

CYBERDELIA 2 CYBERTHON MY TWO BOB'S WORTH



INDEX

		pre-face[book]	p02
		quick interlude	p03
		fellowship of the ping	p05
1991	Cyberdelia	[the doco]	p07
1991	Cyberdelia:	[remix] & [rmitv mix-up]	p09
1991	Cyberthon-I:	[for the mind body and soul]	p10
1992	Cyberthon-II:	[the virtual transmission]	p12
1992	Cyberthon-III:	[the underground connection]	p17
1994	Cyberthon-IV:	[psymmetry in psyburbia]	p20
1995	Cyberthon-V:	[spectrum]	p22
1995-6	Cyberthon-VI:	[vat]	p25
		end game	p26
		participants	p28
		the end[less]	p35

PRE-FACE[BOOK]

Before I proceed, I would first like to state that this document is not intended to be an exhaustive academic analysis or critique of the Techno, Tekno, Rave or Cyber cultures that emerged in Melbourne c.1987 onwards. I think such endeavors may be better suited to a more seasoned academic writer.

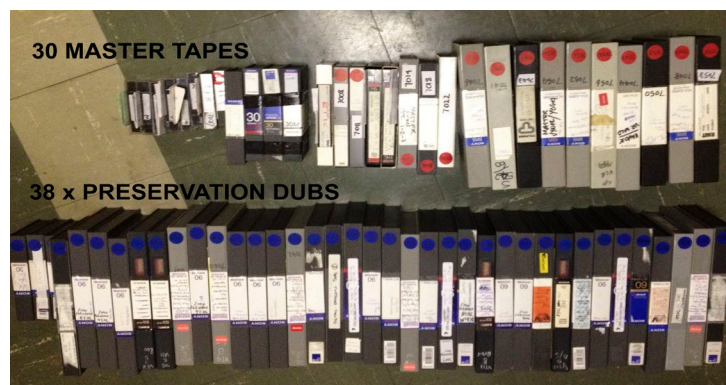
Instead, this is a raw and spontaneous collection of memories, rants, raves, references, anecdotes, facts and notes that I have recalled and discovered since the late 80's, and particularly rediscovered whilst I prepared the recorded Cyberthon tapes (mastered through c.1991 to 1996) for the ACMI archives.

While attempting to research the relevant Cyberthon information, it became clear that covering every aspect of this subject would require an immense investment of time effort. Thus, I primarily focused on consensus, known facts and my subjective experiences. Some colleagues had proofread relevant sections of this document for corrections where needed.

I think what mattered for me also in writing this document was the penning of perspectives and ideals which fueled my passion to continue collaboratively creating these events, resulting in a remarkable collection of shared creative experiences. I hope other colleagues who participated could share their personal experiences and facts as they see it in whatever appropriate media format they chose, including within the ACMI archives to be associated with the Cyberthon archives for all to experience.

In the subsequent sequential sections of this document, I will try to outline each of the series of planned and serendipitous events that spurred on the five years of evolution, from the formulation of the Cyberdelia documentary up until the fifth live Cyberthon event – and a little beyond.

For now, it is important to note that I ended up with the responsibility of safeguarding the surviving thirty Cyberthon master recording tapes. These master tapes were stored in a cool, dry cupboard at my parents' house until c.2006, after which time they remained in the cool, dry SKA-TV archives until May 2013.



Master VHS, SVHS, HI-8, Lo & Hi-band Umatic & Preservation SP-Beta tapes The future of these tapes after decay sets in

Not that I really chose to be the keeper of such a responsibility, but to quote Steve Middleton, “The Cyberthon was your baby, Adem.” The tapes could not just be left to disintegrate into oblivion one electron at a time. Too many incredible talents were involved. The persistent thought of needing to do something with the tapes lingered for years – I could not rest until an appropriate solution presented itself.

The catalyst for action came from the very source that initiated it all i.e. through public TV. This time via Peter Lane and Steve Spangaro. At the time, Peter was coordinating SKA-TV's archive collection project, funded by a Community heritage Grant, partially in response to ACMI's call for community TV archival material for its Memory Grid digital content exhibit c.2002. Peter and Steve had approached me to gain access to the sub-master of the Cyberdelia documentary, directed by Steve. It was at this point that I signed the necessary documents to add the Cyberdelia tape into the ACMI's archives.

It was approximately three years after Cyberdelia was digitally archived by ACMI that meaningful action began regarding the archiving of the Cyberthon tapes. Following discussions with Peter at SKA-TV and in-turn with their in-kind support of forty recycled SP-Betacam tapes; used to make the preservation-dubs from the master tapes. All via 24/7 access to the cozy SKA-TV dub-rack of eclectic tape players formats.



Selfie taken by Adem Jaffers whilst dubbing the Cyberthon master tapes at SKA-TV c.2014 – On route to ACMI with tapes.

There was an immense amount of documentation made during the collation, dubbing, logging and information gathering throughout the lengthy archival process. Thankfully, Susan King maintained many documents created over the 1991-95 years of Cyberdelia and Cyberthon productions. All the documents were photographed using a 35mm DSLR, then transferred to CD for archival along with the master tapes.

The entire dubbing and scanning process took approximately seven slow years, though the archival process continues at the writing of this document. Thanks to ACMI's incredible support, particularly from Nick Richardson and his Collection team comprising Candice Cranmer and Ben Abbot. The digitised tapes gradually became available, drip-fed to public release via ACMI's website and YouTube channel.

QUICK INTERLUDE

Ahead of raves, acid-house was ablaze, and in the wake of the Max Q 'Monday Night by Satellite', and during the production of Third Eye's music videos 'The Real Thing' & 'Pray', a period spanning c.1987-90. Director Jeff Jaffers and musician Ollie Olsen had lived together in the legendary Marine Parade share house in St Kilda. They hosted weekly gatherings centered around emergent technologies at their home.

These informal gatherings brought together interesting and regular guest speakers to discuss all things Tekno-Cyberdelic. Covering topics ranging from modems, computers, chaos theory, cyberpunk ethos, virtual reality, science fiction, futurism, techno/acid-house (electronic) music and other related topics. We also ventured on excursions together, such as attending a lecture by Timothy Leary at Swinburne Uni.

From memory, attendees included practitioners such as Jeff Jaffers, Ollie Olsen, Gus Till, Geoffrey Hales, Troy Innocent, Dale Nason, Adam Brown, Des Amos, James Widdowson, Damien Morton, Jim Boldiston, Andrew Till and me. Each attendee would discuss emergent technologies that related to their craft.

This informed the exciting ideals of the time and marked an incredibly formative and mind-expanding time of collaborations. For me personally, a passionate deep dive into digital and analogue video art, which became the underpinning impetus for Cyberdelia, the Cyberthon's, and entry into the dance party scene.

SERENDIPITOUS SCANDAL

So, where do I kick off this serendipitous journey. Given that this story revolves around the magic of media, it only makes sense to tell-a-vision of the Cyberthon's from where the journey began - public TV!

I learned in more recent times that the only existing master tape of the original RMITV Station ID had a rather ambiguous label on its spine, 'Peacock.' This animated logo, crafted by the talented RMITV Amiga tech-guru, Attilio Gangemi in c.1987. The ID was said to resemble the vibrant tail of the NBC peacock TV ID - thanks to the Amiga 500 Deluxe Paint legendary colour-cycling tool.

Unfortunately, this singular treasure met its untimely demise when the Federal Police raided the RMITV tape archive room c.1988. Their mission? To confiscate any tapes labelled 'PEACOCK' - and they weren't just after any old, feathered friend. They were hunting for a (hacked) recording of a mobile phone conversation between Andrew Peacock and Jeff Kennett from early 1987, where they both unleashed a tirade of verbal character assassinations upon John Howard.

This infamous tape had found its way to RMITV through Mr. X, a member of the activist group 'People for Equality Not Institutionalization'. The recording first aired on RMITV 1987, and was re-broadcasted in 1988, likely just as Keating and Howard were positioning themselves for the 1990 Federal Election. Bob Hawke was the Prime Minister at that time, and the broadcast made quite an impact!

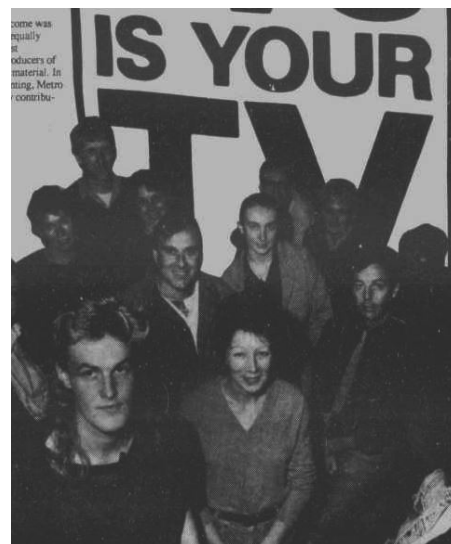
Apparently, the 3AW Talk show host Steve Price lived close to the RMITV test transmitter situated near Doncaster Shopping Centre, receiving the TV signal over mainstream signal loud and clear. Disgruntled, Steve Price brought the matter up on his radio show, which likely prompted the Federal Police, to swoop in and secure any sensitive material from the RMITV archives that might affect Mr. Peacock. Yes, sensitive indeed - they colloquially described Mr. Howard as a 'drop-punt', four times!

A couple of RMITV members, including Station Manager Steve Middleton, made statements to the Police, claiming they didn't have the mobile phone recording. Though without those members knowledge, Mr. X was searching the archives for any tapes labelled 'Peacock', which were promptly disposed of.

With RMITV regularly airing of news programs during the test transmissions, there were likely plenty of tapes with the 'Peacock' label floating around. In a tragic twist of fate, the RMITV ID tape, simply labelled 'Peacock', was accidentally discarded. RMITV found itself ID-less, until c.1990. Fact or Fake News? Mostly fact! Only deeper research will unravel the exact truth behind this ironic and humorous tale.



The Age, 14/12/88 Pg.4



Filmnews - Trove.nla.gov.au 1988
Steve Middleton pictured far right

FELLOWSHIP OF THE PING

Fast forward several years. The very same Steve Middleton had become something of a legend in the public TV circuit, whom I also consider to be one of the grandfathers of public TV. Unknown to me at the time, Steve and Attilio had previously collaborated in live events at RMIT's Glass House Theater with local indie rock bands c1990, mixing animations using Amiga's and Fairlight's live-to-air using an RMITV test transmission, so they were both no strangers to pushing the boundaries of new-media.

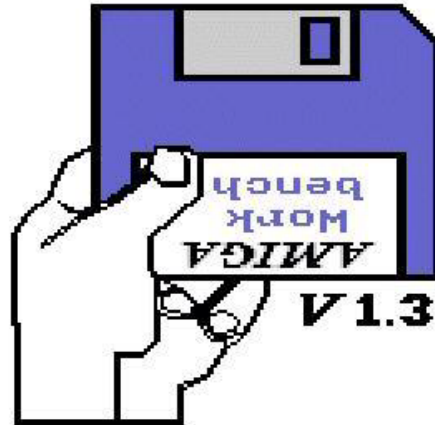
Through 1990-94 I was studying an Associate Diploma of CAAD, the first Multimedia TAFE course at RMIT TAFE. A friend and RMIT Design student Dale Nason (of Cyber Dada) had invited me to the RMIT School of Art and Design Amiga Lab to explore the treasure trove of Amiga's available. This is where I formally met School of Communications lecturer Steve; we gelled immediately.

Soon after, Live Studio Director Steve introduced me to Liam O'Hara, the RMITV Station Co-Manager and Producer of the flagship RMITV show called 'Under Melbourne Tonight'. Liam had extended an invitation to me to create a new animated RMITV Station ID for the upcoming seven-day test transmission. After all, the original Station ID 'peacock' tape had, shall we say, 'flew the coup'!

I animated the ID using Deluxe Paint and Imagine 3D software on an Amiga 500 that I'd obtained from Des Amos for \$500. The fractals were rendered at the Amiga Lab on multiple Amiga's running FractalV2. Ollie Olsen provided the soundtrack. The ID was met with very positive responses from Liam and other RMITV members. I believe the ID remained in circulation for several years before it's refresh.



Amiga 500 Computer and 1048s monitor



Amiga Workbench OS boot screen



Fairlight CVI video processor



RMITV Station ID animated by Adem Jaffers



RMITV students, from left, Stephen Woods, Liam O'Hara, Julia Coffey, Aron Finn and Kylie Slattery get ready for their fifth test broadcast by installing a transmitter atop the Doncaster Shoppingtown tower.

RMITV on air for a week

RESIDENTS of Doncaster, Bulleen and several north eastern suburbs will discover an additional television station when they tune into their television sets this week.

RMITV spent much of last week finalising preparations for the fifth test broadcast which runs from Sunday, August 19 to Sunday, August 26.

On Friday a small group of technicians converged on Doncaster Shoppingtown tower where they installed the transmitter which will bring the broadcast to the public.

A spokesman for RMITV, Mr Liam O'Hara described the test

broadcast as the biggest and most exciting yet. The first broadcast was in August 1987.

According to Mr O'Hara, the programming will concentrate on community issues, news and entertainment.

"We have a strong community based programming policy," he explained.

Organisers of the broadcast are hoping to reach 900,000 people within the test broadcast area, a significant improvement over previous test broadcasts.

RMITV is Australia's first student-run public broadcasting station and includes students from Rusden, Footscray, Melbourne, Monash and RMIT campuses.

Several new productions which go to air this week include two documentaries on the Melbourne Olympic Bid and the Very Fast Train issue.

There will also be contributions from the Melbourne Super 8 Film group, the Fringe Network Film and Video festival and other members of the Public Television Consortium.

RMITV can be received on UHF 31 and is being broadcast from 4 to 11.30 pm until Friday, August 24 and from 1 to 11.30 pm on Saturday, August 25 and Sunday, August 26.

