

We spent three months building the media van and the life support system, now we have been on the road for two months. We are on the road back. We have only one portapak but [on Porta-Pak support systems] it has been adequate. At first we developed a style of editing in process - that is making judgement on tape we had already shot and rerecording, over slow parts. In the south and midwest there were no support systems, indeed the technology was alien to almost everyone. In Syracuse and New York we found editing equipment and changed our style, now we keep all original tapes in a dotu boat and make edited composites from this. We never have enough tape, so as much as we could we scanned it along the way.

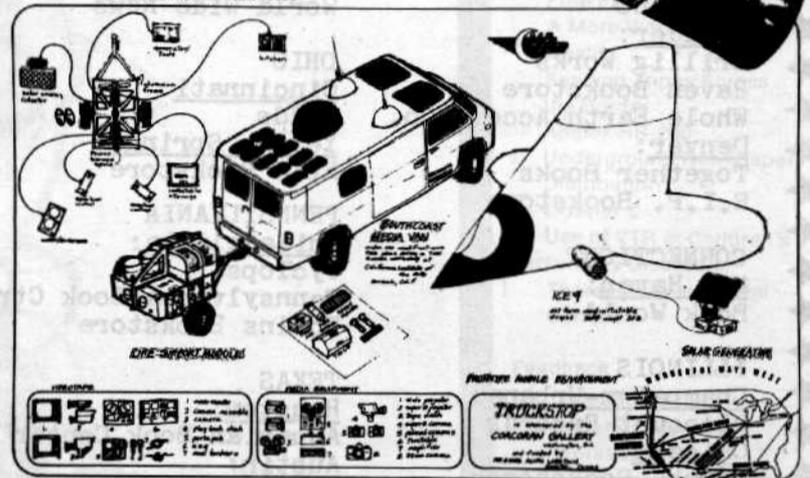
Economic Support Systems We got a grant to build the truck, then we printed a drawing of it and a map of the network and used this and contacts we had from the Introtocookbook and from doing the architectural school circuit a couple of years ago to set up gigs along the way. They were all at colleges, one or two days, lectures or as part of spring arts and politics festivals. The lowest fee we got was 100⁰⁰ plus meals, the highest was 250⁰⁰ for one day. Now we are cruising through Canada on tightly budgeted bread (gas is 48.1 - 51.1 cents a gallon here). We had no police trouble, attributable we think to the stylish high technology appearance of our media van - it has more stuff on the roof than they do. We get the same basic question everywhere - it helps to have a prefabricated explanation on a video tape slung in. THERE IS SO MUCH GOOD SHIT ON THE ROAD, YOU CAN'T GO WRONG - it makes good tape. We shot everyday and played back every night, to anyone who would watch it - be careful about attention spans - people weened before television came into the home won't be able to watch as much as Children of Media America, but there are a lot of media freaks who will watch all you've got. Our tapes are a mix of our own bus trip, weird shit along the side of the road, survival made stuff such as building YORTS, unknown talent and rural American commercial television. We were looking for people who had taken control of their immediate environment, especially older enviro-worshers. A list of our unedited tapes follows, Ranceance is distributing a 30 minute edit entitled WILD SEED.

- TAPES: ★TOLLWAY - TOWAWAY ★HOGWILD ★THE ADVANCE OF SPRING ★MOON PRIME MUSEUM AND DICKEYVILLE GROTTO
 ★BEN SLEEPING ★THE WORLDS LONGEST BRIDGE ★DOG FIGHT OVER VERMONT ★AC-DC



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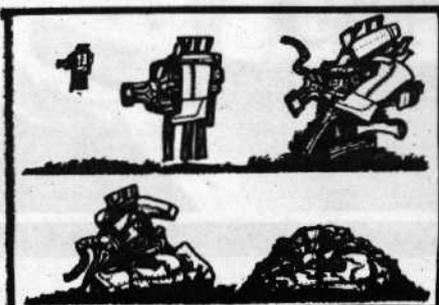
Dear Beryl,

Thanks for the letter. Mallander sent the tape and I will have to connect with some European equipment before I can make a copy for him.

You might state in the next issue of the paper that I have 1/2" American Sony standard 525 and would be willing to help translate tapes into European 625 without charge. Also if there are any video freaks wandering around the southeast part of Holland (we're located right on the Dutch-German border, about 35 miles west of Dusseldorf and about 100 miles southeast of Amsterdam). We can always put up a couple of people over night in our castle.

I'll hang on to the tape and show it whenever possible and will forward another tape when I get some material together. Jack Moore sent you, under "video-heads", some of my best stuff, excerpts from a 1/4 hour documentary on the Danish chick who makes it with animals, a photographic porno session I shot in Copenhagen and a "happening" of Austrian artist Otto Muehl in Liege, Belgium. The thought just occurred to me that you might like to see the Berlin Wall, I mean all 27 kilometers of it. Half my time I'm in Berlin teaching at the academy and since last year have been photographing the entire wall (750 photos) which I will use for a book I'm printing myself this summer. I could probably get it together by the end of July.

Best Wishes.



Community Information and Communications Dome

For the full-time maintenance of operation of the Videosphere, presuming that it is being run on a year-round, 6 or 7 day-a-week basis, a staff of not more than four or five full-time and two or three part-time should be necessary. The director would oversee the operations and initiate new projects. He would be host to visiting artists who are preparing works for the Videosphere, and would be responsible for contacting others working in the field and arranging hook-ups and securing material for the library. Two or three programmers would work with him, would initiate new projects and would deal with those who come to the Videosphere with projects. They will maintain the library and offer instruction in the field of creative and experimental television both in the Videosphere and as guest lecturers in other institutions. There should be as well two or three student assistants who would assist in the running of performances and in the maintenance of the equipment.

Preparation of programming

It is difficult to make any accurate description of production procedures and costs as the nature of each individual production will vary greatly. The Videosphere is fully equipped for both production and presentation of programming of great diversity. There are cameras and microphones for all purposes and modest editing and mixing facilities. Tapes may, if desired, be erased for new programming or kept for the library and further showings. Programming may be taken off the air from broadcasts, live from remote points, or played from videotapes and/or film. It is anticipated that tapes and films will be sent to the Videosphere from all parts of the world where people are working in an experimental way with television. Most of the programming, however, will be produced in the videosphere or will be live material, generated on the spot using the audience and the environment as visual materials. Needless to say, the Videosphere may also function as a normal film theatre or as a live theatre especially well suited for multi-media productions.

Library

As the weeks pass and more and more productions have been mounted, a library of tapes will grow which will, over a period of time, become the most valuable asset of the Videosphere. In addition to archiving our own productions, a library of many people's work from all over the globe can be made available for showings either in the Videosphere or anywhere where playback equipment is available. Tapes could also be made available for Broadcast or videocassette. Ultimately, sale and hire of programme material from the library to television or for videocassettes could subsidise most or all of the Videosphere production activities.

Maintenance of Equipment

Video and film equipment requires little but regular maintenance to be reliable and give many years service. Video heads in the recorders and picture tubes in the cameras are the only significant items that are normally required. Projection lamps and film repair/cleaning are the major film upkeep items. The video projection devises are laser light activated and require only an annual check-up. Cleaning, small repairs, and regular check-ups will all be done by the resident staff while major repairs will be sent to the manufacturers.

Maintenance of building

The building itself requires little maintenance beyond normal cleaning requirements. The cover is generally self-cleaning with normal rainfall, the metal structure is noncorrosive and unpainted. It is anticipated that the cover should be replaced after three or four years.