achieving the sensation of brightness. Although there were examples where something similar to backlit animation had been achieved, as in **Peter Pan**, it was not by far the usual.

It was at the end of this decade that an attractive method of animation became popular, laborious in its execution but very realistic in its finish. Also called **Underlighting** or **Bipack Glow**, it consisted of cutting a black background where the brightness was wanted, and projecting a light from below towards the camera, producing the desired effect in several passes over the film, frame by frame.

The greatest exponent of this technique is the 1982 film **Tron**, inspired by a small film made by **Steven Lisberger** in which a giant threw glowing disks. In practice, performing the glow effects was laborious, slow, ineffective, and expensive; so much so that only a company like **The Walt Disney Company** could carry it out... but with an aesthetically very suggestive and unrepeatable result.

With the establishment of the *gamer* aesthetic, as the standard scenery of the most watched streamers, probably inspired by this movie, this technique may have a new resurgence, since not even the most advanced 3D or motion graphics programs achieve such realistic results in terms of to the brightness on camera.



Poster de TRON (Walt Disney, 1982)

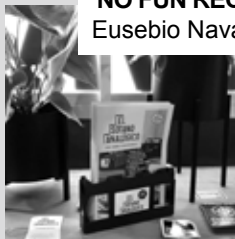


POINTS OF SALE OF THE FANZINE:

LAS PALMAS DE GRAN CANARIA



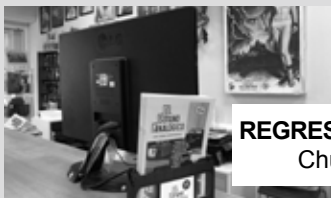
EKAMAI CLUB
Maltases, 18



NO FUN RECORDS
Eusebio Navarro, 28



TALLERES PALERMO
Rep.Dominicana, 18



REGRESO AL PASADO
Churruca, 35

SANTA CRUZ DE TENERIFE

EQUIPO PARA
La Marina, 4

Or just sent us an email to: elsotanoanalogico@gmail.com



The duo formed by Raúl and Oscar on stage with one of their bizarre productions.

¡SOMOS MALASPECTO!, ¡TENEMOS MALASPECTO!

Malaspecto is a minimalist duo of obsolete electronic pop and punk attitude formed by **Raúl Sánchez**, **Oscar Saturno**, an early 1980s **Casiotone MT40**, and a mop named **María Elena**.

Malaspecto was created in La Laguna (Tenerife) in June 1999, when Raúl and Oscar were studying biology and in the midst of the effervescence of university life in La Laguna, with hundreds of venues offering live music and nights washed down by liters of alcohol. At that time, Oscar and Raúl were already part of the Laguna music scene with the punk group **El Capitán Esmegma y sus Poblaciones Nocturnas**, where they were largely responsible for the lyrics and compositions.

The duo emerged to give free rein to an unassuming psychotropic imagination, having the formula of the format very clear, Raúl controlling a hypnotic **Casiotone MT40** playing bass and drums, and Oscar constructing absurd lyrics loaded with university hedonism and generational hymns such as *Somos Malaspecto*, *I've fallen in love with my TV*, *My imaginary friends don't want to be my friends* or *I'm a bad influence on myself*, among other great hits by this duo that leads the movement **cutreluxe**.

Its main influences are very evident and come from the countercultural emergence that emerged in our country at the beginning of the eighties, having as references: **Derribos Arias**, **Aviador Dro**, **Glutamato ye-ye**, **Almodovar** y **Macnamara**,

or foreign artists like **Sucide** o **Soft Cell** (I would even dare to say that the British **Sleaford Mods** could be part of their most current influences, but I could not say this).

Malaspecto's main strength is its disastrous and funny direct, its staging is very eccentric and its scenery is a kind of compulsive accumulation disorder. Dressed in the most bizarre way possible, surrounded by all kinds of knick-knacks, including Mrs. **María Elena** -a mop that they use as a banner, perhaps a nod to the antihero **The Toxic Avenger**.

The group was very active between 1999 and 2005, offering endless concerts in bars, venues, and university flats in the Canary Islands, as well as occasional shows outside the islands taking their brand new **Casiotone MT40** around Salamanca, Ferrol, Barcelona and Madrid.