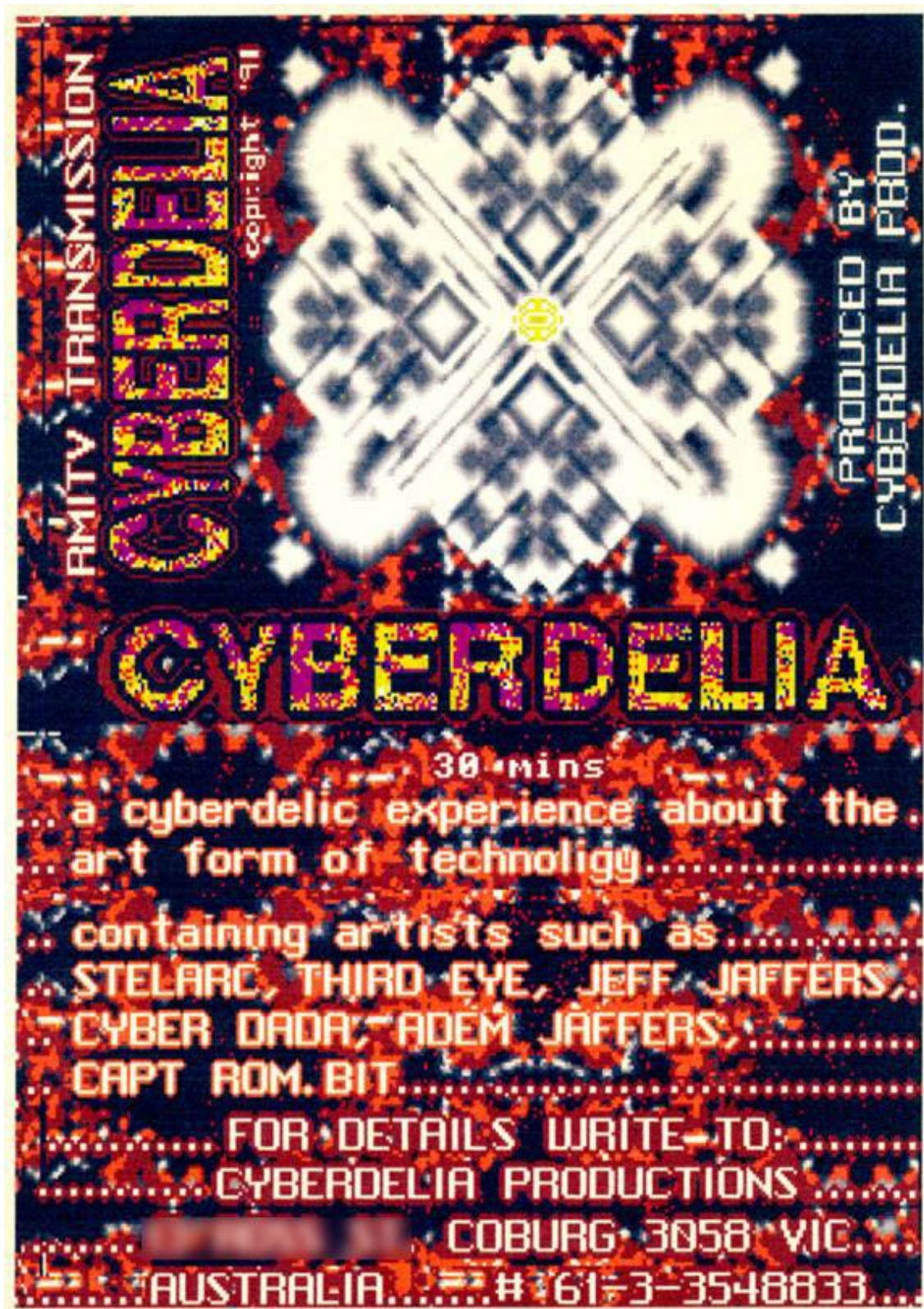
Programming details can be obtained by contacting RMITV on 660 3030.

Doncaster and Templestowe News, 1990



RMITV UHF 31 membership card [#001]

1991 - CYBERDELIA [THE DOCO]



Flyer artwork – Designed by Adem Jaffers

Several months after the creation of the RMITV Station ID, Liam O'Hara, with his typical rogue ethos, put forward another invitation to me. This time, it was to create a short video program for the next test transmission, one that represented the Cyber and Techno electronic music-art-dance sub-cultures emerging throughout pockets of Melbourne's underground scenes.

I approached friends and colleagues with Liam's exciting proposition, to collaborate in the making of a no-budget, guerrilla-style video. The first meeting was held at my house on Crimea St in St Kilda, around mid-1991. Troy Innocent and Dale Nason (of Cyber Dada), Susan King (aka Samcraft001), Milena Romanin (just out of Film School) and me (aka Nuero) were all present.

We originally all agreed to produce a video 'montage' program, as was requested by Liam. Our intentions amongst many, were to create an edited video inspired by and in-line with each of our aesthetic styles practiced within our crafts. Though given that we could also access the RMITV live studio facilities, and because each of the artists also practiced a live-performance based modality - the idea quickly evolved into the possibility of instead creating a live-to-air broadcast.

At this stage, none of us had the availability to commit to directing something as ambitious as what we had formulated in our meetings, live or pre-produced. We needed someone, in a sense, to baby-sit the project. Milena suggested we approach the independent video maker Steve Spangaro. After meeting him at RMIT to flesh out what was possible, Steve suggested a 'magazine' style documentary instead of the live-to-air broadcast. Which approvingly brought the idea back to our original video-montage idea in many respects. Inspired by Steve's excitement to do this, we decided to engage Steve to direct a 26-minute doco instead. Steve brought in Mike Collins to assist in assoc. directing, shooting and editing.

We originally coined and operated under 'Tekno Mandala Productions' co-op. The hyper-buzzword doco title that I later coined, inspired by the Cyber Dada Manifesto, came to fruition through the wordplay reflecting a psychedelic resurgence partially underpinning those 'Cyber' times – eventuating in the re-naming of the co-op to 'Cyberdelia Productions' towards the end of production, to sync with doco's title.

The original 'Tekno Mandala Prod.' co-op had an idealistic 'open source' and collective vision. Creative decisions were to be made collectively and independently where needed. In many respects we were trying to break out of a traditional strictly hierarchical top-down model of how a production was structured and implemented. We tried to infuse our instinctive, impromptu, and performative approaches to the production. This was both successful, and unsuccessful; the latter for reasons that I won't go into here.

In developing the documentary, it was not a difficult task for the co-op to present some definitive ideas to create an informative and engaging doco. Steve and Mike's collaborative efforts were very effective in interpreting our original vision into Cyberdelia - including the defining aesthetic use of on-screen computer directories to present each artist segment - coded by RMIT Comp Sci. student Justin Kibel on an Amiga. In essence this directory mechanism shifted the doco's aesthetic from 'magazine' to an 'interface' style.

Some of the original artists that formed the nucleus for the original doco were Gus Till and Ollie Olsen (of Third Eye), Jeff Jaffers (of Future Films), Troy Innocent and Dale Nason (of Cyber Dada), Natalie Jerimijenko (of BIT), and me (Nuero).

Additionally, Steve and Mike suggested that the doco could include Stelarc and Captain ROM. Even though both these additional artists weren't directly within the orbit of the local Cyber-Techno gravity; we all agreed they nonetheless added further scope and depth to the underlying cultural movements we were all tangentially part of. Veteran artist Stelarc was interviewed at the bleeding-edge 'Digitise the World' exhibition that was curated by Troy and Dale during commencement of filming interviews.

Note: Capt. ROM, originally a 60's Californian hippy-phreaker-hacker-geek, who apparently came to Australia when Timothy Leary presented at Swinburne. After which, Capt. ROM just stayed on! This was the same event that the Marine Pde group attended a couple years back, though not meeting Capt. ROM at the time. Also, apparently, when Leary was here, several 60's flashback punters handed him allot of acid, which Leary left with Capt. ROM, Tim couldn't take it back to the USA with him.

Cyberdelia 2 Cyberthon: my two bob's worth

When Cyberdelia was finally completed and ready for broadcast, a major technical hitch appeared that could have stopped the doco from airing that scheduled evening. Two different tapes edited in two different suites, at La Trobe and RMIT University, were to be used to create a sub-master broadcast tape. Mike had accidentally punched a hole in the tape's control track. Which hindered the ability to create the broadcast sub-master. A decision had to be made that afternoon. It was a stressful moment, particularly because so much effort went into making Cyberdelia - and people were anticipating its release.

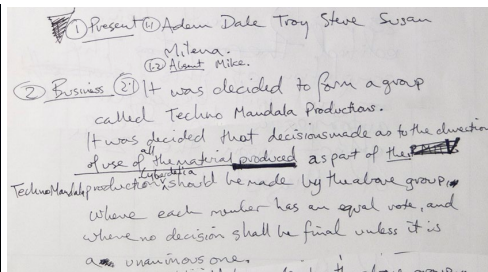
Given we had permission from Liam and Steve Middleton to access one of the studios - it was Mike's brilliant idea to simply playback both tapes live, cutting from one tape to the other to air the full documentary.

Note: The artist alias that I presented on Cyberdelia was Nuero (pronounced "Noo-air-oh"), rather than Neuro. This was a spelling error when first editing a showreel for my TAFE applications. Gus informed me of the embarrassing misspelling months after the broadcast.

My spoken dialogue presented in the Cyberdelia was a sample of text from Timothy Leary's book 'Politics of Ecstasy'. Leary was thanked at the end of the documentary, but not credited appropriately. He is now!



Cyberdelia title design by Adem Jaffers



Tekno Mandala Productions charter



Australis Cyberdelia VHS tape label

1991 - CYBERDELIA [REMIX + RMITV MIX-UP] CONT.

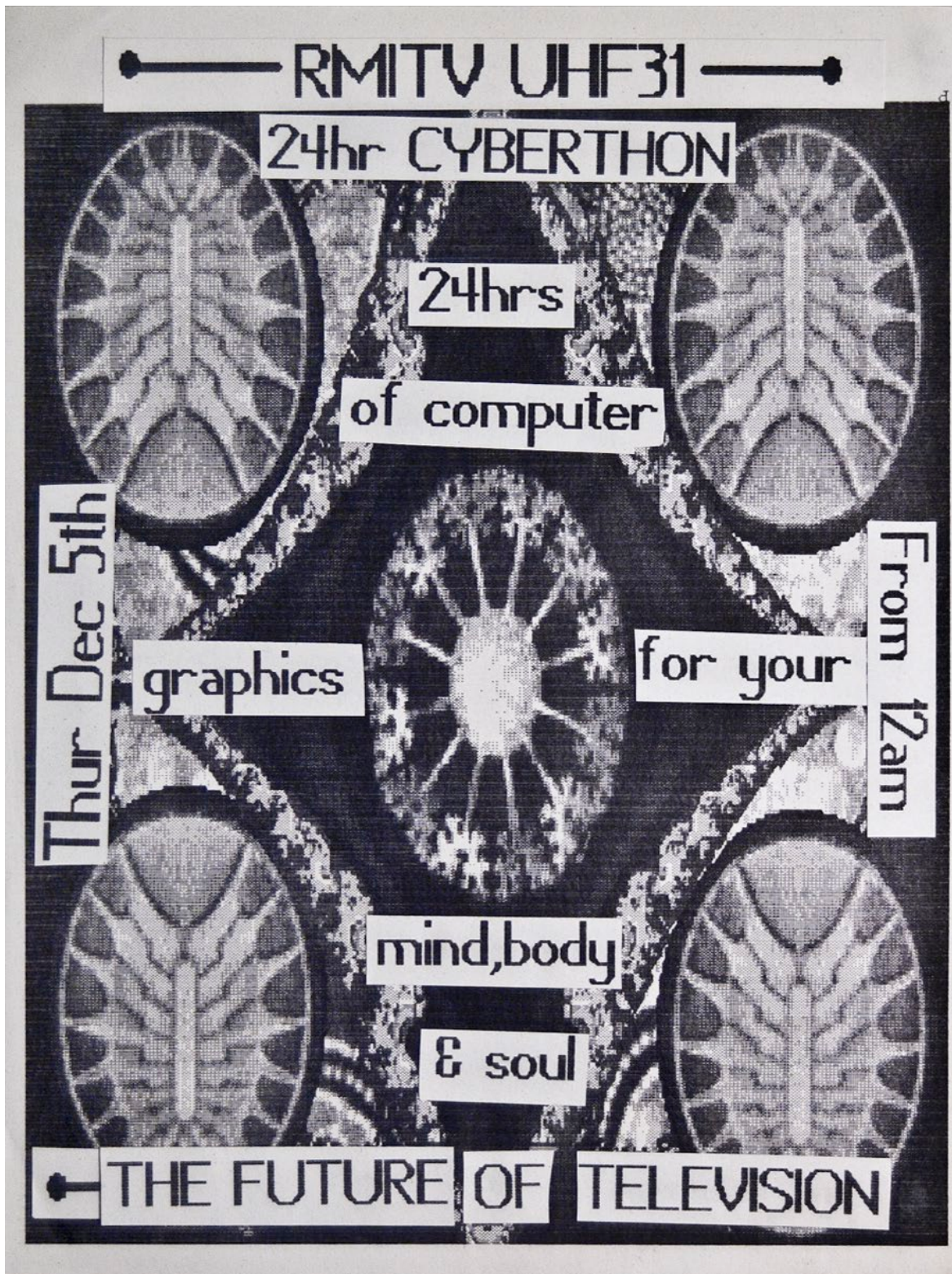
After that conversation with Steve Middleton, Liam, Mike, Milena and I in the RMIT Film Schools edit suite on the afternoon of the scheduled broadcast. It became apparent that, other than broadcasting the Cyberdelia documentary live. I realized that with Mike and Milena on hand in the studio, we had a unique opportunity to experiment by expanding the length of the broadcast version of the Cyberdelia from its original 26-min duration into an undefined remixed length. By extending upon the interviewed artists' visual and music media supplied for the doco. Conceptually, the idea simply was in the same vein as what a 12" long play extended remix is to the short radio pop version release of a song.

I had never used a studio-quality broadcast vision mixing desk before, especially in a live-to-air fashion. But Mike had! So, deputized VJ Mike, DJ Milena and I - with only two vinyl records on hand - remixed the Cyberdelia doco segments live - into what years later became titled 'Cyberdelia [REMIX]'.

Steve Middleton was chilling out watching the broadcast on his favourite couch at home in Richmond. He telephoned and spoke with Mike then me via the landline in the studio. Steve expressed his support for what was being aired and encouraged us to continue until station close. At that stage, we then began taking random tapes off the studio shelves, which consisted of RMITV programs already broadcasted during the previous seven-day test transmission. This resulting free-form, impromptu, uncensored, video-scratched and mishmash of random video material is now titled 'Cyberdelia [RMITV-MIXUP]'.

So, serendipity had struck again, and the Cyberdelia live-to-air [REMIX] and [RMITV-MIXUP] provided the fertile seed for the Cyberthon to emerge. Though looking back at this series of progressive steps, the result was tacking in-line with what 'Tekno Mandala Prod.' had originally aimed at in the first place, that being live-to-air performative TV music-art! The destiny of ideas it seems, is not negotiable!

