3 March 1992

GREETINGS WOODY & STEINA!

Here's the best of what I've got from my files; photos and copies of stuff. The copies are for you to keep. The photos are mostly one-of-a-kind, ORIGINALS, which I value immensely and of course need back; so keep 'em secure...I've made a PHIL's PHOTO LIST to help keep us straight.

The copied stuff:

Woody, this PHIL'S UPDATE REC'd. from DAN - OCT. 1979 is the last I got from Dan. Much of it is irrelevant to my IP because mine was already made long ago...the clarity of your copies is better (darker) than my original copy, and the parts listings are terribly unreadable about; Dan was kinda' being care-less around that time. There's also modules which you don't have probably which Dan and I made exclusive to the so-called "classic IP": the HI-Z low-pass INPUT module for audio signals in; the HORZ. and VERT. SWEEP GENERATOR for doing raster graphics stuff; the large OUTPUT MIXER module (board); the JOYSTICKS; the GEN LOCK and CAMERA INPUT module (designed and made in consultation with/by Richard Mandeberg), a beautifully stable device! All these and then some are part of my IP - thus, the claim the largest ever built!

The DISTRIBUTION RELIGION copy is from early-on, drawings and such I made to help other builders get on with it...

The ST. OLAF and the IP copy is Dan's report on one of the first public exposures of the IP set up in an Inflato outside...

The CHICAGO, THE CITY AND ITS ARTISTS copy has some chronological bio-data in it...the photos in the back, I do not have, only the zerox copy I copied this from...

The IN CONSECRATION OF NEW SPACE copy is (first 2 pages) reduced from a 16" x 22" very old poster. See #5 photo of this early event.

The SYSTEMS DIAGRAM of INTERACTIVE ELECTRONIC VISUALIZATION EVENT (at Dr. Tom's house...) is a fun thing I made up to "promo" the first time Dan, Tom, Bob Snyder, Geunther Tetz, and I ventured forth to do live public performance shows...

Steina, you mentioned something about GENERAL MOTORS tape so I copied it all I got on it for you...

In a couple of days, after I get my income-tax-shit gone, I'll be diving into my old boxes of tapes, searching for anything relevent. Also, will get some current photos made of my MAGNUM IP set-up here and me, as you advised Woody. I'm planning on black and white (not color) - hollar if that's not okay!
Spoke with Mark Fausner after talking with you folks last Sunday, and confirmed all necessary back-up modules for a successful Austria show-off. He's ready to pack and UPS ship whatever is needed but I'm holding off until you/me confirm exactly what is going to be do-able because there's a jillion little things he/Harland Snodgrass/and I have in common therein Minneapolis which may be useful and needed...

...my next communique to you both (in a week or so) will block-diagram-out what I've got in mind for an IP system show-off. I gotta' feeling it's about twice as large and cumbersome (and interactively powerful too) as you might be assuming. So I figure a good "picture" of the extensive...I'm imagining would be useful...and we can scale-down if necessary from there. I strongly desire to have/make the IP as explicitly expansive as it can be; parallel processes on-going thru it for the duration of the show if possible. I believe the mere physical scale of the "monster" speaks loudly!...and also, a huge pain-in-the-ass shipping, setting-up, etc...but, that's what doing a superb show is about (in part anyhow) sometimes...

I'm keeping alittle tally sheet on copy, calls, etc...will include a "billing" in the next communique.

Looking forward to the copy you're making me of whatever this "ARS ELECTONICA" reality is about...please keep me updated.

Whoopee...more later...

LOVE:

Phil Morton
Box 987
West Yellowstone, MT  59758
(406) 646-7519
17 March 1992

Dear Woody and Steina:

Finally got my (non) Income Tax junk out and off to my tax-man. The College (Gene) requested a bunch of stuff which took some time last week, and a couple of other things have accrued to put me abit behind in getting this stuff to you...so, I'm getting nervous now! The scale and complexity of this gig has taken on some real proportion now as well as my poverty. So I have created a Preliminary BUDGET ESTIMATE with a 50% Advance request due by April 20, 1992. I realize this has a kind of hard-core business flavor about it being so date-dead-line and dollars specific, but, there is just no way I can do this without real-dollars and scheduling real-time. I am so dollars-poor that if the 50% Advance fails I must bail-out and take a local labor job here to get some survival/moving dollars to move to some teaching job (hopefully Santa Fe) somewhere; got many applications out there... I am not exaggerating my poverty; haven't moved my truck for two months, no gas money...more than 2 months, since before X'mas time.

So, have a look at the enclosed written descriptions, sketch, and block diagram of the set-up. Please let me know what you think as soon as possible. I've tried to impress accurately the size of this undertaking so if it's necessary to scale-down you could let me know immediately. As is, it necessitates me being there on site all the time to keep the system swirling! A strenuous effort day-after-day for sure, but I LIKE IP-ing!!! Particularly for an audience!