In 2005 the project suffered a major stop and Malaspecto disappeared from the island's music scene for 9 years, but in 2013 they returned to the stage thanks to the insistence of their fans on social networks who proclaimed their reappearance. Probably in these pandemic times we need the help of **Maslaspecto** to overcome the post-Covid syndrome and rejoice one day singing his most successful chorus out loud., **somos Malaspecto, tenemos malaspecto.**

Víctor Herrera



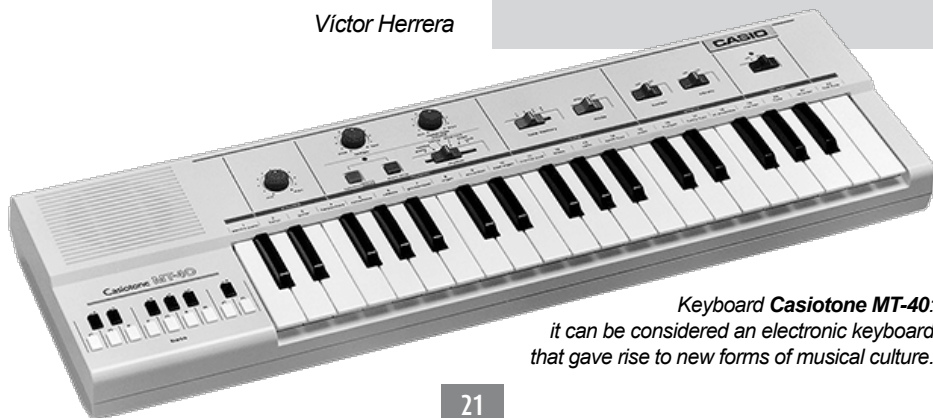
Discography

- Malaspecto (Ruin Records, 2002)
- ¡Qué poca vergüenza! / Canciones obsoletas” (El Hombre Bala Records, 2017)
- Aléjate de esto / Próximos fracasos (El Hombre Bala Records, 2018)

Their albums are also available on various digital platforms such as **Bandcamp, Spotify, iTunes, Deezer**, etc, where you can torture your neighbors by playing the boom box at full volume...

Follow Malaspecto at:

www.facebook.com/somosmalaspecto/



Keyboard **Casiotone MT-40:**

it can be considered an electronic keyboard that gave rise to new forms of musical culture.



GAELCO, the spanish Capcom

It was the 80s and 90s when young men, now in their forties like me, melted coins in amazing machines. Among the smoke, some billiards, table football and many walls covered with the playmates of the month, there were those arcades that made our imaginations fly based on pixel art. Games from distant companies like **TAITO**, **CAPCOM**, **NAMCO**, **SEGA**, **KONAMI** or **SNK** stood out in those halls of yesteryear but, meanwhile, foreigners, the majority from the lands of the rising sun, stood out a Spanish developer called **GAELCO** that, in the 90s, was responsible for the creation of a series of great games that made us enjoy here and beyond our borders.

To get into the situation, it is necessary to go back to the early 1980s, when three young engineers, recently graduated from the Polytechnic University of Catalonia, came together under the name of **ELECTROGAME** to make modifications to arcade boards from the Japanese country. Among these mods, it is worth highlighting the improvement in the gameplay of **PACMAN**, **MOON CRESTA** or the possibility of entering our initials at the end of the game in the game **SCRAMBLE**, a novelty only

previously included in the **PACMAN** game. But, above all, this trio is held responsible for being the creator of the “**CONTINUE PLAY?**”, an implementation that gave the player the possibility to continue the game from the same point where he left it. This invention was introduced, shortly after, by all the developers in the world in their respective games.

A little later, in 1983, and within the company **TECFRI**, the trio would go on to create a number of moderately successful games, including distribution in Japan. But it is in 1985 when they decide to set it up on their own and **GAELCO**.

We will have to advance to the 90s to start talking about what, for those who write to you, are the 10 most notable arcade games of the brand.



- **1991, Big Karnak**: First bombshell with a level of quality comparable to that of any arcade game from the Uni-

ted States or Japan. This action game, set in ancient Egypt and with a certain resemblance in its gameplay to Ghost and Goblins, which has an impressive technical bill and graphics, shook the national scene and turned it upside down.