1991 – CYBERTHON-I: [FOR THE MIND BODY AND SOUL]



Flyer artwork – Collage by Adem Jaffers

RMITV one afternoon to ask if I could organise something in the flavour of the Cyberdelia [REMIX] and [RMITV-MIX-UP]. Steve made it clear that there were quite a few broadcast hours to fill - before having to program the seven days of available airtime with previously aired shows on repeat. I had suggested a 24-hr marathon version of what was achieved during the Cyberdelia live jam sessions. I believe Steve was anticipating something like what I proposed, as he agreed without hesitation, and excitement!

From this point on, I inadvertently became the Cyberthon's 'curator'. This is also the point in time that the name 'Cyberthon' was coined. The name seemed fitting and came to mind immediately i.e. a 'marathon' event of 'cyber' happenings. With my interest in the spiritual nature permeating the times, the title for the first event thus became 'Cyberthon-I: for the mind, body and soul'. We broadcasted from the RMITV studio Dec 1991. Though for only 12-hrs in the end, not 24-hrs.

This for me was probably the most legendary of all the Cyberthon events to come. The rawest, uncut, and somewhat unplanned series of collaborations. The most planning conducted was basically what time each artist should arrive and what technology was available. The rest was, well, Chaos (Theory).

The noon to late arvo session was Troy Innocent, Dale Nason and Elena Poppa collaborating as Cyber Dada. Then Steve Middleton and Attilio Gangemi did an Amiga and Fairlight jam until early eve. Then I (Nuero) jammed until mid-eve with Jason Mac (Rudeboy) and Terence Ho (H20) (both of Blast Off Sound Systems) and Baby Lemonade. Jeff Jaffers (of Future Films) and Kimberley Hughes (of John Hansen's Interscreen Postproduction facility) created the visual highlight of the broadcast set to Ollie Olsen's powerful and politically motivated DJ session. To close, there was the free-form-free-for-all-jam set to Darren Porter and Paul Wain (of Acid Death Bed) live cassette tape mash-up on the floor of the studio.

It was also Baby Lemonade's debut live performance on TV; And Acid Death Bed's last 'death' gig. Susan King (Samcraft2000) was also caught for the first and only time on air via roaming candid camera tweaking the Fairlight video processing sliders. Capt. ROM (from Cyberdelia doco) was also captured on camera on the audio mixing console ensuring the sound quality was within broadcast specs during Ollie's 'Just Say No' DJ set.

It was also at this Cyberthon broadcast that Deb Agar and Gary Gallagher (of Television Unlimited aka TVU) had dropped in to check out the live buzz occurring in the RMITV studio. TVU, like other groups, had been involved in early experimental broadcasts c1988. It was at the end of the event that Deb and Gary invited me to checkout TVU's new warehouse on the banks of the Maribyrnong River in Footscray, with an aim of putting on another Cyberthon event during TVU's 7-day test broadcast in March 1992.

The warehouse was perfect, it was in-line with the rave scene sensibility i.e. a gutted warehouse waiting for tech-gear to be bumped in for an event. Though in this case, legally!

Note: Several warehouse doors down was also where the first Every Picture Tells a Story rave was held. Soon after, the legendary Global Village was to also find its home in probably the world's first semi-permanent legal warehouse rave party venue.



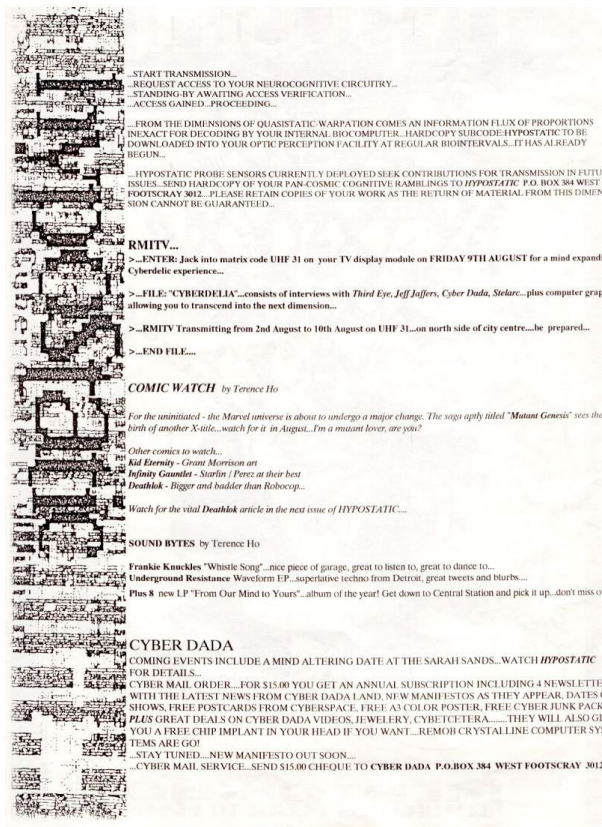
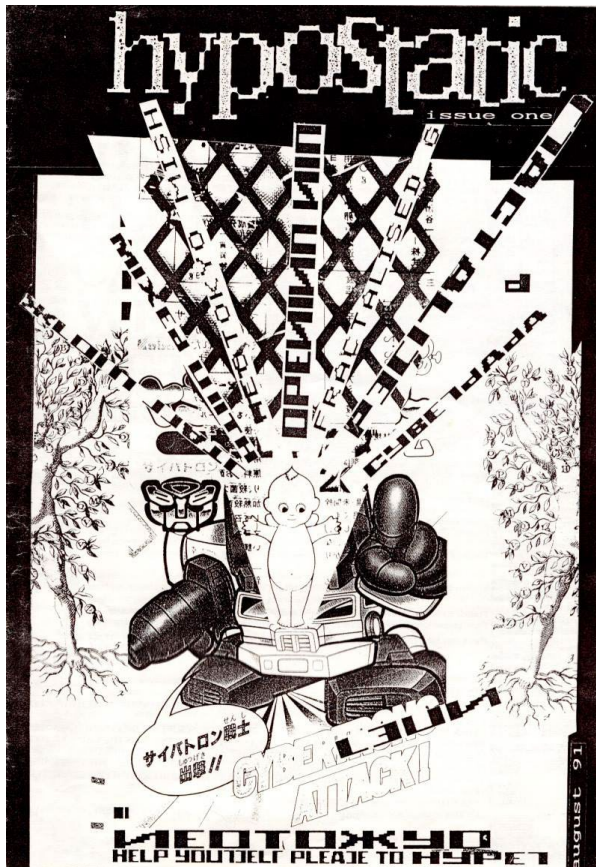
Photographer and date unknown - View of Melbourne taken from TVU warehouse

1992 - CYBERTHON-II: [THE VIRTUAL TRANSMISSION]



Flyer artwork – Cut 'n' paste layout design by Dale Nason & Adem Jaffers

In late 1991, prior to this broadcast, I'd moved into the legendary Bourke St warehouse occupying two floors, established by Gus Till c1990, mainly as his personal and Third Eye's recording studio. This space was a hive of activity and fertile creative grounds. Raves were thrown there. Richard and Hydi John (of Every Picture) lived and had the Custard Shop on the two floors below. Hypostatic zine was initiated there, with regular meetings leading to the production of its first issue. Editor Susan King (writing as Samcraft2000) spearheaded the content, featuring articles on Cyberdelia, Cyberthon-I and Third Eye amongst other Cyber-Tekno-Rave tidings. The Cyberthon also found its quasi-pre-production home, where most pre-production meetings occurred.



Hypostatic Zine – Editor Susan King (aka Samcraft2000), Collage by Dale Nason and Troy Innocent (of Cyber Dada)

The formation of 'Cyberthon-II: the virtual transmission' marked a pivotal moment in its early evolution, after establishing a temporary home for the subsequent events. Following the impactful experimentation of the relatively unseen Cyberthon-I, Cyberthon-II had generated significant hype within various rave and experimental art communities.

For this event I'd planned for a longer marathon style event, three continuous days, which was embodied by the excited and additional TVU crew (aka Tek Heads), spear-headed by Producer Deb Agars and Technical Producer Gary Gallagher, who were onsite for weeks prior, sleeping and eating as they set up the venue alongside the original Cyberthon crew members, particularly technical producers Steve Middleton and Attilio Gangemi.

Due to the increased number of artists involved, stricter programming constraints regarding start and end times were necessary. However, the content of each artist's performance remained somewhat an unknown quantity until the moment they took stage. Resulting in an exciting improvisational atmosphere of anticipation. I'd also invited several new live artists i.e. Foil, 1x4x9, Magnetic Head Circuit, and VJs Force Fed. Blue Meanies also supplied the lush fluoro tie-die backdrop.

Cyberdelia 2 Cyberthon: my two bob's worth

TIME	GRAPHICS	COMPUTER OPERATOR	TAPE OPERATOR	SOUND	CAMERA	LIGHTS	FAX/PHONE	TEXT	PERFORMERS
SATURDAY 12:00 AM	CYBER DADA TEKNO MAND.			DJ BLASTOFF	2	2	1	1	FASHION SHOW THIRD EYE BARRY LEMON
2:00	CYBERDADA	TEKNO MANDALA		MIXER	2	1	1		
3:00	TEKNO MANDALA	CYBERDADA	—	[IN OF VAN] BLASTOFF	—	—	1	—	—
4:00	FORCE FED	TEKNO MANDALA	FORCE FED	FORCE FED			1		
5:00	"	"			11		1		
6:00	GARY SHEPARD	FORCE FED		MIXER	1	—	1	—	OUTSIDE SHOOT
8:00	CRAIG MORSHAM	GARY SHEPARD	1	DJ FORCE FED	1 ALSO BRINGING OWN CAMERA	1	1	—	
9:00	—	—	TAPES RECORDED			—	1	1	BERNIE JASMINE
10:00	TEKNO MAND.	—		OLLIE OLSEN 1 X 4 X 4	2	1	1	—	YOGA BADNOWN
11:00	BIT NATALIE	TEKNO MANDALA			2	1	1	—	—
1:00 PM	JULIAN MISHA	—		MIXER & TURNTABLES	—	—	1	—	—
2:00	TRIBAL AMIGA U.G.	AMIGA U.G. GROUP	AMIGA U.G.	[IN OF VAN] TRIBAL	—	—	1	—	—
4:00	A. NELSON	TEKNO MANDALA CYBERDADA	A. NELSON	DJ OR TRIBAL (LIVE)	—	—	1	—	—
5:00	DON'T SHOOT THE MESSENGER		DON'T SHOOT THE MESSENGER		—	—	1	—	—
6:00	TEKNO MANDALA	DON'T SHOOT THE MESSENGER		TEKNO MANDALA	2	1	1	—	TAZ & STAR
8:30	CYBER DADA	TEKNO MANDALA			2	1	1	—	TROY & DAVE

Schedule running sheet

One of the many highlights of the event was Gus Till and Ollie Olsen's (of Third Eye) legendary Ambi-Jam, collaborating with Geoffrey Hayles (of Rip Van Hippy) on percussion and Simon Polinski on bass. Director Jeff Jaffers (of Future Films) and VJ Attilio Gangemi (of DSTM) mixing live video via the Fairlight processor and MX-10 mixer.



Photos taken by Alan King (Susan King's father) 1992. Appearing in photo top left to bottom right.

Photo #1: Des Amos, Gus Till, Stuart McCormack, Geoff Hayles, Bruce Butler and Lizette Broulathaki.

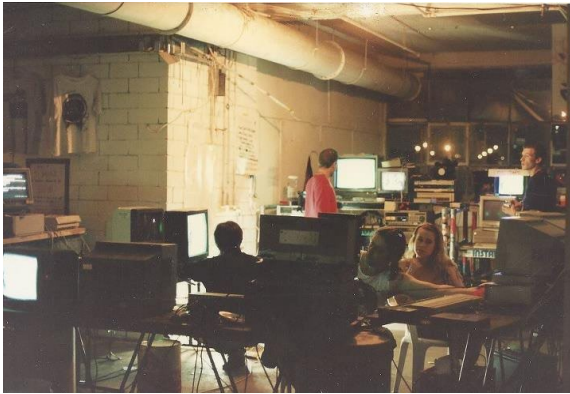
Photo #2: VJ mixing Ambi Jam - Attilio Gangemi and Jeff Jaffers (seated), middle-rear unknown punter.

The renowned Stelarc also graced the warehouse studio with his performance featuring the body expanding 'Third Arm' setup, collaborating with me (Tekno Mandala) in an improvisational piece. The Bureau of Inverse Technology (BIT) - comprising Natalie Jeremijenko, Kate Rich, and Danny Tigani also contributed tape. Kate Armstrong performed a live dance for Extroversion's live music-video remix. Cyber Dada's ICON-BODY, featuring Paul Gafney (aka Eugene-NRG) unified audio, vision, and movement in a cohesive performative experience. The local hip-hop dance collective 'Just to Fresh' made a last-minute live inclusion. Tanya Hoddinott and Simone Millman also collaborated with live ComputerGraphure.

Cyberdelia 2 Cyberthon: my two bob's worth

I have to say - with great appreciation and gratitude - that without sound-engineer Des Amos' technical wizardry, the Cyberthon would have broadcasted silently! Under extreme conditions he'd set-up the no-budget speakers, mic's, mixer and mixed ALL the artists. Making repairs to the mixing desk whilst mixing acts live. It's why he earned the appropriate tongue-in-cheek title of 'No Stress Des' in credits! Bravo Des!

I still feel sad that a significant amount of footage was not mastered. Including performances by Craig Horsham (lighting-video tech at Metro Nightclub), who subversively 'crash edited' a sampling of mainstream TV commercial adverts on VHS at home for airplay. Additionally, Zenep Jaffers presented a visually stunning 'Found Objects' Installation on set, with fruit and chai tea, where crew and onlookers chilled out as the event transpired around them. The Amiga Users Group also showcased an amazing collection of popular and very rare and obscure 'Amiga Demo' floppy disks. Sadly, all of Fiona Wilki's photos taken throughout the event have not surfaced to date – as Dr. Sues might say 'lost in box in time'.



Photos taken by Alan King 1992. Appearing in photo top left to bottom right.

#1. Unknown crew, Steve Middleton, Attilio Gangemi, Elena Popa and Adem Jaffers.

#2. Raquel Webb, Troy Innocent, Jeff Jaffers, Helga Hunk, Lizette Broulathaki and Dale Nason (as Executive Godzilla).

#3. Tech patch by TVU (Tek Heads) and Cyberthon (DSTM) crew.

Image. Official crew lanyard, front and snippet of rear – Cut 'n' pasted by Adem Jaffers.