Have not gotten into my old tapes yet to see what's relevant, nor gotten photographer to photograph IP set-up and me here yet ... will soon.

Still looking for copy of whatever this "ARS ELECTRONICA" thing is about...remember I'm totally in the dark about what we're trying to do and for WHO?

Regarding the BUDGET ESTIMATE: if they wonder about the $ amount, you might remind them that there is NO CHARGE for any programming or artistic asethetic work (which is obviously going to be MUCH work) and NO CHARGE for rental (use) of all my equipment including the IP (the IP with operator rents for $300.00 a day in my studio).

Notice that the Equipment lists are "...(tentative!). Don't send to Austria as "final specs". If this whole thing is a GO AHEAD, I will spec the needed equipment from Austria more precisely after I test-out the patch-program in total complexity on IP...might need to have the bank of 3 (or 4) b/w monitors be external syncable, as well as the underscan monitor, etc...
So...please review everything enclosed as soon as possible and clarify these big unknowns for me:

1) Is this scale and complexity of the IP presentation a GO AHEAD for sure? Or do we need to scale down?

2) Is there any problem with the 50% Advance needed? If not, can it come sooner? I can't pay shipping, etc. on needed stuff (modules, XYZ scope, etc.) to begin total system test-out until real-dollars come.

3) Copy of whatever, whoever, this "ARS ELECTRONICA" thing is about...?

So much for now...call soon!

LOVE:

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(406) 646-7519
The GENERAL IDEA for the IMAGE PROCESSOR presentation set-up:

The general idea is to show 3 functional uses of the instrument as compared to a use. Three parallel processes on-going through the instrument instead of just one process. I've chosen the 3 most diverse uses (or processes) for presentation. Indeed the patch program is immense, a carnival of cabling hanging-off the front of the IP which is unprecedented! Art ya'know. The IP instrument itself is too, immense, the largest ever built - and for this presentation, the greatest complexity of modules ever assembled into one whole instrument.

The sheer expanse of the entire system set-up necessitates a physical space of about 30 feet by 15 feet minimum. I suggest a dedicated whole room of about that size. Dark space with no ambient light, no windows (unless totally blacked out by drapes). The space will be lit by video monitor light only. I suggest an open table with a few chairs around it for making people feel comfortable about sitting down and just gazing about as the social energy comes-and-go's in the space; smoking is okay with me in the space if there's adequate ventilation (ceiling sucking-out) currents. The impact of the presentation is environmental/social at one level, and at another level very individual (alone) when one sits and interacts with the "controls"* at one of the display stations (4 in total) - your LASER DISC w/bar-code STATION...(1)
  - the LIVE CAMERAS WITH FEEDBACK and OSCILLATORS STATION...(2)
  - the RASTER GRAPHICS STATION...(3)
  - the COLOR TAPE RE-PROCESSING STATION...(4)
See the sketch of space for a "bird's-eye-view" of how I'm currently imagining it.

They (Austria) would need to provide some tables and chairs. The most crucial is a "custom" base platform of sorts for the IMAGE PROCESSOR itself: about a 4 feet by 8 feet surface, about 1½ to 2 feet high off floor (this height is extremely critical!). At 2 feet high the top of the IP is at 7 (seven) feet! The weight load this platform needs to hold is 300 - 400 pounds. A 4 by 8 sheet of 1" plywood with ten cement blocks would work.

* Consistently pictured are 2 joysticks at each display station. One joystick may be a push-button passive switcher (6 inputs max.) if the patch-program proves more work-able that way...(?)
LIVE CAMERAS WITH FEEDBACK CAMERA and OSCILLATORS DISPLAY:

The key interest being demonstrated here is multiple camera inputs of black-and-white being processed into various color processed complexities. Two of the cameras are imaging from crisp clear photographs (well lighted); the third camera is "doing feedback" - a trick camera I've modified with switches on the X and Y yoke axis so that all 4 permutations of the raster geometry can be fed back = the most extraordinary (and stable!) modes of feedback possible. The two joysticks are available for stirring around through various inputs (cameras and oscillator patterns) and through various radical color processed modes (amplitude-classifier/differentiator/function generator/comparator/etc. modules). The cameras are not available for people to manipulate, only see (prove) where images are coming from.

The monitor in front of the joystick player is a big color monitor, on top of which is a bank of 3 (or 4) small black-and-white monitors for displaying the live input pictures.

They (Austria) will need to provide:
- a monochrome underscan monitor for feedback loop
- a bank of 3 (or 4) small black-and-white monitors
- a big (25" ?) color monitor
The key interest being demonstrated here is the multiple manipulations possible on the video raster. The flip-flopping and scalar serendipity of the X and Y axis and Z axis (normal video picture information) being extrapolated into 3 dimensional "peaks and valleys" play... The display picture on the Hewlett-Packard XYZ scope is of course monochrome. The two joysticks enable choice of what's modulating on the Z axis (camera, oscillators, or tape [RUTTIN' BUFFLER] input) and give slight interaction with the X and Y axis extremes which are mainly controlled by a cyclical permutating oscillators' patch-program from the IP.