- **1992, Thunder Hoop:** Masterpiece of action in the purest run and gun style, with a protagonist who clearly shot **Goku**. Quite a success, since **Dragon Ball** was an undisputed success worldwide. This fun game, inspired by **Toki**, was the first to have some impact abroad, especially in Japan, and eventually had a sequel.



- **1993, World Rally:** Perhaps one of the arcade games with the greatest impact and most remembered from the Catalan developer. An imposing rally-type racing game that sold countless units and served as the inspiration for everything that would come after. This game also has a second part. As an anecdote, comment that the image of the game was going to be Carlos Sainz but, after leaving the Toyota team and for reasons of image rights, the company was forced to pick up cable. A little later, **KANEKO** tried

to copy the plate with his **1000 Miglia** and was sued by **GAELCO** with null results.



- **1994, Alligator Hunt:** A killer *shoot 'em up* with a masterly technical bill and whose passage through the halls was undeservedly discreet. Two little skaters willing to defeat an entire alien horde is the theme of this 90's gem.



- **1995, Biomechanical Toy:** *Run and gun* developed between **GAELCO** and **ZEUS**. Fantastic and bizarre game with characters and settings worthy of Dalí's own imagination. Like its predecessor, **Alligator Hunt**, it was moderately successful, since in the mid-90s, polygonal and three-dimensional graphics were taking over the market.



-**1996, Speed Up:** The hit on the table of the brand to enter the world of three dimensions. A fun racing game, with a very successful sensation of speed,

striking graphics and that left a good taste in the mouth. **NAMCO** was their distributor in Japan.



- **1997, Surf Planet:** With this arcade the house was thrown out the window. If descending at full speed down a snowy mountain on the back of a snowboard was something radical, imagine it now in the company of the best national indie bands of the moment. **Dover, Sexie Sadie** and half a catalog of **Subterfuge Records** played in this game.



- **1998, Radikal Bikers:** The super success that caught everyone off guard. After some recent releases with little notoriety, and the emergence of 32-bit consoles in the market, **GAELCO's** friends had little hope, but it was this game starring some motorized pizza delivery men that gave him his well-deserved reward. Worldwide success that even had its conversion to **Playstation**, making it the first Spanish game to achieve such a feat. It was so innovative and fun that some time later **SEGA** would present its **Crazy Taxi**, with a very suspicious resemblance to that of our beloved delivery men. In the United States it was distributed by **ATARI** and in Japan by **SNK**.



- **1999, Football Power:** Sports simulation that was a sensation in the halls, since the piece of furniture, in addition to its arcade controller, was accompanied by a ball that had to be kicked. A game with amazing camera perspectives for the time.



- **2002, ATV Track:** Game based on driving QUAD vehicles. The objective, to reach certain goals with time limits. The piece of furniture mounted a QUAD chassis and the handlebar transmitted vibrations, increasing the sensation of realism.

Today, the **GAELCO** company is still very much alive, although, unfortunately, not as a video game developer. Now they are dedicated to manufacturing dart machines with which they have achieved great sales success. You know, renew or die.

It must be said that, after these wonderful games, and before, there were many more, of different bills and always with a masterful quality. These mentioned are just a sample: They are my **Top 10** from **GAELCO**.

Rafa Daza Varea

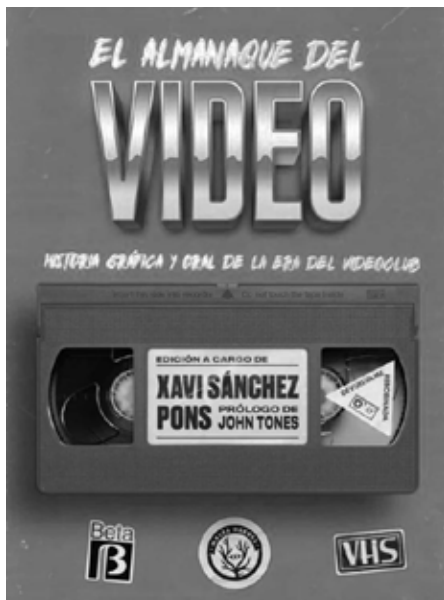
The video almanac

Graphic and oral history of the video rental stores

Xavi Sánchez compiles in the 194 pages of **El Almanaque Del Video** (*The Video almanac - Graphic and oral history of the video rental stores*) all the history around the **VHS** (Video Home System) format from 1971 to the present. With a foreword by **John Tones**, a cultural journalist, the book is divided into two parts: the first, **Video timeline**, is an illustrated year-by-year summary of the most relevant events in the VHS world, such as technical innovations, posters and elements of old video stores, selected films and other curiosities of the VHS fandom. The second, entitled **Oral History**, combines graphic material such as covers and posters of rarities published in this format, with small stories written by people with deep roots and extensive knowledge about this cultural niche that is arousing more and more interest in the general public, including generations born in the digital age.