One memorable moment I recall involved Rudeboy's supplied video material for his segment, which featured Baby Lemonade performing live. His VHS tapes were submitted only minutes before played out to air. Rudeboy pushed the boundaries of the 'Codes of Practice' to the extreme. When I began playing that tape live, without prior review, pornographic scenes appeared. Quick-thinking, I adjusted the MX-10 to pixelate the imagery, to obscure the more explicit sections, namely, to protect TVU's temporary broadcast license from potential Legal ramifications. Although I believed in the subversive nature of the VJ art form, and the importance of artistic expression – I believe the result was a fair balance... just!

I created a one-hour compilation of this 48-hour event some weeks later, condensing the hours of surviving mastered tapes. It proved challenging to encapsulate the essence of 48 hours within just one hour, and while the compilation turned out well, it remains uncertain whether it truly captured the original experience.

Cyberdelia 2 Cyberthon: my two bob's worth

>..Loading sequence...

>..Channelled via the crew who brought Planet Earth the first Cyberthon in '91 on RMITV public broadcast, emerges an event that is sure to input Melbourne to the matrix of cyber-tek-fusion-mode....

>..Downloading: Cyberthon II: the virtual transmission...

Part of the TVU public broadcast march 5th to 15th.

>..Cyberthon II, a 60hr continual visual and audio sensory fusion by Australia's freshest video/computer grafik, sound and performing artists, will be beamed into the livingospace/headspace of the innerzone and western suburbs.

>..So tune your television frequency to UHF-31 between 12pm, Friday March 13th and Sunday March 15th for a journey within your innerspace.

>..Briefing of program content:

Visual sectors contain: Tekno Mandala, Future Files, Cyber Dada, Force Fed, B.I.T., Don't shoot the messenger, Video Graffiti, Amiga Users Group, New York / Melbourne modem link and more.

Audio sectors contain: 3RRR simulcast-Groove Machine, Third Eye Live, Baby Lemonade Live, Vertigo Hypo live, Extroverted live, Foil live, Blastoff sound system and more.

Performance sectors contain: Tribal fashion show, New Order, Bindu, Yogavision-Naturetek and more.

>..48hr Phone-Fax-Email(modem) service.

>..For program details, phone/fax/email numbers or any other information, please contact T.V.U. # 311 0509.

>..Cyberthon II is dedicated to the two cosmonaughts stranded in our outer stratosphere.....were tuning into your frequency.....

>..End file....

MEMO

TO ALL THOSE INTERCONNECTED WITH CYBERTHON II

:the virtual transmission

(aka. Cyberspace school camp)

■ A note to all those who are unaware of the new location for the production, it is now at the warehouse at 19 Wingfield Street Footscray (off Dynon Road, Maribyrnong River front).

■ All personnel are to be on site, ready for action, at least 30 minutes prior to the commencement of their scheduled time.

■ Upon arrival, all personnel are to report to the unit production manager on duty, ie Debbie Agar, Susan King or Milena, for their access passes.

■ All those in charge of producing a segment for the production are requested to cue all tapes that are intended to be used, as we expect all available facilities to be in use much of the time. If you have difficulty in doing so, eg. because of the tape format, please make sure you are at the site with enough time to be able to cue them.

■ If you are in need of an assistant computer operator, tape operator, sound engineer or any other personell to help you with your segment, please contact Milena on 850 7324 A.S.A.P.

■ Due to the lack of funding at TVU and the Cyberthon, all people in charge of a segment are asked to make a monetary donation, to even out the financial burden. Naturally if you are in the same situation as the public television groups or us students, there's not much we can do. We are relying on your conscience.

■ Lastly we remind you that there will be NO catering, only bottled water will be for sale at the site, so please BRING ALONG FOOD AND DRINK and anything else you may so desire. It'll be a long shift for many of you. There will be some refrigeration available.

■ There is room available for some rest and recreation, however mattresses, pillows, sleeping gear, winter garments and playthings did not come along with the site. You must bring your own.

Thankyou,
your user friendly
coordinators

PS. Included in this package is a Chain Flyer, for your own health safety and sanity you are to photocopy or digitize the flyer, at least 10 times and send it to friends, who then in turn should photocopy or digitize it 10 times and send it on and so on and so on.

Rear of flyer – written by Editor Susan King (Samcraft2000)

Crew call sheets

CYBERTHON II VIDEO MODULES INCLUDE:

- dir 00:01:00 - intro > television unlimited
- dir 00:03:43 - optical illusion > tekno mandala > ollie olsen
- dir 00:05:56 - new world order > cyber dada
- dir 00:06:17 - future > third eye
- dir 00:13:59 - stelarc / amplified body mandala > tekno mandala
- dir 00:16:46 - tekno mandala > third eye > h2o
- dir 00:21:24 - 1*4*9 > tekman/ cydada/ lutre
- dir 00:22:02 - extroversion > markus ?
- dir 00:25:58 - cyber dada > foil
- dir 00:29:06 - cyber dada > eugene
- dir 00:30:55 - neo tokio fusion > tekno mandala/ cyber dada
- dir 00:35:20 - julian wong/ promo's >
- dir 00:37:21 - just to fresh > micheal jackson
- dir 00:41:07 - video graffiti > poets of the machine
- dir 00:42:08 - b . i . t .
- dir 00:43:01 - dont shoot the messenger
- dir 00:47:42 - computergraffures > splinters
- dir 00:49:16 - tribal > underground resistance
- dir 00:50:00 - force fetish > magnetic head circuit
- dir 00:53:54 - guru meditation > tekno mandala > caine

duration = 01:00:00 hr

tekno mandala 19 **C** 92 copy right

cover-art =adem jaffers/ dale nason/ andrew till

PRODUCED TO RAISE FUNDING FOR TVU

H -- HOMOSAPIENELECTRONICA

1hr VHS compilation sleeve – Collage and layout by Adem Jaffers, Dale Nason and Andrew Till

1992 - CYBERTHON-III: [THE UNDERGROUND CONNECTION]

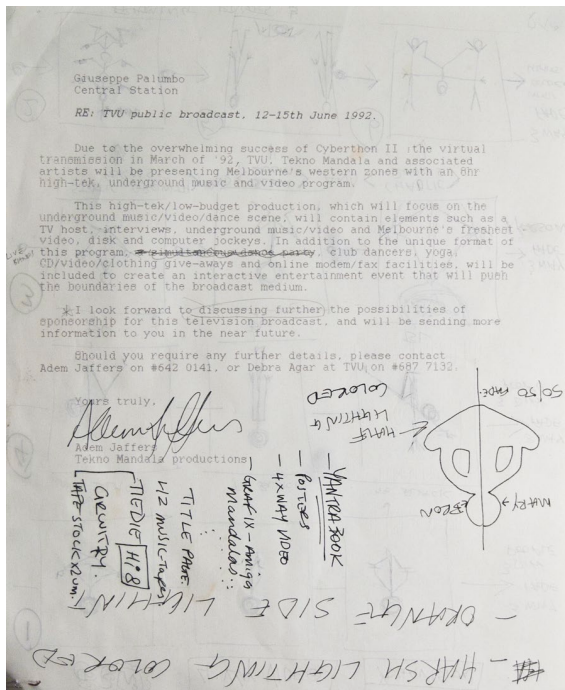


Flyer artwork – Collage by Adem Jaffers

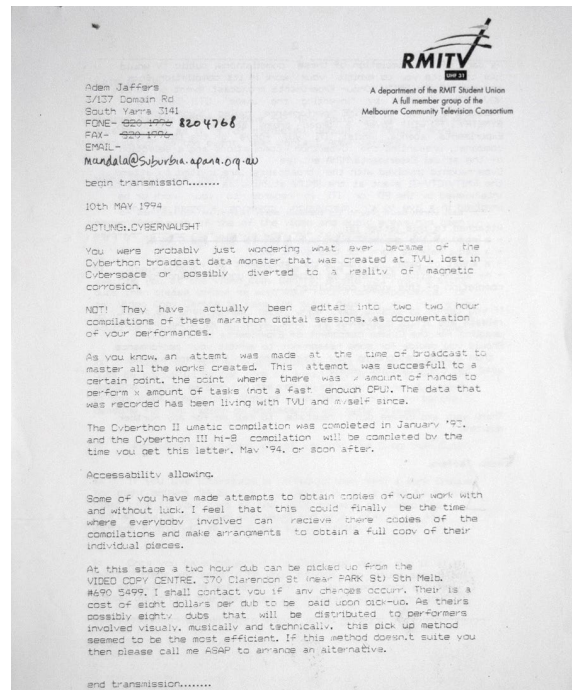
Cyberdelia 2 Cyberthon: my two bob's worth

Following the excitement and success of the previous event, and with the full support and involvement of the loose Cyberthon crew, plans were set in motion immediately to side-saddle another TVU test transmission broadcast in late 1992. Titled 'Cyberthon-III: the underground connection', taking place at the TVU warehouse. This time I expanded upon the programming concepts utilised in the Cyberthon-II event. This event featured ten local bands and ten local DJs – except for a couple of welcomed gate-crashing internationals. Bands and DJs alternated throughout the night, creating a tighter and more complex 10hr marathon jam.

Through my door-knocking efforts, this Cyberthon event received generous funding from Joe Polumbo's Central Station Records. Joe was a pivotal figure, supporter and supplier to Melbourne's 80's dance-club music scene, as well as a target of mainstream record labels (they may have seen his dance label as a threat to their bottom-line). Joe recognized the progressive and subversive nature of the Cyberthon's.



Sponsorship request letter to Joe Polumbo



Letter to artists to pick up dub of compilation

I also invited 3RRR radio hosts Kate Bathgate (of Tranzmission) and Liz Miller (of Spirit Level), to foster a cross-pollination of public television and public radio, as well as to honour both their unparalleled contributions and support of Melbourne's techno and rave sub-culture. Among those interviewed live by Kate and Liz were early Rave event promoters Richie Rich (of Hardware) and Hydi John (of Every Picture Tells a Story), along with several other band members and performers such as Detroit's Claude Young Jnr. (2120). Geoffrey Hales also supplied some of his incredible signature fluoro stage backdrop.

The Cyberthon's were a natural by-product of Melbourne's local talents and sensibilities, being self-driven by that local talent. Though as the artist roster for Cyberthon went a little global during this event, a personal memory that stood out for me was when Richie Rich graciously relinquished his DJ slot to allow (and promote) his touring DJ 2120 to perform, with me (Tekno Mandala) VJing. He delivered an electrifyingly hard Detroit set as he showcased his vinyl mixing prowess – I tacked the MX-10 to suit. UK act Coral and Stripe (Poets of the Machine) also performed live.

Additionally, Andrew Till (of DNA Design) made his debut Cyberthon DJ session. He became a regular fixture in the Cyberthon line-up, right up until the very end. The following year, he, Ollie Olsen and Bruce Butler established the Psy-Harmonics record label, presenting some of the most compelling and timeless electronic music Australia (and the world) has witnessed to date. Several Psy artists appeared in these broadcasts, some before signing with Psy, including the likes of DJ Russell Hancorne (of Mystic Force).

Cyberdelia 2 Cyberthon: my two bob's worth

Some of the local bands and performers that also came onboard were Soulscraper, Whip, Gstaad, Magnetic Head Circuit, Baby Lemonade, This Digital Ocean and Vertigo Hypo. Interchanging with local DJs Wesley McDonald, Geeza, George Vagas, Mishfingers, Russel Hancorne, Rudeboy, H2O and Techno-Terrorist amongst others. VJs collaborated with the live acts and DJs in an alternating sequence.

[illegible]

WIP schedules and running sheets

Through this amalgamation of raves, public TV and radio via the Cyberthon's, once again with credit to the technical prowess of Steve Middleton and Attilio Gangemi (of DSTM), the TVU (Tek Head) crew, and of course Des Amos - they enabled artists to flexibly and seamlessly perform in new collaborative ways.

It was during this event that I coined the term 'Visual' Jockey, to break-away from and expand upon the limiting term 'Video' Jockey. A term which originated as a description for music show hosts on MTV in the 1980's; a role similar to the host-programmers on ABC RAGE. The term seemed to limit itself to 'video' only. Whereas artists were using lighting, laser and other analogue and digital visual mediums to generate imagery live or pre-recorded.

Cyberthon VJs were also billed at the top of the flyer, above the music artists. This was done in response to some dance party promoters designing flyers where DJs were the main billing on top of page and VJ would be billed at the bottom of flyers in tiny font size, or lumped in with the misc. crew, or not even billed at all! Being a lighting artist myself for many early parties, I witnessed the same fate. This wasn't an attempt to say that VJs were 'more' important than DJs; it was to be more so a clear statement to say that the 'artistry' of VJing (and lighting) was 'as' important within the context of the warehouse dance party or club space spectacle. Especially when 'on one'. No doubt in my mind that visuals, lighting and even décor to a static degree were either a kind of analogue and digital VU meter type representation of the central driving force, the sound, and/or an artform and language independent of the sound.

The Cyberthon began to infect the parties themselves, a public TV test broadcast fundraiser party called 'eXcess', organized by the TVU crew in collaboration with the 'Every Picture' party crew. The party was held at the TVU warehouse just prior to Cyberthon III. We broadcasted the entire party live-to-air.

"Excess"

Venue:
**1b Wingfield Street
 FOOTSCRAY
 (Off Dynon Road
 Maribyrnong river front)**

**29th FEBRUARY
 10pm - LATE**

Performing:
**BLASTOFF SOUND SYSTEM (RUDEBOY, H2O, ANDREW - GUEST FOR
 MELTDOWN), LIVE P.A. BABY LEMONADE, DON'T SHOOT THE
 MESSENGER, TEKNO MANDALA (VISUAL FX).**

Tickets available from:
**GALAXY, CUSTARD SHOP, CENTRAL STATION,
 POLYESTER, DISCURIO, WRONG SHOP,
 RENEGADE, LEEDIN RECORDS.**

**Dance party to benefit
 Public Television - TVU**

\$15
 pre sale
\$20 on the door

WYS

eXcess TVU fundraiser party flyer

BEST WEEKEND

SWITCHED ON

Exploring the creative and spiritual possibilities of computers through graphics, symbols and images is the domain of Melbourne computer artist Adem Jaffers. This weekend, Jaffers joins other computer artists, musicians and performers for a "cyberthon", which he describes as "a lengthy music video show, very alternative and aimed at a New Age way of thinking".