I'll have to ship in an XYZ scope from someone as I do not have one myself here in the studio.

Nothing special needed from them (Austria).
COLOR TAPE RE-PROCESSING DISPLAY STATION:

The key interest being demonstrated is the audio signals from tape are interacting with the video picture, mainly expanding and contracting the 'key-level' which is + the physical shape contour of buffalo bodies. The audio is the buffalo's voice(s) roaring and grunting. The louder the roar, the bigger the 'key-hole' through which one sees a synthetic pattern-reality. Outside the 'key-hole' one sees a slightly color processed yet recognizable environmental field close to what the non-processed color tape input looks like. Two joysticks (4 + dimensions) are available to stir-around and interact with the re-processed domains, the inner synthetic pattern-reality and the outer color processed field.

The upper color monitor displays the non-processed input tape with stereo sound so people standing around can see it easily over the head of the seated interactive joystick player. The lower color monitor is displaying the re-processed (psychedelic-fer-sure) version the player is stirring-around...

The input tape is RUTTIN' BUFFLER (15 minutes in length) which I consider the finest documentary (straight) tape I have ever done. As an aural and visual "hit" it's completely pure: BISON, BISON, BISON. No music, no narration, no special effects; nothing but the sights (behaviour) and the incredible surrounding sounds (voices) of wild buffalo during the peak of the rut (the breeding season) in the remote Yellowstone wilderness. All by itself it'll stop people in their tracks - anywhere! No English to Austrian language translator needed to grasp the message being communicated here - everyone loves animals ya'know! I'll need to assemble 4 cycles of this 15 minute "hit" onto one 60 minute 3/4" U-matic tape for input, plus a same for back-up of course.

They (Austria) will need to provide 2 stackable same color monitors and a 3/4" U-matic (VO-5850 or better) editor, and a stereo pre-amp/amp with stereo speakers unless one of the monitors has ear-like stereo speakers and a built-in audio amplifier for line-level audio inputs (like a KV-25XBR from Sony).
Equipment we'll need to ship to Austria: ...(tentative!)

4 separate-tiers of IP modules, each is 14" x 17" x 47" and takes 2 people to handle a tier...
1 IP output-mixer, 8" x 14" x 40" approx.
1 Dual-trace oscilloscope
1 XYZ display scope
1 waveform monitor
2 TM-22U color video monitors (5")
3 black-and-white cameras
3 small tripods
4 small lights
1 carton of back-up IP modules...
1 carton of misc: color bar/sync generator, switchers, joysticks...
1 carton of many-many-many cables, power blocks, ext. cords, etc...

? more...

Equipment Austria will need to provide us: ...(tentative!)

2 stackable (same) color monitors, KV-25XBR SONY (25") for example...
1 3/4" U-matic (V0-5850 or better) editor recorder/player...
1 pre-amp/amp with stereo speakers...

1 monochrome underscan monitor for feedback loop...
1 bank of 3 (or 4) small black-and-white monitors...
1 big (25" ?) color monitor...

1 "custom" base platform for IP (see description)
2-3 tables and chairs

1 30 feet x 15 feet presentation space...

? more...
Five or six AIR FREIGHT SHIPPING BOXES will need built. The existing IP case(s) will fit snugly inside. The existing IP cases cannot take the slam-bam of unpredictable shipping punishment. As is, each is a 2 person lift, due to bulk not weight.
Preliminary BUDGET ESTIMATE:

Labor:

4 weeks (30 days) on site @ $150./day ................ 4,500.00
1 week prep/packing in USA @ $150./day ............... 1,050.00
1 week prep/unpack in USA @ $150./day ............... 1,050.00

Labor sub-total ...................................... 6,600.00

Shipping, trucking, packaging, misc. in USA ........... 1,000.00
(Insurance, repair of breakage, etc.)

Total estimate (minimum) ............................. 7,600.00

Assumptions: more or less labor days will be added or subtracted
based on $150.00 per day. No charge for any pro-
gramming or aesthetic work here in my USA studio
in preparation for the event.

Equipment shipping to Austria and return from
Austria will be paid for by them (Austria).

Airfares, bus/taxi fares to and from Austria
site to be paid for by them (Austria).

Sleeping room and food while on site to
be paid for by them (Austria).

50% Advance ($3,800.00) on above estimate before
April 20, 1992. If for any reason the 50% Advance
is not in my hand by April 30, 1992, I will cancel
all and any involvement with the event.

17 March 1992  
Phil Morton