Although the book takes a journey in an endearing and nostalgic tone, focused on those who lived their youth in the 80s and 90s, the golden age of video stores, it reveals how new concepts and forms of life are born around the turn of the millennium. to a format that was thought extinct: the **Found Footage Festival**, the web **Everything is Terrible!** or documentaries and movies like **Rewind This!**, **VHS Massacre**, **VHS Revolution**, **Rebobinando**, **Videoman**, **VHS**, or **Rent-A-Pal**.

In summary, a reading not only recommended for geeks of the format or nostalgic, but also suitable for all audiences.



Book cover of *The Video Almanac*.



The Found Footage Festival has been held since 2004 and it projects VHS tapes found in the garbage and in garage sales.

Lost call

Beginning in the 2000s, mobile phones began to have smaller antennas, sometimes retractable, sometimes fixed. But suddenly one day they disappeared, they really got embedded inside the mobile itself. Smartphones did not exist at that time, but already in that decade they began to have certain advantages over landlines, and not only because of their mobility. **Short Message Service (SMS)** was a communication method of the mobile service with its clients, but later its users were allowed to send SMS between them. At first it was as expensive as a short call. But immediately its popularity caused prices to drop to about 15 cents per message, it was still expensive but it was cheaper than talking for a single second on the phone. Its limitation of 160 characters per message, only capital letters and without the possibility of accents, made us change our way of writing radically with that of our elders. We used K instead of Q, X instead of CH, and some smileys written with punctuation marks and deciphered by a collective knowledge.

Sometimes these SMS did not arrive or took minutes to arrive, and some of us knew tricks that, although they cost more money, you could know if it had arrived, it was not a double blue check of reception and read, but it was quite an advance. *N# at the beginning of the message tells you if the SMS arrived, *O*N# the same but anonymous, it depends on the operator. There are many more codes, if you want to know more look for **USSD Codes**, because surprisingly they are still working in 2022. Just this year marks 30 years since the invention of SMS.

We could know what number was calling us or hide ours, play simple little video games on a black and white LCD mini-screen, or have our address book, which was a great advance. With the landlines we had at home we couldn't do anything at all except calls. And the paper agenda.

RINGTONES and MMS

Another differentiating element was the **ringtones**, no, I'm not talking about polytones, that's too modern. Ringtones were like MIDI files that you could compose yourself or that you could buy via SMS. A tone had the limitations of not being able to sound more than one piercing beep at a time.

The **MMS** passed without pain or glory, because they offered to send images, text, audio, but at a price that we were not willing to pay. Something like 1 euro per MMS message.

LOST CALL

But although technology was improving, the real king was the **misted call**. At least in Spain, making a missed call was so popular because making a "call and hang up", as they said in some localities, was the picaresque way of notifying without spending money. First, a few days before, you agreed with someone to meet and "give them a missed call" so you warned that you were arriving at the meeting point in 5 min. If you received 2 or 3, call me, please or... where have you been?

Without a doubt, the mobile phone changed our language, our behavior and our way of seeing life. At that time in a different way than current smartphones. I wonder what is in limbo where all those calls that were lost forever are found.

"New" titles in VHS for rent:

The Mommy Murders (1994)

Director: John Waters

Black comedy in which a murderous mother without qualms who gets ahead.



Alien Predator (1985)

Directed by: Deran Sarafian

Three teenagers and a scientist battle alien microbes that nest inside humans.



Simple Men (1992)

Direction: Hal Hartley

Two brothers searching for their father meet characters as misfits and eccentrics along the way.



Max Headroom (1985)

Direction: A. Jankel, R. Morton

In a post-apocalyptic future, a successful reporter investigates a strange case of deaths related to a new type of television advertising.