The cyberthon, from 10 pm tonight to 8 am tomorrow, will be broadcast live by the community television station Television Unlimited (TVU), which operates in the western metropolitan area. The cyberthon includes live mixing of computer graphics, live music by techno-oriented bands, dance performances and interviews with artists. It will be held at the TVU studio, 1B Wingfield Street, Footscray. The public can attend, but numbers are limited. The broadcast can be picked up in the region stretching to St Kilda and Clifton Hill and is on UHF channel 31, near SBS. Inquiries, phone 687 7132.

●Marianne Trench's documentary, *Cyberpunk*, opens this weekend at the Valhalla, High Street, Northcote. It traces the evolution of the cyberpunk movement, including the role of Michael Synergy, left. A scene from the film is shown above. Phone 482 2001 for session times.

BEING THERE

The Age, Good Weekend written by Jacinta Le Plastrier

THE CORE

10th June 1992

CYBERTHON III

Like to get your computer graphics on TV? This Saturday 12th you'll have your chance as Melbourne's Television Unlimited public TV presents **Cyberthon III** — 10 hours of live music and improvised computer and video images kicking off at 9pm on UHF 31.

Hosts are 3RRR FM's Kate Bathgate and Liz Miller, video artists include Tekno Mandala, Cyber Dada, Don't Shoot The Messenger and Video Graffiti. Live music from Third Eye, Baby Lemonade, Foil, Force Fed, Extroversion, 1*4*9 and more. DJs include Richie Rich, H.O., Rudeboy, Vagas, Andrew Till and guests.

We won't receive it here in Adelaide. (Get a Melbourne friend to tape it?) But you can take part. Phone TVU for details on (03) 687-7132, fax (03) 687-7190 or connect to the **Amiga BBS** on 3 lines... (03) 376-7375/3887/6385.

The Core 1992

Soon after this broadcast I created another one-hour compilation. Once again, condensing hours of content into a single hour. Once again, maintaining its essence proved to be a challenging endeavour. This time, as a fundraising exercise both 1hr compilations were dubbed onto one VHS tape and sold guerilla style as 50 pirated bootleg versions at various Central Station stores. Publishing rights, artist releases at the time were a complex consideration. In good faith, no individual made any profits, and all minute funds obtained went to fund the always financially struggling TVU, and the next Cyberthon broadcast.

CYBERTHON III: the underground connection...

CYBERTHON III VIDEO TOLLER INCLUDES

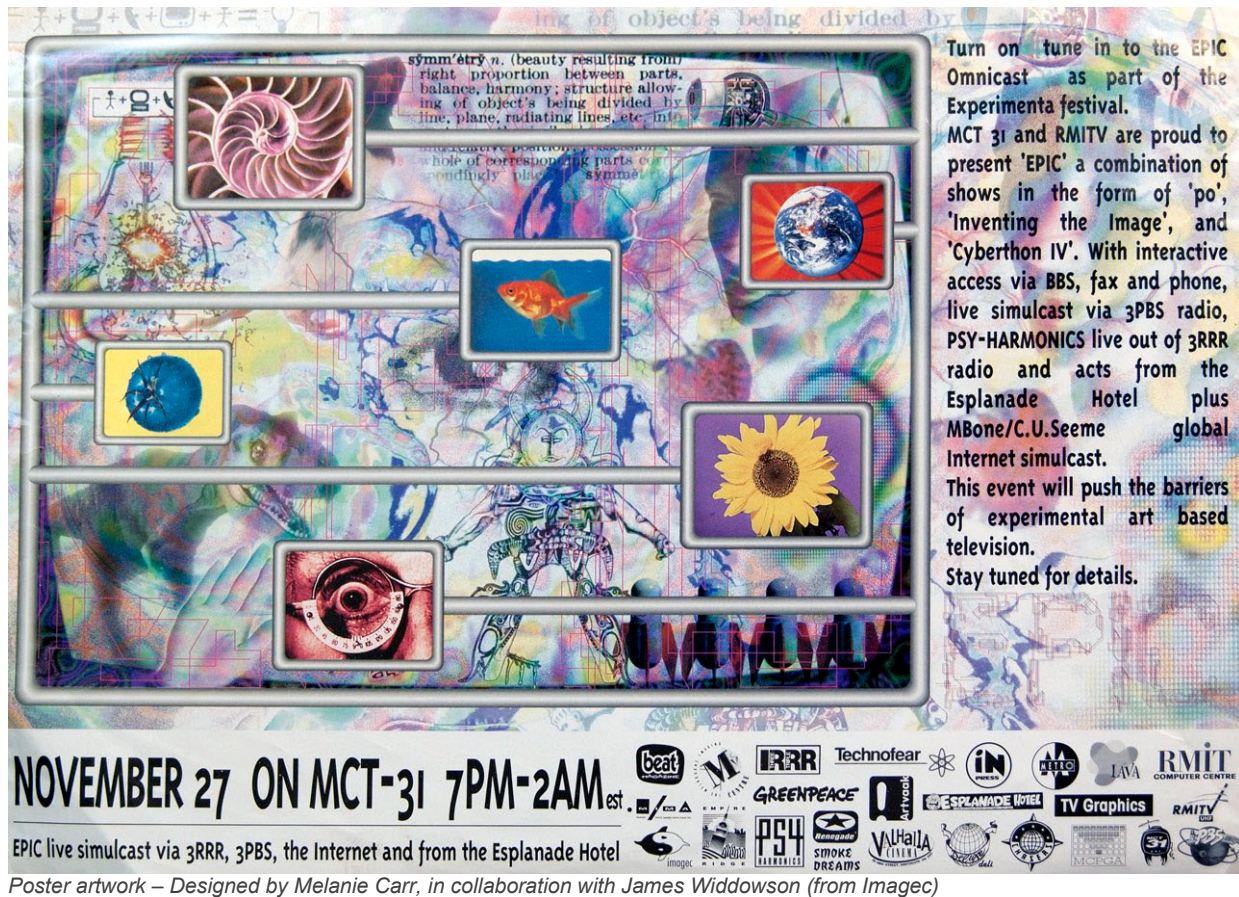
00000000 - nothingness	00000000 - nothingness
00000001 - title	00000001 - title
00000002 - Video Graffiti / DJ McCloud	00000002 - Video Graffiti / DJ McCloud
00000003 - 201 - Joe Ponder / Liz Miller	00000003 - 201 - Joe Ponder / Liz Miller
00000004 - 201 - Joe Ponder / Liz Miller	00000004 - 201 - Joe Ponder / Liz Miller
00000005 - 201 - Joe Ponder / Liz Miller	00000005 - 201 - Joe Ponder / Liz Miller
00000006 - 201 - Joe Ponder / Liz Miller	00000006 - 201 - Joe Ponder / Liz Miller
00000007 - 201 - Joe Ponder / Liz Miller	00000007 - 201 - Joe Ponder / Liz Miller
00000008 - 201 - Joe Ponder / Liz Miller	00000008 - 201 - Joe Ponder / Liz Miller
00000009 - 201 - Joe Ponder / Liz Miller	00000009 - 201 - Joe Ponder / Liz Miller
00000010 - 201 - Joe Ponder / Liz Miller	00000010 - 201 - Joe Ponder / Liz Miller
00000011 - 201 - Joe Ponder / Liz Miller	00000011 - 201 - Joe Ponder / Liz Miller
00000012 - 201 - Joe Ponder / Liz Miller	00000012 - 201 - Joe Ponder / Liz Miller
00000013 - 201 - Joe Ponder / Liz Miller	00000013 - 201 - Joe Ponder / Liz Miller
00000014 - 201 - Joe Ponder / Liz Miller	00000014 - 201 - Joe Ponder / Liz Miller
00000015 - 201 - Joe Ponder / Liz Miller	00000015 - 201 - Joe Ponder / Liz Miller
00000016 - 201 - Joe Ponder / Liz Miller	00000016 - 201 - Joe Ponder / Liz Miller
00000017 - 201 - Joe Ponder / Liz Miller	00000017 - 201 - Joe Ponder / Liz Miller
00000018 - 201 - Joe Ponder / Liz Miller	00000018 - 201 - Joe Ponder / Liz Miller
00000019 - 201 - Joe Ponder / Liz Miller	00000019 - 201 - Joe Ponder / Liz Miller
00000020 - 201 - Joe Ponder / Liz Miller	00000020 - 201 - Joe Ponder / Liz Miller
00000021 - 201 - Joe Ponder / Liz Miller	00000021 - 201 - Joe Ponder / Liz Miller
00000022 - 201 - Joe Ponder / Liz Miller	00000022 - 201 - Joe Ponder / Liz Miller
00000023 - 201 - Joe Ponder / Liz Miller	00000023 - 201 - Joe Ponder / Liz Miller
00000024 - 201 - Joe Ponder / Liz Miller	00000024 - 201 - Joe Ponder / Liz Miller
00000025 - 201 - Joe Ponder / Liz Miller	00000025 - 201 - Joe Ponder / Liz Miller
00000026 - 201 - Joe Ponder / Liz Miller	00000026 - 201 - Joe Ponder / Liz Miller
00000027 - 201 - Joe Ponder / Liz Miller	00000027 - 201 - Joe Ponder / Liz Miller
00000028 - 201 - Joe Ponder / Liz Miller	00000028 - 201 - Joe Ponder / Liz Miller
00000029 - 201 - Joe Ponder / Liz Miller	00000029 - 201 - Joe Ponder / Liz Miller
00000030 - 201 - Joe Ponder / Liz Miller	00000030 - 201 - Joe Ponder / Liz Miller
00000031 - 201 - Joe Ponder / Liz Miller	00000031 - 201 - Joe Ponder / Liz Miller
00000032 - 201 - Joe Ponder / Liz Miller	00000032 - 201 - Joe Ponder / Liz Miller
00000033 - 201 - Joe Ponder / Liz Miller	00000033 - 201 - Joe Ponder / Liz Miller
00000034 - 201 - Joe Ponder / Liz Miller	00000034 - 201 - Joe Ponder / Liz Miller
00000035 - 201 - Joe Ponder / Liz Miller	00000035 - 201 - Joe Ponder / Liz Miller
00000036 - 201 - Joe Ponder / Liz Miller	00000036 - 201 - Joe Ponder / Liz Miller
00000037 - 201 - Joe Ponder / Liz Miller	00000037 - 201 - Joe Ponder / Liz Miller
00000038 - 201 - Joe Ponder / Liz Miller	00000038 - 201 - Joe Ponder / Liz Miller
00000039 - 201 - Joe Ponder / Liz Miller	00000039 - 201 - Joe Ponder / Liz Miller
00000040 - 201 - Joe Ponder / Liz Miller	00000040 - 201 - Joe Ponder / Liz Miller
00000041 - 201 - Joe Ponder / Liz Miller	00000041 - 201 - Joe Ponder / Liz Miller
00000042 - 201 - Joe Ponder / Liz Miller	00000042 - 201 - Joe Ponder / Liz Miller
00000043 - 201 - Joe Ponder / Liz Miller	00000043 - 201 - Joe Ponder / Liz Miller
00000044 - 201 - Joe Ponder / Liz Miller	00000044 - 201 - Joe Ponder / Liz Miller
00000045 - 201 - Joe Ponder / Liz Miller	00000045 - 201 - Joe Ponder / Liz Miller
00000046 - 201 - Joe Ponder / Liz Miller	00000046 - 201 - Joe Ponder / Liz Miller
00000047 - 201 - Joe Ponder / Liz Miller	00000047 - 201 - Joe Ponder / Liz Miller
00000048 - 201 - Joe Ponder / Liz Miller	00000048 - 201 - Joe Ponder / Liz Miller
00000049 - 201 - Joe Ponder / Liz Miller	00000049 - 201 - Joe Ponder / Liz Miller
00000050 - 201 - Joe Ponder / Liz Miller	00000050 - 201 - Joe Ponder / Liz Miller
00000051 - 201 - Joe Ponder / Liz Miller	00000051 - 201 - Joe Ponder / Liz Miller
00000052 - 201 - Joe Ponder / Liz Miller	00000052 - 201 - Joe Ponder / Liz Miller
00000053 - 201 - Joe Ponder / Liz Miller	00000053 - 201 - Joe Ponder / Liz Miller
00000054 - 201 - Joe Ponder / Liz Miller	00000054 - 201 - Joe Ponder / Liz Miller
00000055 - 201 - Joe Ponder / Liz Miller	00000055 - 201 - Joe Ponder / Liz Miller
00000056 - 201 - Joe Ponder / Liz Miller	00000056 - 201 - Joe Ponder / Liz Miller
00000057 - 201 - Joe Ponder / Liz Miller	00000057 - 201 - Joe Ponder / Liz Miller
00000058 - 201 - Joe Ponder / Liz Miller	00000058 - 201 - Joe Ponder / Liz Miller
00000059 - 201 - Joe Ponder / Liz Miller	00000059 - 201 - Joe Ponder / Liz Miller
00000060 - 201 - Joe Ponder / Liz Miller	00000060 - 201 - Joe Ponder / Liz Miller
00000061 - 201 - Joe Ponder / Liz Miller	00000061 - 201 - Joe Ponder / Liz Miller
00000062 - 201 - Joe Ponder / Liz Miller	00000062 - 201 - Joe Ponder / Liz Miller
00000063 - 201 - Joe Ponder / Liz Miller	00000063 - 201 - Joe Ponder / Liz Miller
00000064 - 201 - Joe Ponder / Liz Miller	00000064 - 201 - Joe Ponder / Liz Miller
00000065 - 201 - Joe Ponder / Liz Miller	00000065 - 201 - Joe Ponder / Liz Miller
00000066 - 201 - Joe Ponder / Liz Miller	00000066 - 201 - Joe Ponder / Liz Miller
00000067 - 201 - Joe Ponder / Liz Miller	00000067 - 201 - Joe Ponder / Liz Miller
00000068 - 201 - Joe Ponder / Liz Miller	00000068 - 201 - Joe Ponder / Liz Miller
00000069 - 201 - Joe Ponder / Liz Miller	00000069 - 201 - Joe Ponder / Liz Miller
00000070 - 201 - Joe Ponder / Liz Miller	00000070 - 201 - Joe Ponder / Liz Miller
00000071 - 201 - Joe Ponder / Liz Miller	00000071 - 201 - Joe Ponder / Liz Miller
00000072 - 201 - Joe Ponder / Liz Miller	00000072 - 201 - Joe Ponder / Liz Miller
00000073 - 201 - Joe Ponder / Liz Miller	00000073 - 201 - Joe Ponder / Liz Miller
00000074 - 201 - Joe Ponder / Liz Miller	00000074 - 201 - Joe Ponder / Liz Miller
00000075 - 201 - Joe Ponder / Liz Miller	00000075 - 201 - Joe Ponder / Liz Miller
00000076 - 201 - Joe Ponder / Liz Miller	00000076 - 201 - Joe Ponder / Liz Miller
00000077 - 201 - Joe Ponder / Liz Miller	00000077 - 201 - Joe Ponder / Liz Miller
00000078 - 201 - Joe Ponder / Liz Miller	00000078 - 201 - Joe Ponder / Liz Miller
00000079 - 201 - Joe Ponder / Liz Miller	00000079 - 201 - Joe Ponder / Liz Miller
00000080 - 201 - Joe Ponder / Liz Miller	00000080 - 201 - Joe Ponder / Liz Miller
00000081 - 201 - Joe Ponder / Liz Miller	00000081 - 201 - Joe Ponder / Liz Miller
00000082 - 201 - Joe Ponder / Liz Miller	00000082 - 201 - Joe Ponder / Liz Miller
00000083 - 201 - Joe Ponder / Liz Miller	00000083 - 201 - Joe Ponder / Liz Miller
00000084 - 201 - Joe Ponder / Liz Miller	00000084 - 201 - Joe Ponder / Liz Miller
00000085 - 201 - Joe Ponder / Liz Miller	00000085 - 201 - Joe Ponder / Liz Miller
00000086 - 201 - Joe Ponder / Liz Miller	00000086 - 201 - Joe Ponder / Liz Miller
00000087 - 201 - Joe Ponder / Liz Miller	00000087 - 201 - Joe Ponder / Liz Miller
00000088 - 201 - Joe Ponder / Liz Miller	00000088 - 201 - Joe Ponder / Liz Miller
00000089 - 201 - Joe Ponder / Liz Miller	00000089 - 201 - Joe Ponder / Liz Miller
00000090 - 201 - Joe Ponder / Liz Miller	00000090 - 201 - Joe Ponder / Liz Miller
00000091 - 201 - Joe Ponder / Liz Miller	00000091 - 201 - Joe Ponder / Liz Miller
00000092 - 201 - Joe Ponder / Liz Miller	00000092 - 201 - Joe Ponder / Liz Miller
00000093 - 201 - Joe Ponder / Liz Miller	00000093 - 201 - Joe Ponder / Liz Miller
00000094 - 201 - Joe Ponder / Liz Miller	00000094 - 201 - Joe Ponder / Liz Miller
00000095 - 201 - Joe Ponder / Liz Miller	00000095 - 201 - Joe Ponder / Liz Miller
00000096 - 201 - Joe Ponder / Liz Miller	00000096 - 201 - Joe Ponder / Liz Miller
00000097 - 201 - Joe Ponder / Liz Miller	00000097 - 201 - Joe Ponder / Liz Miller
00000098 - 201 - Joe Ponder / Liz Miller	00000098 - 201 - Joe Ponder / Liz Miller
00000099 - 201 - Joe Ponder / Liz Miller	00000099 - 201 - Joe Ponder / Liz Miller
00000100 - 201 - Joe Ponder / Liz Miller	00000100 - 201 - Joe Ponder / Liz Miller

