

Some very basic print handouts should be available for those who have had little contact with 1/2 inch video. They should include some kind of catalog listing of video groups in the area and their activities so that interested people could make contacts and linkages on the basis of their areas of interest.

The environment itself should, of course, be as comfortable as possible. Moveable cushions, chairs, monitors, and walls could allow people to shape areas within the total environment. The standard theater screen-audience configuration seems to me to be the least comfortable and stimulating, and should be avoided whenever possible. Since people tend to like to move around every so often when watching tapes (conditioned by TV commercials?) spaces for talking, smoking, thinking and eating would allow those watching tapes to be undisturbed. A live camera and monitor space would be available for folks to see themselves on TV, and could serve as a feedback station as well for reactions to playback tapes.

In terms of a sound system, I've found that the Sony (it's always Sony, it seems) TC630

portable tape system with its own speakers works as a PA system, does audio playback amplification, accepts line and mike inputs, and serves just about any audio function needed in an environment. Two of these systems should handle most any situation or setup.

Whenever possible, I feel that banks of monitors showing the same video should be avoided. A few large monitors (or small ones in small spaces) let people concentrate on the tape, rather than the novelty of the multiple image. For environmental-visual effects tapes, of course, multi-monitors are a plus.

Tapes that are shown at an environment that is meant for general audiences should be reflective of as wide a range of interests as possible. All tapes should carry credits, and explanations when necessary.

Whenever possible, people should be able to see the playback VTR(S) and their operators...keep on de-mythologizing.

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An 'ENVIRONMENT' that utilizes video-electronic hardware should not be conceived as 'PLAYBACK' concern; orientation of 'QUESTIONNAIRE' provides sameness of answers of humans-being what they are questioned of...(see modified orientation), will be of much more participatory value to creative-receiver than the following verbage that I will type: however to precede/procede with the rape-ing wills I to do IT.

(1) the only possible purpose-goals to anyone fabricating a video-theatre environment is to make specialized-surface alterations in the existing THEATRICAL/FILMIC chemical (slow process-ing) permutating 'volution of TRIAL AND ERROR chance-y EXISTANCE of a demising certainty from the linear-time past...priorities will be established by one of two possible means either doing something that one feels no one locally has seen/experienced but you have so you appear to be an innovator cause you did it first here/OR/honestly doing from ignorance of others 'firsts' a surface-new TWIST to the conventions of theatre or film...neither being concentrated value in the immediate sense to ALL who are here and ALL who aren't here but will just file your offering/permutation as same/similiar to other presents'...A REAL ENVIRONMENT IN THE 20TH CENTURY HAS ITS CONTROL FOCUS AT MANY LOCI SPATIALLY AND CONTINUOUSLY THROUGH TIME; THAT is referred to as a FEEDBACK CONTROL MECHANISM...play-back and play-out; or better stated, PLAY-IN/PLAY-OUT in the SAME-TIME/TIME. Film by its very technological-mechanics facilitates only 1/2 of the unity stated, PLAY-OUT/PLAY-IN, in one time and then later at another time another 1/2 of the said, UNITY. Theatre usually is practiced the same though not necessarily inherent in its tech-tooling/physical make up. An IBM missile doesn't MISS due to its IN-TIME monitoring of behavioring-manifested/corrected on board while ENVIRONMENTALLY (circling-consciously) LOCKED in time (to use Dunne's TIME reference/container for linear-time or clock-time or what have you)...ENVIRONMENTALLY MEANS CONSCIOUS AWARENECESSITATING (mentally) OF THE SURROUNDINGS (environ).

I guess that takes me up to question #15. PHILIP LEE MORTON • VIDEO E/S