

Whether we're into it or not, the often logical result of process video is some sort of product, certainly nothing to fear. An enhancement in fact, of that very process which so involves us. With video, we end up with a taped record of time past, a magnetic memory of our real life experiences to be stored in our memory bank (on the shelf as so many video tapes sit!) or to be shared with others as an enrichment to their own realm of experience. If a tape is intended to be shared with people who weren't there at the time of the taping, its technical coherence is as important as its content and its feeling of flow. For sure, the amount of energy put into the making of something *is* reflected in the final result. How many times though, have we watched a tape, well able to realize the nature of the situation, even wishing we could have been there, but somehow not really being able to share the fullness of the experience because the cameraman was looking the wrong way (up at the ceiling or down at the floor), couldn't get it together to focus or steady the camera, and in general just wasn't in tune with his instrument or his environment. We do cry out for an organic camera design which more nearly duplicates our personal vision (see RS III, p. 15, for our suggested camera design), and which is of course lightweight and easy to handle without undue concentration. But until someone builds one, we have to decide if we are indeed making tapes as a form of communication. If so, we must train our audio-visual vision to tune in to that space in time and take from it those elements which most succinctly communicate the nature of the experience we have participated in. Natural rhythms call to us. Whether we edit in the camera or via transfer, we are still applying conscious order to our experience and in so doing we must consider the effect of timing and sequence, as well as audio and visual content. (As a tape and time saver, turn off the camera when there ceases to be anything relevant going on) Because we lose energy in the transfer from real time to recorded time, the electro-magnetic product has to be that much more together in order to involve us, the viewer. Artistic framing *can* come with conscious vision.

I do want to share your experiences but since I am not addicted to the blue tube, I need to be stimulated by it before I will sit for it. So all we ask is that a tape be interesting, informative, and entertaining, and that it show us as closely as one mind can see, just what really happened. Take us on a journey, but don't bore us. That we can do ourselves by flipping to another channel . . . Natural tv, however, comes from your own heartfelt experience, and that I would hope, is a world of soulfull sensitivity, not of sensationalism as we are led to believe by the media minded marketers of the 6 o'clock news.

*Getting it around. Networking.
Sharing the information/experience*

"Send us a tape and we'll send you one back, no shit."

It is happening. Not in a flood of video tapes certainly, but slowly and from a core of people who are really into the experience of this life, there is emerging a decentralized network of shared experience. We're learning about eachother. We know we're a part of a growing col-

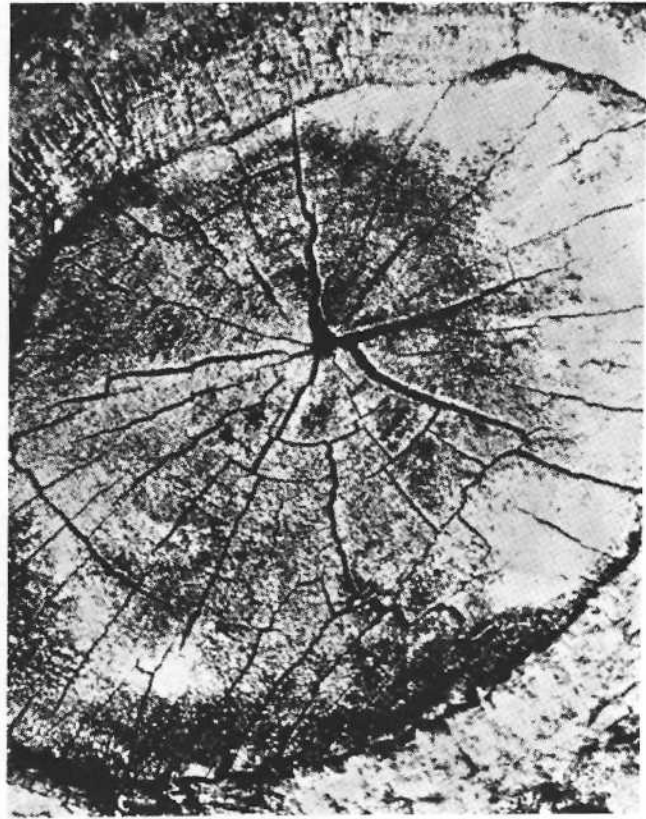


photo: Dean

lective consciousness, sharing in a struggle to alter the course of our farfetched futures, and we know we are not alone.

Still though, we want to know more. Our fancy has raced ahead of the technology and we imagine a system as functional as the telephone, carrying its audio-visual messages of experience (time, life, space) truly relevant to our survival on this planet. But now is now, and we still get responses like . . . "we've only had our portapak a few months now, and we haven't gotten anything together yet." And then we never hear from them. Of course there is no reason for a network if we have nothing to share, but really, we just want to know who you are and what you're into, even what your space looks like, and what your neighbors have to say. After all, it is real live people who make up the infinite diversity of human forms and only by tapping this vast range of life forces can we begin to realize the potential of our evolutionary course (here and now!).

In this issue we are publishing a comprehensive directory of all the people we know who are working in video (the "other networks to plug into" section in this and past issues can also be used as a reference in hooking up with people). Get in touch with each other! We have found that our close friendships with other video groups have proven invaluable, not just in the sharing of certain technical information which we all need so desperately, but also in giving us a more diverse base of experience from which to apply our knowledge. In this way, video becomes an impetus for people getting together with themselves and eachother, rather than keeping them as passive receivers. Tape exchanges and information exchange imply feedback and learning becomes a two-way vehicle towards communication.