www.mandala 19 C 92 0591 1971
 cyber-art - adem jaffers / dale nason andrew till

H -- HOMESCAPELECTRONICA

VHS 1hr compilation sleeve - Cut 'n' paste layout by Adem Jaffers, Dale Nason and Andrew Till

1994 - CYBERTHON-IV: [PSYMMETRY IN PSYBURBIA]



After being shipwrecked in Sydney for nearly two years - initially intending to be away for only two months to animate for Director Jeff Jaffers on the Rave Safe music video - I returned to Melbourne. Shortly thereafter, I initiated the next event for mid-1994 titled 'Cyberthon IV: psymmetry in psyburbia', as part of a broader event I titled the 'EPIC Omnicast', this time in conjunction with the MIMA Experimenta Festival.

The acronym EPIC stood for:

- (E)xperimenta Festival
- (P)o, a regular art show on RMITV
- (I)nventing the Image, a regular art show on RMITV
- (C)yberthon IV: psymmetry in psyburbia

Advertised in the festival programming as the EPIC Omnicast, this event ventured into new territory. I was still completing my (deferred) Assoc. Dip. at RMIT at the time. I was informed by techs at RMITV studio, and confirmed after meeting with HDR student Richard Muirden, that the Computer Science Lab had a direct network cable connect to the RMITV Studio. With Richard's technical spirit of adventure and RMIT's support, the EPIC Omnicast was able to stream globally to Universities globally via AARNET's M-bone.

In addition to that stream, I believe Richard also set up the net-casting technology to provide another stream in a modest 128x128 pixel thumbnail version of the event; made possible by an early Internet video conferencing client called CU.Seeme. Gary Gallagher (of TVU) also established a website for the event, featuring profiles of artists, and a Amiga Bulletin Board (aka BBS) which had allowed audiences worldwide using a computer and modem to submit media for broadcasting in near-real-time.

After approaching 3RRR radio Station Manager Bruce Berryman, he eagerly supported EPIC. Via Kate Bathgate's radio show Tranzmission - electronic music artists Arthur Arkin and Ollie Olsen (of Voodoo Moon), and DJs Fred Disko and Andrew Till were hosted live. 3RRR also provided the Cyberthon and public TV a conduit to a wider like-minded audience through an unconventional reverse-simulcast setup.

RMITV received the free-to-air radio signal from 3RRR, then re-broadcasted the audio alongside visuals mixed in the RMITV studio. This arrangement allowed audiences to tune their radios to experience the event as if it were a simulcast, albeit in reverse, since audio was available on both TV (in mono) and radio (in stereo). Those outside TV and radio broadcast range could connect to the two global streams.

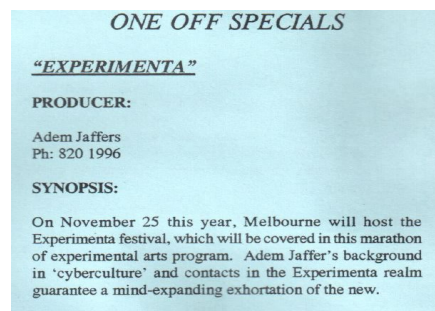
By designing the event in this way, with the technical purveyors patching the event, this setup was a multifaceted and versatile techno feast. Representing a global-first long-form radio, television and streaming 'Omnicast' program of its kind. EPIC Omnicast was also the first and last time that all the original Cyberthon VJ artists Steve Middleton and Attilio Gangemi (of DSTM), Troy Innocent and Dale Nason (of Cyber Dada) and me (Tekno Mandala), jammed all our imagery together, simultaneously.

For those aware of the video playback battles of the time, EPIC marked the first time a Mac was used live-to-air in any of the Cyberthon broadcasts, driven by Troy's unique interactive playback requirement. Attilio spent quite some (hair-pulling) time trying to sync the Mac's video output with the Amiga's via a genlock. Until this point, the broadcasts had relied on video cameras and Amiga computers genlocked to Fairlight video processors, tape players, and vision mixers. Ironically. This would also be the last time a Mac was used due to its playback sluggishness and frame sync difficulties. The lag-look was effective, nonetheless.

Another broadcast memory involved the opening 20 minutes, during which time Cyber Dada performed their piece 'Swirltime Corp.'. The audio component worked exceptionally well for TV as it was visually accompanied by Troy and Dale wearing Neo-Tokyo Manga-inspired headpieces as they performed in the studio space. Unfortunately, the audio did not hold up as well for Tranzmissions regular radio audience. Kate phoned me on direct line at the RMITV studio, somewhat stressed, exclaiming, "When are they going to stop, Adem? The audience may switch off; they can't see what's happening, and we might lose them for the rest of the show!".



Crew lanyard front & back- Designed by Melanie Carr and Adem Jaffers



RMITV Newsletter 1994

In 1994, some months after the EPIC broadcast, and after many years of dedication by innovative members, Melbourne Consortium Television Community (MCTC) was granted a temporary full-time license from the ABA, C31 began full-time transmission with a \$500K sponsored transmitter donated by the Victoria Harness Racing Board – with a catch of course – regular prime-time harness racing.

From my Cyberthon perspective, this exciting 'full-time' milestone for MCTC was a double-edged sword. On one hand, it opened up the possibilities of broadcasting Cyberthon events at almost 'anytime' of the year, and from a 'permanent' studio at RMITV. On the other hand, it introduced some constraints i.e. censorship, copyright and time-limit restrictions which would apply to all shows. This posed a significant challenge in some respects, as the Cyberthon's, much like early public TV in many respects, were deeply embedded in an ethos where ideas were boundless, free-flowing, characterized by an open-source and pirate TV ethos of sharing concepts and sampling media freely.

1995 - CYBERTHON-V: [SPECTRUM]

SPECTRUM

IN CONSTANT EVOLUTION

wed 10:30pm - 11:30pm est. 28.6.95 - 16.8.95 ad

email: uv@mit.edu.au web page: <http://minyos.xx.rmit.edu.au/~7rmitv> (subject: spectrum for info)

SPECTRUM: "THE ^{Sy5bul1#5} EXTERNAL LIGHT WARRIOR'SPECTRUM - an eternal manifestation of atomic energy. Only within the last decade has the collective conscience of our planet called forth the crystallised RGB powers of the atomic intelligence that permeates the eternal universe, which are SPECTRUMS building blocks, which allows SPECTRUM to exist in our physical reality or virtual reality.

Upon calling forth to these energies, an atomic email - so to speak - was sent out in the form of a vibrating field which was recieved by the keepers of the 'SPHERE of ETERNAL NOW'. The keepers - called GREYSCALERS - exist in the fourth dimension within the star system of 'Zeta-Reticuli' (AKA the Southern Cross). Upon relieving the call they gathered a crew of GalactiK WarriorS and built the solar powered tall-ship which was crised the SSPD (Sykadelik Spacecruiser - PUBLIC DOMAIN), which on board was fitted the 'SPHERE of ETERNAL NOW' that when powered-up - via the control panel situated on the helm of the ship - emitted a RED-GREEN-BLUE ray that forms three crystals (R-G-B) that then fused together to form a white crystal that shatters once the SPECTRUM crystallisation process has evolved inside it. WHICH THEN GAVE BIRTH TO 'THE EXTERNAL LIGHT WARRIOR' SPECTRUM!

SPECTRUM is powered by a GEOMETRIC-HEART existing on its chest that pulses from a simple dot through to a heart shape. This geometric heart has psychic properties that drives SPECTRUM's crystal based chakra circuitry. Absorbed through its body the energy is ported via this CHAKRA sytem which exists on the outer and inner surface of its body. SPECTRUM is fueled via the GEOMETRIC - HEART by absorbsion of either, which exists in every part of our quantum universe. Allowing pulses of any part of the radio, light and x-ray spectrum to be emitted from its chest, hands, head and feet, with its main power emission being a LUV-RAY via the chest plate which converts negative energies into positive creative forces.

SPECTRUM was summoned forth to shed light towards the esoteric powers that exist within our universe. Powers that have over the past millenia have been mapped out by spiritual seekers of many different devotee's, such as those that built the Mayan, Stone Henge and Pyramid temples. These forces that unknowingly -to many - exists within/out us are accessable by many different forms of ritual. Rituals that use psychic 3 dimensional maps that guide the conscious point within us all to an eternal force of energy.

SPECTRUM along with the GRAYSCALERS are on a quest to re-discover this ANCIENT-FUTURE by taking us to worlds that exist for the purpose of keeping a harmonious bond with the GOD - G-generator O-operator D-destroyer - the universal force!

Flyer artwork - Designed by Melanie Carr

In 1995, the culmination of all the previous Cyberthon events evolved into an eight-part episodic TV series, this time broadcasted on MCT31, from the RMITV studio.

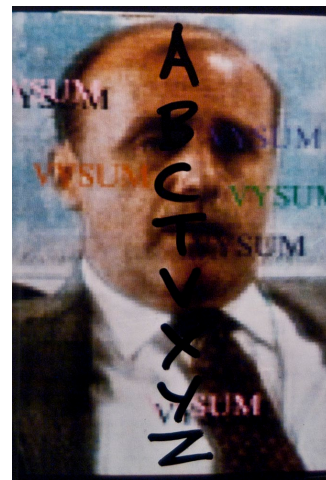
As a response to the previous events, particularly through the excitement and enthusiasm of artists and crew alike to be involved in what was a rather inaccessible medium. I loosely designed Spectrum to distinguish itself from earlier Cyberthon iterations in several key ways.

Firstly, it was structured as an episodic series rather than a single marathon event. Primarily due to the limited continuous airtime available within MCT31's full-time programming schedule. Accessing marathon-length broadcasts was simply not feasible. Though episodic television gave us the ability to evolve each un-planned episode in short weekly iterations, rather than over a duration of months.

Secondly, On the coat tails of EPIC, Spectrum expanded its web presence by launching a dedicated website for weekly updates of artist and contributor participation. I dare say Spectrum was probably the first TV series to have its own website, in all its HTML v1.0 glory!



Spectrum website – coded by Gary Gallagher, Icons by Melanie Carr



abcTVxyz sleeve by Dale Nason

Thirdly, Spectrum hosted weekly open-source production meetings at RMIT. In-line with public TV ethos, this was aimed to further democratize access for the related communities. Enabling individuals with no experience to produce and prepare short 'segments' for live broadcast without having to produce an entire show and navigate some of the accessible yet numerous hurdles associated with MCT31's 'full-time' programming. Consequently, Cyberthon evolved into a mutated micro-public TV access show, nested within a macro-public TV access channel, a unique development, a 'soft hi-jack' so to speak!

An important thing I must note here is that I greatly praise the MCT31 Programming Manager Kim Montgomery for her support. She took a calculated risk by granting Cyberthon significant creative latitude. Unlike traditional programs, which required pre-approval of all content going to air weeks in advance, Cyberthon still also operated in real-time, often producing content spontaneously. Many segments were delivered to Spectrum at RMITV studio only minutes before going to air. Despite an inherent subversive and sampling ethos, some sampled and un-copyrighted media was remixed live-to-air without issue from MCT31, the broader public, or importantly, Corporate and Institutional organisations.

To mitigate any potential concerns regarding inappropriate media, our ratings and warning symbols at the start of each show encompassed every legally available warning for the 9:30-10:30 PM time slot. Just in case. It was a unique transitional moment where rogue improv-art met rigid corporate-like structures.

Despite the innovative and cutting-edge nature of the Spectrum broadcasts - I personally felt, also through my own part in it - that the overall Cyberthon events were being somewhat distilled into a more palatable traditional TV format. A natural evolution as 'it' bubbled out towards the mainstream palate.

