

Lawrence Halprin, during his Take Part workshop presented the process involved in the participation of people in planning their own environments. During two weeks of concentrated work, Connie video taped workshop discussions, environmental walks, and workshop projects, along with taking hundreds of still photographs. "Using the Porta-Pac, I often plugged in an external microphone and did a lot of hand holding of the camera, using the tripod for straight documentation of talks." City planner and landscape architect, Halprin is author of *Cities; Notebooks (1959-1971)*; and *The RSVP Cycles: Creative Processes in the Human Environment*.

Video tapes by Connie Beeson include participation in the Video Free America Program, University Art Museum, Berkeley, 1971; two Dancers' Workshop tapes, one colorized by VFA; the PhD presentation and Humanistic Psychology Institute tapes on Core Therapy, Sonoma and San Francisco, 1972 (17 tapes edited to one half hour); Stanford Research Institute Video Workshop, 1971; *Take Part*, the Lawrence Halprin Workshop, 1970; Glide Foundation, New Ways Workshop, 1971; University of California Demonstration, 1971; Dancers' Workshop Tapes — *Soledad: Que Pasa? Paper Dance at the Museum, Ragtime Shuffle, Bush Soul, Improvisations, Rhythms; Allen Ginsberg, Song for Grape Workers; Interviews (a series); Planetary Map Silk Screening; Photographer Thomas Weir; Anais Nin Herself*. Works in progress include interviews of performers, artists and musicians; Glide Workshops; and Dancers' Workshop Neighborhood Series.

Connie Beeson is working on a number of short 16mm films, *The Letter, The Doll, Sir, and Women*. Her films have been sponsored by Multi Media Resource Center and the American Film Institute.

*The Letter* is an experimental film in which the creative process involves an intuitive, sensitive working relationship between the filmmaker and friend Mary Myers. Ms. Myers, former Curator of the Kansas City Museum and distributor of artistic films, is the focal point of a film that begins with her reading a letter. Through visual effects, environmental placing, and contemplative flashbacks, both real and imagined, the filmmaker weaves a dream-quality journey through the spaces of a mind.

"Why I think the film will work," Connie says, "is because I am dealing with feelings everyone feels at some crucial time in their life. *The Letter* is about the inner trauma one has when his constructed world crumbles and he must find inner resources and strength from within to sort out his life and start over. Gestalt oriented people would say, 'to make change, to grow out of defeat.' The film deals with that area of the trauma, with imagined fears as well as real ones, with fantasies, with memories, with the night-time of our sorrows."