Paris, Texas (1984)

Director: Wim Wenders

A man walks through the Texas desert without remembering who he is. His brother looks for him and tries to remind him of what his life was like four years before.



Flash Gordon (1980)

Director: Mike Hodge

Dr. Zarkov, a scientist expelled from NASA, travels in a space rocket with the young rugby player Flash Gordon and his friend Dale Arden. The three will try to save the planet from the threat of Emperor Ming of the Mongo kingdom.



Cuando no teníamos WhatsApp

When we didn't have Whatsapp we met by text message and they charged us a bundle. But when we didn't even have a cell phone, we met on MSN Messenger. Go years those in which each one did not look at the mobile at dinner at all times without disrespect.

I loved it because we talked to each other, we played daring things like Strip Poker or we had barbecues at each friend's house, we went from concert to concert drinking beer or calimocho. €5 was the most we spent a night.

We made love on the beach without fear of being filmed or photographed. Since now we all have a camera on our mobile. After all, we were freer.

I remember that the way to tell someone that you liked them was by giving them a touch on the mobile in an unknown way. I met my second boyfriend like this. I gave him a touch of those and with luck he took it by accident. we were five years together.

When WhatsApp didn't exist, we didn't throw relationships away like we do now. We didn't use each other, we squeezed each other, we enjoyed until the last moment.

My adolescence was the best of all and I was very happy. In fact my best years were those so far.

I don't know how many mobiles I lost. One filled with water, another I lost and another was stolen and nothing happened when those things happened. Now you lose your phone and it's the end of

the world.

Today we cannot be more than three hours in a row without being in contact with other people. If they don't know how we are, our parents are already calling us. We don't have the freedom we had before. we are controlled.

I remember chatting with unknown people on chat terra or creating a badoo profile for no reason. Because a cousin told me. Although nothing good was ever found.

But in conclusion:

Life was different and we enjoyed every moment. Life tasted better.

Sometimes I think I wish there was a digital black-out. How would we live? Resources eventually run out. There will come a time when we cannot buy mobile phones, and then we will have to face what we used to do before.

In my experience I spent two weeks with an analog mobile. Yes, I tried it. On the one hand it was liberating because you weren't receiving messages every moment. And on the other hand it was almost impossible to contact people to meet because people no longer pick up the phone. I was missing a lot of things. The apps for the events now have positive things. And the chats to inform you of what's around the city too. I'm not saying that everything is negative.

I think there should be a balance between what was before and what is now. So commit life without being glued to your mobile. Everything can be had in moderation.

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Piezoelectric mics

Introduction (Part 1)

Piezoelectric mics, also called buzzers or contact microphones (depending on their application), are a component normally made up of a copper plate and a central ceramic plate that also deforms when receiving electricity, vibrating and generating the sound waves received, serving as a buzzer to emit sounds in alarm clocks, metronomes... But it also works in the opposite way. If we press and deform the piezo it will generate an electrical charge that is stored in a capacitor and would be able to turn on a small LED, at least momentarily. And it is, used in this way, when it serves as a microphone, since that vibration is transmitted to the device that collects and converts the signal into sound.

I have to clarify that I am only going to focus on piezos created to emit and collect sound, since there are many other types of piezos and applications.

But in the end, what do they have to do with music?

We can find piezos as contact microphones for guitars, violins, pianos, or in electric drums, used as triggers, that is, they convert the signal into MIDI data. But we can also buy them very cheaply to give them the use we want and wherever we want, such as applying it to a can with springs.

But the most interesting use for me is when we work with them in fields such as sound design, sound art, experimentation, creation of our own instruments, sound boxes, and other environments that turn them into creative tools. It is in this creative part where I want to go a little deeper and show some of its uses, advantages and disadvantages.

Yeray Navarro



Una parte importante del nuevo videoclip de Dailos se rodó frente a nuestra pared de televisores.

Filming of the video clip: **Dailos Minguillón | Miénteme**

At the beginning of December, **Dailos Minguillón** and the team from the **Tropicarian** production company came to **El Sótano Analógico** to shoot part of their new video clip, *Lie to me*, taking advantage of the wall of tube televisions that we have in the studio. We also premiered that day a low smoke machine that we will use in future events.

The recording was a success, and after a few days of editing, it was uploaded to the networks where a few days later it already had tens of thousands of reproductions.



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