The Spectrum segments featured a diverse array of one-off and permanent content segments, including:

- Flashbacks: Archival recordings of the previous four years of Cyberthon events.
- Phuture: Local and international comic book reviews and interviews by Chrissie Reeves.
- Rave Safe: Drug safety information presented by hosts Michael Arnold and Melissa Dent.
- abcTVxyz: Evolving video graphic art from Dale Nason. and Kim Bounds.
- Guerrilla-style and local surfing and snowboarding music-videos by Chris Coe and Andy Taylor.
- Spoken word contributions from Tom Cia.
- Street Rave documentary snippets by Emmy Boudry.
- Experimental live theatre performance, by Eugen-NRG's 'Space Between the Gaps'.
- Environmental awareness short films by Greenpeace.

A variable-length segment titled RRRealtime was featured towards the end. Resident live 'multi-format' DJ Andrew Till (The Visitor) and VJ Mandala (aka Tekno Mandala), along with occasional guests DJ Chris Coe (Digital Primate) and VJ Steve Middleton (DSTM) jammed live, in what was a distillation of all prior events. These shorter freeform audio-visual performances served as both a buffer between segments and as a standalone short-form performance to ensure a final 1hr duration of each episode was met.

Using Imagine on Amiga I animated a 3D mascot named 'Spectrum: The Light Warrior', who traversed the virtual-universe aboard a retrofitted clipper sailing ship dubbed the SSPD (SS Public Domain). This character presented the titles, ancient archaeological and mystical information through animated stingers. Each episode was colour coded as 1.RED, 2.ORANGE, 3.YELLOW, 4.GREEN, 5.BLUE, 6.INDIGO, 7.PURPLE. The final episode 8.B&W served as an experimental interactive TV pilot.

After discussions with Steve Middleton, Attilio Gangemi and Gary Gallagher over the preceding months, a plan to create a simple effective interactive episode emerged. My arcade style Rally-X tabletop game-top was retrofitted with an Amiga-1200 computer. This game-top was placed at the Lounge Café's legendary Nightclub Filter (Promoted by Mad Rod and Rudeboy et al) in Melbourne's CBD. The Amiga was directly connected 'point-to-point' to an Amiga-3000 at RMITV studio via 56kbps modem over a phone line.

Using the Amiga Scala software, we (and punters) could compile sequences of animations from a pre-populated database. The script sequence of animations created was uploaded to the RMITV Amiga for delayed playback during the live broadcast, where DJ Andrew Till played live. Curated by Dale Nason, the digital artworks in the database were created by local Amiga artists Ian Haig, Dale Nason, Steve Middleton, Troy Innocent, Attilio Gangemi, Julian Wong, Misha Hollenbach, Derek Shiel, Martine Carompt, Stuart McCormick and myself.



Spectrum – animated by Adem Jaffers



Official crew lanyard – created by Adem Jaffers

Spectrum had many culturally aligned sponsors come onboard, those being clothing labels Custard Shop, Renegade Cyberstore, Galaxy Emporium and Wrong Shop. Nightclubs Metro and Chasers. Record labels Psy-Harmonics, Wicked Records and MDS. Also, Smokedreams, Technofear Laser Net and Silent Disco.

wednesdays

CLUB FILTER

ELECTRONIC EXPERIMENTER

12 - 5 am

djs mad rod rudeboy & guests

243 swanston street melbourne
telephone 663 2916

wednesday
CLUB FILTER
Club Filter present DJ THRUSTER goes hardcore while SPECTRUM present an interactive television experiment live to air.

thursday
COCOA BUTTER
COCOA BUTTER FUNKs up with DJ KAYNO & d.i.g

friday
PLASTIK
PLASTIK present dj Rupert from SONIC ANIMATION

saturday
PURVEYORS
THE PURVEYORS present PERCUSSIVE AND PROGRESSIVE TRAKS WITH DJS OSS, JNETT AND RANSOM.

sunday
SUNDAY - SEE **d.i.g.** LIVE AT LOUNGE

BEAT ON LINE <http://www.ozonline.com.au/beat>

Beat Magazine Page 53

Club Filter flyer promoting Spectrum ep8 B&W Interactive TV. Beat Magazine 1995 Pg. 53

UNIVERSAL-SUB-MISSION-DATA FORM - v1.0

"CYBERTHON:V/spectrum/" series 1-8

1/red 2/orange 3/yellow 4/green 5/blue 6/indigo 7/violet 8/uv

NOTICES:

ⓐ THIS FORM SHOULD BE HANDED IN BY THE "MONDAY BEFORE THE FRIDAY AIR DATE" ⓐ

ⓐ WEEKLY MEETINGS ON TUESDAYS AT RMIT - BUILDING 12 - MEET RM 2 - 7-9PM ⓐ

* This form is a UNIVERSAL-DATA FORM designed to aid the 'spectrum' production towards efficient co-ordination of your contributions weekly be it visually, musically - live or pre-produced. PLEASE USE BRIGHT COLORED PEN WHEN FILLING OUT!

* 'Spectrum' would like to see your contributions cross over into other media areas of the production; eg Video/audio interviews transcribed into text files for inclusion with internet WEB-PAGE, or other way around. This will help 'spectrums' interactivensess.

CONTRIBUTIONS: DESCRIBED FORMAT OF YOUR PIECE

PRODUCER + HOST: _____ SEGMENT & EPISODE: _____ # _____

SEGMENT FOR SHOWS: 1/R 2/O 3/Y 4/G 5/B 6/I 7/V 8/U

LIVE-2-AIR: _____ PRE-PRODUCED: _____ DURATION: _____ VIDEO FORMAT: _____

AUDIO FORMAT: _____ DIGITAL MEDIUM: DISK: _____ DAT: _____ SIQUEST: _____

SYSTEM: AMIGA: _____ MAC: _____ PC: _____ SGI: _____ FILE FORMAT & SIZE: _____ B _____

PLEASE INCLUDE THIS INFO ON YOUR TAPES & DISKS

SYNOPSIS: UNDER 50 WORDS

'ATTACHED' TEXT 4 = WEBPAGE: _____ BOOKLET: _____ PUBLICITY: _____ OTHER: _____

USE PC DISKS TO STORE DATA WHENEVER POSSIBLE

LIVE: PRESENTATION FACILITIES NEEDED FOR LIVE SEGMENTS PW

DO U REQUIRE OVERLAYED TITLES: Y _____ N _____ supply timecoded log

LIVE CAMERAS: 1 _____ 2 _____ 3 _____ LIVE AUDIO + PLAYBACK: Y _____ CD _____ TAPE _____

VIDEO PLAYBACK DEVICES: UMATIC: _____ S/VHS: _____ SP-BETA: _____ OTHER: _____

FX-LIGHTING: STROBES: _____ UV's: _____ CANS: _____ MIRROR BALL: _____

DISCO FX: _____ SOLAR PROJ: _____ SLIDE PROJ: _____ VIDEO: _____

PROJ+SCREEN: + OH PROJ: _____ LIGHTING DESIGNER: Y _____ MAKEUP: Y _____

STUDIO PERFORMANCE SPACE REQUIRED: _____ X _____ MTR BYO PROPS: Y _____

STUDIO FLOOR SPACE MAX= 10MTR X 10MTR X 5MTR HIGH

Spectrum submission form for creators, designed by Adem Jaffers

PH: (03) 621 1085 FX: (03) 660 3705 EM: uv@rmit.edu.au

PO BOX 12139 ABECKETT ST. MELBOURNE AUSTRALIA 3000

Cyberthon letter head
Designed by Melanie Carr

1995-96 – CYBERTHON-VI: [VAT]

During the final interactive test pilot episode of 'Cyberthon-V: spectrum - ep#8 B&W', John Villani, the Head of the Strategic Development Group at Telstra, attended the Lounge Café location to view the live interactive pilot. After witnessing our experiment live, he invited us to come meet him at Telstra HQ.

During our first meeting John explained how Telstra was merely six months away from launching what would eventually be known as 'Bigpond'. With a substantial budget of \$500K allocated for a think tank primarily focused on developing video-on-demand technologies. Which Robin Whittle (of 303 Devil Fish mod fame) was also consulting for.

John sought to collaborate with the Cyberthon crew, realizing we had made the interactive happen with lateral thinking and next to no budget. Offering us unfettered access to all their unreleased hardware and software innovations. Apparently helicopters as well - (an in-house joke!)

Though before that would happen, he requested the Cyberthon crew first transform 'The Edge' exhibit on the ground floor of the Telstra HQ into something that was exciting and accessible for the public. The state of The Edge at the time resembled a third-rate bureaucrats office; utilitarian beige and grey tones.

In response, I assembled a creative core team of individual designers with specialised talents to formulate a proposal. Those creative individuals consisted of print and video artist Dale Nason, interactive media artists and technicians Steve Middleton and Attilio Gangemi. For the design of the exterior and interior - large scale metal sculpture Robin Cook (of Mutoid Waste Company), rave decor artists Sioux Dollman and Phil Woodman (Voodoo, MUD), furniture designer Tom Thumb, and Frank Peppard to act as Co-Producer. We had The Right Stuff!

Essentially, the concept I initially conceived of was to create a UFO craft that sat within the ground floor atrium. A craft that appeared as though it had crashed through the side of the building and came to rest inside the atrium, with detritus strewn about. Part of the craft jutting out onto the street, with a sheared off edge creating an eye shape set against the front window. Punters could view the entire interior of the craft from the footpath. Two human-sized 'Gort' inspired brass-coloured robots were to be bolted down onto the footpath to attract the public's attention. TV monitors to be placed to the side of the craft against the building's exterior windows for after-hours touch-screen interaction.

The interior texture was to be a fluoro-multi-colour decor contrasted against matt-black, with UV, laser and effects lighting complimenting the craft design throughout. Multiple audio speakers dotted throughout the craft emitting various electronic FX sounds, as if the craft were still whirring and humming after crashing.

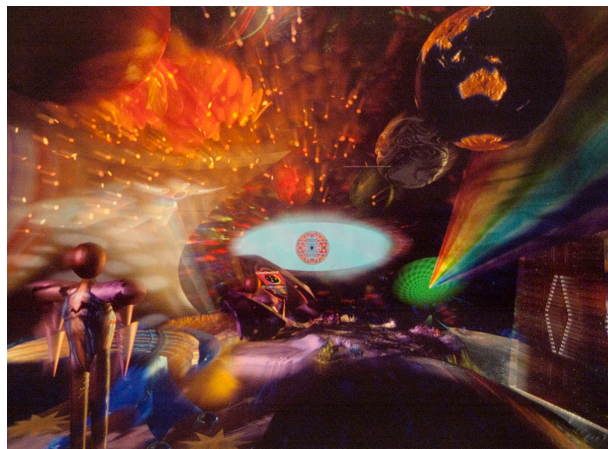


Telstra HQ Melbourne - 3D Stereo photo taken by Tao Weiss



The Edge - Concept art by Phil Woodman (Voodoo)

Cyberdelia 2 Cyberthon: my two bob's worth



The Edge - Exterior and interior 3D stereoscopic concept art created by Adem Jaffers



The Edge - Craft interior furniture design by Tripod

The centrepiece technology was several interactive broadcast terminals. Where users could select from the database of animations (V), sounds (A) and texts (T) i.e. VAT. Users could also upload animations, sounds and texts online. The resulting VAT output could be watched globally via live-stream, or MCT31.



The Edge - VAT terminal, functional interactive interface concept designed by Adem Jaffers

After six months of research and conceptual development of designs; a long form simulation demo-video of the interactive terminal was presented by John at Telstra's inaugural executive meeting held at Dallas Brooks Hall early in 1996. The presentation was met with considerable enthusiasm by many. Our production crew was introduced to the audience as the 'Artist Types'. They were exciting times, taking the Cyberthon's evolution, to quote Ken Kesey – 'BEYOND'!

However, on March 11th, 1996, John Howard was elected as PM. Immediately, a decision was made to sell off 48% of Telstra into Private hands. Very shortly thereafter, I received a call from John Villani in a sombre tone informing me that all future funding had been frozen, and just like that... it was all sadly over!

Serendipity, it seems, is not without its irony. Who could've anticipated that Federal level 'politician' would so profoundly influence an underground movement? In both direct and indirect ways. Politicians served to bookend what for me humbly started as a connection to public TV, then to end due to brutal economics.

END GAME

There were many other gracious individuals, collaborators and friends who orbited the Cyberthon's. It's beyond this document's scope to mention them all in detail - though all people appear towards the end of this document. It has been an immense task to track down the hundreds of people involved over the entire broadcasting period. I have tried my utmost to accurately portray everyone's involvements and the events' evolution.

The Cyberthon's certainly were unique in their own time, place and formulation. Each show emerged with a different conceptual and evolving framework. Combining cross media platforms with edgy ideals, within an experimental cauldron, manifesting through the hands and minds of cross disciplinary and progressive local practitioners at the cutting-edge of their crafts.

In hindsight, I am so incredibly fortunate to have been so closely associated with some of the most amazing practitioners in Melbourne's local Techno, Tekno, Cyber, Rave sub-cultural movements. Artists who were truly inspiring. My personal motivations leading to the conceptual development of the Cyberdelia and in-turn the Cyberthon series of events, were directly inspired by the guiding friendships, collaborations, creative sensibilities and creative impact over the years witnessing visionaries such as, Director Jeff Jaffers (of Future Films – and creator of the Meltdown video-art series). The cutting-edge electronic music of Gus Till and Ollie Olsen (of Max Q and Third Eye). Also, the raw unbridled intense cyber aesthetics and ideals of Dale Nason and Troy Innocent - initially through encountering their Cyber Dada Manifesto. And of course, the eclectic technical Amiga Guru prowess and inventiveness of Steve Middleton and Attilio Gangemi (of DSTM). To have had these people as mentors, I am truly honoured, and grateful!



Sample of the Cyber Dada Manifesto, created by Dale Nason and Troy Innocent (of Cyber Dada)



Third Eye – The Real Thing cover



Real Thing music-video Directed by Jeff Jaffers



Don't Shoot the Messenger (DSTM) logo

On a final memetic note on an evolutionary synchronistic level; whilst formulating all the documents for archiving the Cyberthon's, I had discovered (quite surprisingly I might add) that in 1990, during the making of Cyberdelia, far across the globe in San Francisco California, a similarly Cyber-minded group of accomplished individuals had invited luminaries such as Timothy Leary (Acid Revolutionary) and Jaron Lanier (Cyberglove developer) amongst many other tech-noids, to participate in a 'Virtual Kool-Aid Acid Test' and a 'Woodstock for the digital generation'; a 24-hour Cyberthon celebrating the state and potential of Virtual Reality was held on a film-studio soundstage in San Francisco in October 1990.



Cyberthon 24-hr marathon, San Francisco 1990

We were, are all connected!

THE PARTICIPANTS [1990-1996]

Following is a comprehensive list of all the individuals who contributed to production in some way or fashion during all the Cyberthon or Cyberdelia productions.

Names are listed alphabetically by first name. Where possible band and organization names, aliases, aka's and their roles are noted.

I have painstakingly gone through all documents and video credits to compile this incomplete list. Where 'group' member names are not known as of writing, the collective band name, alias, aka, etc is used instead. Several first or surnames only appear until the full name is known.

Some names may have been credited in these documents or on original video recordings with incorrect spelling. Searches via Internet had revealed different spelling for those individuals or groups e.g. Gary==Garry or Brian==Bryan etc.

All companies, organisations, institutes, departments and individuals that had sponsored or supported events either in-kind or financially are also listed below. As are the past and present archival project players.

Cyberdelia 2 Cyberthon: my two bob's worth

For any additions or corrections to names or roles please contact me to update this document.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z SPONSORS ARCHIVAL

NAME	ALIAS - AKA - BAND - SEGMENT - TITLE - ETC	ROLE
A		
Abdyl Halim Jaffers		Catering
Adem Jaffers	Nuero, Tekno Mandala	Animator, VJ, Video-Artist, Curator
Alan King		Photographer
Al Vandermede	Anticraft	Video Artist
Andrew Coates	Foil	Vocalist
Andrew Nelson	Video Graffiti	Animator, Video-Artist, Editor, Curator
Andrew Till	DNA Design, The Visitor	DJ, Graphic Designer
Andy Taylor	Airfiction, Rench	Cameraperson, Editor
Anette Czarnecki		Production
Arie Hersh		Cameraperson
Arthur Arkin	Voodoo Moon	Musician
Attilio Gangemi	Don't Shoot the Messenger, DSTM	Technical Production, VJ, Video-Artist
A. Johnson		Cameraperson, Studio Tech
B		
Braden Schlager	1x4x9	Musician
Bronwyn Richie		Yoga, Performer
Bruce Butler	Third Eye, Psy-Harmonics	Manager, Cameraperson
Bruce Yardley	Tribal	Animator, DJ
Bryan St James	Vertigo Hypo, The Spiritualist	Musician
Bernie Goegan	Mad Club	Performer
C		
C. Cheung	RMIT CSG	Technician
Caine		Musician
Cameron Saunderson	Tribal	Animator, DJ
Captain ROM		Animation Artist
Catherine Carr		Sponsorship Coordinator
Chris Coe	Digital Primate	DJ, Musician
Chris Dubrow	Soulscraper	Musician, Vocalist
Chris Grierson	Foil	Musician
Chris Truong	RMIT CSG	Technician
Chris Wright		Artist
Chrissie Seivers	Phuture	Host
Chubba	Magnetic Head Circuit	Musician
Claire Carney		Camera Assistant
Claude Young Jr.	2120	DJ
Cracko	Mad Club	Performer
Craig Horsham	Metro Nightclub	Video Artist
Craig Mitchell		DJ

Cyberdelia 2 Cyberthon: my two bob's worth

D

D. McLauchlan		Cameraperson
Dale Nason	Cyber Dada	Animator, VJ, Video-Artist
Daniel Alisauskas		Graphics Operator
Derek Slien		Musician
Dan Flett		Graphics Operator
Dan Woodman	Void	Artist & DJ
Danniel Slim	Mad Club	Performer, Cameraperson
Danny Tigani	B.I.T.	Video-Artist
Darren Jackson	Geeza	DJ
Darren Porter	Acid Death Bed	Musician
Deborah Agar	TVU, Tek Head	Producer, Cameraperson
Des Amos	NO STRESS DES	Sound Engineer
Derek Shiel		Animator
Dom Owen	Surf-Is	Editor
Duncan Gray	Tribal	Animator, DJ

E

E. Fitzsimmons		Cameraperson
Elena Popa	Cyber Dada	Performer
Elanor Rayner	Soulscraper	Keyboards
Eliza		Performer
Emmy Boudry	Street Rave 5	Video Maker

F

Fog	Rench	Cameraperson
Fiona McInerney		Camera Assistant
Fiona Wilki		Photographer
Fran Cant		Make-up
Frank Peppard	VAT	Cameraperson, Producer
Fred Disko	Psyko Disko	DJ

G

Gabby Poras		Costume Design
Garry Sheppard		Cameraperson
Gary Gallagher	TVU, Tek Head	Tech Prod, BBS Sys-Admin, Web Design
Geofferey Hales	Rip Van Hippy, Third Eye Ambi-Jam	Prop Artist, Musician
George Skiathitis	TVU, Tek Head	Cameraperson
George Vegas	Soul Sonic	DJ
Greg	TVU, Tek Head	Technical Assist
Greg Mitchell	RMIT CSG	Technical Assistant
Gus Till	Third Eye, Max-Q	Musician

H

Hydi John	Every Picture Tells a Story	Promoter, Interviewee
-----------	-----------------------------	-----------------------

I

Ian Haig		Animator
----------	--	----------

Cyberdelia 2 Cyberthon: my two bob's worth

J

J. Krejcik	RMIT CSG	Technician
Jacinta Hickens		Directors Assistant
Jacinta Le Plastrier		Poet, Writer
James Lynch	Soulscraper	Musician
James Widdowson	Imagec	Designer, Photographer
Jason RudeBoy	Blastoff	DJ
Jason Stancombe		Animation
Jeff Jaffers	Future Films	Director, Video Artist
Jeronimo	LAVA	Lighting Design
Jill Harris		Animation, Camera Assistant
Jim Shnookal	Soulscraper	Musician
Joe Polumbo	Central Station Records	Company Director, Interviewee
Ju-Ann Lam	Corruption and Vice	Film Maker
Julian Wong	Yummy Robots	Animator
Julie Turner		Studio Video Jockey, Performer
Just To Fresh	Just To Fresh	Dance collective
Justin Kibell	RMIT Comp Sci	Graphic Titling
Jynell Dolan	Vertigo Hypo	Performer

K

Kate Ansel	DNA	Video Artist
Kate Armstrong	Extroversion	Singer, Dancer
Kate Bathgate	3RRR Tranzmission	Host
Kate Rich	B.I.T.	Video Artist
Kent Morris	Whip	Musician
Kim Bounds	abcTVxyz	Animator, Video-Artist
Kim Gerdson		Make-up
Kimberly Hughes	Interscreen	Video Artist, Online Editor
Kimet Jaffers	Luklor	Catering
Kirsten Vinck		Cameraperson, Floor Manager
Koral Island	Poets of the Machine	Vocalist

L

L. Kristensen		Cameraperson
Lee Bristow		Animation, Graphics Operator
Liz Millar	3RRR Spirit Level, This Digital Ocean	Host, Vocalist
Lizette Broulathaki		Performer

M

Marcello Mastroianni	TVU	Production
Marcus	Extroversion	Video Artist
Mari Giombanco		Performer, Make-up
Martine Carompt		Animator
Mary Galick		Yoga, Performer
Matt Bastard	Magnetic Head Circuit	Musician

Cyberdelia 2 Cyberthon: my two bob's worth

	Matt Kennedy		Production Assistant
	Matt The Tree	Mad Club	Performer
	Max Mileo	RMIT Science Lab	Technician
	Melanie Carr	Artvaak Design	Graphic Designer
	Melissa Dent	Rave Safe	Host
	Melissa McCardle		Publicity
	Michelle Smith	Whip	Musician
	Michael Arnold	Rave Safe	Host
	Michael Brand	Force Fed	Animator, Video-Artist, Musician
	Michael Lyons or Lions		Tape Operator
	Mike Arant	RMIT C31	C31 Studio Tech
	Mike Collins		Cameraperson, Video-Artist, Editor, Assoc Director
	Milena Romanin		Production Coordinator
	Miles Du Heaume	1x4x9	Musician
	Mirella Barbarella	Whip	Keyboards
	Misha Hollenbach	Mish Fingers	DJ
	Baby Lemonade		Vocalist, Performer
	Morgan Buchanan	Equinox Comics	Writer, Company Director
N			
	Narelle Wellington	Vertigo Hypo	Vocalist, Musician
	Natalie Jeremijenko	B.I.T.	Video Artist
	Neil Boyack	Foil	Musician
O			
	Oliver Bode		Publicity
	Ollie Olsen	Third Eye , Max Q	DJ, Musician
P			
	P. Sexy	Mad Club	Performer
	Eugene (Paul) Gafney	Eugene-NRG, Krusty, Space Between the Gaps	Performer
	Paul Wain	Acid Death Bed	Musician
	Peter Bourke	Surf Is	Cameraperson
	Peter Randall	Magnetic Head Circuit	Musician
	Philip Buckley		Lighting, Cameraperson
	Phil Woodman	Voodoo, MUD	Props, Lighting, Concept Art
Q			
R			
	Rainer Linz		Audio Technician
	Raquel Webb	Star	Dancer
	Raed Slim	Mad Club	Performer
	Richard Cheese	Mad Club	Performer
	Richard John	Every Picture Tells a Story	Promoter, Interviewee
	Richie McNeil	Richie Rich, Hardware Rec.	DJ, Promoter
	Roddajun Singtoh Dogon	Mad Rod	DJ, Artist
	Robin Cook	Mutoid Waste Company	Industrial Sculpturer

Cyberdelia 2 Cyberthon: my two bob's worth

	Roger Gritz		Cameraperson
	Ross Healy	This Digital Ocean	Musician
	Ross Hussek		Camera Assistant
	Russell Hancorne	Mystic Force	DJ, Musician
S			
	S. Ingliss		Cameraperson, Studio Technician
	Sarah Lord	Soulscraper	Musician
	Sharon Ryder		Cameraperson
	Simon Austin	Whip	Musician
	Simon Caust	Stealer	DJ
	Simon Bowley	This Digital Ocean	Musician
	Simon Polinski	Third Eye Ambi-Jam	Bass Guitar
	Simone Millman	Computergraphiture	Slide Projectionist
	Sioux Dollman	MUD	Prop Design, Sculpture
	Splinters		Musicians
	Stelarc		Performer
	Steve Firman		Cameraperson
	Steve Howard	RMIT CSG	TV Technician
	Steve Law	Foil, Zen Paradox	Musician
	Steve Middleton	Don't Shoot the Messenger, DSTM	Animator, VJ, Video-Artist
	Steve Spangaro	Cyberdelia	Director
	Stripe	Poets of the Machine	Vocalist, Musician (UK)
	Stuart McCormick	Force Fed	Animator, VJ, Video-Artist, Musician
	Sue Huish	TVU	Production, Cameraperson
	Sunny Grace		Publicity
	Susan Clinch	Mad Club	Cameraperson, Editor
	Susan King	Samcraft001	Writer, Production
T			
	Tanya Hoddinott	Computergraphiture	Sculpture, Performer
	Tao Wiess	VAT	Photographer
	Tasilim Emiabata	Taz, Tas	Performer
	Terence Ho	H20, Blastoff Sound Systems	DJ
	Tom Cia		Spoken Word
	Tom Ripon	Tripod	Furniture Designer
	Tony Andrianopoulos	TVU, Tek Head	Cameraperson
	Troy Innocent	Cyber Dada	Animator, VJ, Video-Artist
U			
V			
W			
	Wesley McDonald		DJ
	Warrick Brown	Wizard	Lighting Design
X			
Y			

Z

Zenep Jaffers

Installation Artist

Sponsors & Supporters

3RRR
3PBS
AAV
ABC
Abdyl Halim Jaffers
Access AV
AFTRS
Amiga Users Group
Artvaak Design
Aquila
Beat Magazine
Bill Runting
Blue Meanies
Captain Video
Central Station Records
Chasers Nightclub
Coates Hire
Corinne Armstrong
Custard Shop
Crystal paints
David Joy
Deluxe Deli
DNA
DNA Design
Empire Ridge
Emporium
Footsgray City Council
Galaxy Clothing

Sponsors & Supporters

GAIA
Gary Kennedy
Greenpeace
Imagec Design
Inpress Magazine
Interscreen
Joanne Wachlel
John Hansen
Kimet Jaffers
Kino Cinema
La Trobe Uni
LAVA
Liam O'Hara
Listen Up Magazine
Lumakanda
MCPGA
MDS Records
Melbourne Imaging Centre
Metro Nightclub
Michael Barnett
MIMA - Experimenta Festival
Mocopan Coffee
Motorolla
MCT31
MCT Members
Melbourne Underground
Development - MUD
Patrick Dell

Sponsors & Supporters

Peter Gurrie
Peter Handsaker
Phil Benjamin
Primitive Productions
Psy-Harmonics
Rave Safe Campaign
Renegade Cyberstore
Richard Muirden
RMITV
RMITV Members
RMIT
RMIT Computer Centre
RMIT CSG
Rob Howard
Roger Polack
Shelter Foundation
SKA-TV
Smokedreams
Silent Disco
Technofear Laser Net
Telstra
TV Graphics
TVU - Television Unlimited
Valhalla Cinema
Vision Control
Wicked Records
Wrong Shop
Zebra Magazine

Archival project players:

Adem Jaffers
L'aura Cash
Susan King
Peter Lane
Leesa Carraige

Cyberdelia and Cyberthon
Cyberthon Facebook Group
Cyberthon Facebook Group
SKA-TV
SKA-TV

Archive Coordinator
(Original) Admin
(Original) Copy Writer
Support
Support

For any additions or corrections to names or roles please contact me to update this document.

THE END[LESS]

Much gratitude goes out to all the individuals involved who shared the love of their crafts, ushering these events into reality. A very special thanks to the ACMI Collection team comprising (at the time) of Nick Richardson, Candice Cranmer and Ben Abbot - for their sage archival guidance and perseverance in assisting to make this archive available to the future generations, globally.

For the public and participants in all events, a '[Cyberthon: The Reconnaissance Unit 1990-95](#)' Facebook Page was created, where documents, flyers, inspirations etc. are periodically posted.

As of this writing, ACMI have been slowly releasing the digitised archival versions of each broadcast since the collection was announced on the 9th of Dec 2020. These archives can be accessed via the '[Cyberthon: capturing the rave scene in 90s Melbourne](#)' article written by Candice Cranmer.



“What was initiated and co-created at that time was unique and could never again be repeated within today’s technological landscape.”
(Jeff Jaffers c.2022)



Amiga 'Guru Meditation' system crash screen. Witnessed and broadcasted many times throughout all the events!